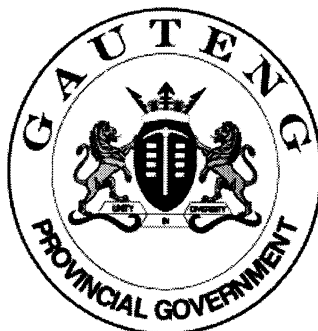


SENIOR CERTIFICATE EXAMINATION



FEBRUARY / MARCH

2007

SPEECH AND
DRAMA

HG

611-1/0 E

SPEECH AND DRAMA HG



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4 pages

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GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION

SPEECH AND DRAMA HG

TIME: 3 hours

MARKS: 200

INSTRUCTIONS:

- This paper consists of THREE sections.
 - Answer THREE questions from Section A.
 - Each answer must refer to a different prescribed text.
 - Answers are of equal value: 50 marks each.
 - Answer ALL questions in Sections B and C.
-
-

SECTION A
PLAYS AND THEATRE HISTORY

This section is based on the following:

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

Answer THREE questions in this section.

Please note that each answer must refer to a different text.
The questions are of equal value: 50 marks each (3x50=150).

QUESTION 1
ABSURD THEATRE

“The Theatre of the Absurd creates an awareness of nothingness, emptiness and a void. Space itself becomes a concrete fact. No matter what is put in it, an all-embracing sense of vacuum is the true environment of the play.”

Write an essay with reference to the Absurd text that you studied this year where you explain how the treatment of space is used as a powerful metaphor for the Absurd dramatist's treatment of all the dramatic principles.

[50]

**QUESTION 2
BRECHTIAN THEATRE**

“In Bertolt Brecht’s theatre, alienation prevents empathy by breaking the dramatic illusion that what the audience is witnessing is a form of ‘real’ life.”

The Brechtian play that you studied for this examination uses alienation techniques in order to evoke a specific response from its audience.

Write an essay with reference to a Brechtian text that explores the influence of the alienation effect on ALL the dramatic principles AND comment on the expected audience response.

[50]

**QUESTION 3
SOUTH AFRICAN THEATRE**

***The Island* by Athol Fugard is an actor-orientated play where acting is used as a central metaphor:**

- **Acting as a means for acting out one’s life**
- **Acting as a form of survival and**
- **Acting as a basis for (political) action**

Write an essay with reference to the South African text that you studied for this exam in which you discuss the way in which enacting the play takes a stand against its prevailing socio-political climate. Indicate that this attitude is clearly evident in the treatment of all the dramatic elements.

[50]

**QUESTION 4
OWN CHOICE**

“Athol Fugard’s intimacy with the theatre, his awareness of the analogies between one’s life in the theatre and one’s life as a citizen in the world, puts him in a class with Pinter, Albee and Brecht.”

Write an essay on the own choice play that you studied this year. Pay attention to the way in which the play connects the world in the play with the real world. Indicate how this is reflected in the way in which the dramatist uses the dramatic elements.

[50]

TOTAL FOR SECTION A: [150]

**SECTION B
SPEECH**

Answer BOTH questions in this section.

QUESTION 5

Explain how you used different resonators to improve your resonance and explain, with reference to examples of text from one or more of your prepared practical pieces, how improved resonance contributed to your vocal quality.

[10]

QUESTION 6

You have been asked to take your peers in the Drama class through a warm-up for voice and body in order to be in a state of readiness for performance. Discuss and substantiate the exercises that you intend to use. Discuss at least FIVE different exercises.

[20]

TOTAL FOR SECTION B:

[30]

**SECTION C
CREATIVE INTERPRETATION****QUESTION 7**

Discuss the rehearsal process for a production of ONE of the plays that you prepared for this examination.

[20]

TOTAL FOR SECTION C:

[20]

TOTAL:

200

END