



Hillcrest High School
Dramatic Arts
Grade 11
November Exam

Examiner: Ms. G. Giorko
Time: 3 Hours

Moderator: Mr. K Vengetesamy
Marks: 150

SECTION A: Realism and Poor Theatre - 60 marks

SECTION B: Protest theatre and Woza Albert-30 marks

SECTION C: Elizabethan Theatre-30 marks

SECTION D: Practical Application-30 marks

ANSWER ALL QUESTIONS PROVIDED

WRITE NEATLY AND LEGIBLY

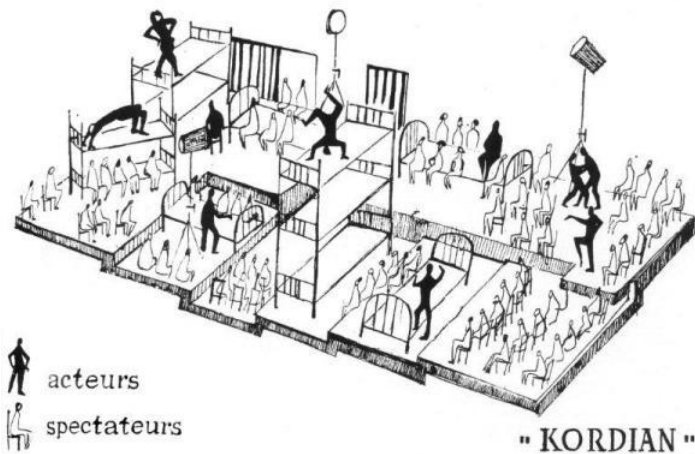
LEAVE A LINE BETWEEN QUESTIONS

SECTION A: REALISM AND POOR THEATRE

Question 1

Analyse source A and B carefully and answer the questions that follow.

Source A-Kordian



Source B-Master Harold...and the Boys



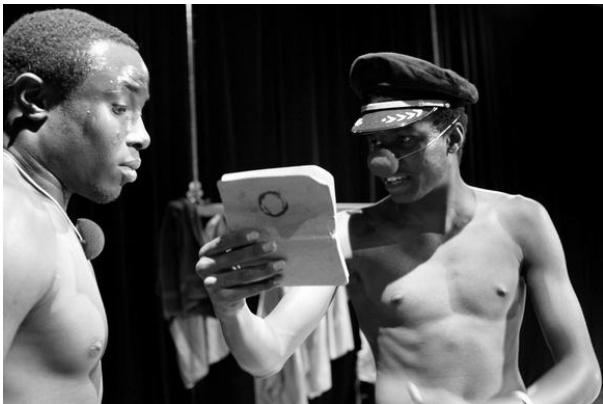
- 1.1 Use the Sources provided as stimulus for an essay that compares and contrasts the two genres of theatre used in these two very different productions. Your essay should be well structured and cover all necessary conventions, in order to provide a thorough comparison. (25)
- 1.2 Identify and describe the type of set used in Source B. (3)
- 1.3 In a paragraph, consider whether the inductive technique of acting, would “work” for a performance of Master Harold... and the boys. (10)

- 1.4 Explain the term “via negativa” (2)
- 1.5 Identify the name of the theatre Grotowski used. (1)
- 1.6 Identify six forms of spectacle that Grotowski stripped from theatre. (6)
- 1.7 Discuss a production that Grotowski staged in detail. Your answer should include basic plot, set and how the piece affected actor audience relationship. (8)
- 1.8 What is the ‘sacred union’? (1)
- 1.9 Compare the lighting used in Source A to Source B and explain why these types of lighting were used. (4)
- [60]

SECTION B: SOUTH AFRICAN THEATRE AND WOZA ALBERT

Question 2

Source C



Source D



- 2.1 Protest theatre seeks to achieve a specific aim. Identify this aim and state how they go about achieving it. (2)
- 2.2 If you were directing Woza Albert, what skills would you look for in a performer when casting the play? (5)
- 2.3 Analyse Source D. How does the set of Woza Albert affect the acting style? (5)
- 2.4 Analyse Source C and comment on the use of costume. (4)
- 2.5 Discuss the use of language in the play. Ensure you give reasons for the playwright’s choice of language. (5)
- 2.6 Identify the structure of Woza Albert and explain how playwrights ensure flow within the play. Provide an example to substantiate your answer. (3)

2.7 Using Source C as a reference point, discuss the types of characters used in *Woza Albert*. Provide an explanation as to why the playwrights used these types of characters.

(5)

2.8 What is the political-context of the play?

(1)

[30]

SECTION C: ELIZABETHAN THEATRE

Question 3

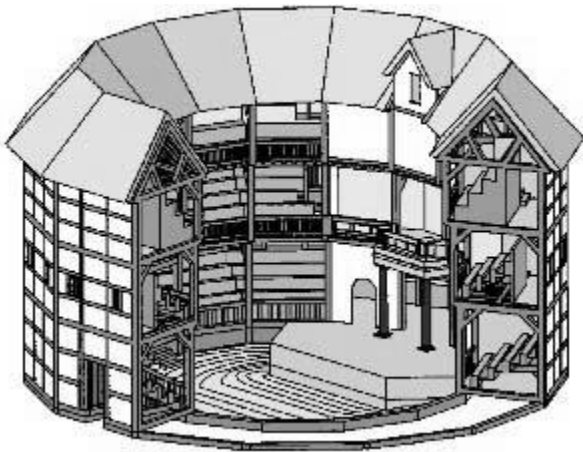
3.1 What was the design of early Elizabethan theatres based on?

(1)

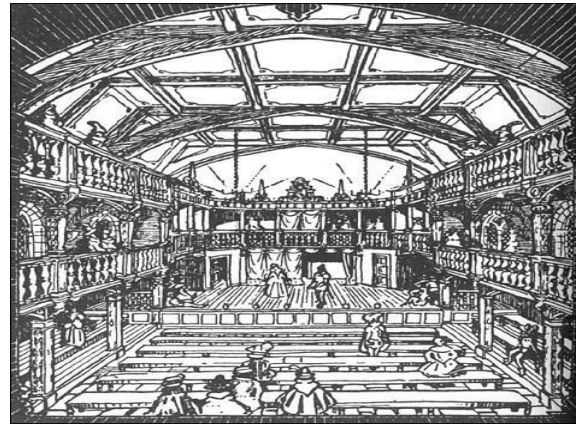
3.2 Explain how laws passed, by the Queen, to control wandering beggars and vagrants, actually aided in the creation of theatres.

(3)

Source E



Source F



3.3 analyse Source E and F carefully. Write a paragraph that compares these types of theatre structures. Include in your analysis examples of theatres, audience and the effect they may have had on performance.

(10)

3.4 The acting style found in Elizabethan theatrical performances, was very different to what it is today. Write a paragraph that describes the acting style that was employed by performers.

(8)

3.5 Describe the script that an Elizabethan actor would have been given.

(3)

3.6 Identify four language conventions that would have been used that directly connected characters to the audience watching.

(4)

3.7 Name an Elizabethan theatre.

(1)

[30]

SECTION D: PRACTICAL APPLICATION-30

Question 4

4.1 You have rehearsed and performed a choral verse for your practical assignment; describe what you added to the poem in order to make it a memorable performance. Remember to give examples. (10)

4.2 Explain the term visualization and provide an example to illustrate your answer. (3)

Read the extract below taken from the play “Dirk” and answer the questions that follow.

A flat. One policeman stands on guard. He is holding a hacksaw, and making practice saws at the air. Dirk sweeps in looking official

POLICEMAN: Excuse me sir- 1
DIRK: You - the sofa in the stairwell. Guard it. Do not let anyone touch it, and I mean anyone. Understood?
POLICEMAN: I’ve had orders to saw it up. 3
DIRK: Countermanded. Watch it like a hawk. Stay here. Do not let anyone pass, and I mean anyone. Understood?
POLICEMAN: Yes sir.
DIRK: (points to waste bin) Have you searched that? 6
POLICEMAN: Er yes-
DIRK: Search it again. Keep searching it. 8
POLICEMAN: Er, well-
DIRK: I’ll be in here if I’m wanted (inner room), but I don’t want any interruptions unless it’s very important. Understood?
POLICEMAN: Er, who- 12
DIRK: I don’t see you searching the wastepaper basket.
POLICEMAN: Er, right sir. I’ll-
DIRK: I want it deep-searched. You understand? Get cracking. 15

Dirk sweeps past him. Sergeant Gilks enters, takes one look at the wastepaper basket, clips the Policeman smartly over the head and bellows up into the gallery.

GILKS: Dirk Gently! (Pauses) When I discover a police officer dismembering an innocent waste-paper basket I have to ask myself certain questions. And I have to ask them with the disquieting sense that I am not going to like the answers. I don’t suppose you can shed any light on a horse discovered in a bathroom as well? That seemed to have an air of you about it.. 21
DIRK: No, but it interests me strangely. (Dirk finds answer-phone tape)
GILKS: I should hope it bloody did, especially if you had to take the bloody thing down stairs at one o’ clock in the bloody morning. What the hell are you doing here? 24
DIRK: Why Sergeant Gilks, I am here in pursuit of justice.

4.3 Explain why the dash is included in the Policeman’s dialogue in a line 1. (1)

4.4 Describe the facial expression and gesture that would be suitable for the policeman in line 3, be sure to substantiate your choice. (4)

4.5 Choose one character from the extract. Create and describe an idiosyncrasy that you think would suit the character, give reasons for your choice of idiosyncrasy. (4)

4.6 Is the extract a duologue or acted scene? (1)

4.7 Describe, with examples from the text, three method acting techniques you would use if you were characterizing the role of Dirk in this play. (6)

4.8 Provide a definition of gait. (1)

[30]

TOTAL MARKS: 150