



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2012

DRAMATIC ARTS

MARKS: 150

TIME: 3 hours

This question paper consists of 9 pages.

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: 30 marks
SECTION B: 60 marks
SECTION C: 60 marks

4. SECTION A: QUESTION 1 is compulsory: Realism
5. SECTION B consists of THREE questions. Answer only TWO of the THREE questions.

QUESTION 2: SOUTH AFRICAN THEATRE (30)
QUESTION 3: ELIZABETHAN THEATRE (30)
QUESTION 4: AMERICAN THEATRE (30)

6. SECTION C consists of FIVE questions. QUESTIONS 5 and 6 are COMPULSORY. In QUESTION 7, 8 and 9 there is a choice between three questions. Answer ONE of the three.
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.

SECTION A: COMPULSORY**QUESTION 1: REALISM**

“In response to 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 (1791 – 1861). What mattered most to Scribe was the plot. He devised a structure that was to become known as the ‘well-made play’, a step-by-step formula for creating a play of any genre-comedy, melodrama, farce, or serious drama. Realism demanded specific conventions (guidelines or rules).”

[Source: OBE FET Dramatic Arts Grade 11]

Write an essay in which you analyse and discuss the Realistic play you have studied. Refer to the following:

- Conventions
- Examples from your play
- Explain and motivate the application of these conventions

TOTAL SECTION A: 30

SECTION B

This section consists of three questions. Answer only TWO of the THREE questions.

- **QUESTION 2: SOUTH AFRICAN THEATRE (30)**
- **QUESTION 3: ELIZABETHIAN THEATRE (30)**
- **QUESTION 4: AMERICAN THEATRE (30)**

QUESTION 2: SOUTH AFRICAN THEATRE

- 2.1 Name the play and author of the South African play you have studied. (2)
- 2.2 South African Theatre transcends over various theatre genres, like Black Theatre Protest etc. What genre is the play that you have studied? Motivate your answer with examples (references) from the play. (6)
- 2.3 Referring to a specific scene in the play you have mentioned in QUESTION 2.1, create a set design using either a sketch with notation or give a description. (5)
- 2.4 Name where the specific scene fits in the play and why you have decided on the design in QUESTION 2.3. (5)
- 2.5 Explain the term, '*Community Theatre*'. (2)
- 2.6 Explain the process of workshop as is commonly used in South African Theatre to create a new production or play. (10)
- [30]**

AND/OR**QUESTION 3: ELIZABETHAN THEATRE**

- 3.1 Name the play and author of the play that you have studied. (2)
- 3.2 Name the THREE main theatre genres of Elizabethan times and give an example of each. (6)
- 3.3 3.3.1 Refer to a specific scene in the play mentioned in QUESTION 3.1 and create a costume design for ONE of the characters by using a sketch with notation or a written description. (5)
- 3.3.2 Name the character in QUESTION 3.3.1 and motivate your design for that specific costume. (5)
- 3.4 What is the name of the famous theatre in London that was built in 1598? (2)
- 3.5 In Elizabethan times actors were required to have certain skills when performing. Discuss these skills and how you applied them to the Shakespearean performance that you have done. (10)
- [30]**

AND/OR**QUESTION 4: AMERICAN THEATRE**

- 4.1 Name the play and author of the play that you have studied. (2)
- 4.2 Explain the, “*American Dream*” and how it influenced theatrical realism. (6)
- 4.3 4.3.1 Refer to a specific character in the play that you have studied and create a make-up design using a sketch with notation or give a written description. This should apply to a specific scene. (5)
- 4.3.2 Name the character and describe the scene of QUESTION 4.3.1 and motivate your make-up design. (5)
- 4.4 Explain the term, “*Traditional American Musical*”. (2)
- 4.5 Stanislavski had a big influence on American Theatre and the Actors Studio with Lee Strasberg and method acting. How would you apply these techniques to create your character in the American Play that you have studied? (10)
- [30]**

TOTAL SECTION B: 30

SECTION C

This section consists of FIVE questions. QUESTIONS 5 and 6 are COMPULSORY. In QUESTION 7, 8 and 9 there is a choice between three questions. Answer ONE of the three.

QUESTION 5: COMPULSORY

Read the extract and answer the questions that follow.

Steel Magnolias
Robert Harling

1.	M'lynn	<i>For dessert they served an original creation called "Dago" pie. I think that says it all. Jackson is from a good old Southern Family with good old Southern values. You either shoot it, stuff it, or marry it.</i>
2.	Shelby	<i>They are simply outdoorsy, that's all.</i>
3.	Truvy	<i>Did you all do anything especially romantic?</i>
4.	Shelby	<i>We drove down to Frenchman's point and went parking.</i>
5.	M'lynn	<i>Shelby, really.</i>
6.	Truvy	<i>Oh, boy. The romantic part. This is what really melts my butter.</i>
7.	Shelby	<i>Then we went skinny-dipping and did things that frightened the fish.</i>
8.	M'lynn	<i>Shelby.</i>
9.	Clairee	<i>It's been a long time since we've had a youngster in this place, hasn't it?</i>
10.	Shelby	<i>We talked, and talked, and talked ...</i>
11.	Truvy	<i>I love those kinds of talks ... in the arms of the man you love.</i>
12.	Shelby	<i>Actually we fought most of the time.</i>
13.	Truvy	<i>What?</i>
14.	Shelby	<i>Because I told him I couldn't marry him. (Shock all around)</i>
15.	M'lynn	<i>What?</i>
16.	Clairee	<i>Why would you go and do a thing like that?</i>
17.	Shelby	<i>It's O.K. now. We worked it all out.</i>
18.	Truvy	<i>It was just one of those last minute jitter things.</i>

- 5.1 What is the main characteristic of Truvy in this extract? (2)
- 5.2 Describe the relationship between Shelby and Truvy. (5)
- 5.3 How would Shelby say: "We talked, and talked, and talked ..." in speech 10. (3)
- 5.4 In speech 1, M'lynn describes. How would she phrase the speech? Indicate the pauses that she would use with a slash. (5)

[15]

QUESTION 6: COMPULSORY

Refer to the source below and answer the questions that follow.



- 6.1 Pick the relevant theatre genre that suites the above source:
 - A Protest Theatre
 - B Dance Drama.
 - C Physical Theatre (2)
- 6.2 Do you consider this photograph to be a typical movement performance? Motivate your answer. (5)
- 6.3 Study the photo carefully and create a short story line that would explain it (50 – 100 words). (5)
- 6.4 As a director would you use the wheelchair and the bathtub as props or part of the storyline? Motivate your answer. (3)
- 6.5 If you had to create a movement performance how would you go about developing it?
Use the following concepts and explain: music/sound and movements. (5)

- 6.6 Write notes that would describe the aspects that you have to work on your personal problems/shortcomings/developmental needs as a performer/actor. Provide indications of corrective developmental techniques or exercises.

(10)
[30]

In QUESTIONS 7, 8 and 9 there is a choice between three questions. Answer ONE of the three.

QUESTION 7: LIVE PERFORMANCE (CHOICE QUESTION)

“All actions have circumstances surrounding them. We need to ask what, where, why, and when?”

[Source: OBE FET Dramatic Arts Grade 11]

In a paragraph, discuss how you applied this quote in performing your monologue. Use references from your monologue.

[15]

OR/AND

QUESTION 8: MEDIA STUDIES (CHOICE QUESTION)

“Actors working in film need to prepare themselves in much the same way as in theatre.”

[Source: OBE FET Dramatic Arts Grade 11]

In a paragraph discuss the differences in acting on stage and film.

[15]

OR/AND

QUESTION 9: CULTURAL PERFORMANCES (CHOICE QUESTION)

“The political history of South Africa resided in separation and isolation of people. Today theatre needs to speak across language and cultural barriers.”

[Source: OBE FET Dramatic Arts Grade 11]

In a paragraph, discuss whether theatre in South Africa today succeeds in validating this quote. Use references of the plays you have studied.

[15]

TOTAL SECTION C: 60

GRAND TOTAL: 150