



**education**

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Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 10**

**DRAMATIC ARTS**

**EXEMPLAR PAPER - 2006**

**MARKS: 100**

**TIME: 2 hours**

**This question paper consists of 9 pages.**

**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of FIVE questions.
2. Answer any TWO of the five questions.
3. Use the TEN minutes reading time to read ALL the questions and select the TWO questions you are going to answer.
4. Number the answers correctly according to the numbering system used in this question paper.
5. Pay attention to the number of marks allocated to each question.
6. Whilst classroom knowledge can be used to answer questions set, independent, creative thinking and application of skills, knowledge, attitudes and values will be to your advantage.
7. Write neatly and legibly.

**QUESTION 1:     *Have You Seen Zandile?* BY GCINA MHLOPE**

Read the following extract and then answer the questions that follow:

OLD WOMAN	:	She would have been proud to see you,	1
		So tall and beautiful. How old are you now	2
		Mntanomntanami?	3
ZANDILE	:	Eighteen.	4
OLD WOMAN	:	Eighteen!	5
ZANDILE	:	Did she say I must take the suitcase?	6
OLD WOMAN	:	<i>(Nods)</i> She said it was yours, and she	7
		Asked me to give you the key.....here.	8
		I will leave you now. <i>(Exits)</i>	9
		<i>Zandile is on her own in a pool of light</i>	10
		<i>Very quiet, very separated from her surroundings.</i>	11
		<i>She opens the suitcase and takes out all the little</i>	12
		<i>Parcels that her grandmother has been putting away</i>	13
		<i>For her through all the years. Zandile holds each of them</i>	14
		<i>For a moment, before laying them gently to one side.</i>	15
		<i>At the bottom of the suitcase she finds a dress, takes it out</i>	16
		<i>And holds it up against herself. It is a little girl's dress,</i>	17
		<i>Which barely reaches beyond her waist. She puts it down,</i>	18
		<i>Reaches for a second dress and holds it against</i>	19
		<i>Her body. She then holds all three dresses closely to her,</i>	20
		<i>Hugging them and sobbing.</i>	21
		 <i>The lights slowly fade to black....</i>	22

- 1.1 Who does the 'she' in line 1 refer to? (1)
- 1.2 Zandile is separated from her grandmother. Explain in detail how this. (3)
- 1.3 Imagine you are directing the play. Write a character description of Zandile that would assist an actor in portraying the role. (6)
- 1.4 Zandile's life changes dramatically when she moves from Hammersdale to the Transkei. Describe the changes in her life in terms of:
- |       |                      |         |     |
|-------|----------------------|---------|-----|
| 1.4.1 | Physical environment |         |     |
| 1.4.2 | Economic status      |         |     |
| 1.4.3 | Social expectations  | (3 x 3) | (9) |
- 1.5 The role of the grandmother is vitally important in our society. Discuss the relationship between Zandile and her grandmother in light of this statement. (5)

- 1.6 Lulama (Zandile's grandmother) tries to teach Zandile about the culture and tradition of her people and this in turn educates the audience. What have you learnt about Xhosa culture and traditions from your study of *Have you seen Zandile*? (3)
- 1.7 Create a brief working definition of the term *ritual*. (3)
- 1.8 Give TWO reasons why rituals may be performed. (4)
- 1.9 Rituals serve a specific purpose within a ceremony. Briefly discuss TWO of these purposes. (2 x 2) (4)
- 1.10 How does the performance of rituals have significance for people in our modern world? Give clear reasons for your answer. (4)
- 1.11 In order to perform the character of Zandile, an actor would have to use a breathing technique that can support speech.
- 1.11.1 What do we call this type of breathing? (2)
- 1.11.2 What problems might occur if you do not use the type of breathing that supports speech? (2)
- 1.12 An actor needs to be physically and vocally relaxed before performing on stage.
- 1.12.1 Give reasons why it is important to be vocally relaxed. (2)
- 1.12.2 Describe an exercise an actor could do in order to relax before a performance. (2)

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**QUESTION 2:      *Our Town* BY THORNTON WILDER**

- 2.1      Discuss the title of the play *Our Town* and the significance it might have for an audience. (4)
- 2.2      The stage manager is a narrator figure in the play. Discuss FIVE functions of the stage manager in this play and support with reference to the text. (10)
- 2.3      *Emily is a teenager. She has hopes, dreams and fears. She loves, lives and learns until she dies.*
- Discuss whether you agree with the above statement or not. Support your answer with reference to specific examples from the text. (10)
- 2.4      The staging and set of this play is unusual.
- 2.4.1      Explain the playwright's intention in using this particular staging and set.
- 2.4.2      Discuss its effectiveness. (6)
- 2.5      South African theatre has its roots in a society where the entire community was included in the process and product of performance.
- 2.5.1      Describe the process of workshopping a production.
- 2.5.2      Explain how this process promotes inclusivity of all participants. (10)
- 2.6      Read the following extract on a learner's practical presentation and then answer the questions that follow:
- Nicole walked nervously to the front with a piece of paper in her hand. With hunched shoulders and a slouched position she softly started to recite her poem. Looking to the floor she hesitantly began. We could see the paper shaking in her hand.*
- 'They said the.....house....was haunted but we laughed..... but we laughed at him and said.....*
- tut tut we've not.....heard of such tittle tattle*
- as ghosts that groan and, and, .....I'm sorry ma'm, I forgot.'*
- 2.6.1      List THREE problems that Nicole is experiencing with her practical assessment. (3)
- 2.6.2      What advice can you give her that will help her to improve her vocal delivery? (2)
- 2.6.3      What do 'hunched shoulders' and 'slouched position' tell us about her posture? Explain the effect this has on her performance. (3)

- 2.6.4 What advice would you give to Nicole to help her remember the lines of her performance? (2)

**[50]****QUESTION 3: ANCIENT GREEK THEATRE**

- 3.1 Discuss the function of the chorus in Greek theatre. Refer to the Greek play that you have studied this year. (5)
- 3.2 It is the fifth century BC and you are a Greek actor who has been offered the part of the tragic hero/heroine in a well-known tragedy.
- 3.2.1 What is the name of the tragic hero that you will portray?
- 3.2.2 Outline the qualities of the tragic hero that you will take into account when you prepare for your performance. (10)
- 3.3 Draw and label a basic diagram of the Greek theatre. (5)
- 3.4 Dramatic irony creates suspense in drama. Do you agree with this statement? Support your answer with reference to examples from the Greek play you have studied. (5)
- 3.5 Discuss the use of costumes in Greek theatre. You may use sketches to illustrate your answer. (5)
- 3.6 You are adjudicating at the interhouse drama festival at your school and must address the following speech faults in your comments:
- 3.6.1 Mumbling
- 3.6.2 Breathy tone
- 3.6.3 Too soft voice
- Suggest TWO exercises to improve the above-mentioned speech faults. (6)
- 3.7 Read the extract below and explain how you and one or two partners would present this. Refer to the following in your explanation:
- 3.7.1 Use of voice to characterise (4)
- 3.7.2 Use of the body to characterise (4)
- 3.7.3 Use of pace – refer to examples from the extract (2)
- 3.7.4 Use of pause – refer to examples from the extract (2)
- 3.7.5 Use of projection – refer to examples from the extract (2)

'Hey, my spaghetti's moving!' cried Mr Twit, poking around in it with his fork.	1
	2
'It's a new kind', Mrs Twit said, taking a mouthful from her plate which of course had no worms. 'It's called squiggly spaghetti. It's delicious. Eat it up while it's nice and hot.'	3
	4
'It's not as good as the ordinary kind,' he said talking with his mouth full. 'It's too squishy.'	5
	6
'I find it very tasty,' Mrs Twit said. She was watching him from the other end of the table. It gave her great pleasure to watch him eating worms.	7
	8
'I find it rather bitter,' Mr Twit said.	9
	10
'It's got a distinctly bitter flavour. Buy the other kind next time.'	11
	12

From: *The Twits* by Roald Dahl

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#### QUESTION 4: SOUTH AFRICAN THEATRE WITH A SPECIFIC AGENDA

- 4.1 Discuss the significance of the title of the play you have studied. (1)
- 4.2 What do you consider to be the main challenges of staging the play you have studied? (3)
- 4.3 Imagine you are directing the play you have studied. Write a character description of its protagonist and antagonist. (6)
- 4.4 What are the features of language as it is generally used in theatre? (6)
- 4.5 What is the function of music in theatre? (3)
- 4.6 Whilst characters teach each other about culture and tradition within the play, the audience in turn gets educated. What have you learnt about the indigenous knowledge from the play you have studied? (5)
- 4.7 Explain what a *ritual* is. (4)
- 4.8 Give any TWO reasons why people take part in ceremonies and perform rituals. (4)
- 4.9 There are certain characteristics common to most rituals. Discuss any TWO of these rituals. (4)
- 4.10 Why do some people in the urban environment find it important to continue taking part in certain ceremonies and perform rituals? (5)

- 4.11 Breathing is an important skill that an actor must master during his/her training.
- 4.11.1 What type of breathing is suitable for acting? (2)
- 4.11.2 What problems might occur if the type of breathing that supports speech is not used? (2)
- 4.12 An actor needs to be physically, vocally, emotionally and mentally relaxed before performing on stage.
- 4.12.1 Give reasons why it is important to be vocally relaxed. (2)
- 4.12.2 Describe an exercise an actor could do in order to relax before a performance. (3)
- [50]**

**QUESTION 5: INDIGENOUS THEATRE**

- 5.1 Explain, in your own words, what *indigenous knowledge systems* are. (2)
- 5.2 Explain the following terms and give TWO examples of each:
- 5.2.1 Popular culture (2)
- 5.2.2 Indigenous culture (2)
- 5.3 Many people still take part in theatrical performances that are indigenous ceremonies.
- 5.3.1 Discuss at least ONE indigenous ceremony in a short paragraph. (10)
- 5.3.2 How would you stage a theatrical performance of the indigenous ceremony in QUESTION 5.3.1 according to authentic and traditional conventions? (6)
- 5.3.3 Who do you consider to be the main actor/character in the indigenous ceremony that you have discussed in QUESTION 5.3.1? Substantiate your answer. (4)
- 5.3.4 Name at least FIVE stage properties that can be used in a performance of the indigenous ceremony you have mentioned in QUESTION 5.3.1. (5)

- 5.4 A praise-singer normally starts performing at a distance. Why is the following important for the praise singer:
- 5.4.1 Space
  - 5.4.2 Heightened speec (6)
- 5.5 Briefly discuss the function of a praise-singer in any of the indigenous ceremonies. (5)
- 5.6 Explain the function of a story-teller in any of the indigenous plays you have studied. (5)
- 5.7 Name FIVE elements that can be identified within an unscripted, but formal and structured performance of an indigenous ceremony. (5)
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- TOTAL: 100**