

Province of the

**EASTERN CAPE**

EDUCATION

**NATIONAL**

**SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2010**

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| **DRAMATIC ARTS**  **MEMORANDUM** |

**MARKS: 150**

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| This memorandum consists of 7 pages. |

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| **SECTION A** | | | | |  |
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| **QUESTION 1 REALISM** | | | | |  |
|  | |  | | |  |
| 1.1 | | **Action** – Demanded that every actor always know exactly what they should be doing onstage at every moment, and, more importantly, why they are doing it. In other words every action has to have a purpose.  **Magic if** – This helps you believe in the role depicted on stage. e.g. what if I were really in this situation. As soon as we ‘live’ the situation, we respond in a manner that re-enacts real life.  **Given circumstances** – Think about all the details that affect the scene. E.g. how the scene fits into the plot, how you feel about the scene etc.  **The imagination** – The ultimate goal is to believe in the character you are creating on stage and convey this; ‘reality’ to the audience. You must have a clear picture of who your character is – detailed history.  **Circles of attention** – Helps you relax and focus on the role. Think of the ripples when you throw a pebble into the water. Think from the smallest circle and slowly expand your attention – this way your world will be restricted to the scene and you will be able to ‘live’ it.  **Units and objectives** – Play can be broken down into small units of action, defined by their own objective.  **The super objective and the through line of action** – The super objective is the overall objective of the play – what the protagonist wants to have achieved by the end of the play. There will be a chain of smaller objectives to reach the main one – this is the through line of action.  **Emotion memory** – Use your own experiences when creating a character e.g. when you have to be sad think of a time when you were sad and how you behaved.  **Tempo-rhythm in movement** – each action has a tempo, e.g. if one character is nervous and the others are relaxed they can be in a different, conflicting movement. This created dramatic tension.  **The method of physical action** – Physically work on the text through improvisation etc. This gives greater depth | | | (25) |
|  | |  | | |  |
| 1.2 | | 1.2.1 | Accept any reasonable answer according to the text the student has studied. | | (4) |
|  | |  |  | |  |
|  | | 1.2.2 | Accept any reasonable answer according to the text the student has studied. | | (4) |
|  | |  |  | |  |
|  | | 1.2.3 | Accept any reasonable answer according to the text the student has studied. | | (5) |
|  | |  |  | |  |
|  | | 1.2.4 | Accept any reasonable answer according to the text the student has studied. | | (5) |
|  | |  |  | |  |
|  | | 1.2.5 | Accept any reasonable answer according to the text the student has studied. | | (6) |
|  | |  |  | |  |
|  | | 1.2.6 | Comte, Darwin, Nietzsche AVA | | (1) |
|  | |  |  | |  |
| 1.3 | | Clear evidence of insight which the learner understood and interpreted.  Form, style, conventions and processes are discussed. All aspects of the question are covered in detail. The essay is cohesive, logical informative and interesting to read. | | 9–10 |  |
|  | | Clear evidence of insight which the learner understood and interpreted. Form, style, conventions and processes are discussed. All aspects of the question are covered. The essay is logical informative and the learner clearly understands the form research. | | 6–8 |  |
|  | | Some evidence of insight which the learner has attempted to interpret. Most aspects of the question are covered. | | 3–5 |  |
|  | | No evidence of insight. The essay shows very little or no knowledge of the question. The learner made no effort to engage with the topic. The essay is often brief and always superficial. | | 1–2 | (10) |
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|  | |  | **TOTAL SECTION A:** | | **60** |
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|  | |  |  | |  |
| **SECTION B** | | | | |  |
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| **QUESTION 2 ELIZABETHAN THEATRE** | | | | |  |
|  |  | |  | |  |
| 2.1 | **Comedies** – dealt with the comic possibilities of falling in love and show that mistakes can be put right and that harmony is possible. Shakespeare can be divided into ‘happy’ comedies – romance, mistaken identities etc, ‘problem’ comedies – combination of fantasy and reality and ‘romances’ – like fairytales.  Examples – As you like it, Twelfth Night, A Midsummer night’s dream AVA  **Historical plays** – There was an increase in nationalism so people wanted to know more about their own history. They believed that history reflected the will of God, for example a country was punished if they strayed from God e.g. The War of the Roses. Many used ancient history to avoid making dangerous political points.  Examples – Julius Caesar, Anthony and Cleopatra AVA  **Tragedies** – Strongly appealed to Elizabethan audiences. Elements included a struggling hero or heroine, the human spirit, moral concerns, violence and bloodshed. Revenge was also very popular along with the moral concerns of taking another’s life when they have killed a friend or relative. They allowed an examination of morality and the clash between good and evil. Use the Wheel of fortune – a central character falling from good to ill fortune. There are often “tragic heroes” with a tragic flaw.  Examples – Othello, Macbeth, Hamlet AVA | | | | (15) |

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| 2.2 | | **Requirements** – Had to be educated and able to read so he could learn his words.  **Performance skills** – singing, playing a musical instrument, sword fighting and being physically fit for the demands of work. There were no actresses – women on stage were thought to cause immortality so any female part was played by a boy or man.  **Training** – Young boys joined as apprentices. They were trained by master to move and walk like women. They played female parts until their voices broke or until their mid 20s when they moved to male parts. Shakespeare often used the fact that the female parts were played by males for confusion and humour e.g. in Twelfth night there would have been a boy playing a woman, disguised as a boy. | | | | (10) | |
|  | |  | |  | |  | |
| 2.3 | | Any appropriate answer according to the play the candidate has studied. | | | | (5) | |
|  | |  | |  | | **[30]** | |
| **QUESTION 3 SOUTH AFRICAN THEATRE** | | | | | |  | |
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| 3.1 | 3.1.1 | | **Subtext** – Sam is feeling betrayed by Hally and he feels that the relationship will never be the same. Hally, however, is trying to play the master which he is not.  **Actors** – work with different every levels, voice for anger and the feeling of both characters – they both feel betrayed by the other. | | | | (5) |
|  |  | |  | | | |  |
|  | 3.1.2 | | He is thinking of a physical fight and someone getting hurt. He thinks Sam won’t hit him. However Sam is actually referring to emotions. | | | | (2) |
|  |  | |  | | | |  |
|  | 3.1.3 | | Yes. This is written by a South African about South Africans as well as about the history of South Africa. | | | | (4) |
|  |  | | | | | |  |
| 3.2 | **Protest theatre** – e.g. theatre against the apartheid system, fighting against something, usually the government. Theatre of reconciliation – theatre aimed at bringing people back together and reconciling with the past.  **Black theatre** – theatre dealing with specific issues during the apartheid era. A way of expressing themselves during this period. AVA | | | | | | (9) |
|  |  | | | |  | |  |
| 3.3 | Candidate should refer to the following: the tension between the characters, the relationship of mentor and son, the black white relationship as well as the experience and knowledge that Sam has and any other appropriate answer according to the examiner. | | | | | | (5) |
|  |  | | | |  | |  |
| 3.4 | There is an original theme or idea and then the group workshop ideas through improvisation etc and the take the most promising ideas and write them down for further development. Idea, research, investigations, candidates should describe the whole workshop process. | | | | | | (5) |
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| **QUESTION 4 AMERICAN THEATRE** | | | | | | |  |
|  |  | | | |  | |  |
| 4.1 | Candidate should name the appropriate text and author. | | | | | | (2) |
|  |  | | | |  | |  |
| 4.2 | Combines poetic and irrational elements to emphasise the world of the subconscious. Images and symbols play an important part. Stage setting less realistic more symbolic, the Acting style – how you would react in real life. | | | | | | (9) |
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| 4.3 | 4.3.1 | | Any appropriate reasons should be given credit. | | | | (10) |
|  |  | |  | | | |  |
|  | 4.3.2 | | An overture, an opening number, a main aria, an eleven o’clock number, a finale. | | | | (5) |
|  |  | |  | | | |  |
|  | 4.3.3 | | Any appropriate reasons should be given credit. | | | | (4) |
|  |  | |  | | | | **[30]** |
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|  |  | | **TOTAL SECTION B:** | | | **30** | |
|  |  | |  | | |  | |
| SECTION C | | | | | |  | |
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| **QUESTION 5 VOICE** | | | | | |  | |
|  | |  |  | | |  | |
| 5.1 | | **A** | Mouth | | |  | |
|  | | **B** | Nose | | |  | |
|  | | **C** | Pharynx | | |  | |
|  | | **D** | Larynx | | |  | |
|  | | **E** | Trachea | | |  | |
|  | | **F** | Bronchi | | |  | |
|  | | **G** | Lungs | | | (7) | |
|  | |  | | | |  | |
| 5.2 | | Breathe in all the way around so that you feel the ribs open. Put one hand on the diaphragm and give a small sigh from here. Then fill again.  As above, but when you sigh out, let the sound be voiced. Let it be an ‘ER’ then an ‘AH’ then ‘AY’ then ‘I’ in speaking voice.  Finally sing each of these sounds on a comfortable note. | | | | (4) | |
|  | |  | | | |  | |
| 5.3 | | **Resonance** is the amplification and modification of the basic laryngeal tone, caused by the vibration of sounds in the cavities and the sounding boards of the body. | | | | (2) | |
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| 5.4 | | Any two appropriate voice exercises. | | | | (2) | |
|  | |  | |  | | **[15]** | |

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| **QUESTION 6 MOVEMENT** | | | | | |  |
|  |  | |  | | |  |
| 6.1 | AVA – up to examiner. | | | | | (5) |
|  |  | | | | |  |
| 6.2 | Warm-up  Stretch  Extend | | | | | (6) |
|  |  | | | | |  |
| 6.3 | Flexibility  Fitness  Strength  Endurance | | | | | (4) |
|  |  | | | | | **[15]** |
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| **QUESTION 7 LIVE PERFORMANCE** | | | | |  | |
|  | |  | |  |  | |
| 7.1 | | Question open to candidates own interpretation | | |  | |
|  | | A | | Characterization | (4) | |
|  | | B | | Voice | (4) | |
|  | | C | | Emotions | (4) | |
|  | | D | | Physical aspects | (4) | |
|  | | E | | Social impact | (4) | |
|  | | F | | Political aspects | (4) | |
|  | |  | | |  | |
| 7.2 | | Name of play (1)  Name of playwright (1)  Time (1)  Place (1)  Date (1)  Creativity (1) | | | (6) | |
|  | |  | | | **[30]** | |
| **QUESTION 8 MEDIA STUDIES** | | | | |  | |
|  | |  | |  |  | |
| 8.1 | | Call cut and action  Oversees all final decisions  Decide on actors  Make artistic decisions  Prepare actors | | | (10) | |
|  | |  | |  |  | |
| 8.2 | | Open for candidates own interpretation on the headings | | |  | |
|  | | A | | Social impact | (2) | |
|  | | B | | Political impact | (2) | |
|  | | C | | Message | (2) | |
|  | | D | | Storyline | (2) | |
|  | | E | | Music to improve emotion | (2) | |
|  | |  | |  |  | |
| 8.3 | | A | | Clapper board – Indicates different scenes and takes of specific shots. | (2) | |
|  | | B | | Key light – Central source of lighting. | (2) | |
|  | | C | | Reflector board – Reflects natural sunlight. | (2) | |
|  | | D | | Gels – To change the colour of lights for specific moods. | (2) | |
|  | | E | | Camera Focus – To make sure everything is clear and not blurry. | (2) | |
|  | |  | |  | **[30]** | |
|  | |  | |  |  | |
| **QUESTION 9 INDIGENOUS THEATRE** | | | | |  | |
|  | |  | |  |  | |
| 9.1 | | Open to candidates own interpretation. | | |  | |
|  | |  | | |  | |
|  | | Characters  Climax  Costumes  Make-up  Beginning an end  Stage space | | | (20) | |
|  | |  | | |  | |
| 9.2 | | A ritual can be performed as a theatre piece  –Always has an audience  –Elements of costume and make-up like theatre  –Entertainment value  –Ritual is basic story telling  –AVA any other appropriate answer | | | (5) | |
|  | |  | | |  | |
| 9.3 | | Examiner to use own discretion; most rituals can be filmed. | | | (5) | |
|  | |  | | | **[30]** | |
|  | |  | | |  | |
|  | |  | | **TOTAL SECTION C:** | **60** | |
|  | |  | |  |  | |
|  | | **GRAND TOTAL:** | | | **150** | |