



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2018**

**DRAMATIC ARTS**

**MARKS: 150**

**TIME: 3 hours**



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This question paper consists of 13 pages.

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**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of FOUR sections:

SECTION A:	Theatre Realism	(30)
SECTION B:	South African Theatre	(40)
SECTION C:	Styled Theatre	(40)
SECTION D:	Theatre History, Practical Concepts, Content and Skills	(40)

2. Answer ONLY questions based on the drama texts that you have studied.
3. Reading time of 15 minutes has been allocated before the start of the examination.
4. SECTION A: **REALISM** is COMPULSORY.  
QUESTION 1: Theatre of Realism (**TOPIC 1 and 2**)
5. SECTION B: **SOUTH AFRICAN THEATRE** is COMPULSORY.  
QUESTION 2: South African Theatre (**TOPIC 4 and 5**)
6. SECTION C: **STYLISTED THEATRE (TOPIC 7 and 8)**  
Answer ONLY ONE question from this SECTION:  
  
QUESTION 3: Contemporary Pan-African Theatre **OR**  
QUESTION 4: Elizabethan Theatre **OR**  
QUESTION 5: Theatre of the Far East **OR**  
QUESTION 6: Contemporary American Theatre **OR**  
QUESTION 7: Expressionist Theatre
7. SECTION D: This question is COMPULSORY.  
**THEATRE HISTORY, PRACTICAL CONCEPTS, CONTENT AND SKILLS (TOPIC 3, 6, 9, 10 and 11)**  
QUESTION 8: THEATRE HISTORY, PRACTICAL CONCEPTS, CONTENT AND SKILLS
8. Number the answers according to the numbering system used in this question paper.
9. Bear in mind the mark allocation to a question in order to determine the length of your answer.
10. Use your classroom knowledge, as well as independent and creative thought, to answer the questions.
11. Draw a line after each section.
12. Write neat and legibly

**SECTION A: THEATRE OF REALISM**

This question is COMPULSORY.

**QUESTION 1: THEATRE OF REALISM**

Read the following quote and answer the question that follows.

- “We are not free. And the sky can still fall on our heads. And the theatre has been created to teach us that first of all.” – Antonin Artaud
- “I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with others the sense of what it means to be a human being.” – Thornton Wilder
- We need Realism to deal with reality. – Slick Rick
- Theatre is a mirror, a sharp reflection of society. – Yasmina Reza
- Art is a lie that makes us realise truth. – Pablo Picasso

The end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century in art was marked by the emergence of Realism. Increased developments in technology, the arts and philosophy introduced and encouraged new ways of thinking from theatre practitioners around the world.

Use one or more quotes from SOURCE A to discuss and evaluate how it reflects on the themes and conventions of Theatre of Realism, using the play from Theatre of Realism you have studied as a reference and example.

Your essay must demonstrate your understanding of Theatre of Realism, and your ability to identify, explain and apply these to your studied written play text.

Your essay must be 2–3 pages long.

**TOTAL SECTION A: 30**

**SECTION B: SOUTH AFRICAN THEATRE**

This section is COMPULSORY.

**QUESTION 2: SOUTH AFRICAN THEATRE**

- 2.1 Name the South African play and playwright that you have studied this year. (2)
- 2.2 Name and describe the type of theatre space that would be the most suitable for the South African play you have studied this year. (4)
- 2.3 Select a specific scene from the South African play you have studied and draw a floorplan for your chosen scene. (6)
- 2.4 Study SOURCE B below and answer the questions that follow.



- 2.4.1 The above image is taken from a protest play called *Asinamali*. Name and explain THREE aims of Protest Theatre. (6)
- 2.4.2 In your opinion, is the South African play that you studied an example of 'protest theatre'? Use examples from the play to support your answer. (3)
- 2.5 Consider the following scenario and answer the questions that follow.

You are a member of a Community Theatre group that has been asked to workshop a play for your community.

The older members of your community have started noticing specific problem areas amongst the youth and have asked your Community Theatre group to workshop a play for the youth.

- 2.5.1 Explain the purpose of Community Theatre. (5)
- 2.5.2 Create a plot for your production and break it up into thematic scenes. (8)

- 2.6 Select TWO characters from the South African play that you have studied this year. Write short notes to discuss the skills needed for an actor to portray these roles successfully. (6)

**TOTAL SECTION B: 40**

**SECTION C: STYLISED THEATRE**

Answer only ONE question from this section.

QUESTION 3: Contemporary Pan-African Theatre **OR**

QUESTION 4: Elizabethan Theatre **OR**

QUESTION 5: Theatre of the Far East **OR**

QUESTION 6: Contemporary American Theatre **OR**

QUESTION 7: Expressionist Theatre

**QUESTION 3: CONTEMPORARY PAN-AFRICAN THEATRE**

- 3.1 What type of performance space is suitable for African theatre? (2)
- 3.2 Draw and label a sketch of the space mentioned in QUESTION 3.1. (6)
- 3.3 Describe the characteristics of African Theatre, using the play you have studied as a reference. (10)
- 3.4 There is a strong tradition of oral narrative in African theatre. Describe how the playwright of the play you studied uses this oral tradition in the play. Refer to a specific scene from the play to make your answer clear. (6)
- 3.5 Choose a character from the play you studied and design a suitable Egungun mask for the actor playing the part. You can draw or describe the mask indicating clearly to which character class the mask belongs to. (6)
- 3.6 Motivate why your design in QUESTION 3.5 is suitable for the character from the play you selected. (3)
- 3.7 Would a proscenium arch stage be suitable for a performance of the play text you studied? Give a motivation for your opinion. (2)
- 3.8 Critically assess the effectiveness of ritualistic elements in the performance of the Pan-African text you studied. (5)
- [40]**

**OR**

**QUESTION 4: ELIZABETHAN THEATRE**

- 4.1 Name the performance space (name of theatre) most often associated with Elizabethan Theatre. (2)
- 4.2 Describe the difference between the 'Blackfriars' Theatre performance space and the theatre mentioned in QUESTION 4.1. (6)
- 4.3 Write short notes explaining the responsibilities of the following jobs in Elizabethan Theatre. Also name the modern equivalent of each job.
- 4.3.1 Housekeepers (3)
- 4.3.2 Tiremen (3)
- 4.3.3 Bookkeepers (3)
- 4.4 Select a character from the Elizabethan play you have studied. Explain the presence of at least TWO different humours dominant in the character at different times in the play. Motivate your opinion by referring to the text. (8)
- 4.5 In Elizabethan times drama tended to fall into certain genres. To which genre does the play you studied belong? Motivate by highlighting the characteristics of the genre as they appear in the play. (5)
- 4.6 Imagine you were an Elizabethan actor. Choose a character from the play you studied and explain what skills you would require to have to in order to portray that character. (4)
- 4.7 Indicate how you think the playwright uses dialogue to express the central theme of the play. Refer to specific moments in the play. (6)

**[40]****OR**

**QUESTION 5: THEATRE OF THE FAR EAST**

- 5.1 Describe the Japanese Noh stage in detail. You may use a sketch to clarify your answer. (12)
- 5.2 The actor is the focal point of Chinese theatre. Acting roles are divided into different types.
- 5.2.1 Explain the different acting roles found in Chinese theatre and indicate the skills needed by the actors to play these parts. (8)
- 5.2.2 Indicate how TWO of the characters in the play you studied fall into these roles. (4)
- 5.3 Write a short essay in which you explain how Kabuki theatre is more accessible to the Western viewer than other traditional oriental forms. Refer to the use of props in Kabuki theatre to make your answer clear. (6)
- 5.4 In a short essay explain the differences and similarities between South African Theatre and the Theatre of the Far East. (10)
- [40]**

**OR**



**QUESTION 6: CONTEMPORARY AMERICAN THEATRE**

- 6.1 Explain the difference between the stage design for Theatre of Realism and that for Theatrical Realism. Refer to the American Theatre play text you studied to make your answer clear. (4)
- 6.2 In a short essay compare and contrast the development of theatre in South Africa and America by referring to the social-political contexts on both continents. (12)
- 6.3 In what way does the play that you have studied explore the idea of the American Dream? Also include reference to the plot and characters to substantiate. (6)
- 6.4 In the libretto of a typical American Musical one is likely to come across certain conventions. Discuss these conventions in a short paragraph. (6)
- 6.5 The main character in Theatrical Realism drama is often faced with a dilemma and has to make a choice. Select a character from the play you studied and describe how their dilemma and choice affect the ending of the play. (6)
- 6.6 The 'American Method' by Lee Strasberg, influenced by Stanislavski's system, was often criticised.
- Explain in a short paragraph if you think that the criticism is justified by referring to the potential dangers and other problems of using the 'American Method'. (6)
- [40]**

**OR**

**QUESTION 7: EXPRESSIONIST THEATRE**

- 7.1 Explain the philosophy of Expressionism in a short paragraph. (5)
- 7.2 How is this philosophy evident in the Expressionist play that you studied? Discuss your answer in a short paragraph by referring to the theme and content of the text. (4)
- 7.3 Explain the structure of the play you studied by writing short notes indicating the function and order of scenes. (12)
- 7.4 The main character or protagonist in Expressionist Theatre is usually the only complex character.
- 7.4.1 Refer to the main character of the play you studied and motivate whether the above statement is true or not. (4)
- 7.4.2 Discuss how you would use characterisation to portray TWO of the other characters in the play. (6)
- 7.5 Many Expressionists were angry at their society. They were filled with frustration at the status quo and yearning for something different.
- Consider the above statement and write a short essay explaining your idea for an Expressionist play. Your plot must clearly indicate the societal issue that has inspired your idea. Describe also the characterisation of the protagonist and other characters that you will use. (9)

**TOTAL SECTION C: 40**


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

This section is COMPULSORY.

**QUESTION 8: THEATRE HISTORY, PRACTICAL CONCEPTS, CONTENT AND SKILLS**

8.1 Study SOURCE C below and answer the questions that follow.

**SOURCE C**



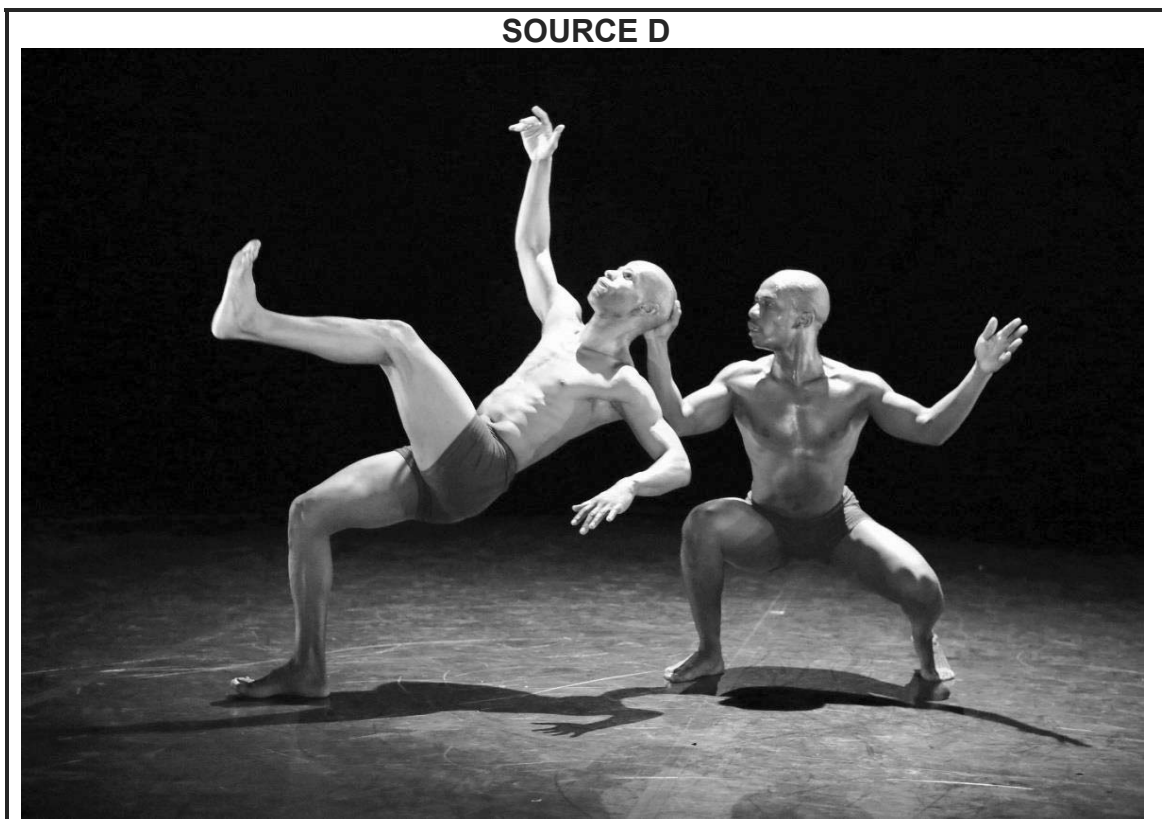
After watching the Magnet Theatre’s production of *Animal Farm*, you and your Drama class were inspired to workshop and stage your own production of ANY novel that you have studied or read.

You are responsible for producing the production.

Name and describe the role of each person in your production team, ensuring that they all know what they have to do and why it is important to the production plan.

(10)

8.2 Study SOURCE D below and answer the questions that follow.



- 8.2.1 Your class has been invited to perform with the theatre company responsible for creating the performance in the image above. Name and explain **THREE** qualities that these learners will need to have to be able to perform with the performers. (6)
- 8.2.2 Study the image above and describe what you imagine the plot in this moment of the performance is all about. (4)
- 8.3 Discuss how you would incorporate the use of voice and characterisation to enhance the plot, from the answer to QUESTION 8.2.2, in the image above. (4)
- 8.4 During rehearsals, you notice that one of the learners in your class often runs out of breath during the performance. Describe **ONE** vocal exercise that he/she can do to assist with breath control. (2)

8.5 Study SOURCE E below and answer the questions that follow.

**SOURCE E**

Young actors, fear your admirers! Learn in time, from your first steps, to hear, understand and love the cruel truth about yourselves. Find out who can tell you that truth and talk of your art only with those who can tell you the truth.

[Source: Constantine Stanislavski]

Using your own practical examination performance as a reference, discuss the use and importance of the following:

- Imagination
- Ensemble

(4)

8.6 Write short notes explaining your personal journey towards finding this 'cruel truth' about yourself as a performer/theatre practitioner.

(10)

**[40]**

**TOTAL SECTION D: 40**  
**GRAND TOTAL: 150**