



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2017

DRAMATIC ARTS

MARKS: 150

TIME: 3 hours



This question paper consists of 13 pages.

INSTRUCTIONS AND INFORMATION

1. Answer ONLY questions based 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 FOUR sections:

SECTION A: 30 marks
SECTION B: 40 marks
SECTION C: 40 marks
SECTION D: 40 marks

4. SECTION A: **REALISM** is COMPULSORY.
QUESTION 1: Theatre of Realism (**TOPICS 1 and 2**)
5. SECTION B: **SOUTH AFRICAN THEATRE** is COMPULSORY.
QUESTION 2: South African Theatre (**TOPICS 4 and 5**)
6. SECTION C: **STYLISTED THEATRE (TOPIC 7 and 8)**
Answer ONLY ONE question from this section:
QUESTION 3: Contemporary Pan-African Theatre **OR**
QUESTION 4: Elizabethan Theatre **OR**
QUESTION 5: Theatre of the Far East **OR**
QUESTION 6: Contemporary American Theatre **OR**
QUESTION 7: Expressionist Theatre
7. SECTION D is COMPULSORY: **THEATRE HISTORY, PRACTICAL CONCEPTS, CONTENT AND SKILLS (TOPICS 3, 6, 9, 10 and 11)**
QUESTION 8: Theatre History (COMPULSORY) **(20)**

Answer ONLY ONE of the following questions:
QUESTION 9: Vocal and physical work **(20)**
QUESTION 10: Live performance **(20)**
QUESTION 11: Role of the director **(20)**
QUESTION 12: Role of the designer **(20)**
8. Number the answers according to the numbering system used in this question paper.
9. Bear in mind that the mark allocation per question is an indication of how much detail is required for your answer.
10. Use your classroom knowledge, as well as independent and creative thinking, to answer the questions.
11. Write neat and legibly.
12. Draw a line after each section.

SECTION A: THEATRE OF REALISM

This SECTION is COMPULSORY.

QUESTION 1: THEATRE OF REALISM

- 1.1 Read the following extract from a presentation by Savanna Dobbs and answer the questions that follow. Use the play that you have studied this year as reference for your answers.

... the plot contains a lot of dramatic irony. There are secrets and misunderstandings known to the audience, but unknown to other characters. There's also a lot of exposition, after which the plot uses artificial entrances, exits, and props to increase suspense. The hero is constantly winning and losing battles against his rival.

[Taken from *Savanna Dobbs on Realistic Drama*, 5 Feb., 2015]

- 1.1.1 Is the above true about the Realist play that you have studied? Prove this by using the play that you have studied as an example.

Your essay must demonstrate your understanding of Realist theatre conventions and the ability to identify and explain these from the chosen written play text.

Your essay must be at least TWO pages long.

[30]

TOTAL SECTION A: 30

SECTION B: SOUTH AFRICAN THEATRE

This section is COMPULSORY.

QUESTION 2: SOUTH AFRICAN THEATRE

- 2.1 Explain the term '*hybrid*' and give an example from a South African theatre perspective. (4)
- 2.2 Who is Gibson Kente and what is his contribution to South African Theatre? (6)
- 2.3 Name and discuss the works of any other TWO South African theatre practitioners that you have studied in Dramatic Arts. (6)
- 2.4 Is the play that you have studied suitable to be performed in a township space? Motivate your answer using the play you have studied as reference. (6)
- 2.5 Discuss the socio-political issues during the time of the play and the influence on the themes of the play that you have studied. (8)
- 2.6 Discuss the purpose of community theatre in South Africa. (5)
- 2.7 What is the value of studying drama to the South African youth? Support your opinion with reasons. (5)
- [40]**

TOTAL SECTION B: 40

SECTION C: STYLISED THEATRE

Answer ONLY ONE question from this section.

QUESTION 3: Contemporary Pan-African Theatre **OR**

QUESTION 4: Elizabethan Theatre **OR**

QUESTION 5: Theatre of the Far East **OR**

QUESTION 6: Contemporary American Theatre **OR**

QUESTION 7: Expressionist Theatre

QUESTION 3: CONTEMPORARY PAN-AFRICAN THEATRE

- 3.1 Name the THREE types of Egungun and explain the role of each. (9)
- 3.2 Describe at least THREE drama elements that are evident in rituals. (6)
- 3.3 Which political issues are addressed in the Pan-African play text that you have studied this year? Consider the play's socio-political context and give examples from the play in your response. (10)
- 3.4 Discuss the similarities between Poor Theatre and African Theatre in terms of performance. (10)
- 3.5 Write brief notes to actors explaining how they should approach characterisation in a Pan-African Theatre performance. (5)

[40]

OR

QUESTION 4: ELIZABETHAN THEATRE

- 4.1 Describe the TWO ways in which the term 'Elizabethan Theatre' may be interpreted. (4)
- 4.2 Explain the difference between a *soliloquy* and a *monologue* and give examples from the Elizabethan Theatre play that you have studied. (6)
- 4.3 Discuss what was required during that time to become an actor. (4)
- 4.4 Read the following extract taken from m.elizabeth-era.uk and answer the question that follows.

The Elizabethan Era was a period in English history dominated by the class structure. People who lived in the Elizabethan era were not allowed to wear whatever they liked. It did not matter how wealthy they were – the fabric of their clothes were dictated by their rank, status or position and these strict rules were enforced by English Law.

[Source: m.elizabeth-era.uk]

- 4.4.1 Discuss any event in the plot of the play that you have studied where the idea of the 'chain of being' is evident and give reasons why. (12)
- 4.4.2 Identify ONE character from the Elizabethan play that you have studied. Analyse his/her costume to prove the validity of the above extract. (6)
- 4.5 What is the value of studying Elizabethan Theatre for the South African youth? (8)

[40]

OR

QUESTION 5: THEATRE OF THE FAR EAST

- 5.1 In what way does religion affect theatre? Give an example from the Theatre of the Far East. (5)
- 5.2 Acting roles in Chinese Theatre are divided into FOUR main types. Name and explain these roles in depth. (8)
- 5.3 Can a Far East play be performed on a proscenium stage? Your answer must demonstrate your understanding of staging in the Theatre of the Far East. (6)
- 5.4 Would the play that you have studied be categorised as Noh or Kabuki Theatre? Use the play that you have studied to justify your answer.
- Discuss the following in your response:
- The costumes
 - The setting
 - The structure of the play (12)
- 5.5 As a director, write brief notes to your make-up artist about how they must use make-up in your Far East Theatre performance. (5)
- 5.6 Give your own opinion as to why it is important for an actor to learn other styles of theatre. (4)
- [40]**

OR

QUESTION 6: CONTEMPORARY AMERICAN THEATRE

- 6.1 Discuss at least FIVE similarities between American and South African socio-political history. (10)
- 6.2 Write a short paragraph in which you explain the term *Broadway* and its place in American Theatre. (6)
- 6.3 Read the following excerpt about the *American Dream* and answer the questions that follow.

... some say the American Dream has become the pursuit of material prosperity – that people work more hours to get bigger cars, fancier homes, the fruits of prosperity for their families – but have less time to enjoy their prosperity. Others say that the American Dream is beyond the grasp of the working poor who must work two jobs to ensure their family's survival. Yet others look toward a new American Dream with less focus on financial gain and more emphasis on living a simple, fulfilling life.

[Source: www.lov.gov/teachers/classroommaterial/lessons/american-dream/students/thedream.html]

- 6.3.1 What is your understanding of the 'American Dream'? (2)
- 6.3.2 Discuss how the American Dream affects some of the themes in the play that you have studied. (10)
- 6.3.3 Select TWO characters from the play that you have studied and explain how the idea of the American Dream affects their relationship in the play. (6)
- 6.4 Give notes to an actor about how to successfully portray a character using 'Method Acting'. Select a character from the play that you have studied under American Theatre. (6)
- [40]**

OR

QUESTION 7: EXPRESSIONIST THEATRE

7.1 Write a brief paragraph in which you discuss the emergence of Expressionism in the theatre. (6)

7.2 Who was Sigmund Freud and what influence did he have on Expressionism in the theatre? (6)

7.3 Study the following extract from thedramateacher.com and consider the play that you have studied under Expressionist Theatre to answer the questions that follow.

The plot and structure of the play tended to be disjointed and broken into episodes, incidents and tableaux, each making a point of its own. Instead of the dramatic conflict of the well-made play, the emphasis was on a sequence dramatic statements made by the dreamer, usually the author himself. From this structure, grew Brecht's epic theatre.

[Source: www.thedramateacher.com]

7.3.1 Explain what you understand by the term *subjective*. (2)

7.3.2 Is the above extract true about Expressionist Theatre?
Consider the following in your answer.

- Structure
 - Dialogue
 - Themes
- (12)

7.3.3 Select ONE character from the play that you have studied and give notes to an actor on how to successfully portray it. (6)

7.4 As a director, which style do you prefer to direct, Realism or Expressionism? Support your answer by demonstrating your knowledge of the conventions of different styles in drama. (8)

[40]

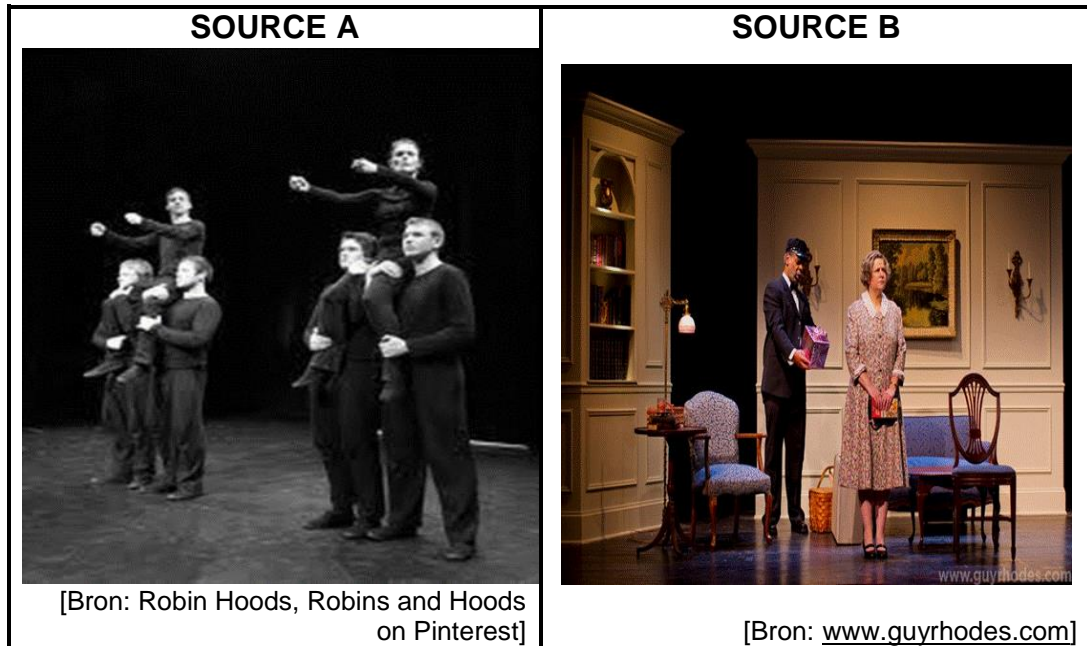
TOTAL SECTION C: 40

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

QUESTION 8 is COMPULSORY.

QUESTION 8: THEATRE HISTORY

8.1 Study the following pictures and answer the questions that follow.



8.1.1 Which TWO theatre practitioners may be associated with the two styles as seen in the above pictures, **SOURCE A** and **SOURCE B**? (4)

8.1.2 Discuss the visual differences between the two pictures as far as styles and conventions are concerned. (10)

8.2 Explain the following to an actor in writing:

How to become a 'Holy Actor'. (6)
[20]

Answer ONLY ONE question from the following.

QUESTION 9: VOCAL AND PHYSICAL WORK

- 9.1 Study the following extract from www.storyarts.com by Heather Forest and answer the questions that follow.

... As an instrument, the human voice produces a wide variety of pitches, offers complex tonality, and has percussive capacity. By subtly shifting the pitch or rhythm of words in a sentence, a storyteller can dramatically change the communication and convey multilevel nuances. For example, try saying, "I said I would go" as if you are surprised, then, as if you are defiant, then, as if you are confessing a crime ...

[Source: www.storyarts.org/articles/voice.html]

- 9.1.1 Give an instance in your performance where you used voice to demonstrate subtext. (4)
- 9.1.2 Discuss how you used voice to help with characterisation in your theme program. (6)
- 9.2 Read the following and answer the questions that follow.

The three main situations describing body language:

- Body language is an important part of the armoury that the director can use to help an actor reach best performance.
- Actors may write about the body language they used and why in self-evaluation.
- When analysing a performance, body language will be something that should be mentioned.

[Source: J.P.J. Baba. *Importance of Body Language in Drama*. wecommunication.blogspot. 22 Sept. 2014]

- 9.2.1 As a director, write brief notes advising actors about how to achieve full physical characterisation for a live performance. (5)
- 9.2.2 Discuss how you used body language to express your character's thoughts in one of your performances this year. (5)

[20]

OR

QUESTION 10: LIVE PERFORMANCE

Study the following picture and answer the questions that follow.



Thapelo Mohapi Oora Motsikoe performs in Masote's Dream at the 2015 National Arts Festival. (Photo: CuePix / Jane Berg) – at **Grahamstown, Eastern Cape.**

[Source: National Arts Festival Grahamstown. Facebook page]

- 10.1 What does it take to be a successful actor in order for you to feature in productions such as the one above? (8)
- 10.2 How can an actor prepare to achieve a believable performance? (6)
- 10.3 Do you prefer live performance or performing on screen? Motivate your answer. (6)
- [20]**

OR

QUESTION 11: THE ROLE OF THE DIRECTOR

Read the following citation carefully and answer the questions that follow.

To decide upon interpretation, the director must analyse the script to discover the play's structure and meanings. Without understanding, the director cannot make choices. He or she seeks to know what the play is about and understand each character in terms of both the script and the demands that character places upon the actor.

[Source: D. Bruch.1990. *Directing Theatre*. Chapter 10]

- 11.1 Write notes to your casting director instructing him/her about the type of actors you need for your production. (10)
- 11.2 Do you prefer directing for television/film or for theatre? Support your answer with reasons. (5)
- 11.3 Discuss the skills needed to become a successful theatre or television/film director. (5)
- [20]**

OR

QUESTION 12: THE ROLE OF THE DESIGNER

- 12.1 Who is your favourite designer that you have studied this year? Give reasons for your choice. (6)
- 12.2 Read the following extract carefully and answer the questions that follow.

The production designer works closely with the director to establish a shared vision for the piece and then he/she is responsible for every area of design. This is a very creative role and can also encompass other areas of design such as film and multimedia. The production designer might hire specialists to work with him/her, such as a set designer or a lighting technician ...

[Source: www.bbc.co.uk/education. *Theatre Design*]

- 12.2.1 What should the relationship be between the designer and director in a production team to achieve a successful production? (6)
- 12.2.2 Discuss how you used design to establish the setting of your theme program this year. (8)
- [20]**

TOTAL SECTION D: 40
GRAND TOTAL: 150