



Hillcrest High School

Dramatic Arts

Grade 12

Trials exam 2015

Examiner: Ms. G. Giorko

Moderator: Miss S Ramsout

Time: 3 hours

Marks: 150

INSTRUCTIONS

THIS PAPER CONSISTS OF FOUR SECTIONS.

EACH SECTION IS COMPULSORY

Section A- 20th Century Theatre Movements (30 marks)

Section B- South African Theatre: 1960-1994 (40 marks)

Section C-South African Theatre: Post 1994-contemporary (40marks)

Section D-The History of Theatre, Practical Concepts, Content and Skills (40 marks)

Section A-20th Century Theatre Movements

“The purpose of human life is an unanswerable question. It seems impossible to find an answer because we don't know where to begin looking or whom to ask. Existence, to us, seems to be something imposed upon us by an unknown force. There is no apparent meaning to it, and yet we suffer as a result of it. The world seems utterly chaotic. We therefore try to impose meaning on it through pattern and fabricated purposes to distract ourselves from the fact that our situation is hopelessly unfathomable.”

Essay on Waiting for Godot (by Michael Sinclair)

Question 1

In a well-structured essay, discuss how the play *Waiting for Godot* reflects Michael Sinclair's thoughts. Focus on any four of the topics provided below.

- Socio-political context
- Themes
- Characters
- Language and dialogue
- Plot/Structure
- Theatrical devices
- Space/Spectacle

(30)

Total marks Section A- [30]

Section B- South African Theatre: 1960-1994

SOURCE A

JAKES: Whe've you been, Mingus? Been making trouble again?

MINGUS: Jakes, I'm in love, man. I've been to a wonderful funeral.

JAKES: A funeral? Is there a story there?

3

MINGUS: Ja, skryf daar, 'I went so nobody could say I killed him.'

(Charlie has crept up to Mingus and begins to shine his shoes while he is still wearing them.)

MINGUS: Hey Charlie – leave off! Leave off! Go and sleep in the car. We've a job tonight. I want you wide awake. Hey Charlie – move.

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(Charlie persists in trying to clean the shoes.)

MINGUS: Go on! *(Mingus pushes Charlie away.)* Jakes, ek wil 'n brief hê – 'n letter van love

JAKES: A love letter for you?

MINGUS: Ja, ek's in love, met a real tjerrie, 'n matara, a real ding, 'n princess ... That's her name – Princess!

JAKES: Why don't you write it yourself, Mingus? I'm working

12

MINGUS: Ag man Jakes, ek kan nie skryf nie. You know that – ek kan wietie, maar ek kan nie skryf nie.

JAKES: Well, that's too bad, man. I'm busy.

MINGUS: Listen, I'll give you a story, a story for a love letter.

Question 2

2.1 Mingus tends to speak with a lot of slang. Identify the name of this slang and explain why the writers included this into Mingus's dialogue. (3)

2.2 What is Jakes profession? Provide a sentence from the extract that could substantiate your answer. (2)

2.3 Why do you think the Charlie is characterised as shining Mingus's shoes? What does it say about his relationship with Mingus? (3)

2.4 Considering your answer from question 2.3, discuss how the end of the play depicts the end of the relationship in a very poignant manner. Your answer should include the theatrical devices used in order to charge this moment with emotion. (8)

2.5 If you were playing the role of Mingus, describe what posture and gait would be appropriate for him. Provide reasoning for your choice. (4)

2.6 Describe how the set of the play, as it is described in the text, goes against pure Realism conventions. (4)

Source B



Question 3

3.1 Carefully consider source B and describe, how the image and caption clearly illustrates how Sophiatown was unique. (4)

Source C

“An obsession to reclaim and popularize the hidden history of struggle in our country is part of the Junction Avenue Theatre Company's self-appointed task.”

Malcolm Purkey: An introduction to Sophiatown the play

3.2 Explain why it was so important for the Junction Avenue Theatre Company to tell the story of Sophiatown and briefly describe how they went about creating a play that would accurately reflect the history of it. (12)

Total marks Section B- [40]

Section C-South African Theatre: Post 1994-contemporary

Source A



Question 4

4.1 Considering Source A, in your opinion, are the characters of Mandisa and Thando appropriately costumed? Be sure to substantiate your thoughts.

(6)

4.2 In Source A, we can see a form of reconciliation occurring. Explain how the theme of reconciliation runs deeply throughout the play.

(10)

4.3 Identify the genre of the play

based on the set. Your answer must include examples in order to substantiate your identification.

(4)

4.4 Describe how the genre of the play would affect the acting style of the performers.

(5)

4.5 Name two offstage characters within the play.

(2)

Source B

4.6 Sipho has been drinking in the scene depicted in Source B. Explain two factors that may have led him to become drunk.

(2)

4.7 Explain how the title of the play reflects what happens within the house.

(6)

4.8 What genre of theatre does this play fall into? Provide a reason for your choice.

(2)

4.9 Who is the playwright of Nothing but The Truth?

(1)

4.10 Why do you think this play is included in the matric syllabus?

(2)



Total marks Section C - [40]

Section D-The History of Theatre, Practical Concepts, Content and Skills



Source A
*Set of
Aladdin*

Source B



"Kordian"

"Kordian"

The particular events forming the full action of the drama were played out as the nightmares, memories and fantasies of patients under the care of the rational yet diabolical Doctor. In accordance with this fundamental idea, Jerzy Grotowski created a uniform performance space accommodating both actors and audience members.

<http://www.grotowski.net/en/encyclopedia/kordian>

Question 5

5.1 Source A depicts the set of Aladdin, this production is full of spectacle. Making reference to the source and your knowledge of theatre, identify four types of theatrical "spectacle".

(4)

5.2 Analyse Source B and explain how Grotowski would have achieved his aims regarding audience response, through this particular staging of Kordian.

(6)

5.3 Identify the terminology used for the two contrasting acting styles that would be used in Source A versus Source B.

(2)

5.4 Explain how the two acting styles identified in question 5.3 differ and apply that knowledge as to the suitability of these acting styles to achieve the aims of the two different plays. Namely Aladdin and Kordian.

(6)

5.5 Would Poor Theatre be a good choice of genre to use when performing an educational play that exposes the dire consequences of drug abuse, which then tours South Africa? Substantiate your answer.

(2)

[20]

Question 6

6.1 List 5 characteristics of the genre of Futurism.

(5)

6.2 Analysing the genre of Expressionism and how it staged productions in order to achieve its aim, evaluate if this dramatic genre would “work” if applied to the staging Nothing but the Truth.

(6)

6.3 What is your understanding of the main aim of Surrealism? Describe one way in which director could achieve this aim on stage.

(2)

6.4 In a paragraph, provide a summary of the main aspects of Dadaism.

(6)

6.5 Name one item that would be appropriate as part of a constructivist set.

(2)

[20]

Total marks Section D- [40]

GRAND TOTAL: 150 MARKS