



# education

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Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**DRAMATIC ARTS**

**EXEMPLAR 2007**

**MARKS: 150**

**TIME: 3 hours**

**This question paper consists of 14 pages.**

**INSTRUCTIONS AND INFORMATION TO INVIGILATORS**

1. The paper is THREE hours long.
2. The total marks for the paper is 150.
3. Reading time of TEN minutes has been allocated before the start of the paper. This is necessary to provide candidates with the opportunity to make the required choices.
4. This question paper consists of THREE sections. SECTION A, SECTION B and SECTION C.
5. Each section is 50 marks in total.
6. SECTION A consists of ONE question on Realism. This section is COMPULSORY.
7. SECTION B consists of THREE questions: South African Theatre, Indigenous Theatre and Media Studies. Answer ONE of the three questions.
8. SECTION C consists of TWO questions: Elizabethan Theatre and American Theatre. Answer ONE of the two questions.
9. Due to the fact that there are no prescribed texts for Grade 11, only suggested texts, any textual extracts used are unseen. It was also necessary to set some questions that are generic, for example using the phrase '*In the realistic play you studied this year ...*'.
10. Due to the fact that there are no prescribed texts for Grade 11, only suggested texts, the marking memorandum may refer to an example of a particular text to provide clarity. Educators must use their discretion when marking to make allowance for the texts their school has studied and the candidates' own responses.
11. The weighting of the LOs PER QUESTION is as follows: LO 1: 20% (10 marks), LO 3: 60% (30 marks) and LO 4: 20% (10 marks).
12. There will be ONE essay question of 30 marks. It may appear in any of the THREE sections. The essay should be 2 – 3 pages long ( $\pm$  300 words).

**INSTRUCTIONS AND INFORMATION TO CANDIDATES**

1. You have been allocated TEN minutes reading time.
2. This question paper consists of THREE sections.
3. SECTION A contains QUESTION 1 and this question is COMPULSORY.
4. SECTION B contains THREE questions: QUESTION 2, QUESTION 3 and QUESTION 4. Answer only ONE question from this section.
5. SECTION C contains TWO questions: QUESTION 5 and QUESTION 6. Answer only ONE question from this section.
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 set, independent, creative thinking, use of skills, knowledge and attitude will be to your advantage.
9. Write neatly and legibly.

**SECTION A: REALISM**

This section has only ONE question. This question is COMPULSORY. The play extract is unseen.

**QUESTION 1: REALISM**

- 1.1 Give the name of the realist play you studied this year. (1)
- 1.2 Who was the playwright? (1)
- 1.3 Realism was often used as a tool for social reform. The play exposed the faults in the society to the audience and motivated them to change or solve the problem presented.
- 1.3.1 Identify TWO problems in society that the play you studied, highlighted. (4)
- 1.3.2 Discuss how effectively the playwright dealt with presenting these TWO social issues to the audience. (10)
- 1.3.3 Do the TWO issues still have relevance for a South African audience today? Justify your answer with reference to the play text you studied. (4)
- 1.4 Read the stage directions for the box set, in the play *Major Barbara* by George Bernard Shaw below and answer the questions that follow:
- It is after dinner in January 1906, in the library in Lady Britomart Undershaft's house in Wilton Crescent. A large and comfortable settee (couch) is in the middle of the room, upholstered (covered) in dark leather. A person sitting on it (it is empty at present) would have, on his right, Lady Britomart's writing table (small desk), with the lady herself busy at it; a smaller writing table (small desk) behind him on his left; the door behind him on Lady Britomart's side; and a window with a window seat directly on his left. Near the window is an armchair.
- 1.4.1 What is understood by the term *box set*? (2)
- 1.4.2 What stage type would be most suitable for this box set? Justify your answer. (4)
- 1.4.3 Explain the advantages of a box set for realistic plays. (4)
- 1.4.4 Use the description of the set of *Major Barbara* to draw the set.
- Use a bird's eye view (from the top looking down on the stage)
  - Label your set
  - Write a short explanation justifying your design (10)

- 1.5 Imagine you are the director of the play *Major Barbara*. You know that realism demands a detailed understanding of the character from an actor. Read the description of Lady Britomart taken from the play text. Rewrite the character profile table below, filling in the details to assist the actor in portraying the role realistically.

Lady Britomart is a woman of 50, well-dressed and yet careless of her dress, well-mannered and yet appallingly (*extremely*) outspoken, amiable (*good natured*) yet high-tempered (*angry*), a very typical managing matron of the upper class, treated as a naughty child until she grew into a scolding (*nagging*) mother, and finally settling down with plenty of practical ability and worldly experience.

Draw the table below into your answer book and complete it.

### CHARACTER PROFILE

Character name		(1)
Age		(1)
Social Status		(1)
Appearance		(2)
Vocal qualities		(2)
Movements and gestures		(2)
Facial expression		(1)

**TOTAL SECTION A: 50**

## SECTION B: SOUTH AFRICAN THEATRE, INDIGENOUS THEATRE AND MEDIA STUDIES

This section consists of three questions. Answer only ONE question. The play extracts used are unseen.

### QUESTION 2: SOUTH AFRICAN THEATRE

Read the following extract from *The Hungry Earth* by Maishe Maponya and then answer the questions that follow.

A traditional gumboot dance with song. A siren sounds. The lights fade for scene underground. The miners gather at the cage to begin their nightshift. The cage descends. It slows to a shuddering halt and they swarm out like ants to their various places of work. They stoop low, twist and turn to avoid the wooden props which pit their strength against the full weight of the rocky roof that presses down on their crouching heads. Jannie, a white miner, inspects a work-face and gives orders.	1 5
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Jannie: Tonight, I want holes to be drilled here ... and here ... and here ... and here.	
Beshwana: <i>(After a short while)</i> Sorry, master, this area may not be suitable, and besides the rock seems wet.	10
Jannie: I did not ask your opinion. Do you want to argue with me when I tell you to work?	
Beshwana: I am sorry makhulubaas (big boss), I'm sorry.  <i>They drill at the rock.</i>	
Baasboy: <i>(Fuming)</i> Hei! Wena! Why tell makhulubaas and not me? Do you want to take my job?	15
Beshwana: <i>(Apologetic)</i> I'm sorry, Baasboy.	
Baasboy: Next time you'll be fired! Pasop, jong!	
Jannie: Baasboy! Wat gaan aan daarso, jong!	
Baasboy: Makhulubaas, this one thinks he knows too much!	20

- 2.1 The above extract is taken from a Typical Protest play called *The Hungry Earth*. Explain THREE aims of Protest Theatre. (6)
- 2.2 Describe the type of space that might be used to stage such a play. Give reasons to justify your answer. (5)

- 2.3 Consider lines 13 – 20. Comment on the use of language in these lines and in Protest plays in general. (4)
- 2.4 Examine lines 15 – 17. What volume and tone do you suggest these actors use when speaking these lines? Give reasons for your answer. (6)
- 2.5 Explain why miming objects would be more suitable for this play than the use of props. (5)
- 2.6 Do you think Protest plays still have a place in a democratic South Africa? Motivate your answer. (4)
- 2.7 If you had to direct lines 1 - 6, what staging and performance techniques would you use to create an exciting and vibrant piece of theatre? (8)
- 2.8 The playwrights and creators of many South African plays depict human relationships that are put to the test by political, social and personal forces. Discuss the above statement by referring to the South African text that you have studied this year. Consider the following in your answer:
- Characters
  - Relationships between the characters
- (12)  
**[50]**

**QUESTION 3: INDIGENOUS THEATRE**

Read the extract below and answer all the questions that follow.

*Indlu kagogo* (Grandmother's hut).

emaSwati's societal structure and its soul is anchored in *endlini kagogo*. The seSwati people's everyday living (social, political, religious, economical, et cetera) revolve around *indlu kagogo*. In cases where there is bad blood between members of the family and/or members of the community, they are expected to appear before the elders *endlini kagogo*. After all sides and everyone's cases have been listened to and a peaceful agreement is reached, they are ordered to go together to *etaleni* (place where ashes are deposited) for the *bayokhumisana umlotsa* (ritual of leaking ashes from each other's hand). *Kukhumisana umlotsa* is a timeless act of 'performing' peace. *Umlotsa* (ashes) has always been associated with ancestors, peace and healing. Ash is therefore regarded as sacred. 5

In the event of a parent chasing after a child for the purposes of meting out punishment for one reason or the other, the parent will back off immediately once the child successfully runs into *endlini kagogo*. When the child eventually emerges from *endlini kagogo* the parent dares not touch him or her. The child is deemed to have entered a shrine or a holy place and is under the protection of ancestors. Similarly, should a wife feel threatened by her husband during an altercation, she will enter *indlu kagogo*. Under no circumstances will he follow her inside and the altercation will end immediately. *Indlu kagogo* has just reminded him that a woman is under no circumstances and in any way to be abused. In the event of a man who feels harassed by his wife, to avoid further confrontation, he can enter *endlini kagogo* and once he emerges, the wife will have to hold her peace. 10 15 20

- 3.1 *Indlu kagogo* is an Indigenous Theatre form and one example of the many sacred places or shrines of emaSwati. Name FIVE examples of other indigenous sacred places or shrines of any community that you know. (10)
- 3.2 Though rituals may be performed anywhere, the most common place is at the shrines or sacred places in a community. Give TWO reasons why rituals are performed there. (4)
- 3.3 Which prop is regarded as a sacred symbol in the above extract? Justify your answer. (4)
- 3.4 Proverbs, narration, folktales and legends are oral symbols and expressions used in Indigenous Theatre.
- 3.4.1 Name the community of your choice and list TWO oral symbols regarded as sacred by this community. (4)
- 3.4.2 What do the TWO oral symbols in QUESTION 3.4.1 symbolise? (4)
- 3.5 Explain why a parent cannot continue to punish a child who has escaped into *endlini kagogo*. (4)



- 3.6 Name and describe the acting areas within *indlu kagogo*. You may use examples in your own community that are similar to *indlu kagogo*. (10)
- 3.7 What problems might a director experience when staging an Indigenous performance in South Africa today? (10)  
**[50]**

**QUESTION 4: MEDIA STUDIES**

- 4.1 Explain what is meant by the following:
- 4.1.1 Subtext
  - 4.1.2 Continuity
  - 4.1.3 Storyboard
  - 4.1.4 Take
  - 4.1.5 Mainstream Film (5 x 2) (10)
- 4.2 Which do you prefer to watch – films or stage plays? Give reasons for your answer. (4)
- 4.3 List the main differences between acting for stage and acting for film. (8)
- 4.4 Why does an actor have to be mentally, emotionally and physically relaxed before a film shoot? (3)
- 4.5 Consider the film you studied this year. Discuss TWO main issues/themes that the film raised. (8)
- 4.6 What impact did this film have on you? Support your answer using examples from the film. (6)
- 4.7 Some critics argue that the South African film industry does not 'have what it takes' to compare with Hollywood. Comment on the above statement by referring to the film you have studied this year, as well as other films you may have seen. (6)
- 4.8 South Africa held its first South African Film and TV Awards, the *Golden Horn*, in 2006 to acknowledge the contributions made to the television and film industry. What effect will this have on the South African television and film industry in the future? (5)  
**[50]**

**TOTAL SECTION B: 50**

**SECTION C: ELIZABETHAN THEATRE AND AMERICAN THEATRE**

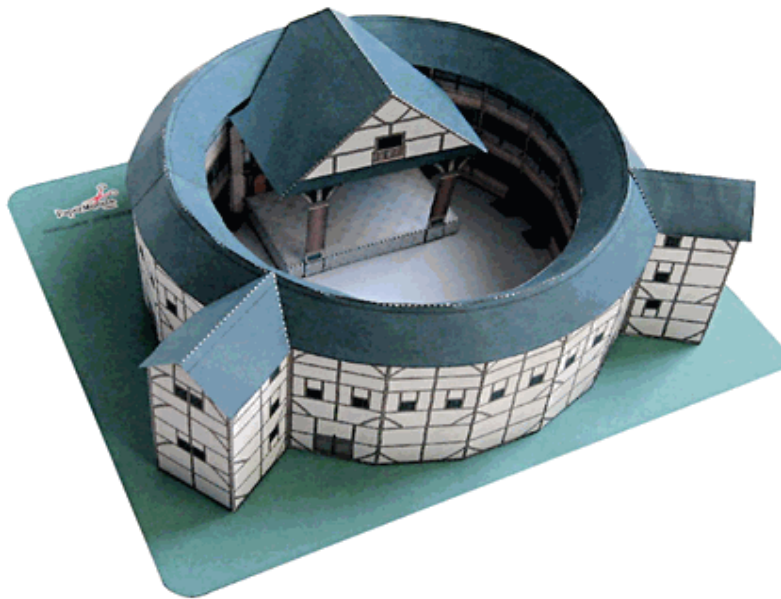
This section has two questions. Answer only ONE question. The play extracts used are unseen.

**QUESTION 5: ELIZABETHAN THEATRE**

- 5.1 You are a tour guide at the Globe Theatre in London. Write an essay that highlights your discussion with tourists who are visiting the Globe Theatre. Your essay should be 2 – 3 pages in length ( $\pm$  300 words).

You may refer to the picture of a model below to support your discussion of the following aspects of the Globe Theatre:

- The outside structure and inside structure
- The kind of plays that were performed
- Costumes, scenery and special effects
- Audience members and general atmosphere during performances
- Advertising a performance at the Globe and time of performances



(30)

- 5.2 Read the extract from the opening scene of *The Tempest* by William Shakespeare. The characters are caught in a violent storm and are about to be shipwrecked. The crew, represented by the Boatswain and the Mariners, are trying to steer the ship to safety. The royal passengers are represented by Antonio and Gonzalo.

Boatswain:	Down with the topmast ... yare, lower, lower! Lay her a-hold, a-hold! Set her two courses. Off to sea again! Lay her off! ( <i>Sebastian, Antonio and Gonzalo return</i> )	1
	Yet, again? What do you here? Shall we give o'er and drown? Have you a mind to sink? ( <i>Enter Mariners wet</i> )	5
Mariners:	All lost! To prayers, to prayers! All lost! The king and prince at prayers. Let's assist them, For our case is as theirs.	10
Gonzalo:	( <i>A confused noise below</i> ) Mercy on us!- We split, we split! - Farewell, my wife and children!- Farewell, brother! - We split, we split, we split!	
Antonio:	Let's all sink wi' th' king.	

Imagine you have to direct this scene in a modern context. Discuss and motivate the following:

- 5.2.1 The performance space you would use. (4)
- 5.2.2 The use of scenery and props that would suggest a storm at sea. (4)
- 5.2.3 The use of lighting and sound effects. (4)
- 5.2.4 How the actors would use movement to portray the characters. (4)
- 5.2.5 How the actor portraying Gonzalo would make use of pitch and pace when speaking lines 11 – 13. (4)

**[50]**

**QUESTION 6: AMERICAN THEATRE**

6.1 Many American plays use realistic characters and issues but non-realistic theatrical devices. This could be termed theatrical realism.

Discuss the realistic and non-realistic elements in the American play you have studied this year. In your answer make reference to the following:

- Character and dialogue
- Themes and plot
- Theatrical devices
- Staging

Your essay should be 2 – 3 pages long (± 300 words).

(30)

- 6.2 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:	<i>(Gently)</i> I try, Mother.	
Amanda:	<i>(With great enthusiasm)</i> Try and you will succeed! <i>(The notion makes her breathless)</i> . 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!	5
Tom:	What, Mother?	
Amanda:	Promise, son, you'll – never be a drunkard!	10
Tom:	<i>(Turns to her grinning)</i> I will never be a drunkard, Mother.	
Amanda:	That's what frightened me so, that you'd be drinking! Eat a bowl of Purina!	
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.	
Tom:	No, thank you.	20
Amanda:	To cool it.	
Tom:	No! No, thank you, I want it black.	

- 6.2.1 Describe the relationship between Tom and his mother shown in the extract. Justify your comments by referring to the passage. (6)
- 6.2.2 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)
- 6.2.3 Refer to Amanda's words in line 4. Her comment represents the myth of *The American Dream* that is a theme in many American plays.
- (a) Explain your understanding of the theme *The American Dream*. (4)
- (b) Discuss how this theme of *The American Dream* was presented in the American play you studied. (4)
- [50]**

**TOTAL SECTION C: 50**

**GRAND TOTAL: 150**