



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2014

DRAMATIC ARTS

MARKS: 150

TIME: 3 hours



This question paper consists of 15 pages.

INSTRUCTIONS AND INFORMATION

1. Answer ONLY the questions on the drama texts that you have studied.
2. Reading time of 15 minutes has been allocated before the start of the examination.
3. This question paper consists of FIVE sections:

SECTION A: 30 marks
SECTION B: 40 marks
SECTION C: 40 marks
SECTION D: 20 marks
SECTION E: 20 marks
4. SECTION A is COMPULSORY.
QUESTION 1: Theatre of Realism
5. SECTION B is COMPULSORY.
QUESTION 2: South African Theatre
6. SECTION C: Contemporary Pan-African Theatre
Elizabethan Theatre OR
Theatre of the Far East OR
Contemporary American Theatre OR
Expressionist Theatre

QUESTION 3: Contemporary Pan-African Theatre (CHOICE QUESTION)

OR
QUESTION 4: Elizabethan Theatre (CHOICE QUESTION)
QUESTION 5: Theatre of the Far East (CHOICE QUESTION)
QUESTION 6: Contemporary American Theatre (CHOICE QUESTION)
QUESTION 7: Expressionist Theatre (CHOICE QUESTION)
7. SECTION D is COMPULSORY.
QUESTION 8: The History of Theatre
8. SECTION E: Practical work and reflection
Answer ONLY ONE of the following questions:
QUESTION 9: Vocal work OR
QUESTION 10: Live performance OR
QUESTION 11: Role of the Director OR
QUESTION 12: Role of the designer
9. Number the answers correctly according to the numbering system used in this question paper.
10. Pay attention to the number of marks awarded to each question in order to determine the length of your answer.

11. Use your classroom knowledge, as well as independent and creative thought, to answer the questions.
12. Write neatly and legibly.
13. Draw a line after each question.

SECTION A: THEATRE OF REALISM

This section is COMPULSORY.

QUESTION 1

Answer this question about the *Theatre of Realism* text that you have studied.

Please note that your choice of text to answer this question cannot be used again in any other question that follows. For example, if you choose to answer this question (QUESTION 1) on a South African play, you may not answer QUESTION 2 using the same play. Answer each question on a **different play** that you have studied this year.

“Drama was to involve the direct observation of human behaviour; therefore, there was a thrust to use contemporary settings and time periods, and it was to deal with everyday life and problems as subjects.”

[Goldfarb/Wilson, Chapter 14.]

Consider the above quote and then answer the following question:

Think about the themes of the *Theatre of Realism* play that you have studied this year. How did the politics and society of the time influence the themes in the play?

In your response, consider: the socio-political context of the play and the various themes of the play. Refer also to specific events in the play to support your answers.

Write an essay of approximately 3 to 4 pages.

TOTAL SECTION A: 30

SECTION B: SOUTH AFRICAN THEATRE

This section is COMPULSORY.

QUESTION 2

PLEASE NOTE: Choose a different play for each question that you answer.

- 2.1 What is meant by the following:
- 2.1.1 *'Workshopping'* (2)
 - 2.1.2 *Alternative theatre* (2)
- 2.2 Discuss THREE purposes of Community Theatre. (6)
- 2.3 Mention ONE traditional rural performance space and explain the type of performance that takes place there. (5)
- 2.4 Name the title and playwright of the *South African Theatre* play you have studied this year. (2)
- 2.5 Describe the setting of the play that you have mentioned in QUESTION 2.4. (5)
- 2.6 How did the political system of the time affect the relationships of the characters in the play that you have studied? Discuss only ONE relationship from the play. (8)
- 2.7 To which genre does the play you have studied belong? Explain by referring to specific events from the play to motivate your answer. (10)

TOTAL SECTION B: 40

SECTION C: Contemporary Pan-African Theatre **OR**
Elizabethan Theatre **OR**
Theatre of the Far East **OR**
Contemporary American Theatre **OR**
Expressionist Theatre

Only answer the question based on the play that you have studied.

QUESTION 3: CONTEMPORARY PAN-AFRICAN THEATRE

Answer this question if you have studied a *Contemporary Pan-African Theatre* play.

- 3.1 What is a *griot*? (2)
- 3.2 Give the functional differences between theatre and ritual. (4)
- 3.3 Discuss the audience-performer relationships in performing arts traditions in Africa. Give an example of each type of relationship. (10)
- 3.4 Write down the name of the play and playwright of the *Contemporary African Theatre* play that you have studied this year. (2)
- 3.5 Is the play a ritual or theatre? Motivate your answer by using your knowledge of African Drama and use examples from the play. (10)
- 3.6 How does the play address problems in the community? Refer to the main themes of the play/performance you have studied. (10)
- 3.7 Give a brief description/explanation of the term '*satire*'. (2)
- [40]**

OR

QUESTION 4: ELIZABETHAN THEATRE

Answer this question if you have studied an *Elizabethan Theatre* Text.

4.1 Briefly discuss the 'chain of being'. (5)

4.2

“... in Elizabethan times, drama used to fall into certain genres ...”
[2012, Dramatic Arts, <i>Grade 11 Learner's Book</i> . Via Afrika, Cape Town]

Name and give at least ONE characteristic of each genre. (9)

4.3 Write down the title and the playwright of the *Elizabethan Theatre* play that you have studied this year. (2)

4.4 What is the genre of the play that you have studied? Provide references from the play to support your answer. (10)

4.5 Which type of stage would you use if you were given the opportunity to direct the *Elizabethan* play that you have studied? Identify ONE part of the play and use it to explain your choice. (6)

4.6 Read the following quote and answer the question that follows.

‘The Elizabethans adopted the Medieval belief that the human body contained four humours or fluids produced from taking in certain foods.’
[2012, Dramatic Arts, <i>Grade 11 Learner's Book</i> . Via Afrika, Cape Town]

Name ONE of the four humours. Associate the humour with a specific character from the play. Justify your choice by discussing specific events in the play where the character is involved.

(8)
[40]

OR

QUESTION 5: THEATRE IN THE FAR EAST

Answer this question if you have studied a *Theatre in the Far East* text.

5.1 Is the following statement about *Theatre in the Far East* TRUE or FALSE?

'The visual beauty and physical discipline of Eastern Theatre is unmistakable and has developed over a thousand years.' (1)

5.2 What were the two strongest religions that influenced the *Noh Theatre* of Japan? (2)

5.3 Discuss THREE differences between the two religions that you have mentioned in QUESTION 5.2. (6)

5.4 Can an actor use the Stanislavski system to prepare a character for a *Noh Theatre* performance? Explain your answer. (10)

5.5 What is the name and who is the playwright of the *Theatre of the Far East* play that you have studied this year? (2)

5.6 Comment on the structure of the *Theatre of the Far East* play that you have studied. Is this reflective of the theatre in the Far East? Refer to the play to support your answer. (15)

5.7 What is meant by the following:

5.7.1 *Omnagata* (2)

5.7.2 *Mie* (2)

[40]

OR

QUESTION 6: CONTEMPORARY AMERICAN THEATRE

Answer this question if you have studied a *Contemporary American Theatre* text.

6.1 Explain the American musical element/s.
Main aria and finale. (6)

6.2 Consider the following statement and answer the question that follow.

“In terms of acting, the approach used for Theatrical Realism was taught at the Actors Studio. Lee Strasberg revolutionised the art of acting by developing the techniques of Method Acting and training multiple generations of successful actors and directors.”

[*The Strasbergian*, May 2012]

Briefly discuss the American Method or *Method Acting* created by Lee Strasberg. (5)

6.3 How would you use this method to prepare for your practical performance? (5)

6.4 Name the playwright and the title of an *American Theatre* play you have studied this year. (2)

6.5 Choose ONE character from the play that you have studied and explain how society influenced the challenges faced by him/her in the play. (10)

6.6 Comment on the use of *Theatrical Realism* in the play that you have studied. Consider character relationships and use the play as your reference. (10)

6.7 What is meant by: ‘*fragmentary setting*’? (2)

[40]

OR

QUESTION 7: EXPRESSIONIST THEATRE

Answer this question if you have studied an *Expressionist Theatre* text.

- 7.1 What is meant by the term 'unconscious'? (2)
- 7.2 Name a psychologist who had an influence on Expressionism. (1)
- 7.3 How did the psychologist, mentioned in QUESTION 7.2, influence Expressionism? Mention at least TWO influences. (4)
- 7.4 Discuss the characteristics of Expressionism in a short paragraph. (6)
- 7.5 What are the differences between Expressionist and Realistic Theatre? (6)
- 7.6 Describe the use of dialogue in *Expressionist Theatre*. (5)
- 7.7 Name the playwright and the title of the *Expressionist Theatre* play that you have studied this year. (2)

- 7.8 "In drama, Expressionism refers to the movement that developed first in Germany around the time of World War I. It captured feelings of dissatisfaction with authority and materialism associated with the war."

[2012, Dramatic arts, *Grade 11 Learner's Book*. Via Afrika]

Use the play that you have studied to prove the validity of the above quote. Refer to the themes and plot of the play.

(14)
[40]

TOTAL SECTION C: 40

SECTION D: THEATRE HISTORY

This section is COMPULSORY.

QUESTION 8

- 8.1 Name any TWO actor trainers that you have studied this year and ONE contribution that each made to acting. (4)
- 8.2 Explain the importance of knowing the socio-political context when you study a play in Dramatic Arts. (5)
- 8.3 Is comedy in theatre an effective genre to address social issues? Explain your answer. (2)
- 8.4 Discuss TWO similarities between South African and American political history in terms of theatre. (4)
- 8.5 Refer to your own practical performance experience to answer the following question:
Do you prefer the Stanislavski system or Jerzy Grotowski's actor training for character preparation? Explain your answer. (5)

[20]**TOTAL SECTION D: 20**

SECTION E: PRACTICAL WORK AND REFLECTION

Answer **ONLY ONE** question from this section.

QUESTION 9: Vocal Work **OR** QUESTION 10: Live Performance **OR** QUESTION 11: Role of the Director **OR** QUESTION 12: Role of the designer

QUESTION 9: VOCAL WORK (CHOICE QUESTION)

Read the poem *L'atitude* by Lebo Mashile and answer the questions that follow.

What is l'atitude	
Give me a new set of eyes to help me see the new state of mind that freedom brings to be	1
L'atitude refines the space between the person that I am and who I wish to be	5
If I was born to be a traveller with curiosity Then show my people pushing passion pride and let my journey be across The spaces that divide us The spaces that confine us The spaces that define love Call out and make us rise up The spaces that create us	10
The spaces we must break up	15
L'atitude is the space between you and me L'atitude is the space between he and she L'atitude is the space between I and me	

The above poem is taken from a collection of "*Slam Poetry*", a fusion of Kwaito, Hip-Hop and Rap.

- 9.1 How would you use rhythm if you had to perform this poem? (5)
- 9.2 Which tone would you use for the last three lines of the poem? Explain your answer. (3)
- 9.3 Mention and describe TWO vocal exercises. (6)
- 9.4 What have you learned about the use of your voice this year? How did you use what you have learned to prepare for your final practical performance? (6)

[20]

OR

QUESTION 10: LIVE PERFORMANCE (CHOICE QUESTION)

Read the following extract and respond to the questions that follow.

The theatre must face up to the problems of its time; it cannot ignore the poverty and human suffering which increase every day. It cannot, with sincerity, close its eyes to disasters of its time.

[From Manifesto of 'Theatre Union, *The Theatre of the People*]

- 10.1 Is the above statement true about theatre? Refer to the themes in your practical performance to support your answer. (5)
- 10.2 Discuss the importance of concentration when it comes to performing to a live audience. (5)
- 10.3 What was the role of your character in your practical group performance and how did you prepare for it?

Consider your character's role and preparation in the following:

- The script or performance text
 - The total message of your practical performance. (10)
- [20]**

OR

QUESTION 11: ROLE OF THE DIRECTOR

- 11.1 Think about a live performance or a film that you have recently seen at your school. Did you enjoy it or not? Support your answer.

Answer the question from a director's point of view and consider the following in your response:

- The script
 - Characterisation
- (10)

- 11.2 There are certain rules that an audience has to bear in mind when they enter a theatre to watch a production. These rules will ensure that a performance runs smoothly without any disturbances.

As a director, how would you like your audience to behave when watching your production? Write a list of rules as a guideline for suitable theatre etiquette for an audience in the theatre.

(10)
[20]

OR

QUESTION 12: ROLE OF THE DESIGNER

12.1 Refer to a stage or film production that you have seen this year.

How did the designer use setting to indicate the time/period of the stage or film production.

You may draw and label the floor plan and use examples from the performance to support your answer. (10)

12.2 Describe or draw a costume design for the character that you played in your practical performance.

Your description or drawing must be accompanied by a detailed explanation of your design choices.

Consider the following:

- The location of the character in terms of the script
 - The economical background of the character
- (10)
[20]

TOTAL SECTION E: 20
GRAND TOTAL: 150