

SMARTWIZ

GRADE11 DRAMATIC ARTS EXAM

MARKS: 100

TIME: 2 HOURS

SCHOOL _____

CLASS (eg. 4A) _____

SURNAME _____

NAME _____

MARKS	
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Instructions for Learners:

- Read all instructions carefully before you begin the exam.
- Write your full name and student number clearly on the answer sheet/book.
- Answer all questions unless otherwise instructed.
- Show all your work/calculations where necessary.
- Write neatly and clearly.
- Use only a blue or black pen. Do not use correction fluid or tape.
- Electronic devices (calculators, cell phones, etc.) are not allowed unless explicitly permitted.
- Raise your hand if you have any questions.
- Do not talk to other learners during the exam.
- Any form of cheating will result in immediate disqualification from the exam.

This exam consists of five pages, including the cover page.

SECTION A: THEATRE HISTORY AND STYLES (20 MARKS)

QUESTION 1: Theatre Movements

1.1 Define the following theatre movements:

a) Realism

b) Expressionism

c) Theatre of the Absurd

d) Poor Theatre

(4 × 2 = 8)

1.2 Compare and contrast Realism and Expressionism in terms of:

a) Character portrayal

b) Set design

c) Themes addressed

(3 × 2 = 6)

1.3 Explain the significance of the Theatre of the Absurd in the context of post-World War II theatre.

(6)

SECTION B: SOUTH AFRICAN THEATRE (25 MARKS)

QUESTION 2: South African Theatre Forms

2.1 Discuss the characteristics of 'Protest Theatre' during the apartheid era.

(5)

2.2 Explain the role of 'Community Theatre' in post-apartheid South Africa.

(5)

2.3 Choose one South African play from the apartheid era and analyze:

a) The central theme

b) The playwright's intention

c) The impact on audiences

(3 × 3 = 9)

2.4 Identify and describe two prominent South African playwrights from the apartheid era.

1.

Description:

2.

Description:

(2 × 2 = 4)

SECTION C: PERFORMANCE TECHNIQUES (30 MARKS)

QUESTION 3: Acting and Directing

3.1 Define the following acting techniques:

a) Stanislavski's System

b) Meisner Technique

c) Method Acting

(3 × 2 = 6)

3.2 Discuss the role of a director in the rehearsal process.

(6)

3.3 Explain the importance of voice and movement in character development.

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(6)

3.4 Describe the process of character analysis and its application in performance.

(6)

3.5 Outline the steps involved in preparing for a monologue performance.

(6)

SECTION D: THEATRE PRODUCTION (25 MARKS)

QUESTION 4: Production Elements

4.1 List and describe the responsibilities of the following production team members:

a) Stage Manager

b) Lighting Designer

c) Costume Designer

d) Sound Designer

(4 × 2 = 8)

4.2 Explain the significance of the following elements in a theatre production:

a) Blocking

b) Cueing

c) Rehearsal Schedules

(3 × 3 = 9)

4.3 Discuss the challenges faced during the technical rehearsal phase.

(8)



END OF QUESTION PAPER

TOTAL : 100

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SECTION A: THEATRE HISTORY AND STYLES (20 marks)

QUESTION 1

1.1 Definitions

a) **Realism**

A theatre movement that aims to represent everyday life accurately, focusing on believable characters and situations without exaggeration or fantasy.

b) **Expressionism**

A style that expresses emotional experience rather than physical reality, often using distorted sets, exaggerated acting, and symbolic characters.

c) **Theatre of the Absurd**

A post-World War II movement portraying the absurdity and meaninglessness of human existence, often through illogical scenes and dialogue.

d) **Poor Theatre**

Developed by Jerzy Grotowski, focuses on actor-audience relationship with minimal props, costumes, and sets.

1.2 Compare and contrast Realism and Expressionism

a) *Character portrayal*

- Realism: Characters behave naturally and psychologically.
- Expressionism: Characters often represent ideas or emotions, exaggerated.

b) *Set design*

- Realism: Detailed and true-to-life sets.
- Expressionism: Abstract, symbolic, often distorted sets.

c) *Themes addressed*

- Realism: Social issues, everyday problems.
 - Expressionism: Inner emotional turmoil, existential angst.
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1.3 Significance of Theatre of the Absurd

- It reflects the post-war existential crisis.

- Challenges traditional narrative structure.
 - Highlights human confusion and search for meaning.
 - Encourages audiences to reflect on life's unpredictability.
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SECTION B: SOUTH AFRICAN THEATRE (25 marks)

2.1 Characteristics of Protest Theatre

- Criticism of apartheid policies.
 - Use of satire, allegory, and direct political messages.
 - Often banned or censored.
 - Performed in townships and community halls.
 - Aimed to raise awareness and inspire action.
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2.2 Role of Community Theatre

- Empowers marginalized voices.
 - Educates communities about social issues.
 - Encourages participation and cultural expression.
 - Helps heal divisions post-apartheid.
 - Promotes local stories and traditions.
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2.3 Analysis of a South African apartheid play

(Example: *"Sizwe Bansi is Dead"*)

- a) Central theme: Identity and survival under apartheid.
 - b) Playwright's intention: To expose apartheid's dehumanising effects.
 - c) Impact on audiences: Raised awareness, provoked debate, inspired resistance.
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2.4 Two prominent apartheid-era playwrights

1. Athol Fugard
 - Known for plays highlighting racial injustices and human dignity.
2. Gibson Kente
 - Known as the father of black township theatre, focusing on social issues.

SECTION C: PERFORMANCE TECHNIQUES (30 marks)

3.1 Definitions

a) *Stanislavski's System*

A method focusing on emotional memory and psychological realism to create believable characters.

b) *Meisner Technique*

Emphasizes spontaneous reactions and truthful behavior in the moment through repetition exercises.

c) *Method Acting*

Actors deeply immerse themselves in their characters' lives and emotions, sometimes off-stage.

3.2 Role of a director

- Interprets the script.
 - Guides actors' performances.
 - Coordinates all production elements.
 - Maintains vision and cohesion.
 - Solves problems during rehearsals.
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3.3 Importance of voice and movement

- Voice conveys emotion, tone, and clarity.
 - Movement expresses character personality and relationships.
 - Together, they make the character believable and dynamic.
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3.4 Character analysis process

- Study script and character background.
 - Identify objectives, obstacles, and relationships.
 - Explore motivations and emotions.
 - Apply findings to performance choices.
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3.5 Preparing for a monologue

- Understand the character and context.
- Memorise lines thoroughly.

- Practice emotional expression and timing.
 - Rehearse with emphasis on clarity and delivery.
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SECTION D: THEATRE PRODUCTION (25 marks)

4.1 Responsibilities

a) *Stage Manager*

Coordinates rehearsals, manages props and backstage activities, calls cues.

b) *Lighting Designer*

Creates lighting plans to enhance mood, focus, and time of day.

c) *Costume Designer*

Designs and sources clothing to reflect characters and setting.

d) *Sound Designer*

Manages sound effects and music to support the action and atmosphere.

4.2 Significance

a) *Blocking*

Determines actors' movements and positions on stage for visibility and meaning.

b) *Cueing*

Signals technical or acting actions to maintain timing.

c) *Rehearsal Schedules*

Organizes time to efficiently prepare all aspects of the production.

4.3 Challenges in technical rehearsals

- Coordinating lighting, sound, and set changes.
- Fixing technical glitches.
- Ensuring actors hit cues precisely.
- Managing stress and timing under pressure.

TOTAL : 100