

GAUTENG DEPARTMENT OF EDUCATION  
SENIOR CERTIFICATE EXAMINATION

SPEECH AND DRAMA HG

OCTOBER / NOVEMBER 2005  
OKTOBER / NOVEMBER 2005

TIME: 3 hours

MARKS: 200

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**INSTRUCTIONS:**

- This paper consists of THREE sections.
  - Answer THREE questions from Section A.
  - Answer ALL the questions in Sections B and C.
  - Pay careful attention to the instructions at the beginning of each section.
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SECTION A  
**PLAYS AND THEATRE HISTORY**

- Answer THREE questions in this section.
- Please note that each answer must refer to a different prescribed text.
- Answers in this section are of equal value: 50 marks each (3x50 = 150).

This section is based on the following:

- An Absurd text
- A Brechtian text
- A South African text
- An own choice text

**QUESTION 1**  
**ABSURD THEATRE**

**In the years after World War II we see the development of a widespread tendency to view man as an isolated being who has been cast into an alien and hostile universe.**

Write an essay with close reference to the Absurd play that you studied this year to show that the dramatist subscribed to this bleak vision of the world and that this attitude is supported by the treatment of the dramatic principles.

**[50]**

**QUESTION 2  
BRECHTIAN THEATRE**

**Brecht is a key figure in the Twentieth-century theatre. He stands out as a dramatist who directed his own work in his own theatre.**

Write an essay with close reference to the Brechtian text that you studied this year to explain how Brecht's unique approach influenced his treatment of the dramatic principles.

[50]

**QUESTION 3  
SOUTH AFRICAN THEATRE**

**Athol Fugard has been criticised for being a white playwright whose skin and Eurocentric education prevent him from knowing the South African black majority and their problems in a truly intimate and, therefore, meaningful way.**

Write an essay with reference to the South African play that you studied this year to show that it does address the socio-political situation in South Africa in a meaningful way. A true understanding of South African issues should also be evident in the treatment of all the dramatic elements (dramatic structure, characterisation, dialogue, themes and space).

[50]

**QUESTION 4  
OWN CHOICE**

**Always a man of the theatre, Fugard turns stage acting into social action, stage performance into the performance of life. At bottom, all of his plays are about the power of art and more specifically the art of theatre to touch and diagnose the ills and problems humans and societies are heir to.**

Write an essay on the own choice play that you studied this year. Pay attention to the way in which the play challenges the audience and opens up possibilities to change people's minds both in terms of the themes that the play addresses and the way in which the dramatist uses the dramatic elements.

[50]

**TOTAL FOR SECTION A: [150]**

SECTION B  
SPEECH

QUESTION 5  
(COMPULSORY)

By “voice”, (or vocal fold phonation) we mean experiencing the bone conducted tonal vibrations of the **sound waves that resonate and become amplified** in other parts of the body. Generally speaking, “**voice**” is related **primarily to the vowels in our language**. When the vowels are sustained we say we hear singing or chanting; when vowels are shorter and the consonants occupy a greater proportion of time and significance, we say we hear speech. In its narrowest sense “**speech**” refers **primarily to consonant articulatory skills** that provide us with crisper and clearer intelligibility. In a broader sense, “speech” also includes all aspects of vocal expression, such as intonation, inflection, accent, emphasis, nuance – **everything used to convey intellectual content** as well as emotional impact.

Discuss any THREE of the aspects highlighted in the above quote from Arthur Lessac’s book, *The Use and Training of the Human Voice*. Refer to the monologue that you prepared for your final practical examination to justify the statements that you make.

TOTAL FOR SECTION B: [30]

SECTION C  
CREATIVE INTERPRETATION

QUESTION 6  
(COMPULSORY)

You are to direct one of the plays that you studied this year. Name the selected play and then **discuss and substantiate** any TWO of the following aspects that are relevant to your vision of the production with the technicians, designers, stage management and others who are going to assist you. (Your vision might be creative, experimental or conventional.)

Discuss TWO of the following aspects:

- The use of sound and/or sound effects, lighting, projections, special effects and any other technical paraphernalia to create or support the mood of the play.
- The spatial configuration of the acting area versus seating arrangements for the audience that would best suit the play.
- Set pieces and props that will be needed in the production.

2x10= [20]

TOTAL FOR SECTION C: [20]

TOTAL: 200

END