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GRADE 10 EXAMINATION MEMO

MAY/ JUNE 2019

DRAMATIC ARTS THEORY

Time: 2 Hours **Total:100 Marks**

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

- This question paper consists of 7 pages (including this cover page). There is also an Appendix A and Addendum A. Make sure you have all the sections of your paper and **hand in your Addendum A at the end of the examination**.
- Questions must be answered in ALL SECTIONS. All questions are COMPULSORY.
- Begin each **SECTION** on a **new page**. Number your answers exactly as the questions have been numbered.
- UNDERLINE the titles of plays.
- While classroom knowledge must be used to answer the questions, **the use of independent and creative thinking will be to your advantage.**
- Be guided by the number of marks allocated to each question. Aim at concise answers that give relevant information.
- It is in your own interest to write legibly, and present your work neatly.

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SECTION 1:

Ritual, Greek Theatre and Antigone

QUESTION 1:

Explain how Ritual **changed into** Drama. You may use visual references from the pictures below.

[Blooms Level 3]

[6]

Performers were no longer worshipping a god, nature or ancestor's spirits.

The actions and stories were performed by actors, not priests or a chorus of worshippers.

Actors spoke a dialogue, in which conflict came to be expressed – there was not only narration.

The audience, although emotionally involved, were separate from the performers.

(2 marks per statement.)

QUESTION 2:

*A **Greek chorus** (**Greek**: χορός, khoros) is a homogeneous*, non-individualised group of performers in the plays of classical **Greece**, who comment with a collective voice on the dramatic action.*

**composed of parts or elements that are all of the same kind.*

"The Chorus plays a powerful role in Greek tragedy, where they are the characters that influence not only the thoughts of the characters, but the thoughts of the

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audience too…"

In a mini-essay (with an introduction, body and conclusion), discuss the above statements by using your knowledge of the role of the chorus in Greek theatre, **with particular reference to the chorus in Antigone.**

[Blooms Level 1, 3, 5]

[15]

Key Points are as follows and the candidate must have an introduction, body and conclusion (5 marks) and then must make direct reference to the play Antigone (5 marks) :

- Chorus in a tragedy would stand aside from the action and comment on it.
- The chorus gave advice, offered opinions and was usually on the hero's side.
- The chorus was an ideal spectator – reacting as the playwright would like the audience to react.
- To set the mood of the play and heighten its dramatic effects.
- To add colour and movement
- The chorus offers a rich sense of spectacle.
- The chorus provides time for scene changes.
- The offer important background and summary information which facilitates the audience's ability to follow the live performance.
- The chorus offers commentary about and underlines the main themes animating the acting.
- They model an ideal audience's response to the unfolding drama.
- The chorus represents, on stage, the general population of the particular story.
- The chorus expresses to the audience what the main characters cannot say.
- The chorus provides other characters with the insight that they may need.

QUESTION 3:

TWO of the major themes in Antigone are **Natural Law** and **Gender and the Position of Women**.

Discuss these themes in relation to the play, Antigone, using specific examples from the text.

[Blooms Level 2, 4]

[8]

Creon, as head of state and lawmaker in Thebes, believes in obedience to man-made laws. But in defying Creon's command that no one bury Polynices, **Antigone** appeals to a different set of guidelines—what is often called "natural law." Whether its source is in nature or in divine order (the gods), natural law states that there are standards for right and wrong that are more fundamental and universal than the laws of any particular society.

Antigone believes that the gods have commanded people to give the dead a proper burial. She also believes she has a greater loyalty to her brother in performing his burial rites than she does to the law of the city of Thebes that bans her from doing so. The

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wishes of the gods and her sense of duty to her brother are both examples of natural law. To Antigone, these outweigh any human laws. In Antigone, Sophocles explores this tension and seems to suggest—through Antigone's martyrdom, the people's sympathy, and Creon's downfall—that the laws of the state should not contradict natural laws.

Antigone's gender has profound effects on the meaning of her actions. Creon himself says that the need to defeat her is all the more pressing because she is a woman. The freedom of Greek women was extremely limited; the rules and strictures placed on them were great even for the ancient world. Antigone's rebellion is especially threatening because it upsets gender roles and hierarchy. By refusing to be passive, she overturns one of the fundamental rules of her culture. Ismene is Antigone's foil because she is completely cowed by the rule of men and believes that women should be subservient to them or risk incurring their wrath. Men are stronger, she says, and therefore must be obeyed. Ultimately, however, we see that she has merely bought into the problematic concepts that Creon espouses, for even when Creon realises he may be wrong, he switches his defence, arguing that even if he were incorrect, he couldn't admit defeat to a woman, for that would upset divine law even more than backtracking on his principles. It is this fundamental untruth that Sophocles' play seeks to correct, mainly through the punishment that the Gods inflict on Creon as a result of his obtuse, misogynistic thinking.

QUESTION 4:

As a casting director, who would you cast in the role as Antigone from your Grade 10 Dramatic Arts class? Explain your choice with reference to the physical (body and voice) and psychological (emotional) qualities that are required of this actor to fulfill the role.

[Blooms Level 5, 6]

[6]

This is completely up to the candidate. They must obviously justify their choice in accordance with the criteria above.

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SECTION 2:

Medieval Theatre and Elizabethan (Shakespearian) Theatre

QUESTION 1:

Explain what Mystery, Miracle and Morality plays were about.

[Blooms Level 1, 4]

[3 x 2 = 6]

- Mystery Play: The mystery plays, usually representing biblical subjects, developed from plays presented in Latin by churchmen on church premises and depicted such subjects as the Creation, Adam and Eve, the murder of Abel, and the Last Judgment.
- Miracle Play: Medieval dramatisations of stories relating the miraculous events occurring as a result of the intervention of the Virgin Mary or the saints, in response to the prayers of a true believer in need of help. A large number of narrative Marian miracles and saints' lives, in Latin and French, circulated widely in the Middle Ages they were ideally suited to dramatization. Religious in inspiration yet set in the real world; the plots inevitably contained a striking theatrical climax.
- Morality Play: A drama in the 15th and 16th centuries using allegorical characters (personifications of vices/ virtues) to portray the soul's struggle to achieve salvation. Something viewed as exhibiting a struggle between good and evil and offering a moral lesson.

QUESTION 2:

You have been cast to play the character of **JEALOUSY** in a MODERNISED Morality Play. Describe how you would use your **voice**, **body** and **costuming** to make your character come alive on the stage.

[Blooms Level 2, 3]

[10]

Vocally: the character JEALOUSY would have a loud, obnoxious 'look at me' voice – they would speak very loudly and use ridiculously long words to try and make themselves sound smart. They could have either a high pitch or low pitch – candidates' choices – must be justified.

Physically: the character JEALOUSY should be standing up very straight, very aware of themselves physically – use expansive gestures, use the space a lot – make sure they are seen and noticed by everyone.

Costuming: JEALOUSY would probably be dressed to the nines, latest brand names, showing how appearances really matter to the character.

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QUESTION 3:

Using the information from your answer to Question 2 above, design and draw a costume that you could wear as **JEALOUSY i**n a Modernised Morality Play.

Use Addendum A, use colour, if possible, **and label your drawing.**

[Blooms Level 3, 6]

[6]

Candidate must now design and draw the costume – there must be detailed labelling and should make sense to the character.

QUESTION 4:

In Medieval Theatre, describe

a.) Perambulatory Staging and

b.) Static Staging.

[Blooms Level 1]

[2 x 4 =8]

Static:

Audience moved from Mansion to Mansion

Mansions arranged around the market square in the same way as the church

Perambulatory:

Developed from processions – royal and religious

Mansions were mounted on pageant wagons, each wagon representing one scene

Audience would stay still and the pageant wagons would move from group to group.

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QUESTION 5:

Imagine that you are an aspiring young actor in London in 1592. You have just seen a production of Macbeth (written by William Shakespeare and produced by The King's Men).

Write a letter to your mother, who has ***never*** been to a theatre, and describe the experience of seeing a production at The Globe.

Look specifically at telling her about:

- **The seating and the standing areas**,
- **The behaviour and activities of the audience (in the standing and the seated areas)**,
- **The actors on stage**

[Blooms Level 1, 3, 6]
[3 x 3 = 9]

- Creative letter
- Seated areas – 3 tiered galleries for nobility
- Standing areas – people were packed into the pit – generally the lower classes – uncomfortable; in the open therefore exposed to weather.
- Audiences in the pit: rowdy, rough, drunk, abusive.
- Audiences in the seated areas: nobility – more reserved, of a higher class of person.
- Actors: all men. Large loud gestures, expansive movements.
- Shakespeare's plays were performed on a bare stage, with no scenery. Sometimes the scene would use sound effects or the characters might wear costumes which revealed their nationality.

QUESTION 6:

Why were there no sets or backdrops in Elizabethan Theatre?

[Blooms Level 1, 3]
[4]

There were actually NO sets or backdrops in Elizabethan Theatre! The reason for this was the playwright wanted the audience to use their imagination to 'create' the scenery. There was also obviously no electricity and so no modern lighting – they used candles and natural light.The text/ words spoken were of more value than the scenery/ set.

QUESTION 7:

Elizabethan costuming was contemporary (**meaning the fashion of that era**) and often symbolic (**carrying meaning**).

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With the above statement in mind, give **WRITTEN** description of how an actor playing a 'KING' would be costumed in an Elizabethan play **and** how a lower status character would be costumed.

Please be as detailed and descriptive as possible in your written answer.

[Blooms Level 2]
[10]

A king would be dressed or draped in luxurious, rich, jewel colours such as purples, crimson and emerald greens – colours that were expensive to dye cloth with. The colours would show that the person wearing them was rich and powerful. The king would wear a hat with a feather or a ribbon wrapped around the brim. He would also wear a neck ruff and would wear a doublet made of silk or velvet, again, luxurious, expensive fabrics. The silk or velvet doublet would be embroidered with taffeta. The king would wear stockings and light coloured shoes. He would also have a large cloak and his facial make-up would be white or very pale as that was the fashion of the time.

If characters were of lower status, their clothing would be less ornate and much more simple. Colours were muted – browns, beiges. Rough cotton – no sil or luxurious velvets. Women would wear headscarves and aprons over their simple dresses. Men would wear hardy leather shoes rather than fancy pointed shoes. Clothing was manufactured to be hardy and to be worked in.

P.T.O for Section 3

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SECTION 3:

Visual Literacy

QUESTION 1:

From the pictures in the appendix, choose ONE picture that you would use on the poster to advertise the play, Antigone, if you were to put the play on at St John's D.S.G.

Explain in a paragraph why you have chosen that particular picture and why you think it would entice a modern audience to watch this play.

[Blooms Level 5]
[6]

Candidate can choose any picture but must justify the choice with regards to how that picture may entice a MODERN audience to come and watch an Ancient Greek Tragedy. Answers must be creative and 'out-of-the-box'.

P.T.O for Section 4

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SECTION 4:

Practical Examination Reflection

QUESTION 1:

This term, for your practical exam, you have performed scenes from Shakespearian plays.

In a paragraph, explain what challenges **you** have had in preparing for your practical examination and what you think **you** could do to overcome similar challenges in your next practical examination.

[Blooms Level 1, 3, 5]
[6]

In this question you only needed to write on what challenges you had in preparing your scene. Even though I know some people may have battled with groups not getting on etc., what I am actually looking for is how you were challenged as an actor. What was challenging? The unfamiliar language etc…

TOTAL: 100 MARKS

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