



Hillcrest High School  
Dramatic Arts  
Grade 12  
Trials exam 2017

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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- 20<sup>th</sup> Century Theatre Movements (30 marks)

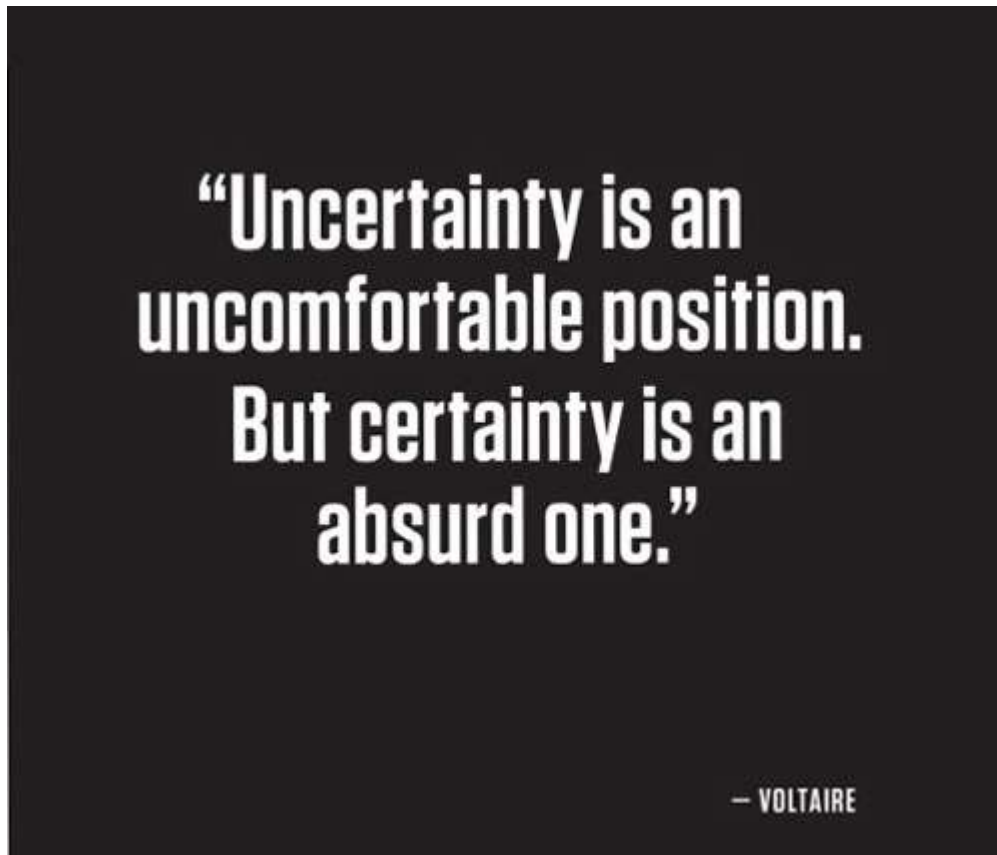
Section B- South African Theatre: 1960-1994 (40 marks)

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

SOURCE A-Quote



Question 1

In a well-structured essay, discuss how the play *Waiting for Godot* reflects Voltaire’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 B: *Extract from Sophiatown*

<b>Lulu:</b> Yay! My mother says you can sleep in her room.	
<b>Ruth:</b> Thank you.	2
<b>Mingus:</b> Ja, you can sleep in Lulu's bed.	
<b>Ruth:</b> Where will Lulu sleep?	4
<b>Mamariti:</b> With me!	
<b>Lulu:</b> Ag Ma!	6
<b>Jakes:</b> There we are. No problems-I told you. It's simple. Spirits for the front room. Rent for the bedroom. Homework for the kitchen and stories for the backroom.	
<b>Princess:</b> And Mingus, perfume for the Princess!	9
<b>Mingus:</b> Ag my sweetie, anything for you.	10
<b>Ruth:</b> See I'm the easiest person in the world to please. I'm happy with the simplest things. All I need is a light to read by, somewhere to sleep and a place to bath.	12

Question 2

After reading Source B, answer the following questions

- 2.1 What does Ruth's last lines tell you about her knowledge of Sophiatown? (3)
- 2.2 How do lines 9-10 reflect the relationship between Mingus and Princess? Also compare how their relationship changes by the end of the play. (6)
- 2.3 Find two places in the extract where you would use gesture. Identify where the gesture would be placed, what the gesture is and how they will add to the piece. (6)

SOURCE C- People playing music and dancing in a shebeen.



SOURCE D- Men in a car



Both images taken from: <http://www.sahistory.org.za>

SOURCE E- White woman dancing in Sophiatown



<https://za.pinterest.com/amyrose07/sophiatown-force-removal-case-study>

### Question 3

3.1 Carefully consider source C, D and E. Use it as *stimulus* to describe how it illustrates the spirit of Sophiatown. You must consider the various activities and people that were in Sophiatown at the time.

(15)

### Question 4

4.1 Why do you think the creators of Sophiatown the play thought it was an important story to tell?

(5)

4.2 List the five step process that went into creating this play.

(5)

Total marks Section B- [40]

## Section C-South African Theatre: Post 1994-contemporary

### Question 5

5.1 Explain how and why the play falls into the category of Theatre for Reconciliation. (5)

5.2 Discuss why this play would be considered New Realism. Give detailed information about the set in your answer. (10)

#### SOURCE F: *Extract from Nothing but the Truth*

Thando: Oh yes. My mother ... You think she's still alive?

Sipho: Who? 2

Thando: My mother

Sipho: Yes 4

Thando: Have you tried to find her?

Sipho: She left me. I don't think she wanted to be found.

Thando: And me? 7

Sipho: She loved you very much.

Thando: How can you say that! How could you know that?

Sipho: I know. She loved you. 10

Thando: How could you know that?

Sipho: Because I do! 12

Thando: there are three things you know because you do. Three things you do not want to talk about- my mother, my brother Luvuyo, and my uncle Themba.

Sipho: Let the dead rest. 15

Read the extract provided and answer the questions.

5.3 What tone of voice do you think Sipho would use in line 8? Explain your choice. (3)

5.4: What happened to Luvuyo? Give details. (4)

5.5 If you were playing the role of Thando, how would you physically and vocally characterise her in line 9? Substantiate your answer. (6)

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- 5.6 Discuss how Sipho's job reflects his "role" within the family. (4)
- 5.7 Explain how the Truth and Reconciliation Commission presents itself as a theme within the play. (6)
- 5.8 Identify the main way in which Mandisa is different to Thando. (2)

Total marks Section C - [40]

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

#### Question 6

- 6.1 Discuss all the ways in which Dadism could be considered "anti-theatrical". Your answer should include its conventions and overall philosophy. (10)
- 6.2 List five theatrical conventions of Expressionism. (5)
- 6.3 Identify how a constructivist set differs from a Realism set. (4)
- 6.4 What did Futurists celebrate through their performances? (1)

#### Question 7

- 7.1 Write a critical analysis of one member of your Theme programme. You must use dramatic terminology to assess the success and/or failures of their monologue performance. (8)
- 7.2 What are the two main functions of links? Give two examples of *types* of links a group could use. (4)

## Source G



<https://za.pinterest.com/kmicheleprice/set-and-scenic-design>

7.3 What type of stage is used in Source G? Discuss how the stage would affect the blocking of the performers.

(4)

7.4 How do you think the set effects the atmosphere of the play? Be sure to substantiate your answer.

(4)

Total marks Section D- [40]

**GRAND TOTAL: 150 MARKS**