



Hillcrest High School
Dramatic Arts
Grade 11
June Exam

Examiner: Ms. G. Giorko
Time: 3 hour

Moderator: Mr. L Holder
Marks: 150

SECTION A: REALISM AND METHOD
ACTING

SECTION B: SOUTH AFRICAN THEATRE
AND WOZA ALBERT

SECTION C: PRACTICAL ANALYSIS AND
THEATRICAL KNOWLEDGE

SECTION A: REALISM AND METHOD ACTING

QUESTION 1

In an essay of ± 2 pages, discuss how Realism uses set, plot structure, characters and language to draw its audience into an illusion of reality. Be sure to make use of examples from a Realism play you have studied.

Use essay marking rubric. Learner must refer to the the source as well as realism aim. All conventions must be discussed as well as appropriate dramatic terminology.

(30)

QUESTION 2

2.1 Stanislavski developed a system of 10 Method Acting Techniques for actors to create a more believable character on stage.

Describe how you used ‘Magic if’, ‘imagination’ and ‘emotional recall’ in your acting this year. Use examples from the character you played in your acted scene.

Each topic worth x5 marks. Learner must provide specific examples from their own work.

Merely providing a explanation of the technique will receive low marks.

Mark globally 5- excellent, 4-good, 3-satisfactory, 2-elementary, 1- not achieved

(15)

2.2 Explain the method acting technique of ‘communication’ and provide examples to aid in your explanation.

Mark globally 5- excellent, 4-good, 3-satisfactory, 2-elementary, 1- not achieved. No example will receive no more than 2 marks. Verbal and no n-verbal communication must be mentioned.

(5)

2.3 Why did Stanislavski develop Method Acting? What was he trying to achieve?

Mark globally 5- excellent, 4-good, 3-satisfactory, 2-elementary, 1- not achieved. Wanted to draw people into illusion, actor to become the character, internalise it totally believable.

(5)

[55]

SECTION B: SOUTH AFRICAN THEATRE

QUESTION 3

3.1 Workshopped Theatre has a 5-step creation process. Describe the process one goes through in order to successfully workshop a play

Each step worth x2 marks- x1 for the step and x1 for the explanation.

(10)

3.2 List three advantages of the workshopping process.

Any valid three points x1 mark each. Many ideas, people coming from different contexts, research makes sure it is relevant and relatable, the selection process can ensure excellent scenes.

(3)

3.3 What is Theatre for Conservation and indicate why it may be important in our global community.

Conservation of identity and culture x1 mark. Global community more emigration etc many cultures may be losing their culture traditions.x2 marks

(3)

3.4 Who is included in the creative process of *Community theatre*? What is the function of this genre of theatre?

Actors work with the community and in the community Community theatre refers to theatrical performance made in relation to particular communities—its usage includes theatre made by, with, and for a community. It may refer to theatre that is made entirely by a community with no outside help, or to a collaboration between community members and professional theatre artists, or to performance made entirely by professionals that is addressed to a particular community.

(4)

[20]

QUESTION 4

4.1 What is the aim of Protest Theatre and how does it hope to achieve this aim?

(2)

4.2 Protest Theatre makes use of linking devices to join scenes. Describe three *types* of linking devices used in *Woza Albert!* Also, provide one main function of a link.

(4)

4.3 In a paragraph, describe the set of "*Woza Albert!*" In addition, give your opinion as to whether it is a good choice of set, considering the context of when the play was created and performed.

4.4 Imagine you are directing a production of *Woza Albert!* What abilities would you be looking for when auditioning an actor for one of the roles. Consider *all* requirements. (8)

4.5 Identify who 'Albert' is from the title "*Woza Albert!*" and explain how the title is appropriate to the play. (6)

4.6 Choose two scenes of the play and explain how Protest theatre achieves its aim through the scenes you have chosen. (5)

(10)

[35]

SECTION C: PRACTICAL ANALYSIS AND THEATRICAL KNOWLEDGE

QUESTION 5

Source A: A short extract from a play

Script #4

Clerk: Next, please. How can I help you?

Leo: Hello. I'd like to sign up for a drivers test.

Clerk: Here is the paperwork you need to fill out. Do you have any questions?

Leo: Should I put my name, or my cat's name?

Clerk: Excuse me?

Leo: Should I write down my own name, or my cat's name?

Clerk: Why on earth would you write down your cat's name?

Leo: Well, he's the one taking the driving test. He's a much better driver than me. He's very careful and attentive.

Clerk: This is ridiculous. There is no way that a cat can learn how to drive.

Leo: He drove me here today! Fluffy is a great driver.

Clerk: I think I need to find a new job.

5.1 Describe how you would change your vocal expression from the Clerks first line, compared to his/her last line. Give a reason for each answer. (4)

5.2 If you were to play the role of Leo, how would you physical characterise him? Focus your answer on any two physical characterisation aspects. Be sure to explain how this would add interest to your performance. (4)

5.3 What is the function of gesture? (1)

5.4 Provide an idiosyncrasy that you could include for one of the characters. Substantiate your answer. (4)

(4)

5.5 Explain the tem subtext.

(2)

[15]

QUESTION 6

Source B: Movement piece



6.1 Comment on the use of levels and symmetry used in source B.

(10)

Source c: Physical Theatre



6.2 Analyse source C. Using source C as a reference point, explain exactly what physical theatre is in comparison to conventional theatre.

(10)

6.3 How have the three performers in source c, created a creature using their bodies?

(5)

[25]

TOTAL: 150 MARKS