



## Hoërskool Johan Jurgens

### Dramatic Arts

### Examination

### Grade 11

**3 Hours**

**150 Marks**

<b>Examiner:</b>	S. Radebe	
<b>Moderator:</b>	N. Classen	
<b>Deputy Principal:</b>	A. Du Toit	

#### INSTRUCTIONS:

1. This question paper consists of **4 Sections**
  - SECTION A: **Realism- A Doll's House**
  - SECTION B: **South African Theatre- The Island**
  - SECTION C: **Elizabethan Theatre – Hamlet**
  - SECTION D: **The history of theatre, practical concepts and content.**
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: THEATRE OF REALISM****QUESTION 1**

**Answer this question about the Theatre of Realism text that you have studied.**

**SOURCE A**

*“Drama was to involve the direct observation of human behaviour; therefore, there was a thrust to use contemporary settings and time periods, and it was to deal with everyday life and problems as subjects.”*

**[Goldfarb/Wilson, Chapter 14.]**

Consider the above quote and then answer the following question:

Think about the themes of the Theatre of Realism play that you have studied this year. How did the politics and society of the time influence the themes in the play?

In your response, consider: the socio-political context of the play and the various themes of the play. Refer also to specific events in the play to support your answers.

**TOTAL: SECTION A [30]**

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*Please turn over*

**SECTION B: SOUTH AFRICAN THEATRE-The Island****QUESTION 2****SOURCE B**

<p><b>Winston:</b> “Tonight when the lights go down, I will be Antigone. I will stand in front of them and tell them that even the king is not above justice. They will laugh- but they will understand”.</p> <p style="text-align: right;">-Extract from -The Island</p>	1
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- 2.1 Explain the context of this extract in **SOURCE B** within the play The Island. (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 Draw a floor plan suitable for the play text of **SOURCE B**. (6)
- 2.4. Discuss the symbolic meaning of Winston playing Antigone. (10)
- 2.5. 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)
- 2.6. Explain the purpose of Community Theatre. (5)
- 2.7 Evaluate how the play text reflect the themes of justice, resistance and sacrifice? (6)
- 2.8 Explain how you would physically and vocally portray either John or Winston to show their emotional journey. (8)

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**TOTAL: SECTION B [40]**

*Please turn over*

**SECTION C: ELIZABETHAN THEATRE- Hamlet****QUESTION 4**

- 3.1 Explain the term tragedy and give an example of it. (4)
- 3.2 Discuss how the Elizabethan went about advertising their shows. (3)
- 3.3 Describe how the playhouses reflected the chain of being in manner of audience set-up. (8)

**SOURCE C**

- 3.4 Name the title and playwright of the Elizabethan text that you have studied. (2)
- 3.5 What qualities does an actor need to have in order to play a character from this play? (5)
- 3.6 To which genre does the play that you have studied belong? Consider the themes of the play to support your answer. (8)
- 3.7 What was the major concern of the Elizabethan playwrights? Use the themes of the play that you have studied to support your answer and give examples. (10)

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**TOTAL: SECTION C [40]***Please turn over*

**SECTION D: THEATRE HISTORY, PRACTICAL CONCEPTS, CONTENT AND SKILLS****QUESTION 4**

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

**POOR THEATRE CONVENTIONS**  
by Justin Cash

Polish theatre practitioner, Jerzy Grotowski (1933–1999), is best known for his intense actor training processes in the 1960s and 1970s. At the Laboratory Theatre in Opole, Grotowski and his small groups of actors experimented with the physical, spiritual and ritualistic aspects of theatre, the nature of role, and the relationship between actor and spectator. Grotowski was a key figure of avant-garde theatre. His comprehensive acting system is probably the most complete approach to role since the work of Stanislavski. 5

As a director, Grotowski preferred to perform works in non-traditional spaces, such as buildings and rooms, instead of mainstream theatre houses with traditional stages. Typically, the audience was placed in and amongst the action itself. 10

Grotowski believed that theatre could not compete with 'rich' film, so he made his theatre 'poor'.

- 4.1** Define Poor Theatre. **(2)**
- 4.2** Write brief notes on Grotowski's view of actors and acting. **(4)**
- 4.3** Explain how South African theatre was influenced by Poor Theatre during the days of Apartheid. **(4)**
- 4.4** Briefly discuss how 'the work of Stanislavski' (lines 6 and 7) has contributed to the theatre world. **(4)**
- 4.5** Compare how Grotowski and Stanislavski used theatre space in terms of the actor-audience relationship. **(6)**
- 4.6** Suggest why Grotowski believed that theatre could not compete with 'rich' film (line 11). **(4)**
- 4.7** Compare the experience of watching a live theatre performance with watching a film. **(6)**
- 4.8** Describe how you have applied the principles of Grotowski OR Stanislavski OR film to any of your practical performances during your study of Dramatic Arts. **(10)**

**TOTAL: SECTION D [40]**

**GRAND TOTAL: 150**