**BERGVLIET HIGH SCHOOL**

# Dramatic Arts
# QUESTION PAPER

**Grade 11**
**November Theory Examination**
**November 2023**

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

This examination paper consists of 10 pages.

Examiner: A. van Zyl
Moderator: T Vosgatter

## INSTRUCTIONS AND INFORMATION

1. This question paper consists of FOUR sections:
   - SECTION A (30 marks) – Play Text Set Work Essay – '*Doll's House'/'Boesman and Lena'*
   - SECTION B (60 marks) – Elizabethan Theatre, Realism, Expressionism
   - SECTION C (40 marks) - SA Theatre – *Boesman & Lena*
   - SECTION D (20 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 –**
**‘A *Doll’s House’/’Boesman and Lena’***

**QUESTION ONE:**

| | |
|---|---|
|  |  |
| **Scene from ‘A Doll’s House’** | **Scene from ‘Boesman and Lena’** |

**Use ‘*A Dolls House’* by Hendrik Ibsen and ‘*Boesman and Lena’* by Athol Fugard as the play texts and ‘*Realism*’ as the genre to use in order to answer this essay question.**

*“Instead of merely entertaining them, Realist playwrights set out to educate and force their audiences to confront social and other issues in order to answer the questions they raised in their plays.”*

In an essay of +- 4 pages, discuss how both the realist plays you have studied (‘*A Doll’s House’* and *‘Boesman and Lena’*), illustrate both of these functions, i.e. educating and confronting the audience, as well as providing pure entertainment to an audience.

In your response you must discuss and provide examples of where this ‘confrontation and education’ can be seen in both plays, as well as discuss how this play would have functioned as a work of entertainment for an audience in the era in which it was written.

Refer to at least **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:** **<u>Elizabethan Theatre, Realism, Expressionism</u>**

**QUESTION TWO:**

**QUESTION 2: Elizabethan Theatre:**

**2.1** Indicate whether the following statements are true or false. Write the question number and True/False **and** indicate a reason for your answer if false.

**2.1.1** Elizabethan theatres such as '*The Globe'* were known for being based on ancient Greek and Roman examples. **(1)**

**2.1.2** Shakespeare used iambic pentameter and blank verse to indicate differing social status in his plays. **(1)**

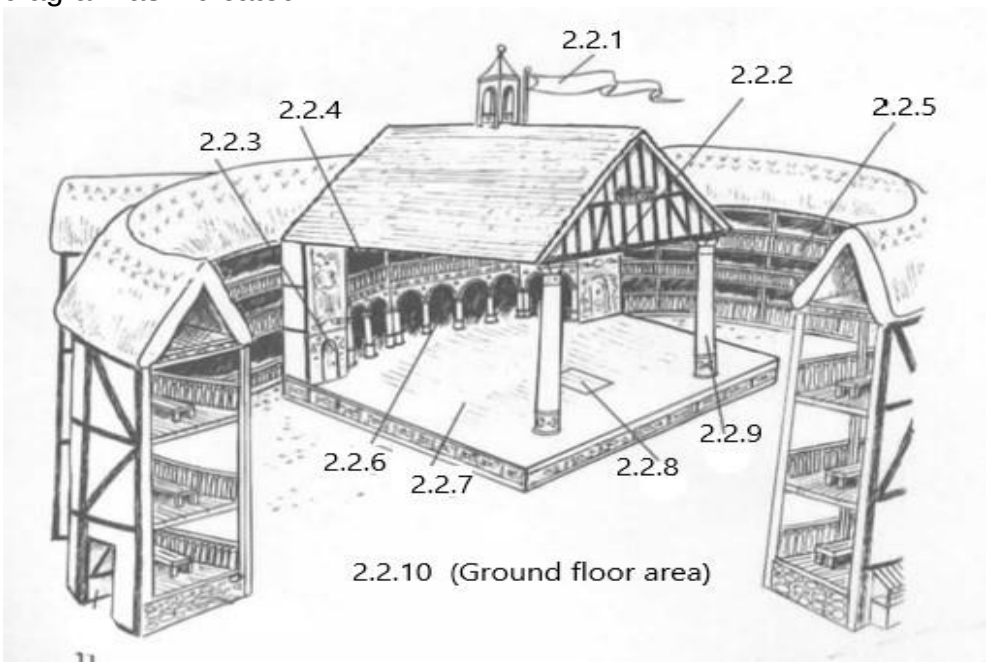
**2.1.3** Female actors were required to go through a lengthy and rigorous apprenticeship. **(1)**

**2.1.4** The four humours are examples of different comedy genres in Elizabethan theatre **(1)**

**2.1.5** Elizabethan plays were often quite expensive due to the elaborate set design required. **(1)**

**(1x5)**

**2.2** Look at the following example of the Globe theatre and label the diagram as indicated:




**(1x10)**

**2.3** The Elizabethan worldview was quite different than that of the 21st century. Select and discuss what you consider to be the two greatest philosophical differences between these periods and how they are shown in plays of each era. **(6)**

**2.4** Consider you are directing an Elizabethan play (any play) by Shakespere for a University Drama production. You are keen to have your actors act and speak appropriately. How would you advise your actors on correct Elizabethan period:

| | | |
|---|---|---|
| 2.4.1 | Voicework | **(2)** |
| 2.4.2 | Acting/physicality | **(2)** |
| | | **[25]** |

**QUESTION THREE:**

**QUESTION 3: Realism**

**3.1** Provide a definition for the genre of Realism in Drama. **(3)**

**3.2** Why may the idea of 'Realist Truth' in acting be considered a paradox? **(2)**

**3.3** In a detailed response of between 80 – 100 words, discuss the Stanislavski system used by actors to develop their character and create a realistic performance on stage. **(10)**
**[15]**

**QUESTION FOUR:**

**QUESTION 4: Expressionism**

**4.1** Provide a definition the genre of Expressionism in Drama. **(3)**

**4.2** Consider you are directing an Expressionist play (any play) for a University Drama production. You are keen to have your actors act and speak appropriately. How would you advise your actors on correct Expressionist:

| | | |
|---|---|---|
| **4.2.1** | Speech patterns | **(2)** |
| **4.2.2** | Physical acting style | **(2)** |
| **4.2.3** | Worldview | **(3)** |
| | | **[10]** |

**4.3** Look at the following image of an expressionist stage and set and answer the questions based on it.



**4.3.1** Discuss how the background of this staging can be seen as typical of expressionism. **(4)**

**4.3.2** What does the placement of the actors on stage suggest to the audience about who is the protagonist of this play? **(3)**

**4.3.3** Consider you are the author of this play. Write a few lines of a monologue in the Expressionist style that could be appropriate to the protagonist's thoughts as seen in this image. **(3)**

**SECTION B: 60]**

**SECTION C:** **<u>SA Theatre – *Boesman & Lena*</u>**

**QUESTION 5:**

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."*

**5.1** Looking at the above quote, discuss the validity (truth) of the statement as it is shown in the play '*Boesman and Lena'*. You do not have to merely focus on the quote alone. In your response, discuss the characters of Boesman and Lena as examples of South African Realist Truth **(5)**

**QUESTION 6:**

Read the extract below and answer the questions that follow.

LENA [*offering the bottle*] Water. Water! Manzi!
[*She helps him to get it to his lips. He drinks. In between mouthfuls he murmurs away in isiXhosa. Lena picks up the odd phrase and echoes it...*
*'*Bhomboloza Outa, Bhomboloza' 'Mlomo, ewe Mlomo'... 'Yes, Outa, dala' ... *As if she understood him. The whole monologue follows this pattern: the old man muttering intermittently – the occasional phrase or even sentence quite clear – and Lena surrendering herself more to the illusion of conversation*]
LENA Safa... Safa...
[*pause*]
What's all that mean?
[*He hands her back the bottle*]
If Outa is saying...
[*She stops and takes another quick look to make sure Boesman is out of sight, then returns to the old man's side. She speaks secretively and with intensity.]*

It's true. You're right. [*He is still murmuring.*] Wait now. Listen to mine. I had a dog. In Korsten. Just a brak. Once when we were sitting somewhere counting our bottles and eating he came and looked at us. Must have been a Kaffer hond. He didn't bark. I left some bread for him there on the ground when we went. He ate it and followed us all the way back to Korsten

[*Another look over her shoulder to make sure Boesman isn't near. She continues her story in an even lower tone*.]

For two days like that around our place there. When Boesman wasn't looking I threw him things to eat. Boesman knew I was up to something. I'm a bloody fool, Outa. Something makes me happy, I start singing. So every time Boesman saw the dog, he throws stones. He doesn't like dogs. They don't like him. But when he wasn't looking I threw food.
[*Laughs secretively*]

**6.1** Why is Lena so desperate to communicate with Outa? Motivate your answer. **(3)**

**6.2** In isiXhosa the word '*ukubhomboloza'* means 'to wail or to cry out loud' and '*Bhomboloza'* may also be a command or the name of a person.

**6.2.1** Based on the above explanation, what do you think Outa was trying to communicate? **(3)**

**6.2.2** Suppose you have been cast to play the character of Outa. 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)**

**6.3** Lena's information to Outa - that she once had a dog - is vital to our understanding of the play, as it becomes clear she desperately needs a surrogate for her affections. Comment on the reason for this, as well as how Boesman views these developments. **(4)**

**6.4** Is this play still relevant to our day and age? Explain your answer fully considering how you think a modern audience would react to the themes portrayed in this play. **(4)**

**6.5** Suppose you are a theatre critic for a community newspaper, and have seen this scene 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

**(15)**

**SECTION C: [40]**

**SECTION D:** **Practical Concepts, Content and Skills**

**QUESTION 7: VOCAL AND PHYSICAL INTERPRETATION OF TEXT**

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

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

**A Sonnet on Exams**
**By Mr van Zyl**

In shadows deep, where anxious thoughts abide,
Doth dwell the stress that exams often bring,
A tempest fierce, wherein we must confide,
As scholars face the trials their learnings fling.

The midnight oil burns low, a weary sight,
As pages turn, revealing knowledge vast,
Yet doubts doth haunt the quiet of the night,
While minds and hearts in turmoil are amassed.

Each query posed upon the parchment white,
Becomes a test of wit and inner grace,
Wherein our efforts seek to prove our might,
Amidst the tremors of this testing space.

Though stress may weigh like chains upon the soul,
Success shall bloom, our efforts to extol.

Tempest – storm
Turmoil - conflict
Parchment – paper
Extol – to praise

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

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

**7.2.3** The performance of this poem 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)**

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

**SECTION D: [ 20]**
**TOTAL: [150]**