



Hillcrest High School

Dramatic Arts

Grade 12

Trials exam 2018

Examiner: Ms. G. Giorko

Moderator: Mr. L. Holder

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

Bohemian Rhapsody

Is this the real life?
Is this just fantasy?
Caught in a landslide,
No escape from reality
Queen

You're the voice

We're not gonna
sit in silence
We're not gonna
live with fear ...
John Farnam

These are the days when anything goes

Every day is a winding road
I get a little bit closer
Every day is a faded sign ...
Sheryl Crow

Time Warp

It's astounding
Time is fleeting
Madness takes its
toll ...
*The Rocky Horror Picture
Show*

Gansta's Paradise

As I walk through the valley of the
shadow of death I take a look at
my life and realize there's nothin'
left ...
Coolio

Question 1

Evaluate how the lyrics of ANY of the songs in SOURCE A reflect the subject matter, mood and messages of the 20th Century Theatre Movement of the play text you have studied. Refer to the lyric(s) you have chosen, the play text you have studied and the associated theatre movement (Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre).

(30)

Total marks Section A- [30]

Section B- South African Theatre: 1960-1994

SOURCE A



Johannesburg, 25 March 2016 – The classic musical, Sophiatown, is returning to the Market Theatre in Johannesburg. First performed in 1986 as a 'living newspaper', veteran director, Malcolm Purkey, one of the original members of The Junction Avenue Theatre Company, is bringing the memorable production to life once again.

–eNCA News

Question 2

2.1 As mentioned in the source A, Malcom Purkey was involved in the creation of the original Sophiatown play. Discuss the method used for creating this play.

(5)

2.2 Do you think it is appropriate to call this play a “Living Newspaper”?

(4)

2.3 Do you agree with the source in classifying this play as a ‘classic musical’?

(4)

2.4 Discuss the theatrical devices used in the last scene that charged it with emotion.

(8)

2.5 If you were playing the role of Mingus, describe the posture and gait you would use to characterise the role. 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.

(5)

2.7 In a paragraph, discuss the history of Sophiatown as well as what made it different to other townships of the time.

(10)

Total marks Section B- [40]

Section C-South African Theatre: Post 1994-contemporary

Source B



Question 4

- 4.1 Considering Source B, in your opinion, are the characters of Mandisa and Thando appropriately costumed? Be sure to substantiate your thoughts. (6)
- 4.2 Discuss how the characters Mandisa and Sipho reflect the theme of truth and reconciliation. Refer to the play text in your answer. (10)
- 4.3 Explain which events influenced the journey towards forgiveness and reconciliation in the Makhaya family. (4)
- 4.4 Describe how the genre of the play would affect the acting style of the performers. (5)
- 4.5 What do you understand by the term “Theatre for Reconciliation”? (2)

Source C



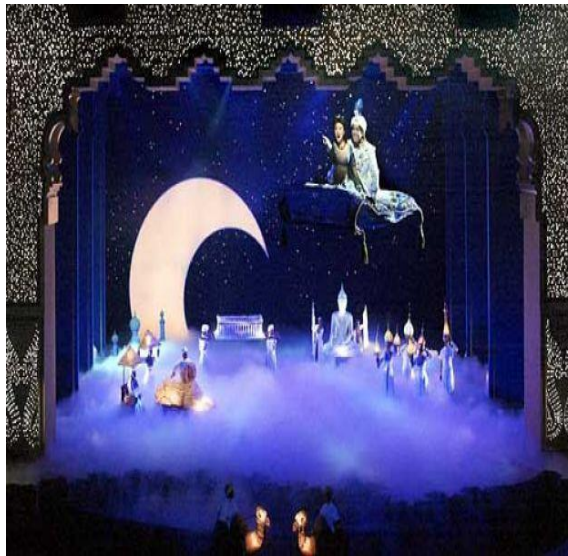
4.6 Sipho has been drinking in the scene depicted in Source C. Explain two factors that may have led him to become drunk. (2)

4.7 Explain how the title of the play reflects what happens within the house. (6)

4.8 What is the importance of a play such as this, in Post- Apartheid South Africa? (5)

Total marks Section C - [40]

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



Source D
*Set of
Aladdin*

Source E



"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 D 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 Assess the effectiveness, of each set, in achieving its aim for both styles of theatre depicted in source D and E.

(12)

5.3 In source E, the fourth wall is broken. Explain what the 'fourth wall' means as well as what impact it would have on the audience watching a production of *Kordian*.

(4)

Question 6



6.1 Why do you think it is important for children to experience live theatre?

(4)

Imagine you are tasked by the Department of Education to create a play for World Theatre day. Answer the questions that follow:

6.2 Provide the following information for your play:

- a) Plot summary
- b) Stage and set

(8)

6.3 What technical problems may you encounter when you take your play on the road to be performed in rural areas? Also include solutions to these problems.

(8)

[20]

Total marks Section D- [40]

GRAND TOTAL: 150 MARKS