basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/
NATIONAL SENIOR CERTIFICATE EXAMINATIONS

DRAMATIC ARTS

MAY/JUNE 2026

MARKS: 150

TIME: 3 hours

This question paper consists of 14 pages.
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INSTRUCTIONS AND INFORMATION

1. This question paper consists of FOUR sections:

SECTION A:	20th Century European Theatre Movements	(30)
SECTION B:	South African Theatre: 1960–1994	(40)
SECTION C:	South African Theatre: Post-1994–Contemporary	(40)
SECTION D:	The History of Theatre, Practical Concepts, Content and Skills	(40)

2. **SECTION A**
QUESTION 1 is COMPULSORY.
Refer to ONE of the play texts below that you have studied and its relevant 20th Century European Theatre Movement.

EPIC THEATRE

- *Caucasian Chalk Circle* Bertolt Brecht
- *Kaukasiese Krytsirkel* Translation of Bertolt Brecht's play text
- *Mother Courage* Bertolt Brecht
- *Moeder Courage* Translation of Bertolt Brecht's play text
- *The Good Person of Szechwan* Bertolt Brecht
- *Kanna Hy Kô Hystoe* Adam Small

OR

THEATRE OF THE ABSURD

- *Waiting for Godot* Samuel Beckett
- *Afspraak met Godot* Translation of Samuel Beckett's play text
- *Bagasie* André P Brink
- *The Bald Primadonna* Eugene Ionesco
- *Die Kaalkop Primadonna* Translation of Eugene Ionesco's play text

OR

POSTMODERN THEATRE

- *Skrapnel* Willem Anker
- *Top Girls* Carol Churchill
- *Popcorn* Ben Elton
- *Buried Child* Sam Shepard

3. **SECTION B**
This section consists of THREE questions. Answer only ONE question in this section.

QUESTION 2:	*Woza Albert!*	Percy Mtwa, Mbongeni Ngema and Barney Simon **OR**
QUESTION 3:	*Sophiatown*	Junction Avenue Theatre Company **OR**
QUESTION 4:	*Siener in die Suburbs*	PG du Plessis

4. **SECTION C**
This section consists of THREE questions. Answer only ONE question in this section.

QUESTION 5:	*Nothing but the Truth*	John Kani **OR**
QUESTION 6:	*Groundswell*	Ian Bruce **OR**
QUESTION 7:	*Missing*	Reza de Wet

5. **SECTION D**
This section is COMPULSORY. Answer QUESTION 8.

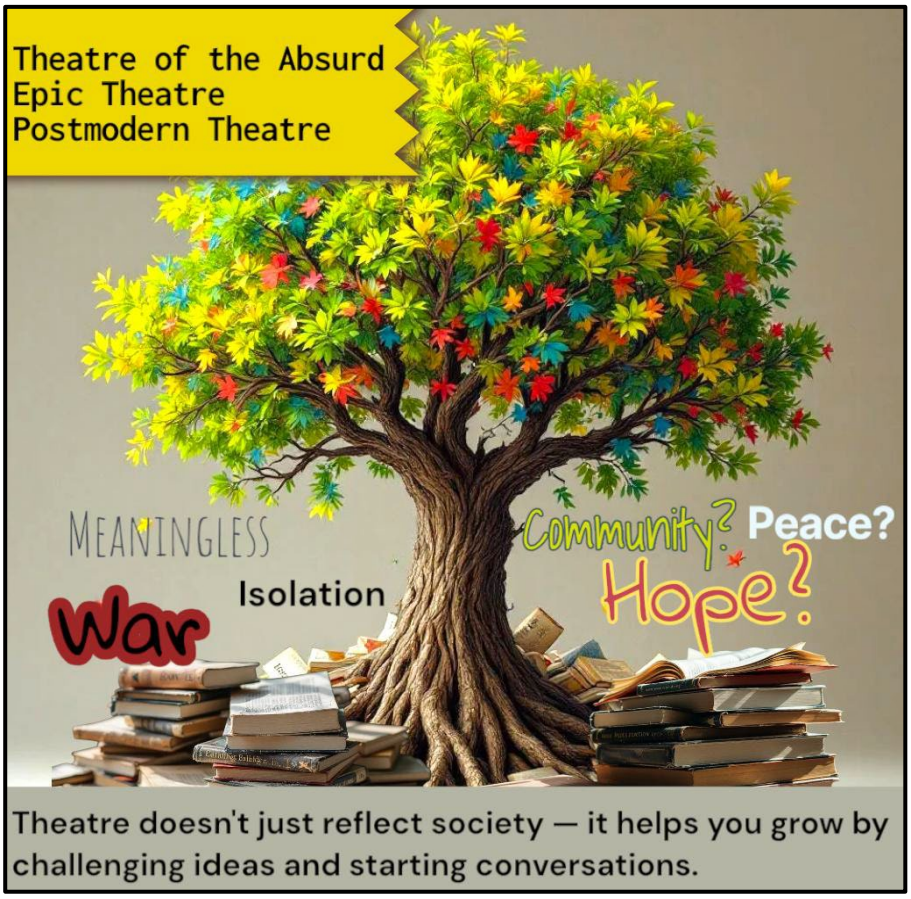
SECTION A: 20th CENTURY EUROPEAN THEATRE MOVEMENTS

This question is COMPULSORY.

QUESTION 1

Refer to SOURCE A below and answer the question that follows.

SOURCE A: IMAGE WHICH SYMBOLISES THE POWER OF THE THEATRE



[Source: Examiners]

Discuss, in an essay, how the play text and the 20th Century Theatre Movement you studied this year helped you to grow by challenging your ideas about life.

Refer to SOURCE A and include the following aspects of the play:

- Characters
- Themes and messages
- Staging

At the beginning of your essay, write the title of the play text and the 20th Century Movement (Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre) you studied.

TOTAL SECTION A: 30

SECTION B: SOUTH AFRICAN THEATRE: 1960–1994

Answer only ONE question in this section (either QUESTION 2 OR 3 OR 4).

QUESTION 2: *WOZA ALBERT!* BY PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON

Study SOURCE B below and answer the questions that follow.

SOURCE B: A REVIEW OF *WOZA ALBERT!*

Woza Albert! is a South African Protest Theatre play. It was workshopped by Percy Mtwa, Mbongeni Ngema and Barney Simon during the apartheid era.

The play imagines what would happen if Morena returned to apartheid South Africa. Through physical and vocal characterisation, two actors play multiple roles, portraying ordinary South Africans, government officials and struggle heroes (activists). As Morena brings hope to the oppressed, the apartheid government sees him as a threat. He is arrested, imprisoned and killed (just like many real-life freedom fighters) and rises from the dead. This is to raise the struggle heroes.

The play uses humour and satire to show the cruelty of apartheid and to celebrate the resilience (strength) of the people. It remains one of South Africa's most important plays.

[Source: Examiners]

2.1 Suggest why Percy Mtwa, Mbongeni Ngema and Barney Simon chose *Woza Albert!* as the title of the play. (2)

2.2 Explain the steps/phases used by Percy Mtwa, Mbongeni Ngema and Barney Simon to workshop the play *Woza Albert!*. (6)

2.3 Describe how 'physical' and/or 'vocal characterisation' (line 4) is used to portray ONE 'ordinary South African' character in the play. (4)

2.4 Motivate why the statement, 'what would happen if Morena returned to apartheid South Africa' (line 3), is a good idea for a Protest Theatre play. (4)

2.5 Select ONE scene in *Woza Albert!* which uses 'humour and satire to show the cruelty of apartheid' (line 9).

2.5.1 Summarise the dramatic action in this scene. (4)

2.5.2 Identify how humour is created in this scene. (4)

2.5.3 Analyse how the cruelty of apartheid is shown in this scene. (6)

2.6 Evaluate how *Woza Albert!* 'celebrate(s) the resilience (strength) of the people' and 'remains one of South Africa's most important plays' (lines 9–10). (10)
[40]

QUESTION 3: *SOPHIATOWN* BY THE JUNCTION AVENUE THEATRE COMPANY

Study SOURCE C below and answer the questions that follow.

SOURCE C: A REVIEW OF *SOPHIATOWN*

Sophiatown is a South African Protest Theatre play. It was workshopped by the Junction Avenue Theatre Company. It is set in the vibrant (lively), multicultural community of Sophiatown in the 1950s before it was destroyed by the apartheid government.

The story follows residents of Mamariti's Diamond Shebeen: Jakes, a writer, Mingus, a gangster with big dreams, Charlie, his sidekick, Princess, an aspiring model, Lulu, a schoolgirl and Fahfee, a streetwise gambler. Their lives change when Ruth, a young Jewish woman, arrives to live with them. This challenges the way they interact with each other.

As the apartheid regime strengthens its grip, their hopes and freedom are ruined when the government forcibly removes its residents and destroys Sophiatown. In the final scene of the play, the characters stand isolated in their own spotlights on stage. They have their own final monologue and this is made even more moving as their spotlights fade into darkness after each character has spoken.

The play blends humour, music and painful moments to expose the cruel realities of apartheid. *Sophiatown* is an excellent example of a play that documents our political history.

[Source: Examiners]

3.1 Suggest why the Junction Avenue Theatre Company chose *Sophiatown* as the title of the play. (2)

3.2 Explain the steps/phases used by the Junction Avenue Theatre Company to workshop the play *Sophiatown* (lines 1–2). (6)

3.3 Motivate suitable costumes for THREE of the characters named in lines 4–7, by referring to the play as a whole. (6)

3.4 Discuss how the lives of the residents of Mamariti's Diamond Shebeen 'change when Ruth, a young Jewish woman, arrives to live with them' (lines 6–8). (4)

3.5 The final scene in *Sophiatown* shows how 'their hopes and freedom are ruined when the government forcibly removes its residents and destroys Sophiatown' (lines 9–10).

3.5.1 Summarise the dramatic action of the final scene of the play. (4)

3.5.2 Analyse how lighting and/or sound increases the dramatic effect of the final scene of the play. (4)

3.5.3 Describe how the lives of TWO residents of Mamariti's Diamond Shebeen changed after the forced removals. (4)

3.6 Evaluate how the 'play blends humour, music and painful moments to expose the cruel realities of apartheid' to make it an 'excellent example of a play that documents our political history' (lines 14–16). (10)

[40]

QUESTION 4: *SIENER IN DIE SUBURBS* BY PG DU PLESSIS

Study SOURCE D below and answer the questions that follow.

SOURCE D: A REVIEW OF *SIENER IN DIE SUBURBS*

Siener in die Suburbs is an important Afrikaans drama written by PG du Plessis. Set in a working-class suburb, the story revolves around Tjokkie. He is a young man with an ability to see into the future, but he often doubts his own gift. His mother, Ma, is trying to hold her family together in an environment of poverty, addiction and abuse. Tjokkie's sister, Tiemie, dreams of escaping these circumstances to find a better future.

Tjokkie's visions reveal truths about the people around him, especially regarding Jakes' true intentions and Tiemie's future. Despite his warnings, the characters are unable, or unwilling, to change their paths, leading to tragic consequences (events).

The play explores how people hope and dream for a better life. The play's themes provide a powerful insight into South African life then and now, making *Siener in die Suburbs* one of South Africa's most significant plays.

[Source: Examiners]

4.1 Suggest why the title of the play is appropriate (line 1). (4)

4.2 Motivate suitable costumes for Jakes and Tiemie by referring to the play text as a whole. (4)

4.3 Discuss TWO predictions of the future that other characters wanted to know from Tjokkie. (4)

4.4 Analyse how Tjokkie's ability to 'see into the future' (line 3) affects the plot (story) of the play. (6)

4.5 'Despite his warnings, the characters are unable, or unwilling, to change their paths, leading to tragic consequences (events)' (lines 7–8).

4.5.1 Describe the relationship between Tiemie and Jakes. (2)

4.5.2 Explain how this relationship leads to the 'tragic consequences (events)' (line 8). (4)

4.6 Analyse the effect that the final tragic scene of the play might have on the audience. Refer to the following:

- A description of the final scene
- The impact of the final scene on the audience (6)

4.7 Evaluate how the play's themes 'provide a powerful insight (understanding) into South African life then and now' (line 10). Refer to examples from the play. (10)
[40]

TOTAL SECTION B: 40

SECTION C: SOUTH AFRICAN THEATRE: POST-1994–CONTEMPORARY

Answer only ONE question in this section (either QUESTION 5 OR 6 OR 7).

QUESTION 5: *NOTHING BUT THE TRUTH* BY JOHN KANI

Study SOURCES E AND F below and answer the questions that follow.

SOURCE E: A COMMENT ON CONTEMPORARY SOUTH AFRICAN THEATRE



[Source: Examiners]

5.1 Identify the genre of *Nothing but the Truth*. (2)

5.2 Explain the 'struggles' that EACH character experiences in the play. (6)

5.3 Provide reasons why the play gives a voice and expression to ordinary South Africans. (4)

5.4 Analyse Sipho's memories of the past and how he imagines a better future for himself. (6)

5.5 Discuss how your life has been affected by the idea of freedom in *Nothing but the Truth* by referring to the play. (2)

AND

SOURCE F: THEATRE ON WHEELS



[Adapted from http://www.sowetotheatre.co.za]

5.6 You have been given a truck which opens up on one side to create a stage for *Nothing but the Truth.* In this way you can travel around the country and give everyone in South Africa a chance to watch the play.

5.6.1 Suggest how you might stage *Nothing but the Truth* on the truck's stage to create a suitable environment for the play. (6)

5.6.2 Identify TWO challenges that actors might experience when performing on this stage. (2)

5.6.3 Create a slogan to put on the side of the truck to effectively advertise your production. (2)

5.6.4 Examine the themes of *Nothing but the Truth* to evaluate why you might want to give everyone in South Africa the opportunity to watch a live performance of the play. (10)
[40]

QUESTION 6: *GROUNDSWELL* BY IAN BRUCE

Study SOURCES G AND H below and answer the questions that follow.

SOURCE G: A COMMENT ON CONTEMPORARY SOUTH AFRICAN THEATRE



[Source: Examiners]

6.1 Identify the genre of *Groundswell*. (2)

6.2 Explain the 'struggles' that EACH character experiences in the play. (6)

6.3 Provide reasons why the play gives a voice and expression to ordinary South Africans. (4)

6.4 Analyse Johan's memories of the past and how he imagines a better future for himself. (6)

6.5 Discuss how your life has been affected by the idea of freedom in *Groundswell* by referring to examples in the play. (2)

AND

SOURCE H: THEATRE ON WHEELS



[Adapted from http://www.sowetotheatre.co.za]

6.6 You have been given a truck which opens up on one side to create a stage for *Groundswell.* In this way you can travel around the country and give everyone in South Africa a chance to watch the play.

6.6.1 Suggest how you might stage *Groundswell* on the truck's stage to create a suitable environment for the play. (6)

6.6.2 Identify TWO challenges that actors might experience when performing on this stage. (2)

6.6.3 Create a slogan to put on the side of the truck to effectively advertise your production. (2)

6.6.4 Examine the themes of *Groundswell* to evaluate why you might want to give everyone in South Africa the opportunity to watch a live performance of the play. (10)
[40]

QUESTION 7: *MISSING* BY REZA DE WET

Study SOURCES I AND J below and answer the questions that follow.

SOURCE I: A COMMENT ON CONTEMPORARY SOUTH AFRICAN THEATRE



[Source: Examiners]

7.1 Identify the genre of *Missing*. (2)

7.2 Explain the 'struggles' that EACH female character experiences in the play. (6)

7.3 Provide reasons why the play gives a voice and expression to ordinary South Africans. (4)

7.4 Analyse Meisie's memories of the past and how she imagines a better future for herself. (4)

7.5 Discuss how your life has been affected by the idea of freedom in *Missing* by referring to examples from the play. (4)

AND

SOURCE J: THEATRE ON WHEELS



[Adapted from http://www.sowetotheatre.co.za]

7.6 You have been given a truck which opens up on one side to create a stage for *Missing.* In this way you can travel around the country and give everyone in South Africa a chance to watch the play.

7.6.1 Suggest how you might stage *Missing* on the truck's stage to create a suitable environment for the play. (6)

7.6.2 Identify TWO challenges that actors might experience when performing on this stage. (2)

7.6.3 Create a slogan to put on the side of the truck to effectively advertise your production. (2)

7.6.4 Examine the themes of *Missing* to evaluate why you might want to give everyone in South Africa the opportunity to watch a live performance of the play. (10)
[40]

TOTAL SECTION C: 40

SECTION D: THE HISTORY OF THEATRE, PRACTICAL CONCEPTS, CONTENT AND SKILLS

QUESTION 8 (COMPULSORY)

Study SOURCE K below and answer the questions that follow.

SOURCE K: IMAGE TO INSPIRE THEATRE IN EDUCATION



[Source: DBE image]

Create a Theatre in Education play for Grade 8 and 9 learners. Use your knowledge of Poor Theatre and your practical work. Use SOURCE K as inspiration for your play.

8.1 Write notes on Poor Theatre.

In your answer, refer to:

- Acting style
- Staging
- Actor-audience relationship (10)

8.2 Motivate a suitable title for your Theatre in Education play. (4)

8.3 Summarise what happens in the plot of the play. (4)

8.4 Suggest what lessons your play might teach Grade 8 and 9 learners. (4)

8.5 Describe ONE prop you might use to stage your play. (2)

8.6 Discuss ONE advantage and ONE disadvantage of audience participation in your play. (4)

8.7 Explain the performance skills you might need as an actor for a Theatre in Education play. (6)

8.8 Reflect on how the experience of your practical work might help you to create and perform your play. (6)

TOTAL SECTION D: 40
GRAND TOTAL: 150

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