

Province of the

**EASTERN CAPE**

EDUCATION

**NATIONAL**

**SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2010**

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| **DRAMATIC ARTS** |

**MARKS: 150**

**TIME: 3 hours**

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| This question paper consists of 9 pages. |

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| **INSTRUCTIONS AND INFORMATION** | |
|  |  |
| 1. | Answer ONLY the questions on the drama texts that you studied. |
|  |  |
| 2. | Reading time of 15 minutes has been allocated before the start of the examination. |
|  |  |
| 3. | This question paper consists of THREE sections:  SECTION A: 60 marks  SECTION B: 30 marks  SECTION C: 60 marks |
|  |  |
| 4. | SECTION A: QUESTION 1 is compulsory: Realism |
|  |  |
| 5. | SECTION B consists of THREE questions. Answer only ONE of the THREE questions.  **QUESTION 2:** Elizabethan Theatre (30)  **QUESTION 3:** South African Theatre (30)  **QUESTION 4:** American Theatre (30) |
|  |  |
| 6. | SECTION C consists of FIVE questions.  **QUESTION 5:** COMPULSORY  **QUESTION 6:** COMPULSORY  Answer ONE of the three:  **QUESTION 7**  or  **QUESTION 8**  or  **QUESTION 9** |
|  |  |
| 7. | Number the answers correctly according to the numbering system used in this question paper. |
|  |  |
| 8. | Pay attention to the number of marks awarded to each question in order to determine the length of your answers. |
|  |  |
| 9. | Use your classroom knowledge, as well as independent and creative thought, to answer the questions. |
|  |  |
| 10. | Write neatly and legibly. |

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| **SECTION A (Compulsory)** | | | |  |
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| **QUESTION 1 REALISM** | | | |  |
|  | |  | |  |
| 1.1 | | The emergence of the modern director can be traced back to the Duke of Saxe- Meiningen. His work paved the way for one of the most influential directors of the 20th century, Konstantin Stanislavski. Stanislavski developed a system with clear, structured guidelines for training actors.  Name the TEN points of Stanislavski’s system to guide actors in preparation for a role. Explain the implementation of each of the ten points. | | (25) |
|  | |  | |  |
| 1.2 | | Considering the realistic text that you have studied and answer the following questions: | |  |
|  | |  |  |  |
|  | | 1.2.1 | What is the underlying message of the text? | (4) |
|  | |  |  |  |
|  | | 1.2.2 | What makes it a typical realistic text? | (4) |
|  | |  |  |  |
|  | | 1.2.3 | Sketch a ground plan for an appropriate basic set for this text. | (5) |
|  | |  |  |  |
|  | | 1.2.4 | Name ONE of the main characters and create a makeup design for this character. | (5) |
|  | |  |  |  |
|  | | 1.2.5 | Give THREE directors notes that you would give to an actor/actress portraying the character mentioned in QUESTION 1.2.4. | (6) |
|  | |  |  |  |
|  | | 1.2.6 | Name any ONE of the philosophers that you studied in your journey into realism. | (1) |
|  | |  |  |  |
| 1.3 | | In an essay, discuss the basic storyline of the realistic play that you have studied.  Mention: | |  |
|  | |  |  |  |
|  | | A | Climax |  |
|  | |  |  |  |
|  | | B | Outcome |  |
|  | |  |  |  |
|  | | C | Message |  |
|  | |  |  |  |
|  | | D | Social background |  |
|  | |  |  |  |
|  | | E | Political background | (10) |
|  | |  | |  |
|  | |  | **TOTAL SECTION A:** | **60** |
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| **SECTION B** (**ANSWER ONLY ONE QUESTION IN THIS SECTION**) | | | |  |
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| **QUESTION 2 ELIZABETHAN THEATRE** | | | |  |
|  |  | |  |  |
| 2.1 | In Elizabethan times drama tended to fall into certain genres.  OBE FET Gr 11  Name and explain the THREE main genres of this time. Name TWO examples of each. | | | (15) |
|  |  | |  |  |
| 2.2 | In Elizabethan times there were certain things required of an actor, as well as their training. What were the requirements and training of this time? | | | (10) |
|  |  | |  |  |
| 2.3 | In the text that you have studied, there is a protagonist and an antagonist. Name the play that you have studied and the characters that are the protagonist and the antagonist. Motivate your answer. | | | (5) |
|  |  | |  | **[30]** |
|  |  | | **OR** |  |

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| **QUESTION 3 SOUTH AFRICAN THEATRE** | | |  |
|  | | |  |
| Read the following extract and answer the questions that follow. | | |  |
|  | | |  |
| Master Harold and the boys - Athol Fugard  SAM: Hally, Hally…! Come on now. Let’s stop before it’s too late. You’re right. We’re on dangerous ground. If we’re not careful, somebody is going to get hurt.  HALLY: It won’t be me  SAM: Don’t be so sure  HALLY: I don’t know what you’re talking about, Sam.  SAM: Yes, you do.  HALLY: (*furious)* Jesus, I wish you would stop trying to tell me what I do and don’t know.  *(Sam gives up. He turns to Willie.)*  SAM: Let’s finish up  HALLY: Don’t turn your back on me! I haven’t finished talking. *(He grabs Sam by the arm and tries to make him turn around. Sam reacts with a flash of anger.)*  SAM: Don’t do that Hally! *(facing the boy.)* All right, I’m listening. Well? What do you want to say to me?  HALLY: *(pause as Hally looks for something to say.)* To begin with, why don’t you start calling me Master Harold, like Willie.  SAM: Do you mean that?  HALLY: Why the hell do you think I said it?  SAM: and if I don’t?  HALLY: You might just lose your job.  SAM: (*quietly and carefully)* If you make me say it once, I’ll never call you anything else again.  HALLY: So? (*the boy confronts the man)* Is that meant to be a threat?  SAM: Just telling you what will happen if you make me do that. You must decide what it means to you. | | |  |

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| 3.1 | 3.1.1 | | | Describe the subtext in this extract and how you would explain to actors how to portray this extract. | | | | (5) |
|  |  | | |  | | | |  |
|  | 3.1.2 | | | Hally says “It won’t be me”. What does he mean? | | | | (2) |
|  |  | | |  | | | |  |
|  | 3.1.3 | | | Do you consider this to be a typical South African Play? Motivate your answer. | | | | (4) |
|  |  | | | | | | |  |
| 3.2 | South African theatre has many sections for example, Township theatre. Name THREE and explain what they are about. | | | | | | | (9) |
|  |  | | |  | | | |  |
| 3.3 | Discuss the relationship between the characters in the extract above. | | | | | | | (5) |
|  |  | | |  | | | |  |
| 3.4 | South African theatre was greatly influenced by workshopping. Explain the workshop process. | | | | | | | (5) |
|  |  | | |  | | | | **[30]** |
|  |  | | **OR** | | | |  | |
|  |  | | |  | | | |  |
| **QUESTION 4 AMERICAN THEATRE** | | | | | | | |  |
|  |  | | |  | | | |  |
| 4.1 | Name the text and author of the American text you have studied. | | | | | | | (2) |
|  |  | | |  | | | |  |
| 4.2 | Explain your understanding of the term ‘Theatrical realism’. Also refer to the acting style. | | | | | | | (9) |
|  |  | | |  | | | |  |
| 4.3 | Refer to the picture and answer the questions that follow: | | | | | | |  |
|  |  | | |  | | | |  |
|  | F:\magazine2009.jpg | | | | | | |  |
|  |  | | |  | | | |  |
|  | 4.3.1 | | | Musicals became extremely popular in the 1930s. Why are musicals still so popular today? Give FIVE reasons. | | | | (10) |
|  |  | | |  | | | |  |
|  | 4.3.2 | | | What are the elements of a musical? | | | | (5) |
|  |  | | |  | | | |  |
|  | 4.3.3 | | | Refer to the text you have studied and give a character analysis of the main character. | | | | (4) |
|  |  | | |  | | | | **[30]** |
|  |  | | |  | | | |  |
|  |  | | | **TOTAL SECTION B:** | | | **30** | |
|  |  | | |  | | |  | |
| SECTION C | | | | | | |  | |
|  | | | | | | |  | |
| **QUESTION 5** and **QUESTION 6** are COMPULSORY. | | | | | | |  | |
|  | | | | | | |  | |
| **QUESTION 5 VOICE** | | | | | | |  | |
|  | |  |  | | | |  | |
| 5.1 | | Read the following on breathing and fill in the missing words next to the letters A to G: | | | | |  | |
|  | |  | | | | |  | |
|  | | The breath enters through the **A** or **B**. It passes down through the **C** and into the **D**. Then it passes into the **E**, which divides into two **F**, which enter the two lungs. There it divides into minute tubes ending in air-sacs in the **G**, which follows the shape of the inside of the rib-cage. | | | | | (7) | |
|  | |  | | | | |  | |
| 5.2 | | Name TWO diaphragm exercises and explain each. | | | | | (4) | |
|  | |  | | | | |  | |
| 5.3 | | What is resonance? | | | | | (2) | |
|  | |  |  | | | |  | |
| 5.4 | | Name any TWO voice exercises that an actor should do before performing. | | | | | (2) | |
|  | |  |  | | | | **[15]** | |
|  | |  |  | | | |  | |
| **AND** | | | | | | |  | |
|  | | | | | | |  | |
| **QUESTION 6 MOVEMENT** | | | | | | |  | |
|  | |  |  | | | |  | |
| Study the picture and answer the questions that follow: | | | | | | |  | |
|  | | | | |  |  |  | |
|  | | | | | [http://www.google.co.za/images?q=tbn:kjdJd0UkJbG61M::www.projectimpact.org/admin/ws_photos/56-PUSHPhysicalTheatreWorkshopphoto.jpg&h=94&w=119&usg=__oA3jm4Pr60-9hjdmm9mFN6M0CKg=](http://www.google.co.za/imgres?imgurl=http://www.projectimpact.org/admin/ws_photos/56-PUSHPhysicalTheatreWorkshopphoto.jpg&imgrefurl=http://www.projectimpact.org/workshopsdescriptions.php?p=no&id=56&h=453&w=576&sz=82&tbnid=kjdJd0UkJbG61M:&tbnh=105&tbnw=134&prev=/images?q=theatre+movement+pictures&hl=en&usg=___2zBOyApxVv7zXkbUy8aop_qTsg=&sa=X&ei=gf4ZTPDCGYaR4gaMisXaCg&ved=0CBoQ9QEwAA) |  |  | |
|  | |  | | | | |  | |
| 6.1 | | What do you understand under the term: physical theatre? | | | | | (5) | |
|  | |  | | | | |  | |
| 6.2 | | Describe THREE exercises an actor should do to stay supple? (3x2) | | | | | (6) | |
|  | |  | | | | |  | |
| 6.3 | | Name FOUR physical aspects that a director has to look at when casting to play out this picture. | | | | | (4) | |
|  | |  | | | | | **[15]** | |

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| Only answer ONE question between **QUESTIONS 7, 8** and **9**. | | |  |
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| **QUESTION 7 LIVE PERFORMANCE** | | |  |
|  |  |  |  |
| 7.1 | When preparing for a performance of a monologue, you have to consider certain things.  Discuss the statement under the following: | |  |
|  |  | |  |
|  | A | Characterization | (4) |
|  |  | |  |
|  | B | Voice | (4) |
|  |  | |  |
|  | C | Emotions | (4) |
|  |  | |  |
|  | D | Physical aspects | (4) |
|  |  | |  |
|  | E | Social impact | (4) |
|  |  | |  |
|  | F | Political aspects | (4) |
|  |  | |  |
| 7.2 | Draw a poster to advertise the play the monologue is from. | | (6) |
|  |  | | **[30]** |
|  | **OR** | |  |
|  |  |  |  |
| **QUESTION 8 MEDIA STUDIES** | | |  |
|  |  |  |  |
| 8.1 | What is the role of the director on a film set? (5x2) | | (10) |
|  |  |  |  |
| 8.2 | Discuss the film that you have studied. Use the following guidelines: | |  |
|  |  | |  |
|  | A | Social impact | (2) |
|  |  | |  |
|  | B | Political impact | (2) |
|  |  | |  |
|  | C | Message | (2) |
|  |  | |  |
|  | D | Storyline | (2) |
|  |  | |  |
|  | E | Music to improve emotion | (2) |
|  |  |  |  |
| 8.3 | What is the following? | |  |
|  |  | |  |
|  | A | Clapper board | (2) |
|  |  | |  |
|  | B | Key light | (2) |
|  |  | |  |
|  | C | Reflector board | (2) |
|  |  | |  |
|  | D | Gels | (2) |
|  |  | |  |
|  | E | Camera Focus | (2) |
|  |  |  | **[30]** |
|  |  |  |  |
|  | **OR** | |  |
|  |  |  |  |
| **QUESTION 9 INDIGENOUS THEATRE** | | |  |
|  |  |  |  |
| 9.1 | Discus in detail a ritual in your culture. Take the following into consideration: | |  |
|  |  | |  |
|  | Characters  Climax  Costumes  Make-up  Beginning and end  Stage space | | (20) |
|  |  | |  |
| 9.2 | Name the similarities of rituals and theatre. | | (5) |
|  |  | |  |
| 9.3 | Would the ritual be filmed effectively? Give a reason. | | (5) |
|  |  | | **[30]** |
|  |  | |  |
|  |  | **TOTAL SECTION C:** | **60** |
|  |  |  |  |
|  | **GRAND TOTAL:** | | **150** |