

UNIVERSITY OF SWAZILAND  
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE  
SUPPLEMENTARY EXAMINATION  
JULY 2016

COURSE TITLE: THEATRE ARTS

COURSE CODE: ENG 406/ IDE ENG 406

TIME ALLOWED: TWO HOURS

INSTRUCTIONS:

INSTRUCTIONS:

1. Answer **TWO** questions, one from each section.
2. Each question carries 30 marks.
3. Do not repeat or write about the same text at length more than once.
4. Correct use of English and literary conventions will be rewarded and the reverse will be penalised.

THIS PAPER IS NOT TO BE OPENED UNTIL PERMISSION HAS BEEN GRANTED BY THE  
INVIGILATOR.

Section A: Prescribed Texts

1. The five characters in this text are engaged in experimenting with a coat as a subject for drama. Did your study of this play in any way inform the writing of your group play? [30]

**Scene Twenty-four**

*Lights reduce to spot-light the boxes. Actors turn their bat  
brims up. Mbongeni spins his hand above his head. Helicopter  
sounds. They are in a helicopter, looking down.*

PERCY (*mimes radio*): Radio 1254 CB receiving, over. What?  
That's impossible! Are you sure? Okay, over and out. Hey,  
what do you see down below?

MBONGENI (*miming binoculars*): Oh, it's a beautiful day down  
below. Birds are flying, swimmers are swimming, waves are  
waving. Hey! Morena's walking on water to Cape Town!  
Ag shame! His feet must be freezing! Hey, I wish I had my  
camera here!

PERCY. This must be the miracle of the decade!

MBONGENI. Ag, I always forget my camera!

PERCY. Down! Down! Radio 1254 CB receiving, over. Yes, we've  
got him. Yeah, what? Torpedo? Oh no, have a heart! He's  
not even disturbing the waves! Ja, I wish you could see him,  
he looks amazing!

MBONGENI (*nodding frenetically into mike*): Ja jong, ja! [Yes  
man, yes!]

PERCY. What? Bomb Morena? Haven't you heard what they  
say? You start with Morena and it's worse than an atom  
bomb! Over and out! Hey, this is a shit bladdy job! You  
pull the chain.

MBONGENI. No, you!

SCENE TWENTY-FIVE 69

PERCY. No! You pull the chain!

MBONGENI. No, man!

PERCY. This man is mos' happy, why blow him up?

MBONGENI. No come on, come on. Fair deal! Eenie, meenie,  
minie moe. Vang a kaffir by the toe. As hy shriek, let him go.  
Eenie, meenie, minie, moe! It's you!

PERCY. Okay! This is the last straw! I think I'm resigning  
tomorrow!

MBONGENI. Ready . . . target centre below . . . release depth  
charges . . . bombs . . . torpedoes . . . go!

*They watch. The bombs fall. A moment of silence and then a  
terrible explosion. They separate, come together detonating  
each other. Light reduces to stark overhead shaft.*

BOTH. Momeeeeee! Aunti-i-i-eee! He-e-l-l-p!

*Blackout.*

2. Examine the dramatic techniques used in the extract from *Woza Albert* and discuss how they have enabled Ngema and Mtwana to dramatise the incident in question. [30]

**Section B: Theatre Practice**

3. What factors does the director of a play need consider when planning movement? {30}.
4. As you rehearsed and staged your group play what aspects did you find challenging but rewarding? [30]