



Hillcrest High School  
Dramatic Arts  
Grade 11  
November Exam 2018

Examiner: Ms. G. Giorko  
Time: 3 Hours

Moderator: Mrs. Baxter  
Marks: 150

SECTION A: Poor theatre - 50 marks

SECTION B: Woza albert-40 marks

SECTION C: Realism and Protest Theatre-20 marks

SECTION D: Elizabethan theatre-20 marks

SECTION E: Practical Application-20 marks

ANSWER ALL QUESTIONS

WRITE NEATLY AND LEGIBLY

LEAVE A LINE BETWEEN QUESTIONS

## SECTION A: POOR THEATRE

### Question 1

#### Source A-Grotowski quote

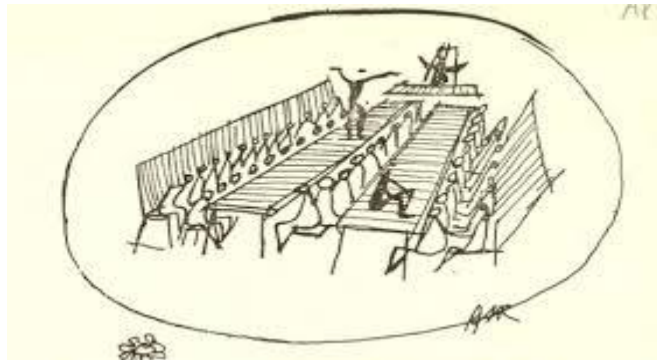
*"You find a proverb or saying such as: "He who is good to others will be happy." But this is not true. It is a lie. The spectator, perhaps, is content. The spectator likes easy truths. **But we are not there to please or pander to the spectator. We are here to tell the truth.**"*

— Jerzy Grotowski

1.1 Consider the statement above carefully paying particular attention to the words in bold. Now explain how Grotowski's theatre would affect an audience. Your essay should focus on conventions such as acting style, set (actor audience relationship), spectacle and language. Your essay should be 2± - 3 pages.

(30)

#### Source B-Set of a play



1.2 Identify what play, the set of Source B comes from and explain how it aided in creating the "Sacred Union" that Grotowski speaks of, between actor and audience. Include in your answer why this union was so important to Grotowski.

(10)

1.3 Explain why Grotowski's theatre was called "The Laboratory Theatre".

(2)

1.4 Identify two forms of spectacle that Grotowski stripped from theatre.

(2)

1.5 Imagine you are directing a play about the horrors of drug addiction, using Poor Theatre techniques. Now describe the set you would use to ensure the aims of Poor theatre are achieved.

(6)  
[50]

## SECTION B: WOZA ALBERT

### Question 2

#### Source C-Woza Albert



*You have been chosen to direct a production of Woza Albert! at your school. Use SOURCE C above to guide the planning and preparation of your play.*

2.1 State FOUR physical skills you require from the actors that you cast in the play.

(4)

2.2 The play requires only two actors to play many roles. Suggest to the actors what vocal demands this would make on them.

(4)

2.3 Describe an improvisation exercise you would use during rehearsals to help the actors with characterisation demands.

(4)

2.4 Prepare director's notes to support your choice of the following THREE theatre elements:

- Venue
- Costumes
- Set

(6)

2.5 Explain to the cast how you would apply Poor Theatre techniques to your production. Include information on:

- Set
- Staging
- Acting
- Actor-audience relationship

(8)

2.6 State FOUR ways in which the production team could advertise the play for a school audience.

(4)

2.7 Discuss, in your programme notes, how the staging of *Woza Albert!* might have value and relevance for a South African audience in 2018 in terms of issues such as policing, poverty and working conditions.

(10)

[40]

## SECTION C-Realism and Protest theatre

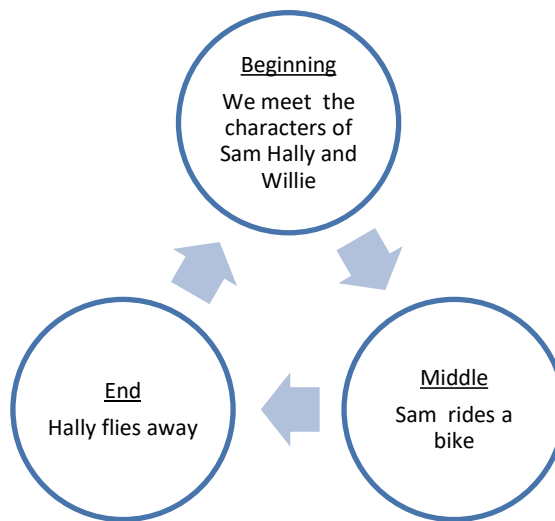
### Question 3

3.1 Compare the aims of Realism to that of Protest Theatre.

(4)

3.2 Draw a picture that shows the plot structure of a Realism play. Use *Master Harold and the Boys* to substantiate your drawing. **Now do the same for Protest Theatre and *Woza Albert*.** For “*Woza*” please provide any four scenes.

*Below is an example, please note that this is an example and not necessarily the correct information.*



(8x2=16/2=8)

3.3 How would you use the Stanislavski method acting technique of “small physical actions” and “communication”, if you were playing the role of Sam?

(6)

3.4 Mention two aspects common to all Realism characters.

(2)

[20]

## SECTION D-Elizabethan Theatre

### Question 4

4.1 Why is the Elizabethan Era called “The Golden Age”.

(2)

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

(3)

4.3 Discuss ALL the acting techniques used by an Elizabethan Actor. Be sure to give reasons for the various techniques.

(10)

4.4 Identify four differences between a Private and a Public Theatre

(4)

4.5 Describe the script that an Elizabethan actor would receive.

(1)

[20]

## SECTION E: PRACTICAL APPLICATION, THEATRE KNOWLEDGE AND HISTORY

### Question 5

5.1 You have finished performing your end of year practical exam and your drama teacher has provided you with some notes.

Write a definition for EACH of the terms in bold print. Write only the answer next to the question number (5.1.1-5.1.6) in the ANSWER BOOK.

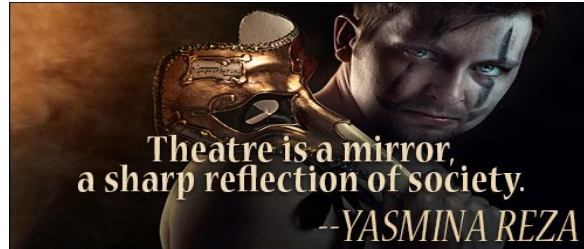
An excellent, vibrant production. The (5.1.1) **ensemble** work was of the highest quality. The way you managed to use (5.1.2) **Theatre for Identity** was truly inspirational. I loved the way you broke the (5.1.3) **fourth wall** to create an intimate actor-audience relationship. (5.1.4) **Multifunctional props** were used to great effect. My only advice to the director would be to consider (5.1.5) **blocking** your actors in more interesting ways and for the actors to consider vocal warm-ups to assist with (5.1.6) **projection**.

(6)

5.2 Explain what it means to 'cut' a script and identify what is important to remember when doing so.

(4)

Source D- Quote



5.3 In a short paragraph, comment on the quote in Source D. Consider the quote's validity (truth) and provide a well-substantiated argument and examples to defend your opinion.

(10)

[20]

{ Total marks=150 }