



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2015

DRAMATIC ARTS

MARKS: 150

TIME: 3 hours



This question paper consists of 11 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: 40 marks
4. SECTION A is COMPULSORY.
QUESTION 1: Theatre of Realism (**TOPIC 1 and 2**)
5. SECTION B is COMPULSORY.
QUESTION 2: South African Theatre (**TOPIC 4 and 5**)
6. SECTION C: Contemporary Pan-African Theatre OR
Elizabethan Theatre OR
Theatre of the Far East OR
Contemporary American Theatre OR
Expressionist Theatre
7. 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)
8. SECTION D is COMPULSORY.
QUESTION 8: The History of Theatre
9. SECTION E: Practical work and reflection
Answer ONLY ONE of the following questions:
QUESTION 9: Vocal work and physical work OR
QUESTION 10: Live performance OR
QUESTION 11: Role of the Director OR
QUESTION 12: Role of the designer
11. Number the answers correctly according to the numbering system used in this question paper.
12. Bear in mind the marks allocated to a question in order to determine the length of your answer.
13. Use your classroom knowledge, as well as independent and creative thought to answer the questions.
14. Write neatly and legibly.
15. Draw a line after each question.

SECTION A: THEATRE OF REALISM

This section is COMPULSORY.

QUESTION 1

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 same play. Answer each question on a **different play** that you have studied this year.

Study the following abstract and answer the question that follows. Refer to the Theatre of Realism text that you have studied to answer the question.

The genius of realism, in the novel as well as on the stage, is not merely to mirror faithfully the “real world,” but also to demand that we scrutinise and judge the details that we often ignore because of their surface familiarity.

[Newman Library, *Towards Modern Drama*. Digital Collections, Chapter 9]

Write an essay in which you discuss how the playwright uses the play to address the common issues in the society of the play.

Consider the events in the play and the various themes thereof.

Your essay must be approximately 3–4 pages long.

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 Discuss any TWO social issues that South African plays would address. (5)
- 2.2 Explain why the struggle for identity formed one of the major themes in most South African plays in the past. (5)
- 2.3 What is alternative theatre? (2)
- 2.4 Write down the differences between state controlled and alternative theatre spaces. (4)
- 2.5 Name the title and playwright of the *South African Theatre* text that you have studied. (2)
- 2.6 Which international theatre style influences the structure of the play that you have studied? Use the play as reference to support your answer. (10)
- 2.7 In what way do the character relationships influence the plot of the play that you have studied? Focus on ONE relationship in the play to support your answer. (8)
- 2.8 What are the benefits that may be gained by the South African youth through the study South African theatre history? (4)

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

Answer only the question that is based on the play that you have studied.

QUESTION 3: CONTEMPORARY PAN-AFRICAN THEATRE

- 3.1 Explain the term 'myth'. (2)
- 3.2 Discuss the audience-performer relationship in African Theatre. (6)
- 3.3 What are the FIVE characteristics of African Theatre? (5)
- 3.4 Write a paragraph in which you describe an oral tradition performance that is part of a traditional ceremony. Explain why it can be seen as a performance. Consider the elements of oral tradition and ritual theatre in your response. (10)
- 3.5 Name the title and playwright of the African Theatre text that you have studied. (2)
- 3.6 On which type of stage would you present this play? Consider the setting and the target audience of the play in your answer. (10)
- 3.7 If you were to play a character in this play how would you go about preparing for your performance? Choose ONE character from the play as your reference. (5)
- [40]**

OR

QUESTION 4: ELIZABETHAN THEATRE

- 4.1 Explain the term *tragedy* and give an example of it. (4)
- 4.2 Discuss how the Elizabethan went about advertising their shows. (3)
- 4.3 Describe how the playhouses reflected the chain of being in manner of audience set-up. (8)
- 4.4 Name the title and playwright of the Elizabethan text that you have studied. (2)
- 4.5 What qualities does an actor need to have in order to play a character from this play? (5)
- 4.6 To which genre does the play that you have studied belong? Consider the themes of the play to support your answer. (8)
- 4.7 What was the major concern of the Elizabethan playwrights? Use the themes of the play that you have studied to support your answer and give examples. (10)
- [40]**

OR

QUESTION 5: THEATRE IN THE FAR EAST

- 5.1 Discuss the FOUR main types of acting roles in the Theatre of China. (8)
- 5.2 Compare the Noh and Kabuki Theatre in terms of the structure of the plays. (6)
- 5.3 Write a brief paragraph in which you describe the process of becoming a Noh Theatre actor. (6)
- 5.4 Explain the use of music in Kabuki Theatre. (8)
- 5.5 Name the title and playwright of Theatre in the Far East that you have studied. (2)
- 5.6 How did the playwright use the characters in a traditional way in the play that you have studied? Refer to your knowledge of the elements of characters in Far East Theatre. (10)
- [40]**

OR

QUESTION 6: CONTEMPORARY AMERICAN THEATRE

- 6.1 What is the 'American Dream' and what kind of effect did it have on the Americans in the past? (6)
- 6.2 Discuss THREE similarities between American and South African Theatre historical background. (6)
- 6.3 Explain your understanding of the phrase 'theatre as a weapon' in the American Theatre context. (3)
- 6.4 Who came up with the actor training exercise method 'private moment'? (1)
- 6.5 What happens in the private moment? (2)
- 6.6 Name the title and playwright of the American Theatre text that you have studied. (2)
- 6.7 What is the period of the American Theatre text that you have studied and what were the socio-political conditions of that time? Refer to the events in the play to support your answer. (10)
- 6.8 How do the socio-political conditions of the time affect the character relationships and how does this affect the themes of the play? (10)
- [40]**

OR

QUESTION 7: EXPRESSIONIST THEATRE

7.1 Consider the following abstract and answer the questions that follow.

...In Realism, he might say, actors sit about on chairs and talk about the weather, but in expressionism they stand on them and shout about the world...

J L Steyn

7.1.1 With reference to the above abstract; what is your understanding of the visual difference between Realism and Expressionism? Refer to setting to support your answer. (8)

7.1.2 What does the above extract suggest about the themes of Expressionist Theatre? Refer to your knowledge of the common themes of Expressionist theatre in your response. (8)

7.2 Name the title and playwright of the Expressionist theatre text that you have studied. (2)

7.3 Study the following extract and answer the questions that follow.

The aim of Expressionist writers was to expose the inner feelings and experiences of the characters, rather than the outer reality in which they existed.

[Dramatic Arts, *Grade 11 Learner's Book/ Via Afrika*]

7.3.1 Discuss the socio-political situation in the Expressionist Theatre play that you have studied. (5)

7.3.2 How did the playwright use character situations to address the themes of an expressionist play that you have studied? Support your answer by use of examples form the play. (10)

7.4 Explain how you would characterise for an Expressionist Theatre character. Select ONE character from the play and use it as reference to your answer. (7)
[40]

TOTAL SECTION C: 40

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

This section is COMPULSORY.

QUESTION 8

8.1 Consider the following picture and answer the questions that follow:



- 8.1.1 What are the TWO main drama genres represented by the above masks? (2)
- 8.1.2 Explain the TWO main genres that you have mentioned in QUESTION 8.1.1. (2)
- 8.2 Which experimental theatre practitioner's acting methods has been influenced by the Noh Theatre? Explain the details of the influence. (6)
- 8.3 What is the actor-audience relationship in Poor Theatre? Write a brief paragraph. (6)
- 8.4 Is it necessary to have formal drama training in order to become a good actor/actress? Support your answer by referring to yours or others' experiences in drama. (4)

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

SECTION E: PRACTICAL WORK

Answer **ONLY ONE** question from the following questions.

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

QUESTION 9: VOCAL AND PHYSICAL WORK (CHOICE QUESTION)

9.1 Consider the following differences between pause and silence in drama and answer the questions that follow:

- Actors make deliberate use of pauses to make audiences listen to them more carefully.
- Silence is eerie but gives a speaker a weapon to make audiences think and reflect upon hard and naked truth.

[Difference Between.com, Posted on June 9, 2011 by Olivia]

- 9.1.1 Give an example of an instance in your performance where you have used a pause and silence as explained in the above abstract. (6)
- 9.1.2 Describe **ONE** articulation exercise that can be used in drama to prepare an actor for good audibility. (2)
- 9.1.3 What are resonance cavities? (2)

9.2 Study the following picture and answer the questions that follow:



Chris Tobo, JOMBA 2014, Moving Into Dance Mophatong, Ngizwise

- 9.2.1 Discuss any Grotowski technique that is evident in the above picture. (4)
- 9.2.2 In what way can a human body communicate a message in theatre? Give an example to support your answer. (4)
- 9.2.3 What are some of the challenges that may be encountered by the actor if their bodies are not ready for a performance? (2)

[20]

OR

QUESTION 10: LIVE PERFORMANCE (CHOICE QUESTION)

10.1 You have recently performed in your final practical performance. Report your experience in written form.

Consider the following in your response.

- Finding the right material to perform
- The rehearsal process
- Technical aspects of your performance
- And the experience from working with a group

[20]

OR

QUESTION 11: ROLE OF THE DIRECTOR

11.1 Consider your final year practical performance and answer the following question.

As the director of the performance, how did you apply rhythm in the flow of the play?

Consider the following:

- Rhythm to address the theme of the performance
- Rhythm as a support to the structure of the performance
- Rhythm in terms of the atmosphere of the play

[20]

OR

QUESTION 12: THE ROLE OF THE DESIGNER

12.1 Refer to the film or live performance that you have seen this year and answer the question that follows.

In what way did the designer use the setting of the play to support the themes of the play?

Provide examples from the specific play that you have studied to support your answer.

(10)

12.2 Consider the same film/live performance and answer the following question.

Describe how the designer used costume to express the time of the play. Use examples from the play to support your answer.

(10)

[20]

TOTAL SECTION E: 20
GRAND TOTAL: 150