BERGVLIET HIGH SCHOOL

Dramatic Arts
QUESTION PAPER

Grade 10
November Theory Examination
November 2023

TIME: **3 hours**
MARKS: **150 marks**

This examination paper consists of 12 pages.

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Moderator: T Vosgatter

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections:
   - SECTION A (30 marks) – Play Text Set Work Essay – *Master Harold and the Boys*
   - SECTION B (40 marks) – Greek Theatre & Medieval Theatre – *Oedious Rex*
   - SECTION C (40 marks) - SA Theatre – *Master Harold and the Boys/ Horn of Sorrow*
   - SECTION D (40 marks) - Practical Concepts, Content and Skills
2. Draw a right hand margin down the side of **each page**.
3. Start **EACH SECTION** on a **NEW** page.
4. Skip a line between each question.
5. Write on **BOTH SIDES** of your page.
6. Write neatly and legibly.
7. Pay careful attention to the mark allocation when answering questions and **READ YOUR QUESTIONS CAREFULLY!!**
8. Use your classroom knowledge as well as independent, creative and original thinking to answer the questions

BAD LUCK ☺ (This is drama; we wish you bad luck, so break a pen!)

SECTION A: PLAY TEXT SET WORK ESSAY
– *Master Harold and The Boys by Athol Fugard*

QUESTION ONE:

Select Master Harold and The Boys as an example of South African Realist Theatre in order to answer this question..

"It doesn't matter what era a play was written in – the function of drama is to educate and to entertain."

It can be argued that in the midst of the entertainment of Master Harold and the Boys there is a lot of education happening, especially for Hally. In an essay of +- 3 pages, discuss how the play illustrates both of these functions, i.e. educating the audience about the realities of life in 1950s South Africa, as well as providing pure entertainment to an audience.

In your response you must discuss and provide examples of where this can be seen in the play, as well as discuss how this play would have functioned both as a work of entertainment for an audience and as a play that seeks to educate and inform an audience about the era in which it was written.

Refer to any FOUR of the following in your essay:

- Socio-political context
- Themes
- Characters
- Language and Dialogue
- Set and Physical Acting Space
- Plot and Structure
- Theatrical Devices

SECTION A: [30]

SECTION B: **Greek Theatre & Medieval Theatre – *Oedipus Rex***

QUESTION TWO:

QUESTION 2: Greek Theatre: *Oedipus Rex*

Multiple Choice Questions: Chose the most correct answer for the following, only write a/b/c/d/e as your answer: (10x1)

2.1.1 What were the most popular festivities celebrated in honour of Dionysus called?
a) Great Dionysia and Small Dionysia.
b) Great Olympics and Small Olympics.
c) Small Tragedies and Big Comedies.
d) Satire and Dithyramb.
e) None of the above

2.1.2. What is the origin of the word "tragedy"?
a) The name of the dancers, dressed as goats, which accompanied the choir.
b) The 'song of the goat' (from *tragos*), sang by the chorus
c) The tragic dilemma which became the hero of the song.
d) The tragic, sad end of art.
e) None of the above

2.1.3. Who is considered to be the creator of tragedy?
a) Artystotelesa
b) Euripides
c) Pisistratus
d) Thespis
e) None of the above

2.1.4. Were ancient Greek tragedies ever censored during the Festivals?
a) Sometimes
b) No
c) Only in order to shorten the run time
d) Yes
e) Do not know

2.1.5. What was the satyr play?
a) A bloody tragedy, where the action was usually set in a forest, and its basic element was a choir dressed as satyrs.
b) A variety of comedy, where the action was usually set in a forest, and its basic element was a choir dressed as satyrs.
c) A type of comedy, where the action took place always in a palace, and its actors were only satyrs.
d) A type of tragedy, consisting of four pieces, all were related and formed a tetralogy.
e) None of the above.

2.1.6. What was the Deus ex machina?

a) It was a part of art, in which one of the actors was dressed up as a god.
b) It was a part of the theatre that was responsible for gathering the costumes, the masks and the decorations.
c) It was a machine that allowed to lower the actor from the roof.
d) It was a place in the auditorium designed for priests and key officials.
e) None of the above.

2.1.7. What was the function of the skene building?

a) It functioned as a gateway to the amphitheatre and the ticket office.
b) It functioned as a theatre building, where performances took place in case of bad weather.
c) It functioned as a backstage, dressing room and a background for decoration.
d) It functioned as a stage - actors performed there.
e) None of the above.

2.1.8. What were the types of masks used in the ancient Greek dramas?

a) Women's, men's and children's.
b) Colourful, black and white.
c) Humans', animals', gods'.
d) Emotions: laughter, tears, anger and fear.
e) None of the above.

2.1.9. Which were rules that had to be obeyed by Greek tragedy?

a) There could be only 3 actors on the stage at the same time.
b) The unity of time, place, and action.
c) Prohibition of showing the scene of blood and violence.
d) All answers are correct.
e) None of the above.

2.1.10 Who was the author of Oedipus Rex?

a) Aeschylus
b) Aristophanes
c) Euripides
d) Sophocles
e) None of the above

2.2 Consider the play *Oedipus Rex* as you have studied it and then answer the questions that follow.

2.2.1 How does Oedipus initially seek to avoid his prophesized destiny? **(2)**

2.2.2 What causes the people of Thebes to originally give the kingship to Oedipus before the events of the play occur? **(2)**

2.2.3 What supernatural disasters befall the city of Thebes at the start of the play? Mention two **(2)**

2.2.4 Considering that in ancient Greek Theatre a Tragic hero is basically a good person who has a fatal flaw that brings him to a fall, discuss what you consider to be Oedipus' fatal flaw and provide examples from the play that illustrate this. **(4)**

QUESTION THREE:

QUESTION 3: Medieval Theatre:

3.1 What is the main purpose of medieval theatre? **(2)**

3.2 Describe liturgical (religious) staging, naming the two areas of fixed staging and what they were like **(2x2=4)**

3.3 Draw and label a diagram to illustrate the chain of being as medieval people understood it. **(5)**

3.4 Describe some special effects used in medieval theatre **(4)**

3.5 What was a pageant wagon and how was it used? **(2)**

3.6 Discuss the role of the guilds in the creation and performance of a mystery play cycle **(3)**.

SECTION B: 40]

SECTION C: **SA Theatre –** *Master Harold and the Boys/Horn of Sorrow*

QUESTION 4:

4.1 Look at the following quote from Stanislavsky and answer the question that follows.

> *"The actor and playwright must believe in everything that takes place on the stage - and most of all - in what he himself is doing - and one can only believe in the truth."*

Looking at the above quote, discuss the validity (truth) of the statement as it is shown in the play *Horn of Sorrow*. In your response, select one of the characters of the play and discuss how their 'truth' is shown on stage and how you as an actor would go about trying to portray that truth if you were playing them.

(10)

QUESTION 5:

Read the extract below and answer the questions that follow.

Willie: (*Singing as he works*) "She was scandalizin' my name, She took my money She called me honey But she was scandalizin' my name. Called it love but was playin' a game . . ." (*He gets up and moves the bucket. Stands thinking for a moment, then, raising his arms to hold an imaginary partner, he launches into an intricate ballroom dance step. Although a mildly comic figure, he reveals a reasonable degree of accomplishment*) Hey, Sam. (*Sam, absorbed in the comic book, does not respond*) Hey, Boet Sam! (*Sam looks up*) I'm getting it. The quickstep. Look now and tell me. (*He repeats the step*) Well?

Sam: *(Encouragingly)* Show me again.

Willie Okay, count for me.

Sam: Ready?

Willie Ready.

Sam: Five, six, seven, eight . . . (*Willie starts to dance*) A-n-d one two three four . . . and one two three four. . . . (*Ad libbing as Willie dances)* Your shoulders, Willie . . . your shoulders! Don't look down! Look happy, Willie! Relax, Willie!
Willie (*Desperate but still dancing*) I am relax.

Sam: No, you're not.

Willie (*He falters*) Ag no man, Sam! Mustn't talk. You make me make mistakes.

Sam: But you're too stiff.

Willie Yesterday I'm not straight . . . today I'm too stiff!

Sam: Well, you are. You asked me and I'm telling you.

Willie Where?

Sam: Everywhere. Try to glide through it.

Willie Glide? Sam: Ja, make it smooth. And give it more style. It must look like you're enjoying yourself. 35

Willie (*Emphatically*) I wasn't.

Sam: Exactly.

Willie How can I enjoy myself? Not straight, too stiff and now it's also glide, give it more style, make it smooth. . . . Haai! Is hard to remember all those things, Boet Sam.

Sam: That's your trouble. You're trying too hard.

Willie I try hard because it is hard.

Sam: But don't let me see it. The secret is to make it look easy. Ballroom must look happy, Willie, not like hard work. It must . . . Ja! . . . it must look like romance.

Willie Now another one! What's romance?

Sam: Love story with happy ending. A handsome man in tails, and in his arms, smiling at him, a beautiful lady in evening dress!

Willie Fred Astaire, Ginger Rogers.

Sam: You got it. Tapdance or ballroom, it's the same. Romance. In two weeks' time when the judges look at you and Hilda, they must see a man and a woman who are dancing their way to a happy ending. What I saw was you holding her like you were frightened she was going to run away.

Willie Ja! Because that is what she wants to do! I got no romance left for Hilda anymore, Boet Sam.

Sam: Then pretend. When you put your arms around Hilda, imagine she is Ginger Rogers.

Willie With no teeth? You try.

Sam: Well, just remember, there's only two weeks left.

Willie I know, I know! (*To the jukebox*) I do it better with music. You got sixpence for Sarah Vaughan?

Sam: That's a slow foxtrot. You're practicing the quick-step.

Willie I'll practice slow foxtrot.

Sam: (*Shaking his head*) It's your turn to put money in the jukebox.

5.1 Place this scene in context – when and where is it taking place?? **(2)**

5.2 Provide the actors playing the parts with a description of the characteristics (physical and psychological) of both Willie and Sam **as highlighted by this extract**. Use the following to guide your answer:

5.2.1.1 Willie (Physical characteristics): **(2)**
5.2.1.2 Willie (psychological characteristics): **(2)**

5.2.2.1 Sam (Physical characteristics): **(2)**
5.2.2.2 Sam (psychological characteristics): **(2)**

5.2.3 Suppose you have been cast to play the character of SAM
How would you physically and vocally portray the character to communicate meaning? Use pitch, tone and volume to explain the vocal side and refer Laban Movement analysis to explain the physical. **(6)**

5.3 Sam comments to Willie regarding the romantic and perfect nature of ballroom. Comment on how this serves as a metaphor for how the fantasy of ballroom becomes important later as an example of a 'world without bumps'. **(4)**

5.4 Suppose you are a theatre critic for a community newspaper, and have seen this play presented on stage. Using the following headings to guide your review, comment on what you see with regards to:

- Class and racial relations
- Gender discrimination
- Culture and language misunderstandings
- Costume and dress
- Economic status

(2x5=10)

SECTION C: [40]

SECTION D: Practical Concepts, Content and Skills

QUESTION 6: VOCAL INTERPRETATION OF TEXT

6.1 Explain the importance of good posture and relaxation in terms of voice production. **(4)**

Look at the poem below and answer the questions that follow.

What my Lips have kissed, and where and why
By Edna St Vincent Millay

What lips my lips have kissed, and where, and why,
I have forgotten, and what arms have lain
Under my head till morning; but the rain
Is full of ghosts tonight, that tap and sigh
Upon the glass and listen for reply,
And in my heart there stirs a quiet pain
For unremembered lads that not again
Will turn to me at midnight with a cry.

Thus in the winter stands the lonely tree,
Nor knows what birds have vanished one by one,
Yet knows its boughs more silent than before:
I cannot say what loves have come and gone,
I only know that summer sang in me
A little while, that in me sings no more.

6.2 Looking at stanza one, explain what vocal skills you would use to capture the attention of the audience. **(3)**

6.3 Identify **TWO** moments in the poem (stating the lines/quoting the lines) where the *pace* of the words change and motivate your answer. **(4)**

6.4 The performance of this poem (as a group) would benefit from some *physical action*. Describe what actions you would use to accompany stanza two. Provide the line/the word you are referring to when describing the action that would accompany it. **(6)**

6.5 State which type of stage is, from a sound perspective, best suited to performance of this type of piece. Explain your choice. **(3)**

QUESTION 7: PHYSICAL BODY DEVELOPMENT, PERFORMANCE AND STAGING

7.1 Explain what is meant by the following terms/concepts:

7.1.1 Zanni. **(2)**

7.1.2 Dab Movement **(2)**

7.1.3 Time Effort. **(2)**

7.1.4 lazzi. **(2)**

7.2 Unnecessary tension can seriously inhibit an actor's creation of character.

7.2.1 Design a series of physical exercises that an actor can use to eliminate unnecessary tension in the neck, shoulders and torso before a performance. **(3)**

7.2.2 What do you consider to be the difference between 'unnecessary tension' and 'necessary tension' when acting? **(2)**

7.3 Look at the following statement and image and then answer the questions that relate to them.

The mask characters of this Italian Renaissance theatrical tradition have the exaggerated, strong features that make room for all the grand human emotions. This is the theater of childhood, offering great opportunities for play. It is superb for developing comic and dramatic timing, physical acting and generation of original material. Flexible leather masks are ideal for the fast-paced fun that the Commedia dell' Arte inspires.	 COMMEDIA DELL' ARTE STOCK CHARACTER MASKS

7.3.1 Discuss how the use of mask-work in both Commedia Dell' Arte and Ancient Greek theatre 'make room for all the grand human emotions' during a performance.**(4)**

7.3.2 Do you think such a performance can influence an audience to think differently about a social issues as opposed to had it been performed in a more realistic manner? Explain your thinking. **(3)**

SECTION D: [40]
TOTAL: [150]