



Hoërskool Johan Jurgens
Dramatic Arts
Examination Marking Guidelines
Grade 10

3 Hours

150 Marks

Examiner:	S. Radebe	
Moderator:	N. Classen	
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INSTRUCTIONS:

1. This question paper consists of **4 Sections**
 - **SECTION A:** Rituals and Cultural Performances- Have You Seen Zandile?
 - **SECTION B:** Greek Theatre- Oedipus Rex
 - **SECTION C:** Commedia Dell'Arte
 - **SECTION D:** The History of Theatre, Practical concepts, Content and Skills
2. Read the questions thoroughly before answering.
3. Number the answers correctly according to the numbering system used in this question paper.
4. Use only **Blue** pen.
5. **Start each section on a NEW page.**
6. Write neatly and legibly.
7. Pay attention to mark allocation.
8. Whilst classroom knowledge can be used to answer questions set, independent, creative thinking and application of skills, knowledge, attitudes and values will be to your advantage.

Section A – Rituals and Cultural Performances and South African Theatre

Question 1

- 1.1 Define ritual and cultural performances in your own words. (1x2) (2)
- **Ritual and Cultural performances are traditional forms of theatre that use music, dance, and storytelling to express beliefs, celebrate life or communicate with the spiritual world.**

- 1.2 According to Source A, identify two key purposes of ritual and cultural performances. (2x1) (2)
- **To celebrate life events**
 - **To Communicate with ancestors**
 - **To strengthen community bonds**
 - **To commemorate family**

Accept any two

- 1.3 List three performance elements mentioned in the source that are commonly used in these performances (1x3) (3)
- **Music**
 - **Dance**
 - **Drumming**
 - **Chanting**
 - **Symbolic gestures**

Accept any three

- 1.4 Explain how audience participation contributes to the success of ritual and cultural performance. (1x2) (2)
- **The Audience's participation creates unity, energy and emotional connection.**
 - **It turns the performance into a shared community experience rather than a spectacle.**
- 1.5 Discuss how ritual and cultural performances help to preserve the heritage and identity of a community. (2x2) (4)

Ritual and cultural performances pass down traditions and stories, teach community values and keep cultural practices alive. They help people connect with their roots and understand their identity as part of a shared heritage.

Question 2

2.1 Write a brief summary of the play *Have you seen Zandile*? (10)

- **Have you seen Zandile is a play written By Gcina Mhlophe. When the play was first created, it was sought to be unusual. It was written in a very political conscious period, apartheid, when most black South Africans were protesting against the ruling government. Mhlophe instead told an intensely personal seemingly nonpolitical story, exploring aspects of growing up. It is a gentle play based on her personal experiences and those of Thembi Mtshali who worked with her on the play. The play was first performed at the Market Theatre with Gcina Mhlophe as Zandile and Thembi as her grandmother. The play was performed as a radio drama for BBC Africa and was awarded the Sony Award in Britain for Best Actress.**

Mark Holistically

2.2 Who is the Author of the Play shown in SOURCE C? (1x2)(2)

- **Gcina Mhlophe**

2.3 Zandile's life changes dramatically when she moves from Hammersdale to the Transkei. Describe the changes in her life in terms of:

2.3.1 Physical environment (3)

- **Goes from living in the city to the rural areas.**
- **Moves from living in a middle class family to a poverty stricken one.**
- **Moves from living with Gogo to an entire family.**

2.3.2 Economic Environment (3)

- **Moved from a basic economic environment to a poverty stricken one.**
- **Moved from a household where they could afford basic needs to one where they could not.**
- **Moved from a household where they could afford luxury items such as dress to one where they couldn't.**

2.3.3 Social Environment (3)

- **Moved from having imaginary friends to having real friends.**
- **Moved from living with Gogo to her step mother.**
- **Moved from being a baby in the family to an adult.**

2.4 Workshopping has become a distinctively South African way of making theatre. The process of making a play differs greatly from group to group but certain common elements have been identified namely:

1. Idea and Intention
2. Observation
3. Improvisation
4. Selection (Mention two ways)
5. Recording

Explain each element in detail

(2x5)(10)

Mark holistically

1. Idea/Intention

Actors have an idea or intention for the creation or start of the production.

2. Research/Observation

This phase involves reading, interviews, observing people in their everyday action and personal experiences.

3. Improvisation

In this phase the actors are provided with a skeleton structure or basis theme by the director. The actors then play within the structure, drawing on their observation to create characters and respond to situations. The improvisation is spontaneous and is like a performance with the audience and the other actors being the director. Everyone participates.

4. Selection

All the various scenes that have been created are now selected or rejected. All the selected scenes are joined together to form a framework. Selection takes place in various ways depends on the director and the group. The selection takes place by consensus and joint decision making

5. Recording

A workshop play is not always written into a complete script. It is often just rehearsed several times by the cast and then performed. This is the reason why we have lost many plays that have been created through workshopping because they have never been written down.

Total :Section A[40]

Section B – Greek Theatre and Oedipus

Question 3

- 3.1 Write a brief paragraph discussing the origins of Greek Drama (2x5)(10)
- One theory is that tragedy began with performances that took place at the graves of great heroes to commemorate their deeds and to lament their passing with songs.
 - Another theory is that tragedy was part of vegetation rite which involved a battle of the forces of nature to ensure the victory of summer over winter.
 - Generally, we accept the theory that Greek drama arose from choral singing of hymns known as Dithyrambs in honor of Dionysus the god of fertility and wine.
 - As time went by, a more sophisticated society arose and the worship of Dionysus became so sophisticated and structured.
 - Aristotle, a Greek philosopher and writer says that it was the improvisations by the leaders of these hymns and dances that drama developed.
- 3.2 What was the performance space called in Greek Theatre? (1x1)(1)
- Auditorium
- 3.3 Greek Theatre had an altar of which Greek God in the middle of the theatre? (1)
- Dionysus
- 3.4 Name the place in the theatre that has been labeled 'A'. (1)
- Orchestra
- 3.5 In Greek Theatre, the masks were the heart of the dramatic event.
- 3.5.1 Explain in detail the significance of the masks (1x3) (3)
- It gave the wearer a certain spiritual power.
 - Had a strong impact on the audience.
 - The masks connected the spiritual nature of a tragic performance with its dramatic form.
 - The actor had to live up to the character the mask portrayed.

3.5.2 What were the masks made of?

(1x3)(3)

- **Linen**
- **cork**
- **wood**

3.6 Discuss the function of a chorus in Greek Theatre.

Refer to the Greek play that you have studied this year.

(1x5)(5)

- **It voices opinions and gives advice**
- **It sympathizes and forms an alliance with the protagonist/main character**
- **It sets up the ethical framework of the play**
- **It communicates the authors views**
- **It establishes the standard against which the actions of the characters can be judged**
- **It responds to the characters and situations on stage**
- **It sets the overall mood of the play**
- **It heightens the dramatic affects**
- **It provides colour, movement, song and spectacle**
- **It supplies rhythm**

3.7 Name and discuss two prominent genres in Greek Theatre.

(2x2)(4)

- **COMEDY: It makes use of satire. It is something that is funny. They usually made fun of leaders.**
- **TRAGEDY: It is a sad story that consists of a tragic hero. This story does not have a happy ending. It focuses on the downfall of the protagonist.**
- **Tragicomedy: It is a genre that incorporates both tragedy and comedy. It is both funny and sad. When a sad moment is placed next to a funny one, it emphasizes moment.**

3.8 Discuss the use of costumes in Greek theatre.

(1x5)(5)

- **Costumes in Greek theatre were colorful and decorative reflecting the social status of the characters.**
- **Colour was used symbolically, for example, deep purple symbolized royalty.**
- **Garments with long flowing lines created a sense of dignity and authority.**
- **Tragic actors costume consisted of lace-up boots making them seem more important. Historians believed that the high soles made the actor more visible to the audience**
- **In comedies, costumes were often padded and with grinning masks, created quite a different picture from tragic actors.**

- **Male comic actors wore a short tunic and cloak with thick tights. Costumes were padded both back and front to make actors look short and fat**

3.9 Explain the characteristics of a tragic hero

(2x3)(6)

A tragic hero is:

- **Someone of high stature/status that loses everything.**
- **This loss is due to his flaw or decision.**
- **The hero does not die but instead has to live with nothing.**

3.10 Who is the protagonist in the Greek play you have studied is.

(1)

Oedipus

Total: Section B [40]

Section C - Commedia Dell'Arte

Question 4

4.1 What was Commedia Dell'Arte? (1x2)(2)

- **Commedia Dell'Arte was a form of comedy popular in the Renaissance period and it had a resounding influence on theatre worldwide.**

4.2 Briefly explain the historical background of commedia Dell'Arte (1x6)(6)

- **Various types of theatre productions were performed in Europe**
- **The Aristocracy would see these productions in courts and opera was developing.**
- **Commedia Dell'Arte was another form of art that attracted the audience**
- **Known as the Comedy of Professional, or improvised comedy which later developed a ploy theme or subject**
- **Emerged in Italy in the mid 16th century**
- **The term Dell'Arte refers to a special art of playing comedies**
- **Commedia Dell'Arte, also known as comedy of professional player, known as commedia all improvviso- improvised comedy**

4.3 Commedia character roles can be divided into straight and exaggerated characters. These can be further divided into the masters and servants.

Name and give a brief description of the role of the 6 servant characters (2x6)(12)

Arlecchino or Harlequin

- **An acrobat and dancer**
- **Likes center stage**
- **He is stupid but roguish with occasional moments of wit**
- **He is starved and beaten**
- **Wears a black half mask and his costume is multi Coloured**
- **Carries a bat**
- **Wears a soft cap made of rabbit's tale for good luck**

Brighella

- **Arlechinno's companion.**
- **He is cruel cynical selfish and vulgar.**
- **He is a bully who thrives on fighting and always lets someone else take the blame.**
- **Worships money, squandering it on wine and women.**
- **Wears wide trousers with braid down the seams a jacket a beret style hat worn at an angle and a short cape he carries a purse and wears a dagger on his belt.**

Pulcinella or Mr Punch

- **Greedy and unlovable character.**
- **He is arrogant argumentative and a cruel husband and father who beats his wife.**
- **Wears a jacket trimmed with green red trousers and a pointed hat decorated with cock feathers.**
- **His mask has a hooked beak nose.**
- **Has a large belly and short legs his catch phrase is "That's the way to do it"**

Pedrolino or Pierrot

- **Young gentle lover, friend or servant.**
- **He is gullible and often exploited.**
- **He's a dreamer who often cries for joy or over nothing at all.**
- **Sometimes mute.**
- **Women like his gentleness.**
- **Wears a flat cap a neck ruff with wide trousers and a loose jacket with overlong sleeves.**
- **His face is painted white giving him a doleful look.**

Columbina or Columbine

- **Usually a maid attending the Innamorata.**
- **She is young and clever and devoted to her mistress.**
- **Her suitors are often zanni.**
- **Wears the fashion of the day.**
- **She does not wear a mask.**

La Ruffiana or The Rough One

- Middle aged harridan who is vulgar coarse and exploitative.
- She is greedy and cunning and will use girls to gain wealth for herself.
- She is sharp tongued, scolding and vicious.
- She is usually has a shady past and may be involved with the Pantalone, though he doesn't return his love.
- She wears a red dress, a false wig and perhaps an artificial nose.

1 mark for naming the servant

1 mark for a description

Source D

4.4 Name the characters in **SOURCE D** (1x2)(2)

- Innamorati

4.5 Write a brief description of the Characters in **SOURCE D** (2x3)(6)

- Serve as a yardstick against which the other characters are compared.
- Looked and dressed like the youth of the time.
- Often used their own names for the characters.
- Portrayed as well-educated and good-looking but are naïve and sometimes not very bright.
- They do not wear masks and therefore their physical appearance is of great importance.
- Young male lover, innamorato is challenged in his love affairs by an older man.
- Young female love, innamorati is courted by older men.

4.6 Satire and Irony was used in a number of Commedia Dell'Arte productions.
Define satire and Irony. (2x2)(4)

Satire: A form of mockery of something/ someone such a governments political beliefs, politicians.

Irony: The expression of one's meaning by using language that normally signifies the opposite typically humorous.

4.7 Write a paragraph explaining how Commedia troupes functioned **(2x4)(8)**

- **Most famous troupe where Gelosi and Accesi who were invited to perform for foreign courts and travelled across Europe.**
- **Troupes had a sharing plan which meant that profits were divided among their members. The younger actors received salaries until they became full members of the company.**
- **The leader was usually the most experienced actor and also the manager or producer.**
- **A typical company consisted of seven men and three women.**
- **Often a troupe has a husband and wife team at the core.**
- **When starting a new production, the leader would call the cast together and read them a scenario.**
- **He would read all the parts and explain all the characters relationships and where and when they perform Lazzi.**
- **He would gather the stage props and inform the cast how they were to be used.**
- **The leader carried a heavy responsibility and was highly respected by the troupe for this as well as for his talents and experience.**

Total Section C [40]

Section D – The History of Theatre, Practical concepts, Content and Skills

Question 5

5.1 Define the following concepts:

5.1.1 Drama (1x2)(2)

- **Drama is a Greek word meaning action which comes from the Greek verb “to do”.**
- **Forms of action were actors play out situations through using their bodies and voices to communicate with one another to make their action clear.**

5.1.2 Fourth Wall (1x2)(2)

- **The Imaginary wall between the audience and the action on stage.**

5.1.3 Ensemble (1x2)(2)

- **A group of actors working together**

5.1.4 Theatre Etiquette (1x2)(2)

- **The rules governing behaviour in a theatre**

5.1.5 Mime (1x2)(2)

- **Mime is visual communication that uses nonverbal, physical skills of the body to communicate a message or tell a story, reveal an emotion or explore an idea.**

5.2 Briefly explain the importance of incorporating gesture and physical behaviour and posture when preparing for a character. (2x2)(4)

- **In performance, gestures help to communicate something specific to the audience.**
- **Gestures can help convey story-line, character, situation or emotional qualities effectively.**

Question 6

Source D

6.1 Identify the type of stage in **Source E**. (1x1)(1)

- **Proscenium Arch Stage**

6.2 Analyse and give a brief description of the characteristics of the stage identified in 6.1. (2x2)(4)

- **Also called the picture frame stage as the action on stage is seen through the frame.**
- **Separates the action on stage from the audience.**

Source E

6.3 Give the abbreviation as well as the full terms for the stage directions labeled A, B and C.

A- Upstage left (1x3)(3)

B- Centre stage Right

C- Stage Centre

6.4 Evaluate the importance of a performer and a director being able to identify the different divisions of the theatre stage (2x2)(4)

- **The director will be able to direct the cast easier if the performers know and understand their stage terminology.**
- **It will give the Performers a better understanding of the performance space.**

6.5 In a short paragraph, evaluate the conventions around the actor-audience relationship. (2x2)(4)

- **If the performance is attempting to be as real as possible, then there may be fourth wall created, where the actors seem to ignore the audience.**
- **The audience feels as though they are eavesdropping on the action.**
- **If the actors acknowledge the audience by addressing them directly through the narrator or chorus or breaking out of character, this creates a more stylized performance.**

Total Section D [30]

EXAM TOTAL [150]