

**DRAMATIC ARTS**

Time: 3 hours

120 marks

---

**PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY**

1. This question paper consists of 9 pages. Please check that your question paper is complete.
2. This paper is divided into three sections. You have to answer **ALL** three. In **SECTION C** you have to select either **SOUTH AFRICAN CONTEMPORARY THEATRE (POST-1994)** OR **SOUTH AFRICAN CONTEMPORARY FILM (POST-1994)**.

**SECTION A: 20TH-CENTURY THEATRE MOVEMENTS**  
*Waiting for Godot* by Samuel Beckett OR  
*Rhinoceros* by Eugene Ionesco OR  
*The Maids* by Jean Genet

**AND**

**SECTION B: SOUTH AFRICAN THEATRE (1960–1994)**  
*The Island* by John Kani, Winston Ntshona and Athol Fugard OR  
*You Strike a Woman, You Strike a Rock* by the Vusisizwe Players OR  
*Woza Albert!* by Percy Mtwa, Mbongeni Ngema and Barney Simon

**AND**

**SECTION C: SOUTH AFRICAN CONTEMPORARY THEATRE (POST-1994)**  
*Tshepang* by Lara Foot Newton OR  
*Born Naked* by ZikkaZimba Productions and Hijinks Theatre OR  
*Little Red Riding Hood and the Big, Bad Metaphors* by Mike van Graan and the University of Pretoria Drama Department  
**OR**  
**SOUTH AFRICAN CONTEMPORARY FILM (POST-1994)**  
*District 9* directed by Neill Blomkamp OR  
*Tsotsi* directed by Gavin Hood OR  
*Ellen: The Ellen Pakkies Story* directed by Daryne Joshua

3. Number your answers EXACTLY as the questions are numbered.
4. The mark allocation per question is a guide as to the degree of detail and rigour required for the answer.
5. Independent, creative thinking and the application of knowledge will be to your advantage.
6. It is in your own interest to write legibly and work neatly.

**SECTION A            20TH-CENTURY THEATRE MOVEMENTS – ABSURD THEATRE**  
**QUESTION 1            PLAYS IN CONTEXT**

In this question, you have to refer to **ONE** of the following plays:

- *Waiting for Godot* by Samuel Beckett OR
- *Rhinoceros* by Eugene Ionesco OR
- *The Maids* by Jean Genet

**Note:** You must select only **ONE** of the texts and all answers for this question must be based on your selected text.

**Write the title of the play you have studied before you start to answer Question 1.**

Imagine you are a theatre biographer who is putting together a memoir of the life and work of the playwright whose play you have studied.

**\*memoir** – a historical account or biography written from personal knowledge

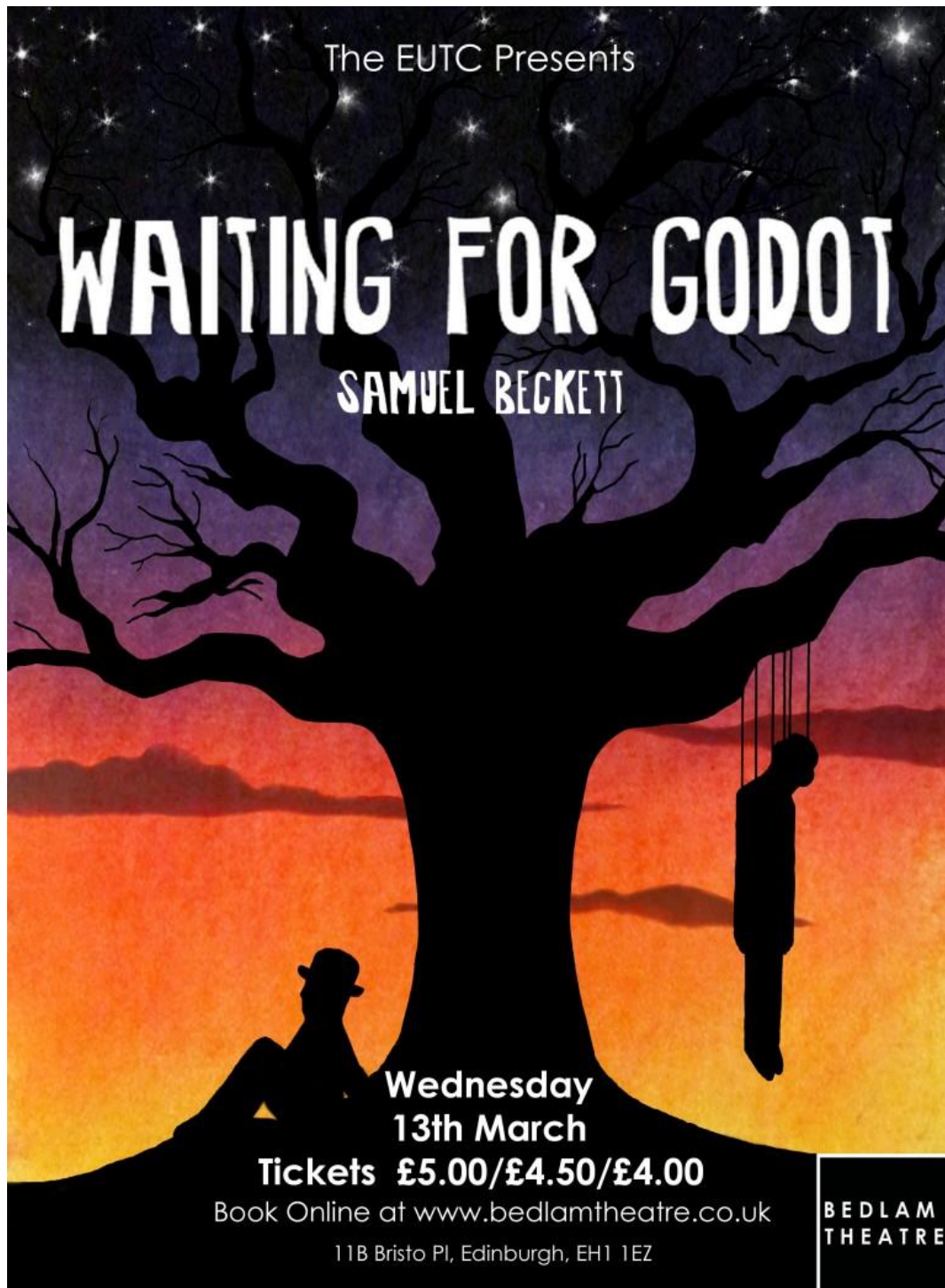
- 1.1 Describe the sociopolitical context in which the playwright lived. (4)
- 1.2 Explain the philosophy of Existentialism. (4)
- 1.3 Justify how the play that you have studied reflects the philosophy of Existentialism. (6)
- 1.4 As part of the memoir, you wish to include information about the playwright's preferred performance style of the play you have studied.
- 1.4.1 List **FOUR** performance conventions that the playwright of the play you have studied would demand of his actors in performance. (4)
- 1.4.2 Describe a moment in the play you have studied in which the actors could demonstrate the conventions mentioned in 1.4.1. (3)
- 1.4.3 Suggest how **ONE** of the actors in your chosen moment could highlight the performance style using their voice and body. (4)

- 1.5 You have decided to include some production posters of the play you have studied in the memoir.

Look at the poster designed for the play you have studied and answer the questions that follow.

**Please note: any small print on the posters may be ignored.**

**IMAGE A – WAITING FOR GODOT**



[Source: <<https://ecaillustration.wordpress.com/2013/03/05/waiting-for-godot/>>]



**IMAGE B – RHINOCEROS**

**TICKETS:** \$10.00 on Tuesday / Thursday / Sunday  
\$12.00 on Friday / Saturday • Wednesday = FREE  
Seniors receive \$1.00 off • Students: \$2.00 with valid ID  
**BOX OFFICE HOURS:** 12:30-5:00PM Monday-Friday  
**BOX OFFICE:** (309) 556-3232  
**ONLINE:** [www.iwu.edu/~theatre](http://www.iwu.edu/~theatre)

**February 27, 28 @ 8 PM**  
**March 1, 2, 3 @ 8 PM**  
**March 4 @ 2 PM**

**THE JEROME MIRZA THEATRE**  
at McPherson Hall, 2 Ames Plaza East  
Bloomington, IL 61701

THE ILLINOIS WESLEYAN UNIVERSITY SCHOOL OF THEATRE ARTS PRESENTS

**RHINOCEROS**  
by Eugène Ionesco  
TRANSLATED BY Derek Prouse

ILLINOIS WESLEYAN UNIVERSITY  
1850

[Source: <<http://www.afollowspot.com/2018/02/opening-tonight-rhinceros-at-iwu.html>>]



**IMAGE C – THE MAIDS**

[Source: <<http://www.asparaguscommunitytheatre.com/p/the-maids.html>>]

- 1.5.1 Explain the significance of your selected play's title. (3)
- 1.5.2 Motivate an alternative title for the play that you have studied. (2)
- 1.5.3 Discuss how the themes and symbols of the play you have studied are reflected in the poster. (10)
- [40]**

**SECTION B SOUTH AFRICAN THEATRE (1960–1994)****QUESTION 2 PLAYS IN CONTEXT**

In this question, you have to refer to **ONE** of the following plays:

- *The Island* by John Kani, Winston Ntshona and Athol Fugard OR
- *You Strike the Woman, You Strike the Rock* by the Vusisiswe Players OR
- *Woza Albert!* by Percy Mtwa, Mbongeni Ngema and Barney Simon

**Note:** You must select **ONE** of the above texts only and all answers for this question must be based on your selected text.

Write the title of the play you have studied before you start to answer Question 2.

Imagine you are the artistic director of a South African play festival. The festival focuses on productions that have made an impact on the South African theatre landscape. Your job is to select the most appropriate productions for the festival, by reading through the applications and reviews that have been submitted.

- 2.1 Read the excerpt related to the play you have studied and answer the questions that follow.

***The Island***

*Despite the heavy subject matter, there are plenty of laughs along the way, though never simply as cheap light relief. Instead, humour in the face of extreme adversity is one of the many facets of our shared humanity on display in this tour-de-force production of one of the most important plays of the 20th century.*

[Source: <<https://www.dailymaverick.co.za/article/2018-06-08-woza-albert-wrestling-with-the-possibilities-of-freedom/>>]

***You Strike the Woman, You Strike the Rock***

*This production, created out of the experiences of black South African women, celebrates and is dedicated to the 50th anniversary of the historic Women's March to the Union Buildings in Pretoria to protest against pass laws. Punctuated by song, chants, rhythms and humour, director Klotz is exhilarated that it still resonates today.*

[Source: <<https://www.news.uct.ac.za/article/-2006-10-16-formidable-trio-of-phenomenal-women-for-baxter>>]

***Woza Albert!***

*If the purpose of the theatre is to make the public eye get a clear view of how the inner turmoil of the mind and the vicissitudes of the heart affect one's own normal behaviour, then Woza Albert! hits the spot. Satire makes a comeback as the champion of logic in a post-truth world.*

[Source: <<https://www.dailymaverick.co.za/article/2018-06-08-woza-albert-wrestling-with-the-possibilities-of-freedom/>>]

\***vicissitudes** – ups and downs with special emphasis on the downs.

- 2.1.1 Motivate, with reference to examples from the play, the original playwrights' intentions with the play you have studied. (6)
- 2.1.2 The review mentions the use of humour.
- (a) Comment on the intention and importance of the use of humour in the play you have studied. (4)
  - (b) Describe a humorous moment from the play you have studied. (2)
  - (c) Suggest how a director might stage this moment to highlight the humour. (4)
- 2.1.3 Assess the play's relevance to an audience in 2023, using the excerpt provided, as well as examples from the play. (6)
- 2.2 As the artistic director of this festival, you are looking for productions that will conform to Protest Play conventions.
- 2.2.1 Explain, with examples, the use of sound effects within the play you have studied. (4)
- 2.2.2 Motivate, with reference to the set design of the play you have studied, the kind of stage design you are looking for when selecting a production for the festival. Your answer should include a discussion of the function of each set piece. (8)
- 2.2.3 Discuss the costumes that you would consider appropriate for the play you have studied. Provide justifications for your choices by referring to:
- the nature of Protest Plays
  - the characters portrayed
- (6)  
**[40]**

**SECTION C SOUTH AFRICAN THEATRE/FILM (POST-1994)****QUESTION 3 (A) SOUTH AFRICAN CONTEMPORARY THEATRE (POST-1994)****THE ESSAY**

In this question, you may refer to **ANY ONE** of the following plays in your answer:

- *Tshepang* by Lara Foot Newton OR
- *Born Naked* by ZikkaZimba Productions and Hijinks Theatre OR
- *Little Red Riding Hood and the Big, Bad Metaphors* by Mike van Graan and the University of Pretoria Drama Department

**Write the title of the play you have studied before you start to answer Question 3(A).**

Refer to the quote below when answering the question that follows:

'The more you go to a theatre and the more you hear stories you aren't necessarily familiar with, the more open you become.'

- Lynn Nottage

Discuss in a well-structured essay of approximately **600 words or 2 to 3 pages**, how the play you have studied creates awareness of societal issues and broadens the minds of the audience.

Use the following points to guide your discussion:

- Sociopolitical context
  - Technical/Staging style
  - Postmodern audience response
- 
- Clearly write the name of the South African text that you have studied at the top of the page.
  - Your essay will be marked on how well you are able to develop your discussion and bring it to a logical conclusion.
  - Support your discussion fully with a clear, focused explanation and relevant examples from the play.

**[40]**

**OR**



**QUESTION 3 (B) SOUTH AFRICAN CONTEMPORARY FILM (POST-1994)****THE ESSAY**

In this question, you may refer to **ANY ONE** of the following films in your answer:

- *District 9* directed by Neill Blomkamp OR
- *Tsotsi* directed by Gavin Hood OR
- *Ellen: The Ellen Pakkies Story* directed by Daryne Joshua

Write the title of the film you have studied before you start to answer Question 3 (B).

Refer to the quote below when answering the question that follows:

'Now more than ever we need to talk to each other and understand how we see the world, and cinema is the best medium for doing this.'

- **Martin Scorsese**

Discuss in a well-structured essay of approximately **600 words or 2 to 3 pages**, how the film you have studied creates awareness of societal issues and broadens the minds of viewers.

Use the following points to guide your discussion:

- Sociopolitical context
  - Filmic style
  - Postmodern viewer response
- Clearly write the name of the South African film that you have studied at the top of the page.
  - Your essay will be marked on how well you are able to develop your discussion and bring it to a logical conclusion.
  - Support your discussion fully with a clear, focused explanation and relevant examples from the film.

**[40]**

**Total: 120 marks**