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EASTERN CAPE EDUCATION DEPARTMENT  
OOS-KAAP ONDERWYSDEPARTEMENT

IIMVIWO ZEBANGA LESHUMI ELINANYE  
GRADE 11 EXAMINATIONS  
GRAAD 11-EKSAMEN

**NOVEMBER 2008**

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**DRAMATIC ARTS**

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**IXESHA: 3 iiyure**  
**AMANQAKU: 150**

**TIME: 3 hours**  
**MARKS: 150**

**TYD: 3 uur**  
**PUNTE: 150**

*Write on the cover of your answer book after the word, "Subject" –*  
**DRAMATIC ARTS**

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This question paper consists of 13 pages.

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**INSTRUCTIONS AND INFORMATION**

1. You have been allocated TEN minutes reading time.
2. This question paper consists of THREE sections.
3. SECTION A consists of QUESTION 1 and is COMPULSORY.
4. SECTION B of SIX questions: QUESTIONS 2 to 7. Answer TWO questions from this section.
5. SECTION C contains FOUR questions: QUESTIONS 8, 9, 10 and 11. Answer ALL the questions. QUESTION 11 has an A and a B. Answer only ONE.
6. Number the answers correctly according to the numbering system used in this question paper.
7. Pay attention to the number of marks allocated to each question.
8. While classroom knowledge can be used to answer questions, independent, creative thinking, use of skills, knowledge and attitude will be to your advantage.
9. Write neatly and legibly.

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

1.1

"If theatre is to serve society well, it should do more than simply entertain. The theatre experience should leave the audience altered in some way and better informed about the lives of others."

*Dramatic Arts QBE for FET, Grade 11 – p 18*

In a structured essay of approximately  $\pm 1\frac{1}{2}$  pages (8 words per line) discuss how the Realist play you studied this year implements the above statement. You need to name the play you studied and discuss the central themes it explores.

(20)

1.2

Match the item in COLUMN B with the item in COLUMN A. Write only the number and appropriate letter e.g. 1D, 2H.

	<b>COLUMN A</b>		<b>COLUMN B</b>
1	Character speaks his thoughts aloud	A	Chekov
2	Origins of humanity	B	George B. Shaw
3	People lost touch with God	C	Nietzsche
4	Known as the Father of Modern Drama	D	Non sequitur
5	Tackled social and political injustices	E	Athol Fugard
6	The Cherry Orchard	F	Stanislavski
7	The system for actors	G	Soliloquy
8	Siener in die Suburbs	H	P.G. du Plessis
9	Master Harold and the boys	I	Charles Darwin
10	Character addresses a remark to the audience	J	Aside
		K	Hendrik Ibsen
		L	tenet

(10)  
[30]**TOTAL SECTION A: 30**

## SECTION B

## QUESTION 2: TECHNICAL

- 2.1 Name the people that are involved in assuring the success of a theatre production, except the actors. What is the work of these people in the theatre? (10 x 2) (20)
- 2.2 Pick a scene from a play that you have studied and draw a bird's eye view with captions of the stage setting of this specific scene. Name the play and the scene. (10)
- [30]**

## QUESTION 3: SOUTH AFRICAN THEATRE

- 3.1 3.1.1 Provide a definition for *Ntsomi*-the traditional Xhosa performance. (3)
- 3.1.2 Describe any traditional community practice. (3)
- 3.1.3 What specifically do musicals such as *District Six* and *Sophiatown* explore? (4)
- 3.1.4 Briefly describe how the socio-political environment of Apartheid South Africa contributed to the growth of indigenous theatre. (5)

3.2

Read the extract from *Boesman en Lena* by Athol Fugard and answer the questions that follow:

Boesman: Why do I hit you?  
 Why? ... Lena, to keep your life warm? Learn leave your bruises on earth.

Boesman: (*another blow*) Why?

Lena : (*still quietly*) Maybe you just want to touch me, to know I'm here.  
 Try it the other way. Open your fist, put your hand on me.  
 I'm here. I'm Lena. !

Boesman: Lena!  
 (*Another blow, the hardest. He looks at her and nods.*)  
 Lena ... and I am Boesman. (*holding up his palm*) It doesn't hurt.

Lena : (*the first note of outrage*) And when it's me?  
 Does that hurt you? What have I done, Boesman?  
 It's my life. Hit your own.

- 3.2.1 Describe Boesman's body language when he speaks the first line. (2)
- 3.2.2 Give TWO reasons for your answer in QUESTION 3.2.1. (2)
- 3.2.3 Write down the first word Lena will emphasise in line 3. (1)

- 3.2.4 Explain what Lena is trying to say to Boesman in line 6. (2)
- 3.2.5 When Lena delivers line 7, do you think she would make physical contact with Boesman or not? Motivate your answer. (2)
- 3.2.6 Suggest why Boesman nods after he hits Lena in line 10. (2)
- 3.2.7 Lena represents many women who are abused by men. Why, do you think, do so many women choose to remain in abusive relationships? (2)
- 3.2.8 What do you think drives so many South African men to abuse women? (2)
- [30]

#### QUESTION 4: PAN AFRICAN THEATRE

4.1

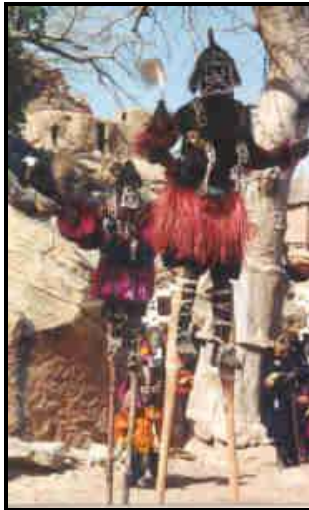
'You've got to have a good name that appeals to the imagination – because imagination is a thing of the spirit – It must catch the imagination for the crowd. Yes one must move with modern times. Lack of colour gets on nowhere even in the Prophet's business. (*Looks around him*)

Charlatans! If only I had this beach to myself (*With sudden violence*). But how does one maintain his dignity when the daughter of Eve forces him to leave his own house through a window? God curse that woman! I never thought she would dare affront the presence of a man of God. One pound eight for this little cape. It is sheer robbery."

Consider the short extract above from *The Trials of Brother Jero* by Wole Soyinka. (A charlatan is a fake.)

What issues typical to Pan-African theatre are suggested in this extract? (3)

4.2



Above are a tourist's photographs of a Dogon celebration in Mali. What evidence do you see of a typical African ceremony? (5)

4.3 In what ways can it be argued that such ceremonies are theatre? (3)

4.4 In what ways can it be argued that such ceremonies are NOT theatre? (3)

4.5 What Pan-African playwright have you studied? (1)

4.6 What is meant by the "oral tradition"? (3)

4.7 What is meant by performance space? (3)

4.8 Describe a festival tradition that you celebrate in your culture. Name the tradition; describe what the rituals involves and the performance space in which it is held. (5)

4.9 South Africa is a country comprising people of many cultures. Explain why it is important for us to learn cultural tolerance? (4)

**[30]**

**QUESTION 5: EASTERN THEATRE**

- 5.1 Explain the ways in which the Noh play that you studied, is typical of Noh Plays. (2 x 3) (6)
- 5.2 How would you expect this play to be performed in traditional Noh style? (5)
- 5.3 Explain how you might incorporate two Kabuki mei's (postures) into a revenge improvisation. (4)
- 5.4 How old is the Peking Opera? (2)
- 5.5 Other than singing and dialogue, what elements of drama might an audience member expect when going to see the Peking opera? (5)
- 5.6 Give THREE behaviours that are considered acceptable at the Peking Opera that would not be acceptable in a standard Western realist performance. (3)
- 5.7 What is the same with the use of music in Peking opera and film? (1)
- 5.8 What is similar about the way film and the Peking opera uses props symbolically to indicate location, status, etc? Suggest how you, as the director of a play at your school might use two props to suggest the dwelling of an important tribesman in Africa. Explain your thinking. (2 x 2) (4)

**[30]**

**QUESTION 6: AMERICAN THEATRE**

- 6.1 Read the extract below from the unseen text *The Glass Menagerie* by Tennessee Williams where Tom and his mother, Amanda, are chatting over breakfast. Answer the questions that follow the extract.

Amanda: I've had to put up a solitary battle all these years. But you're my right-hand! Don't fall down, don't fail! 1

Tom: (*Gently*) I try, Mother.

Amanda: (*With great enthusiasm*) Try and you will succeed!

(*The notion makes her breathless*). Why, you – you're just full on natural endowments! Both my children – they're unusual children! Don't you think I know it? I'm so – proud! Happy and – feel I've – so much to be thankful for but – Promise me one thing, son!

Tom: What, Mother?

Amanda: Promise, son, you'll – never be a drunkard! 10

Tom: (*Turns to her grinning*) I will never be a drunkard, Mother.

Amanda: That's what frightened me so, that you'd be drinking! Eat a bowl of Puringe!

Tom: Just coffee, Mother.

Amanda: Shredded wheat biscuit? 15

Tom: No. No, Mother, just coffee.

Amanda: You can't put in a day's work on an empty stomach. You've got ten minutes – don't gulp! Drinking too-hot liquids makes cancer of the stomach ... Put cream in. 20

Tom: No, thank you.

Amanda: To cool it.

Tom: No! No, thank you, I want it black.

- 6.1.1 Describe the relationship between Tom and his mother shown in the extract. Justify your comments by referring to the passage.

(6)



- 6.1.2 Tom repeatedly refuses cream and cereal in lines 16, 20 and 22. Explain what pitch and pace the actor portraying Tom would use in each line to show his increasing irritation with his mother. (2 x 3) (6)
- 6.1.3 Refer to Amanda's words in line 4. Her comment represents the myth of *The American Dream* which is a theme in many American plays.
- a) Explain your understanding of the theme *The American Dream*. (5)
- b) Discuss how this theme of *The American Dream* was presented in the American play you studied. (5)
- 6.2 You are directing Amanda in this scene. What advice would you give to the actress? (4)
- 6.3 What do you understand under theatrical realism? (4)

**[30]****QUESTION 7: ELIZABETHAN THEATRE**

In "The Merchant of Venice" Portia disguises herself as a man in order to impersonate a lawyer and defend the man she loves.

- 7.1 In what ways is this typical of Elizabethan theatre? (5)

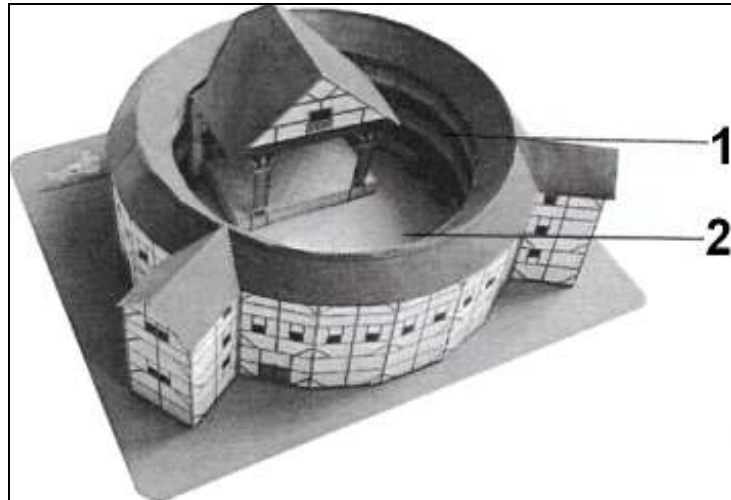
In Antony and Cleopatra, in the final scenes when Antony has killed himself to avoid capture by the ROMAN Armies, Cleopatra (his lover and the Queen of Egypt) says

"It were for me  
To throw my scepter at the injurious gods,  
To tell them that this world did equal theirs  
Till they had stol'n our jewel. All's but naught"

(A "scepter" is a stick often with a ball on top of it, used to symbolise the authority of the king or queen.  
"Injurious" means "hurtful" – in this context, the gods have done her wrong by taking Antony's life  
"Our jewel" refers to Antony and "All is but naught" means 'Everything is meaningless'

- 7.2 In what way is this speech typical of Shakespearian language? (5)
- 7.3 If you were playing the part of Cleopatra, how would you deliver the last two lines of this speech? (4)

7.4 Refer to the picture below:



Which Elizabethan theatre (which has been rebuilt in modern times) does this theatre represent? (1)

7.5 Name ONE other Elizabethan theatre. (1)

7.6 What is the significance of the flag? (1)

7.7 With reference to labels 1 and 2, comment on Elizabethan audiences. (4)

7.8 What effect did the open roof of many theatres have on the script of plays set in this period? (2)

7.9 What was the balcony used for? (1)

7.10 With reference to the Elizabethan play that you studied, explain how the beliefs of Elizabethan England were reflected in the work. Give specific examples from the text. (6)

**[30]**

**TOTAL SECTION B: 60**

**SECTION C****QUESTION 8: VOICE**

Read the following adjudicator's report.

"An interesting choice of poetry. Be aware of your posture at all times. Enunciate your words. There is a tendency for the candidate to swallow the end of her words. Eyes roam around the room. Could not always hear the candidate."

- |     |  |             |
|-----|--|-------------|
| 8.1 | Identify THREE of the candidate's weaknesses. Label them (a), (b) and (c).                             | (3)         |
| 8.2 | Identify an exercise to assist the candidate to improve on (a), (b) and (c) mentioned in QUESTION 8.1. | (3)         |
| 8.3 | Give THREE reasons why the correct breathing technique is vital for a performer.                       | (3)         |
| 8.4 | Why does the adjudicator criticise the roaming eye-movement? What is wrong?                            | (1)         |
|     |  | <b>[10]</b> |

**QUESTION 9: MOVEMENT**

Study the picture below:



- |     |  |             |
|-----|--|-------------|
| 9.1 | What kind of warm-ups would you give your actors to do this movement piece?                | (5)         |
| 9.2 | What kind of music would you use and explain why?  | (5)         |
| 9.3 | You have to do a dance drama inspired by this picture. What would your basic storyline be? | (5)         |
|     |  | <b>[15]</b> |

**QUESTION 10: CAREERS**

You have studied/researched a number of careers in Dramatic Arts. Your teacher asked you to produce a poster to encourage learners who are NOT good performers to take Dramatic Arts as a subject.

- 10.1 Draw this poster on your answer sheet. Use a full A4 sheet. Start the poster with the heading: "With Dramatic Arts as a subject, you can ..."  
You should list at least 6 careers in different fields.  
The remaining three marks are for your design. (6 + 3) (9)
- 10.2 Imagine that some members of your family have expressed negative opinions about your subject choice of Dramatic Arts. Write a short letter to your aunt in which you explain to her why Dramatic arts is NOT a bad career choice even if you do intend to make money one day. (Consider both the transferable skills learned in Dramatic Arts and the financially viable options in Dramatic Arts). (6)

**[15]**

**QUESTION 11: CHOICE BETWEEN: A. MEDIA and B. LIVE PERFORMANCE****A. MEDIA**

- 11.1 Which people are involved on a movie set? (6)
- 11.2 When working in the film industry, you need to understand the shorthand used in scripts.  
What does the following mean?
- 11.2.1 POV
- 11.2.2 ECU
- 11.2.3 LS (3 x 3) (9)
- 11.3 Name the film what you have studied this year and how it influenced your life. (5)  
**[20]**

**OR****B. LIVE PERFORMANCE**

The following question refers to a live performance that you have seen this year, whether it be a performance of your fellow learners, that of a visiting company, or a professional theatre performance.

- 11.4 In no more than 60 words, describe the content and style of the production. Use performance styles that you have studied as a reference. (10)
- 11.5 What advantages are there in live performance over film? (5)
- 11.6 What audience etiquette would be expected from an audience in the State Theatre in South Africa? (5)  
**[20]**

**TOTAL SECTION C: 60****GRAND TOTAL: 150**