



Hillcrest High School
Dramatic Arts
Grade 12
Trials exam 2019

Examiner: Ms. G. Giorko
Time: 3 hours

Moderator: MS L Baxter
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

*“I waited for something, and something died
So I waited for nothing, and nothing arrived
It's our dearest ally, it's our closest friend
It's our darkest blackout, it's our final end
My dear sweet nothing, let's start a new
From here all in is just me and you”*

Extract from the song: “Nothing Arrived by the Villagers

Question 1

In a well-structured essay, discuss how the play *Waiting for Godot* reflects the lyrics of the song. Focus on any four of the topics provided below.

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

Section B- South African Theatre: 1960-1994

Source A



Image taken from: www.sowetanlive.co.za

Question 2

- 2.1 Analyse Source A carefully. How do you think it reflects the spirit of Sophiatown the place? (4)
- 2.2 Think of a catchy phrase that matches the image in source A as well as the spirit of the play in its entirety. (2)
- 2.3 If you are to direct a production successfully, you must know the context that the play takes place in. In a paragraph discuss the context of this play and how it would affect how you stage the production. (16)
- 2.4 The final scene of the play is very emotive. Describe what techniques were used to create such a compelling scene. (5)
- 2.5 What method was used to create this play? Also comment on the benefits of using such a method. (4)

2.6 What dramatic skills (specific to this play) would actors auditioning for this production need to have?

(3)

2.7 Sophiatown, the place, was destroyed many years ago. Why do you think this play was created, what is the intention of the play?

(4)

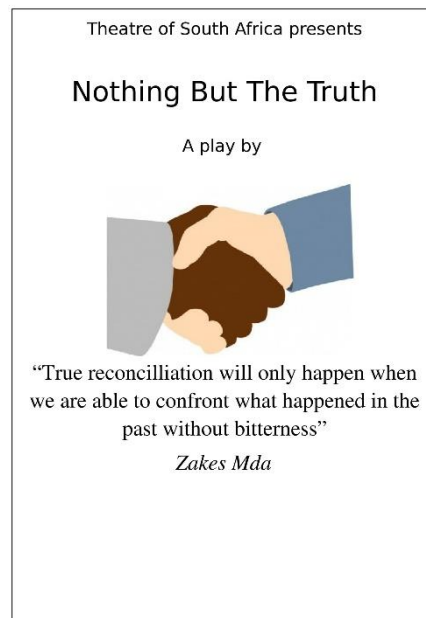
2.8 What did they rename Sophiatown after it was destroyed and where were the inhabitants relocated to?

(2)

[40]

Section C- South African Theatre: Post 1994

SOURCE B



After considering the poster in Source B, answer the questions that follow

Question 3

3.1 Identify three important elements that have been omitted from the poster above.

(3)

3.2 After thoughtful analysis of the poster, is it your opinion that the central image of the handshake (*Hint: take note of the different races the hands belong to*) is appropriate, considering

the themes of the play? Remember you must substantiate your opinion with evidence from the play.

(5)

3.3 If you were marketing this play to the public, what would you do to improve this poster (no marks will be given for giving the same information as in 2.1)?

(3)

3.4 The quote on the poster by Zakes Mda is taken from the introduction to the play. Think of your own quote that would appear on your poster. Remember your quote needs to be original and adequately reflect the intention of the play.

(2)

Imagine you are directing a production of this play, now answer the questions that follow:

3.5 When auditioning potential actors for the role of Siphso, what would be important for the actor to have/be regarding the following elements? Give a reason for each of your requirements.

- a) age
- b) build
- c) any specific acting skill (*for example: to dance*)

(3x2 =6)

3.6 Mandisa and Thando are quite different characters in terms of their values and upbringing. Contrast how you would costume each to ensure you reflect their different personalities. You may give specific examples of costume items.

(6)

3.6 The set of Nothing but The Truth is very detailed. In a short paragraph, describe the set. You must include five elements you remember.

(5)

3.7 Describe how the set would influence the acting style of the actors.

(3)

3.8 Explain why the set, although detailed, would fall under 'modified realism'. You may refer to a 'traditional' realism set to substantiate your answer.

(3)

3.9 During the time that the play is set, the TRC was taking place. In a short paragraph, explain how the TRC is reflected in the action within the house.

(4)

[40]

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

Question 4

4.1 Expressionism doubted the presence of any ‘real truth’. Instead they thought that all of existence is subjective to a person’s own experience. Directors/actors wanted to reflect this philosophy on stage and did so using certain techniques.

- a) What does an expressionist mean when they refer to “real truth”? (3)
- b) Explain what *subjective* means. You may give any example to clarify your definition. (3)
- c) What was more important to expressionist directors than a realistic set? (2)
- d) What acting style best suited expressionism? (1)
- e) What plot structure was used for expressionism? (1)

“I speak only of myself since I do not wish to convince, I have no right to drag others into my river, I oblige no one to follow me and everybody practices his art in his own way.”

Tristan Tzara "Dada Manifesto 1918"

4.2 The quote above is by Tristan Tzara, the ‘father’ of Dadaism. In it he expresses his belief that art (theatre) cannot be, and should not be, confined into any neat mold of conformity. In a paragraph, discuss how Dadaism went against ‘normal’ theatre using various interesting methods.

(10)
{20}

Question 5 on next page

Question 5

Imagine you have been asked by the Department of Education to stage a play that celebrates Women's Month in some way. You will be taking your production on tour to affluent as well as more disadvantaged schools. Answer the questions that follow:

5.1 Write a brief outline of the plot or idea of your play.

(4)

5.2 What 'plot structure' will you be using and why? Remember your plot structure greatly influences the aim of a production, so give a detailed reason as to why you

(4)

5.3 Do you think Realism techniques or Poor Theatre techniques would work better for your production and why? You should use your knowledge of these genres to substantiate your answer. To help you focus your answer, you can comment on the suggestions below, or add your own:

- Use of stage and set, effecting the actor audience relationship
- Spectacle: Costumes, lighting and props
- Acting style

(12)

{20}

[40]

GRAND TOTAL: 150 MARKS