



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2013

DRAMATIC ARTS

MARKS: 150

TIME: 3 hours

This question paper consists of 10 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 OR
Elizabethan Theatre OR
Theatre of the Far East OR
Contemporary American Theatre OR
Expressionist Theatre
Only answer the question on the play that you have studied.
QUESTION 3: Contemporary Pan-African Theatre (CHOICE QUESTION) OR
QUESTION 4: Elizabethan Theatre (CHOICE QUESTION) OR
QUESTION 5: Theatre of the Far East (CHOICE QUESTION) OR
QUESTION 6: Contemporary American Theatre (CHOICE QUESTION) OR
QUESTION 7: Expressionist Theatre (CHOICE QUESTION)
7. SECTION D is COMPULSORY.
QUESTION 8: The History of Theatre
8. SECTION E: Practical work and reflection.
This section is COMPULSORY.
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 answers.
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 question is COMPULSORY.

Please note: Choose a different play for each question that you answer.

QUESTION 1: THEATRE OF REALISM

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

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

In response to a changing society, new forms of theatre began to emerge in the middle of the 1800s. The first such form, *Realism*, was led by Eugene Scribe (1792–1861). What mattered most to Scribe was the plot. He devised a structure that was to become known as the ‘well-made play’.

[Via Africa, *Dramatic Arts Grade 11 Learner’s Book*]

Read the above statement carefully and then answer the following question.

Write an essay of approximately 3 to 4 pages discussing the **dramatic structure** of the Theatre of Realism play that you have studied this year. Refer to Scribe’s idea of the well-made-play. How does this structure support the communication of the **theme** of the play?

TOTAL SECTION A: 30

SECTION B

This section is COMPULSORY.

QUESTION 2: SOUTH AFRICAN THEATRE (COMPULSORY QUESTION)

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

- 2.1 Name the play and playwright of the South African play you have studied this year. (2)
- 2.2 Can the play you have studied be seen as Agitprop Theatre? Motivate your answer by referring to the play that you have studied. (5)
- 2.3 Describe the performance space in which you will stage a production of the play you have studied, in a short paragraph. Draw on your experience of stage spaces in Grade 10 and 11. Motivate your choice by referring to the play you have studied. (6)
- 2.4 Choose a main character from the play you have studied and write short notes describing the character under the following headings:
- 2.4.1 The name of the character (1)
- 2.4.2 Physical (4)
- 2.4.3 Social (4)
- 2.4.4 Psychological (4)
- 2.4.5 Moral (4)
- 2.5 Locate the play you have studied within the history of South Africa. Explain in a short paragraph in which period it was written or performed, and what parts of South African history inform the content or themes of the piece. (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 on the play that you have studied.

Only answer the question 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* text.

- 3.1 Write down the name of the *Contemporary Pan-African* play and the playwright you have studied. (2)
- 3.2 Several scholars have attempted to identify common characteristics of theatre in Africa. Write down FIVE general characteristics of *African performance forms*. (5)
- 3.3 Does the playwright make use of ritual in this play? Motivate your answer by referring to your knowledge of ritual in indigenous *African drama* and referring to the play as a whole. (10)
- 3.4 Describe the performance space best suited to a performance of the play you have studied. You can draw or describe your choices, but you must motivate your decisions by referring to the text. Refer also to the influence the performance space might have on the audience-performance relationship. (10)
- 3.5 Write a short essay on the dominant theme in the play and how the playwright uses the plot and characters to emphasise this theme. (10)
- 3.6 Do you think *African Theatre* is relevant to *Western World* audiences? (3)
- [40]**

OR

QUESTION 4: ELIZABETHAN THEATRE

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

- 4.1 Write down the title and playwright of the Elizabethan Theatre text that you have studied. (2)
- 4.2 Describe a tragic hero. (3)
- 4.3 Write down short notes on the characteristics of the following genres of Elizabethan Theatre:
- 4.3.1 History plays (2)
- 4.3.2 Tragedies (3)
- 4.4 Briefly describe the use of the medieval belief in the four 'humours' used by Elizabethan playwrights in characterisation. Refer to specific characters in the play you have studied. (8)
- 4.5 4.5.1 Describe or draw (with labels) the lay-out of a typical Elizabethan Theatre. (10)
- 4.5.2 How did this design influence the audience-actor relationship? (2)
- 4.6 Discuss in a short essay how the playwright used dialogue and symbolism to underline the main theme of the play. (10)
- [40]**

OR

QUESTION 5: THEATRE OF THE FAR EAST

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

- 5.1 What is the title of the play and name of the playwright of the *Theatre of the Far East* text that you have studied? (2)
- 5.2 Write a short paragraph on the structure and style of the *Noh Theatre* of Japan. (5)
- 5.3 Describe the FOUR types of acting roles in *Chinese theatre*. Discuss the similarity or difference of these types to the characters in the play you have studied. (8)
- 5.4 Describe the stage design and performance area of the *Noh stage*. You can do a drawing to make your description clear. (10)
- 5.5 Discuss in a short essay the use of space and time in the play you have studied. Refer to how the use of these elements contributes to the meaning and themes of the play. (15)
- [40]**

OR

QUESTION 6: CONTEMPORARY AMERICAN THEATRE

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

- 6.1 Name the title and playwright of the *Contemporary American Theatre* text that you have studied. (2)
- 6.2 Write down FIVE elements of the American Musical. (5)
- 6.3 Describe the socio-political background of the American play you have studied in a short paragraph. (10)
- 6.4 What kind of set design would you use for the play you have studied? You can describe the set or do a sketch motivating your choices. (10)
- 6.5 Describe in a short essay the use of *Theatrical Realism* in the play to reveal the psychology of the characters in the play. Refer to the text to motivate your answer. (10)
- 6.6 Do you think that *Contemporary American Theatre* is relevant to South African Audiences? Motivate your answer. (3)

[40]**OR****QUESTION 7: EXPRESSIONIST THEATRE**

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

- 7.1 Give the title and playwright of the Expressionist Theatre text that you have studied. (2)
- 7.2 Describe the feelings and ideas of the Expressionist movement as it developed in Germany around the time of World War I in a short paragraph. (5)
- 7.3 Describe the use of the following elements in Expressionist theatre. Refer to the play you have studied to make your answer clear:
- 7.3.1 Structure (7)
- 7.3.2 Characters (8)
- 7.3.3 Themes (8)
- 7.4 Discuss your own ideas regarding the use and impact of psychology with reference to emotions and dreams as they are used in the play you have studied. (10)

[40]**TOTAL SECTION C: 40**

SECTION D: THEATRE HISTORY

This section is COMPULSORY.

QUESTION 8: THEATRE HISTORY

Refer to the two sources below and answer the questions that follow.

SOURCE A

Grotowski proposed ten principles of theatre. The first principle states: 1
 'Theatre provides an opportunity for what could be called integration, the
 discarding of masks, the revealing of the real substance: a totality of physical and
 mental reactions. This opportunity must be treated in a disciplined manner, with
 full awareness of the responsibilities it involves. Here we can see the theatre's 5
 therapeutic function for people in our present-day civilisation.'

Towards a Poor Theatre (Grotowski)**SOURCE B**

'Grotowski made me very aware of the potent creativity of the actor – not just as an
 interpreting instrument, but the actor as creator in the first instance.'

Athol Fugard on Grotowski

Consider SOURCE A and SOURCE B and answer the following questions.

- 8.1 Describe Grotowski's ideas on the following conventions of theatre according to his vision for a "*Poor Theatre*":
- 8.1.1 The dramatic text (script) (3)
 - 8.1.2 Proscenium arch theatre (2)
 - 8.1.3 Props (2)
 - 8.1.4 Make-up and costumes (2)
- 8.2 Explain how Grotowski saw the relationship between actor and spectator in a short paragraph. Do you agree with this vision? Motivate your answer. (5)
- 8.3 Describe at least TWO of Grotowsky's exercises and explain how regular practice of these exercises can help you improve your physical work as an actor. Refer to your own experience doing physical theatre work. (6)

TOTAL SECTION D: 20

SECTION E: PRACTICAL WORK AND REFLECTION

Answer ONLY ONE of the questions in 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

Read the poem *The Voice* by Thomas Hardy and answer the questions that follow.

Woman much missed, how you call to me, call to me, Saying that now you are not as you were When you had changed from the one who was all to me, But as at first, when our day was fair.	1
Can it be you that I hear? Let me view you, then, Standing as when I drew near to the town Where you would wait for me: yes, as I knew you then, Even to the original air-blue gown!	5
Or is it only the breeze, in its listlessness Travelling across the wet mead to me here, You being ever dissolved to wan wistlessness, Heard no more again far or near?	10
Thus I; faltering forward, Leaves around me falling, Wind oozing thin through the thorn from norward, And the woman calling.	15

- 9.1 If you had a choice to do this poem as an individual performance or as a group poem, which would you choose? Motivate your answer. (2)
- 9.2 Describe your use of rhythm in the poem as a performance piece. Where would you speed up or slow down? Refer to specific lines in the poem and give reasons for your choices. (4)
- 9.3 What words stand out for you and why? How can you use your voice or gestures to highlight them? (4)
- 9.4 Describe how you would use pitch variation and pause to create atmosphere and/or express emotion in this poem. Give reasons for your choices. (5)
- 9.5 Reflect on your final practical examination by referring to:
- Development of your voice
 - Development of movement
 - Development of believable expression

(5)
[20]

OR

QUESTION 10: LIVE PERFORMANCE (CHOICE QUESTION)

10.1 Describe the process or method that you as an actor will use in creating a character on stage. You can refer to any theatre practitioner that you have studied. Also refer to your own experience as an actor in the preparation and performance of a role in a production or practical assessment performance that you have been involved in. (15)

10.2 Reflect on your final practical examination by referring to:

- Development of your voice
- Development of movement
- Development of believable expression (5)

[20]**OR****QUESTION 11: THE ROLE OF THE DIRECTOR (CHOICE QUESTION)**

11.1 Imagine that you are going to direct one of the plays that you have studied this year. Decide whether it is going to be a stage production or a film, and give a reason for your decision. Describe in an essay the whole process of planning and preparing as well as the rehearsal process in directing this play/film. Refer to a specific play to make your answer clear. (15)

11.2 Reflect on your final practical examination by referring to:

- Development of your voice
- Development of movement
- Development of believable expression (5)

[20]**OR****QUESTION 12: THE ROLE OF THE DESIGNER (CHOICE QUESTION)**

12.1 Imagine you are the designer of one of the plays you have studied this year. Do a complete and detailed set design (floor plan) for the production. Your design can be for a studio set for film or a set for a stage production. Write short notes and labels to motivate your choices and make your design clear. (15)

12.2 Reflect on your final practical examination by referring to:

- Development of your voice
- Development of movement
- Development of believable expression (5)

[20]

TOTAL SECTION E: 20
GRAND TOTAL: 150