



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2016

DRAMATIC ARTS

MARKS: 150

TIME: 3 hours



This question paper consists of 13 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 OR
QUESTION 5: Theatre of the Far East OR
QUESTION 6: Contemporary American Theatre OR
QUESTION 7: Expressionist Theatre OR
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.

Drama has the innate ability to transform people. Transformation can only take place if the audience can identify with a performance in which they recognise elements of their own lives. Therefore, one can say that drama can be presented as a mirror to society, reflecting that which is real.

[Bron: Examiner]

In the form of an essay, make reference to the play text which you studied this year, qualifying the above statement, stating whether you agree with it or not.

Refer to THREE of the following key elements in your essay to substantiate your answer:

- Socio-political context of the play text
- Characters
- Setting
- Plot
- Themes
- Motifs

Your essay must be approximately 3 pages long.

[30]

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 Name the play and playwright of the South African play you have studied this year. (2)
- 2.2 What is the socio-political context of the play that you studied? Use examples from the play to substantiate your answer. (8)
- 2.3 What type of stage or performance space would be effective for the play you studied? Explain your answer. (4)
- 2.4 Choose a main character from the play you have studied and write short notes describing him/her. Ensure you include notes on the psychological and physical aspects of the character. (8)
- 2.5 Explain the following terms, which are relevant to South African Theatre:
- 2.5.1 Agitprop (2)
- 2.5.2 Calvinism (2)
- 2.5.3 Alternative Theatre (2)
- 2.5.4 Theatre for Reconciliation (2)
- 2.5.5 Theatre for Resistance (2)
- 2.5.6 Physical Theatre (2)
- 2.6 In a paragraph, discuss the purposes of Community Theatre. (6)

[40]

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 and theatre style that you have studied.

QUESTION 3: CONTEMPORARY PAN-AFRICAN THEATRE

Answer this question with reference to the Contemporary Pan-African text that you have studied this year

3.1 Read the following extract about African theatre from Mzo Sirayi and answer the questions that follow.

... its communal aspect, a collective working in a symbolic language of fears, hopes and wishes of organic community, a placation of the gods (the natural elements) and a place for the dead who are collectively called upon to intercede for the living. There is no proper "script" and therefore no single author, sometimes not even a proper audience since the audience itself is fluid and indefinable, constantly merging with performers.

[Source: Nkosi 1981:176]

- 3.1.1 Is workshopping a common theatre making process used by most African performing groups? Motivate your answer. (3)
- 3.1.2 Discuss the use of space in African Theatre. (5)
- 3.1.3 What do you understand by the term *oral tradition*? (3)
- 3.1.4 Comment on the audience involvement in an African Theatre performance. (6)
- 3.1.5 Is it true that most African performances always include the worship of gods?
 Consider the plot of an African Theatre text that you have studied to support your answer. (10)
- 3.2 Name THREE characteristics of African Theatre. (3)
- 3.3 Select a scene from the play that you have studied and write notes about how you will stage it. Consider the staging conventions of African Theatre in your response. (10)

[40]

OR

QUESTION 4: ELIZABETHAN THEATRE

Answer this question with reference to the Elizabethan Theatre text that you have studied this year.

- 4.1 Elizabethans lived by an ancient philosophy, the '*Chain of Being*' which stemmed back to the medieval feudal system.

Write a brief paragraph explaining the concept, purpose and reasoning behind the system. (4)

- 4.2 Read the following extract 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. If there was an excess of any humour, it would cause an imbalance in the person.

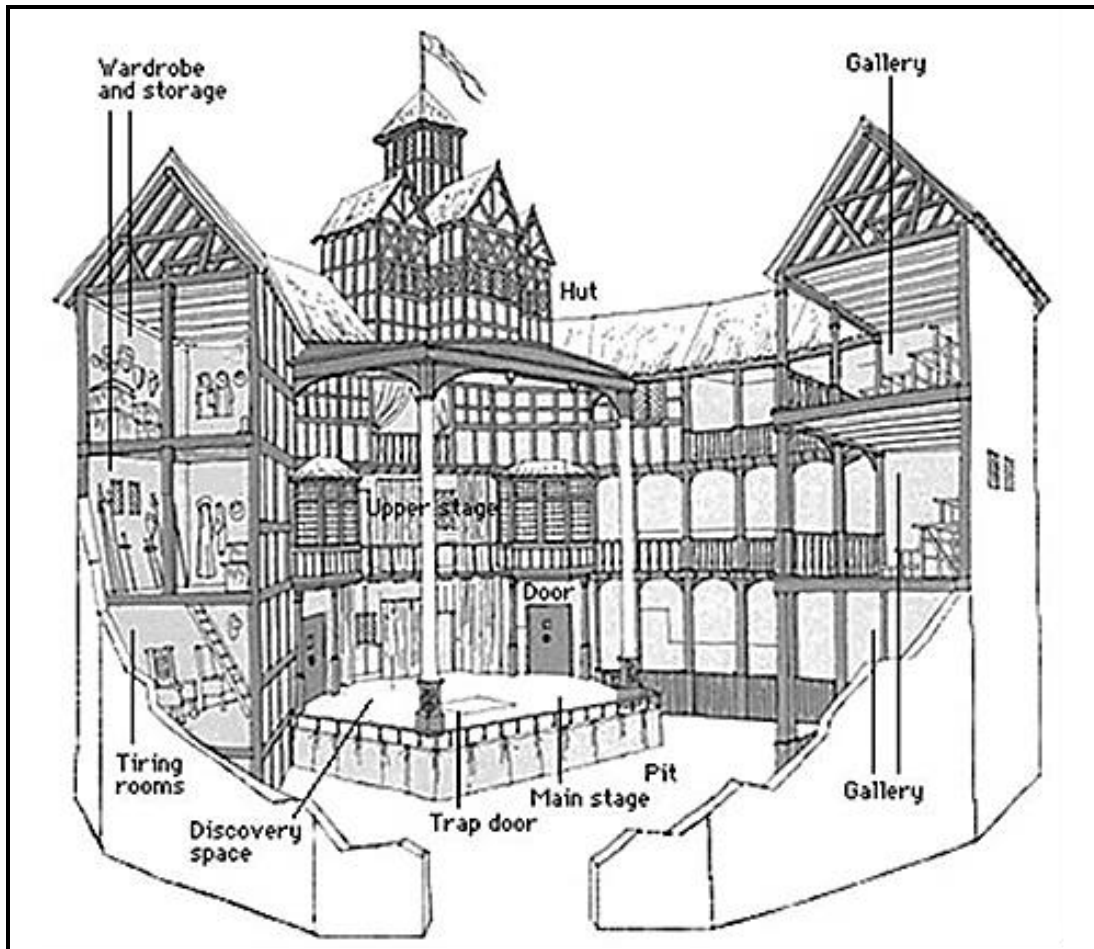
[Source: *Via Africa Dramatic Arts Grade 11*] (8)

Choose ONE character from the Elizabethan play that you have studied that has an excess of a particular humour. Write down the name of the play, the character and the humour you have chosen and motivate your choice by explaining how the humour affects the character. (2)

- 4.3 Discuss the expected requirements of an Elizabethan actor. (5)

- 4.4 Discuss ONE theme that is explored in the Elizabethan play that you have studied. Refer to relevant examples from the play to substantiate your answer. (8)

4.5 Study the following source and answer the questions that follow.



4.5.1 Explain at least THREE ways in which entrances and exits were created. (3)

4.5.2 What was the purpose of the tiring rooms? (2)

4.5.3 If the queen was to attend a performance at The Globe, where would she be seated? Substantiate your answer by discussing the layout of seating arrangements in the theatre. (4)

4.6 Explain why a performance on this stage can NOT be classified as Realism. (4)

[40]

OR

QUESTION 5: THEATRE IN THE FAR EAST

Answer this question with reference to the Theatre in the Far East text that you have studied this year.

- 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 Kabuki theatre of Japan. (6)
- 5.3 By means of a diagram, explain the layout of a traditional Kabuki theatre, including the layout of the stage and where the audience is seated. (8)
- 5.4 State the two headings under which the plays of Peking Opera are usually classified. (4)
- 5.5 The use of make-up in Theatre of the Far East is very important. Discuss the use of make-up in Chinese Theatre. (10)
- 5.6 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. (10)
- [40]**

OR

QUESTION 6: CONTEMPORARY AMERICAN THEATRE

Answer this question with reference to the America Theatre text that you have studied this year.

- 6.1 Name the title and playwright of the Contemporary American Theatre text that you have studied. (2)
- 6.2 Select a scene from the play you studied and draw a floor plan of the scene. Ensure to include clear labels of any actors, furniture and/or props. (10)
- 6.3 Write down FIVE elements of the American Musical score and explain them. (15)
- 6.4 Do you think that Contemporary American Theatre is relevant to South African Audiences? Motivate your answer. (8)
- 6.5 List THREE reasons why producing a musical is so costly. (3)
- 6.6 Explain the term "*Broadway*". (2)
- [40]**

OR

QUESTION 7: EXPRESSIONIST THEATRE

Answer this question with reference to the Expressionist text that you have studied this year.

- 7.1 What was the cause for the emergence of Expressionist Theatre? (2)
- 7.2 Who was the father of psycho-analysis associated to the Expressionist Theatre movement? (2)
- 7.3 Discuss the common structure of an Expressionist play. (6)
- 7.4 How does the play text that you have studied this year express the view as in your response in QUESTION 7.3? Use the play itself as an example in your response. (10)
- 7.5 Choose a scene from the play that you have studied to write directors note to your actors to make the performance fit under the term Expressionist. (10)
- 7.6 Consider the setting of the play that you have studied and the design elements thereof and answer the following question.

What are the visual elements that are evident in the play that make it suitable as an expressionist theatre production? (10)

[40]

TOTAL SECTION C: 40

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

This section is COMPULSORY.

QUESTION 8

8.1 Discuss TWO reasons why studying the historical background of a play is an important activity to the understanding of the play. (4)

8.2 Read the following information and answer the questions that follow:

African, Chinese and most of the Eastern theatre rituals are a component of this theatre practitioner's methods.

8.2.1 Which practitioner is the above statement referring to? (2)

8.2.2 Discuss this practitioner's contribution to techniques of characterisation in drama. (6)

8.3 What does the term '*conventions*' mean in dramatic arts? Give ONE example. (3)

8.4 How does drama contribute in changing societies' view on the subject matters or issues that the everyday communities deal with?

Consider the themes found in plays in your response. (5)
[20]

TOTAL SECTION D: 20

SECTION E: PRACTICAL WORK

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

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 Before you perform in drama class, you have to warm up properly to prepare your body and voice for performance.

List FIVE reasons qualifying the importance of VOCAL warm-ups. (5)

9.2 Equally as important, a physical warm-up is necessary before any performance takes place.

List FIVE reasons qualifying the importance of a PHYSICAL warm-up. (5)

9.3 You have been asked by your teacher to create a warm-up to be used in preparing the cast of your school production. The warm-up will be used at the start of a rehearsal and should include both physical and vocal aspects, thereby creating a balanced warm-up exercise incorporating all aspects of the performers' bodies.

Design the warm-up and be clear in indicating the starting point, which part is vocal and which part is physical. (10)
[20]

OR

QUESTION 10: LIVE PERFORMANCE (CHOICE QUESTION)

- 10.1 Discuss the elements of a live performance.
- 10.2 Explain how masking can affect a performance positively or negatively.
- 10.3 You have been asked to do a live theatre performance for your practical task.

Explain how the following aspects will influence the performance

- Performance space
- voice
- Energy

Your response should demonstrate your understanding of the above theatre elements and the ability to use them.

[20]

OR

QUESTION 11: THE ROLE OF THE DIRECTOR

- 11.1 Which aspects would a director consider in deciding about what type of stage to use for a production? (4)
- 11.2 Tabulate THREE differences between a director and a stage manager. (6)
- 11.3 Name FOUR characteristics that would be beneficial to an aspiring director. (4)
- 11.4 Read the following extract and answer the question that follows.

<i>Not now, Bernard</i> by David McKee	
"Hello, Dad," said Bernard	1
"Not now, Bernard," said his father.	
"Hello, Mum," said Bernard.	
"Not now, Bernard," said his mother.	
"There's a monster in the garden and it's going to eat me,"	5
"There's a monster in the garden and it's going to eat me," said Bernard.	
"Not now, Bernard," said his mother.	
Bernard went into the garden.	
"Not now, Bernard," said his mother.	
Bernard went into the garden.	

Write a paragraph explaining how you would direct an actor performing the extract from the poem above.

OR

QUESTION 12: THE ROLE OF THE DESIGNER

- 12.1 Name the principles of design.
- 12.2 You have been requested to design a poster for your theme programme. Answer the following questions based on this.
- 12.2.1 What information should be on the poster? (3)
- 12.2.2 Discuss the effectiveness of the size of the poster. (3)
- 12.2.3 Draw the layout of your poster and include the information from QUESTION 12.2.1 above. (10)

[20]

TOTAL SECTION E: 20
GRAND TOTAL: 150