



Hoërskool Johan Jurgens

Dramatic Arts

Marking Guidelines

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**

*Refer to Rubric*

**This question is more about how the text reflects a style. The marker must consider the text itself as analysed in class notes.**

- **Candidate must show an understanding of Theatre of Realism; mostly the intentions of the movement because that's where the themes of a realist play may emanate.**

**For instance:**

**Darwin's theory that people are products of both environment and their own genetic make-up – the issues or circumstances of the time may have an impact on a particular character in the play causing him/her to behave in a certain way. From this behaviour the character brings tension that emanates from the subtext. The circumstances lead the story in the direction to find a solution for the character. Themes of the play may emerge from such an angle, as the topic or the problems that the play is trying to address.**

**Note that: candidates have different approaches when responding to longer questions and this must be considered in the marking process.**

- **Candidate needs to show knowledge of the play studied.**
- **Be able to mention the themes as discussed in the notes.**
- **candidate also needs to be able to show knowledge of the time the play was set and the lifestyle of the society thereof**
- **Also the politics i.e. the leading philosophies of the time and how that had an impact on the general lifestyle of characters (people) in the play itself.**
- **Theatre of Realism itself was a revolt itself against certain philosophies that had been leading the thinking of the people in the play's timeline; candidates must show this understanding and be able to use the play to show the link between socio-political situations and the topics/themes that it brought with itself e.g. Industrial Revolution to a character may mean unemployment; unemployment may be the topic/theme of the play and finding a job being a goal for the character with the government (politics) as the antagonist.**

**Marker must try to look for the facts that candidates choose to present in their response and how this enhances candidate's thesis.**

- **Candidate must also show an understanding of the factors around the period of the play that may have an influence on the themes in the play.**
- **Another example:**

**George Bernard Shaw's plays were rooted to his belief in socialism and his revolt against capitalism. His plays dealt with controversial and taboo topics of the time. Some of the themes in his plays also included prostitution, poverty, unemployment; all these were a slap in the face of the capitalist government of his time.**

**This is an example and markers are advised to mark according to the analysis and the knowledge in reference to the play that the candidate has studied.**

- **There's no specific generic suggestion other than the candidate showing the understanding of Theatre of Realism and its intentions and how the play lives up to the movement itself.**
- **Some candidates may only be able to mention the themes in the context of the play as they have been discussed in their notes on the play, some may also, without any link to the themes in the play, mention the influences of the themes in the Theatre of Realism on its own.**

**Meritoriously some candidates may be able to link the themes in context to the intentions of the Theatre of Realism and extract relevant examples from the play to enhance the conclusion of the thesis.**

**Markers should credit candidates for facts derived from both the play's context and that of Theatre of Realism. Candidates will be credited more if they show a skill with the use of relevant language and argument, the flow and arrangement of the essay, the skill to manipulate insight and linking the text, Theatre of Realism and the question.**

*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>	1
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-Extract from -The Island

- 2.1 Explain the context of this extract in **SOURCE B** within the play The Island. **(1x2)(2)**
- **This moment happens near the end of the play as John and Winston rehearse for the prison concert.**
  - **Winston prepares to perform Antigone symbolizing resistance to unjust law.**
  - **It shows their transformation from despair to empowerment through performance.**
- 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. **(2x2)(4)**

**Candidate must clearly describe the theatre space and use clear references from the play text studied to substantiate their choice.**

**Award TWO marks if candidate understands the conditions of their selected space, and TWO marks for a full understanding of the text and if it is suitable, with reasons, to be performed in the space.**

- 2.3 Draw a floor plan suitable for the play text of **SOURCE B**. **(3x2)(6)**

**Candidate must clearly describe selected scene and demonstrate knowledge of floor plan design.**

**Candidate may choose any scene and fully describe the floor plan with labels.**

**Floorplan provided by the candidate must be suitable to the play text as well as the scene.**

2.4. Discuss the symbolic meaning of Winston playing Antigone. (2x5)(10)

- **Winston represents Antigone's courage standing against authority.**
- **His role shows that even prisoners have moral strength.**
- **Antigone's story mirrors the apartheid struggle.**
- **Defying the unjust systems for the sake of truth and dignity.**

*Accept any relevant answer*

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)

- **Yes**
- **They are protesting against the status quo,**
- **They are speaking out against the unfair treatment**
- **They are speaking up against the police brutality in South African prisons during Apartheid.**

2.6. Explain the purpose of Community Theatre. (5)

The following are the purposes of Community theatre as discussed in the CAPS edition of the Grade 11 textbook.

- **To educate the community (or the world outside the community) about issues affecting the community, for example, Community Theatre can be used as a tool for promoting awareness about Aids or for teaching people how to vote.**
- **To provide means of collaborative problem-solving and conflict resolution.**
- **To provide income generation, employment and/or meaningful leisure time activities for both performers and audience.**
- **To empower, sensitize and conscientise the community.**
- **To create community spirit and unity.**
- **To provide skills-based training in theatre and facilitation skills.**

2.7 Evaluate how the play text reflect the themes of justice, resistance and sacrifice? (6)

- **Justice: Questions what is truly 'lawful' when the law itself is unjust.**
- **Resistance: Winston's performance becomes an act of rebellion.**
- **Sacrifice: Both Antigone and Winston risk their lives for moral truth. Show how oppressed people reclaim identity and agency through art.**

*Accept any relevant answer*

**2.8** Explain how you would physically and vocally portray either John or Winston to show their emotional journey. **(2x4)(8)**

**John**

- Clear, confident voice
- Upright posture
- Controlled gestures
- Showing intelligence and restraint

Winston

- Louder emotional tone
- More physical restless movement
- Shows internal anger and exhaustion
- Both reveal emotional growth through physical and vocal contrasts.

**TOTAL: SECTION B [40]**

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## SECTION C: ELIZABETHAN THEATRE

### QUESTION 3

3.1 Explain the term tragedy and give an example of it. (2x2)(4)

- **A tragedy is a genre that comprise of heightened emotions**
- **A sense of the heroine or hero struggling against odds**
- **The triumph of the human spirit, the intense moral concerns**
- **The violence and bloodshed**
- **E.g. Macbeth, Othello, Hamlet, Romeo and Juliet, Julius Caesar**

3.2 Discuss how the Elizabethan went about advertising their shows. (1x3)(3)

**Elizabethans would use posters and also by flying a flag above the theatre. They also played three trumpet blasts at 2 o'clock to announce the commencement of the play.**

*Mark holistically*

3.3 Describe how the playhouses reflected the chain of being in manner of audience set-up. (2x4)(8)

- **Elizabethan playhouses such as The Globe were structured to mirror social order.**
- **The rich nobles sat higher in the galleries.**
- **The middle class stood or sat in the lower galleries.**
- **The poor stood in the yard in front of the stage.**

*Accept any relevant answer*

*Award marks for the different places mentioned in terms of the audience's sitting arrangement. Also award marks if candidate indicated the different classes and their place in the sitting plan of the Elizabethan theatre.*

### SOURCE C

3.4 Name the title and playwright of the Elizabethan text that you have studied. (2)

**Hamlet**

***Award two marks for name of the play text.***

3.5 What qualities does an actor need to have in order to play a character from this play? (5)

**Markers to consider the standard actor requirements of the Elizabethan theatre.**

*Mark holistically.*

Consider the following:

- **Actors had to be educated and able to read.**
- **Actor must be able to sing, play a music instrument, sword-fighting, speaking very energetic poetry.**
- **Actor must be physically fit and agile to meet the demands of work.**

3.6 To which genre does the play that you have studied belong? Consider the themes of the play to support your answer. (8)

*Candidate indicates the genre to which the studied text belongs. Consider whether candidate understands the genre itself and award marks for analysing the genre in relation to the text. Candidate must be able to mention some elements of the play that make it suited for the genre he assumed.*

**Tragedies:**

- **Tragic hero is often of high birth**
- **Protagonist faces (often self-imposed) crises and dilemmas, consequently having to deal with bad luck or the results of his decisions.**
- **Tragic hero sometimes has an innate weakness that can lead to his downfall (tragic flaw).**
- **Heightened emotions**
- **Hero or heroine struggling against overwhelming odds**
- **Triumph of the human spirit**

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)

**The playwrights may have been inspired by the actual social elements of the Elizabethan communities. Issues such as nationalism, the rise of capitalism and the breakdown of the feudal system, religion and the conflict between Catholics and Protestants.**

**Consider candidate's knowledge of the historical background of the Elizabethan theatre and also how this might have affected the playwrights of that time.**

**REFER TO RUBRIC**

## 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. 10

Typically, the audience was placed in and amongst the action itself.

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

4.1 Define Poor Theatre.

(2)

*Markers accept other relevant and well-motivated answers.  
Candidates should display an understanding of Poor Theatre.*

*Award full marks for:*

- *Two well-motivated statements OR*
- *Four separate thoughts/ideas*

The following is a guide:

#### **Poor Theatre:**

- **Strips theatre from external technical elements and support, e.g.: lighting, sound, costume etc.**
- **Requires the actors to use their own personal resources to create the environment**

**4.2** Write brief notes on Grotowski's view of actors and acting.

**(4)**

Markers accept other relevant and well-motivated answers.

Candidates should display an understanding of Grotowski's 'Holy Actor'.

**Award full marks for:**

- **Two well-motivated statements OR**
- **Four separate thoughts/ideas**

The following is a guide:

Grotowski's views on actors and acting:

- **The actor is 'holy' and is a vehicle (body, voice, imagination, emotions) to communicate with the audience**
- **The role of an actor was the 'Act of laying oneself bare, of tearing off the mask of daily life...' in order to be vulnerable and open to the experience of the play and the audience**
- **The actor must remain 'organic' in his/her reactions. Action and reaction should be instantaneous, there should be no time-lapse between action and reaction**
- **Actors need to be highly trained physically and vocally in order to be able to respond to the gruelling demands of playing Poor Theatre**
- **Plastiques challenge the actor physically and psychologically, by creating an external 'mask' using the entire body to express the deepest emotions**
- **The perfect actor 'sacrifices' his body to acting by making an offering of him or herself to the audience, laying himself or herself completely open to the audience**
- **Via Negativa – removal of emotional blocks by the systematic elimination of any psychological barrier to expression**

**4.3** Explain how South African theatre was influenced by Poor Theatre during the days of Apartheid.

**(4)**

Markers accept other relevant and well-motivated answers. Candidates should display an understanding of how Poor Theatre was influential in apartheid South Africa.

**Award full marks for:**

- **Two well-motivated statements OR**
- **Four separate thoughts/ideas**

The following is a guide:

- **During apartheid the majority of South Africans did not have access to theatre spaces and budgets to produce plays, so Poor Theatre provided an alternative means of producing plays without a big budget and because the majority of the population were banned from attending state-owned theatres, performances took place anywhere, including on the street, in township halls, in churches, etc.**
- **The ideas of Poor Theatre was introduced to the likes of Mbongeni Ngema and Percy Mtwa by being exposed to Grotowski's 'Towards a Poor Theatre', which explained his principles of performance**
- **Plays were easier to stage and tour with minimal props, set and costumes.**

**4.4** Briefly discuss how 'the work of Stanislavski' (lines 6 and 7) has contributed to the theatre world. **(4)**

Markers accept other relevant and well-motivated answers. Candidates should display an understanding of Stanislavski's influence as a theatre practitioner.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

**The following is a guide:**

- **Stanislavski created techniques for actors in order to portray their characters more realistically**
- **He demanded more discipline from his actors**
- **He transformed the art of acting into a more professional discipline**

**4.5** Compare how Grotowski and Stanislavski used theatre space in terms of the actor-audience relationship. **(6)**

Markers accept other relevant and well-motivated answers. Candidates should display an understanding of Grotowski's and Stanislavski's use of theatre space.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

### **The actor-audience relationship:**

- **Stanislawski created an invisible fourth wall between the actor and the audience, although the relationship was intimate and empathic.**
- **Grotowski eliminated the distance between actor and audience in terms of the spatial relationship by including both actor and audience in the same 'room', thus the audience was part of the production • Actors and audiences were transformed by the experience of Grotowski's experimental theatre, whereas in the darkened auditorium of Stanislawski's theatre, the audience could be lulled into a false sense of security.**

**4.6** Suggest why Grotowski believed that theatre could not compete with 'rich' film (line 11). **(4)**

Markers accept other relevant and well-motivated answers.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

### **Theatre could not compete with film because:**

- **Film used technology which was not possible in theatre e.g.: celluloid capturing of scenes which could be edited and retained for posterity**
- **Theatre was a temporary experience, whereas film could be stored and watched again and again**
- **Film could utilise numerous locations and time frames**
- **Film was popular and had large budgets available**
- **Theatre is experienced by a restricted number of audience members in a specific time and place and once it is over, it is gone**

**4.7** Compare the experience of watching a live theatre performance with watching a film. **(6)**

Markers accept other relevant and well-motivated answers. Candidates should display an understanding of the experience of watching a live performance and watching a film.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide: Watching a live performance:

- **Is a personal and immediate experience**
- **An audience member 'interacts' with the actors in a live manner**
- **It is possible to respond by clapping, verbalising, crying or laughing, which might also, in turn, influence the acting** Watching a film:
- **Is impersonal in terms of any actor-audience relationship as the actors in a film are not 'present' in the experience**
- **One can be caught up in the hyper-realism and special effects of film in a way that is not possible in the theatre**
- **One can rewind, stop, watch a film over and over again and experience the same performances at any given time**

**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)**

*Refer to the notes below and ANNEXURE A to inform your marking.*

Markers accept other relevant and well-motivated answers. Candidates should display an application of Stanislavski **OR** Grotowski **OR** Film in practice.

Award marks for responses that show an understanding of principles in practice.

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**TOTAL: SECTION D [40]**

**GRAND TOTAL: 150**