**DRMA**



# ISEBE LEMFUNDO LEMPUMA KOLONI

EASTERN CAPE EDUCATION DEPARTMENT

OOS-KAAP ONDERWYSDEPARTEMENT

IIMVIWO ZEBANGA LOKUGQIBELA

NATIONAL SENIOR CERTIFICATE EXAMINATION

NASIONALE SENIOR SERTIFIKAAT-EKSAMEN

**SEPTEMBER 2009**

|  |
| --- |
| **DRAMATIC ARTS** |

##### IXESHA: 3 iiyure TIME: 3 hours TYD: 3 uur

**AMANQAKU: 150 MARKS: 150 PUNTE: 150**

*Write on the cover of your answer book, after the word “Subject” –*

**DRAMATIC ARTS**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

This question paper consists of 16 pages.

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**INSTRUCTIONS AND INFORMATION**

|  |  |
| --- | --- |
| 1. | Answer ONLY the questions on the drama texts that you studied. |
|  |  |
| 2. | Reading time of 15 minutes has been allocated before the start of the examination. |
|  |  |
| 3. | This question paper consists of THREE sections.  SECTION A: 30 marks  SECTION B: 60 marks  SECTION C: 60 marks |
|  |  |
| 4. | SECTION A consists of two questions. Answer ONE of the two questions.  QUESTION 1: Epic Theatre: *Caucasian Chalk Circle, Mother Courage* OR  *Kanna Hy Kô Hystoe*  QUESTION 2: Theatre of the Absurd: *Waiting for Godot, Bald Soprano* OR  *Bagasie* |
|  |  |
| 5. | SECTION B consists of eight questions. Answer only TWO of the eight questions.  QUESTION 3: *Boesman and Lena* (30)  QUESTION 4: *Woza Albert!* (30)  QUESTION 5: *Sophiatown* (30)  QUESTION 6: *Nothing but the Truth* (30)  QUESTION 7: *Siener in die Suburbs* (30)  QUESTION 8: *Missing* (30) |
|  |  |
| 6. | SECTION C consists of THREE questions. QUESTIONS 9 and 10 are COMPULSORY. In QUESTION 11 there is a choice between three questions. Answer TWO. |
|  |  |
| 7. | Number the answers correctly according to the numbering system used in this question paper. |
|  |  |
| 8. | Pay attention to the number of marks awarded to each question in order to determine the length of your answer. |
|  |  |
| 9. | Use your classroom knowledge, as well as independent and creative thought, to answer the questions. |
|  |  |
| 10. | Write neatly and legibly. |
|  |  |

**SECTION A: UNDERSTAND AND ANALYSE**

Answer only ONE of the two questions in this section.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **QUESTION 1: EPIC THEATRE** | | | | |  |
|  | |  | | |  |
| Answer this question if you have studied EITHER*Caucasian Chalk Circle* OR *Mother Courage* OR *Kanna Hy Kô Hystoe*. | | | | |  |
|  | |  | | |  |
| 1.1 | | ‘Brecht is the key figure of our time, and all theatre work today at some point starts or returns to his statements and achievement.’ P. Brook  In a well-structured essay discuss how Brecht’s epic theatre devices are used in the play you have studied this year.  (Your essay should consist of a minimum of 200 words.) | | |  |
|  | |  | | |  |
|  | | In your answer include a discussion of: | | |  |
|  | | * Brecht’s epic theatre devices * Examples of these devices in *The Caucasian Chalk Circle* * Discuss if you agree with the statement | | |  |
|  | |  | |  |  |
|  | | You may discuss other plays/productions you have seen performed or studied. | | | (20) |
|  | |  | |  |  |
| 1.2 | | Choose the description from COLUMN B that matches a term in COLUMN A. Write only the letter (A — L) next to the question number (1.2.1 – 1.2.10). | | |  |
|  | |  | |  |  |
|  | | |  |  |  | | --- | --- | --- | | COLUMN A | | COLUMN B | | 1.2.1 | Marxism | A has the Grand Duke murdered | | 1.2.2 | Grusha | B is the narrator figure in the  play | | 1.2.3 | Masks | C Setting the play in a distant  non-specific past | | 1.2.4 | The Singer | D an ancient Chinese legend | | 1.2.5 | Azdak | E sometimes worn by actors to a  caricaturise a character | | 1.2.6 | Historification | F device of making strange | | 1.2.7 | Chalk Circle | G is murdered by the Grant  Duke | | 1.2.8 | Scaffolding | H means the play is set in the Historical Past | | 1.2.9 | Fat Prince | I is the political ideology Brecht  supported | | 1.2.10 | Verfremdungseffekt | J the corrupt, yet wise judge | |  |  | K a young serving girl who  rescues a baby | |  |  | L is often used in the multi-  functional set for a Brechtian  production | | | | (10) |
|  | |  | |  | **[30]** |
|  | |  | |  |  |
| **QUESTION 2: THEATRE OF THE ABSURD** | | | | |  |
|  | |  | |  |  |
| Answer this question if you have studied EITHER *Waiting for Godot* OR *The Bald Soprano* OR *Bagasie*. | | | | |  |
|  |  | | |  |  |
| 2.1 | The Theatre of the Absurd broke the 'rules'/conventions of traditional drama. The playwrights used characters to explore a state of human existence rather than to develop the action on stage. They take ordinary speech/dialogue and used it so that it became strange and different.  Refer to the statement above and in an essay discuss how the characters and style of language are used in the absurdist play you have studied.  (Your essay should consist of a minimum of 200 words.) | | | | (20) |
|  |  | | |  |  |
| 2.2 | Indicate whether the following statements are TRUE or FALSE. Choose  the answer and write only 'true' or 'false' next to the question number  (2.2.1 – 2.2.10) in the ANSWER BOOK. | | | |  |
|  |  | |  | |  |
|  | 2.2.1 | | The proscenium arch stage is the most suitable for a production of an absurdist play. | |  |
|  |  | |  | |  |
|  | 2.2.2 | | The Theatre of the Absurd use the Verfremdungseffekt. | |  |
|  |  | |  | |  |
|  | 2.2.3 | | Absurd plays do not have a beginning, middle and end. | |  |
|  |  | |  | |  |
|  | 2.2.4 | | The characters are well rounded and fully developed in an absurd play. | |  |
|  |  | |  | |  |
|  | 2.2.5 | | Absurdist playwrights were influenced by existentialist philosophers. | |  |
|  |  | |  | |  |
|  | 2.2.6 | | Time, silence and pauses are important elements in absurdist plays. | |  |
|  |  | |  | |  |
|  | 2.2.7 | | Absurd plays portray a slice of life on stage. | |  |
|  |  | |  | |  |
|  | 2.2.8 | | Playwrights such as Samuel Beckett tried to reflect a chaotic and ridiculous world. | |  |
|  |  | |  | |  |
|  | 2.2.9 | | In absurdist plays the characters' words and actions are contradictory. | |  |
|  |  | |  | |  |
|  | 2.2.10 | | The dialogue in Absurd Theatre reflects normal everyday speech. | | (10) |
|  |  | |  | | **[30]** |
|  |  | |  | |  |
|  |  | | **TOTAL SECTION A:** | | **30** |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SECTION B: UNDERSTAND AND ANALYSE** | | | | |  |
|  | |  | |  |  |
| There are eight questions in this section. Answer only TWO questions that relate to the two plays that you have studied. | | | | |  |
|  | |  | |  |  |
| **QUESTION 3: *BOESMAN AND LENA* BY ATHOL FUGARD** | | | | |  |
|  | |  | |  |  |
| Study the source material (SOURCES A and B) and then answer the questions that follow. | | | | |  |
|  | |  | |  |  |
|  | | **SOURCE A** | | |  |
|  | |  | |  |  |
| 3.1 | | Compare the relationship between Lena and Outa with that of the attitude of Boesman towards Outa. | | | (6) |
|  | |  | |  |  |
| 3.2 | | Explain how costume and props have been used to convey meaning in the play. | | | (6) |
|  | |  | |  |  |
| 3.3 | | In SOURCE A, Outa's face is not shown, only his back and body are visible to the audience.  What does this (him not facing the audience) communicate about his character in the play? | | | (3) |
|  | |  | |  |  |
|  | |  | |  |  |
|  | |  | |  |  |
|  | |  | |  |  |
|  | |  | |  |  |
|  | |  | |  |  |
|  | |  | |  |  |
|  | |  | |  |  |
|  | |  | |  |  |
|  | |  | |  |  |
|  | |  | |  |  |
|  | |  | |  |  |
|  | |  | |  |  |
| **SOURCE B – EXTRACT FROM *BOESMAN AND LENA***  Lena I am Lena. This is my man, Boesman. **1** Boesman Shake his hand! Fancy *Hotnot* like you. Give him some smart stuff.  ''How do you do darling.''  *(The old man murmurs something in Xhosa.)*  Lena What's that? You know his language.  *(Boesman laughs)* Does Outa want something? **5**  *(Another murmur)* Don't you speak English or Afrikaans? 'More baas!'  Boesman Give him some help.  Lena He doesn't look so good. *(A few steps closer to the*  *old man.)*  Come sit, Outa. Sit and rest. *(Nothing happens.*  *She turns to Boesman.)* **10**  How do you say that in the Kaffir taal?  Boesman Hamba.  Lena All right, Boesman!  *(Back to the old man … she pushes forward a box)* It's warm by the fire.  *(Nothing happens…a spark of anger in her voice.)* You deaf? Sit. *(The* **15**  *old man does so.)* Ja, rest your legs.  They work hard for us poor people. *(Boesman looks up in time to see her uncorking one of her bottles of water. They* *stare at each other in silence for a few seconds.)* Maybe he's thirsty.  Boesman And us? **20**  Lena Only water.  Boesman To hell! He doesn't belong to us. | | | | | |
|  | | | | |  |
| 3.4 | | Give TWO words or actions that have been used in SOURCE B which  suggest that Outa is welcomed by Lena and TWO words or actions that  suggest Outa is rejected by Boesman. | | | (4) |
|  | |  | |  |  |
| 3.5 | | In SOURCE B the playwright uses the phrase *'The old man murmurs* *something in Xhosa'* (refer to line 4). This line could suggest that Boesman and Lena could not have full understanding of isiXhosa as an indigenous language.  Discuss how this misunderstanding of the indigenous language might have disadvantaged Boesman and Lena in understanding what Outa wanted to communicate to them before passing away. In your answer you can also refer to the role indigenous languages play, particularly in the new South Africa. | | | (7) |
|  | |  | |  |  |
| 3.6 | | Explain how you can use TWO elements/attributes of speech (pitch, tone, volume, pace and pause) when convincingly playing the characters of Boesman and Lena. In your answer refer to lines 1 – 19. | | | (4) |
|  | |  | |  | **[30]** |
|  | |  | |  |  |
|  | |  | |  |  |
|  | |  | |  |  |
|  | |  | |  |  |
|  | |  | |  |  |
|  | |  | |  |  |
| **QUESTION 4: *WOZA ALBERT!* BY PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON** | | | | |  |
|  | |  | |  |  |
| Read the extract below and answer the questions that follow. | | | | |  |
| |  |  |  | | --- | --- | --- | | PERCY | Hey! Beautiful audience, hey? Beautiful musician, ne?  Okay, now let us see how beautiful his pass-book is! *(To appalled Mbongeni)* Your pass! | 1  2  3 | | MBONGENI | *(Playing for time)* Excuse my boss, excuse? What? | 4 | | PERCY | *(Smugly, to audience with his back to Mbongeni)* Okay,  I’ll start again. You know that you are a black man, don’t you? | 5  6  7 | | MBONGENI | Yes, my boss. | 8 | | PERCY | You live here in South Africa? | 9 | | MBONGENI | *(Attempting to sidle off-stage behind Percy’s back)* Yes, my boss. | 10  11 | | PERCY | So you know that you must always carry your pass. | 12 | | MBONGENI | Yes, my boss. | 13 | | PERCY | Okay, now what happens if you don’t have your pass? | 14 | | MBONGENI | I go to jail, my boss. | 15 | | PERCY | Okay, now what happens if your pass is not in order? | 16 | | MBONGENI | *(Nearly off stage)* I go to jail, my boss. | 17 | | PERCY | *(Wheels on Mbongeni)* H-E-E-EY! Your pass!!! | 18 | | | | | |  |
|  |  | |  | |  |
| 4.1 | Explain the original idea that sparked the creation of this play. | | | | (2) |
|  |  | |  | |  |
| 4.2 | Describe the various ways the creators of this play obtained material to  develop the performance. | | | | (4) |
|  |  | |  | |  |
| 4.3 | There are twenty-six scenes in this play and only two actors. How did the  actors manage to portray the various characters? Use examples from the  play to support your answer. | | | | (5) |
|  |  | |  | |  |
| 4.4 | 4.4.1 | | What is a ‘pass’? | |  |
|  |  | |  | | (1) |
|  | 4.4.2 | | Using TWO examples from the text, show how the pass law affected the lives of millions of black people in South Africa. | | (6) |
|  |  | |  | |  |
| 4.5 | Why does *Woza Albert!* use comedy in a production that deals with serious subject matter? | | | | (4) |
|  |  | |  | |  |
| 4.6 | Describe how you would stage this scene to emphasise the comic elements. | | | | (8) |
|  |  | |  | | **[30]** |
|  |  | |  | |  |

|  |  |  |  |
| --- | --- | --- | --- |
| **QUESTION 5: SOPHIATOWN by THE JUNCTION AVENUE THEATRE**  **COMPANY** | | |  |
|  |  |  |  |
| Study the two sources (a review of a production of *Sophiatown* and an extract  from the play) and answer the questions that follow. | | |  |
|  |  |  |  |
| **SOURCE A: REVIEW**  Market theatre artistic director Malcolm Purkey contributes to the 50th anniversary of the forced removals with a resurrection of his 1986 work. The restaging of *Sophiatown* also marks the 20th anniversary of the play that made the era and the location known around the world.  The choice of characters made in the original workshop, two decades ago, has endured (lasted). For those of us who were not around to witness the cultural renaissance that took place, some deeper insight is given beyond the stock clichés we are fed about Sophiatown myths. There is the pain of forced removals offset by a spirit of resistance. This is very characteristic of the 1980’s, a decade of hot resistance, as apartheid crumbled.  Unlike myself, it would seem there are many who are not tired of the same old story, of flamboyant gangsters, alcoholic yet talented *Drum* journalists, forced removals, tsotsitaal and marabi music. It’s a beautiful story, but a tired one too. How about some culture tracking the lives of those who settled in Meadowlands for a change?  [Extracted from a review in the *Mail and Guardian* by Sabata-Mpho Mokae] | | | 1  5  10  15 |
|  |  |  |  |
| **SOURCE B: EXTRACT**   |  |  |  | | --- | --- | --- | | MINGUS: | Ja, white girl. What do you do? You never work. You just want, want. | 1 | | RUTH: | What’s going on, Jakes. |  | | MINGUS: | You’re a bloody good-for-nothing! You whites, you’re breaking down all our houses. | 5 | | RUTH: | I’m doing no such thing! |  | | MINGUS: | Well, who’s doing it? |  | | FAHFEE: | They came three days early, like tricksters, conmen. They’re loading people onto trucks and nobody’s doing a thing. It’s pitiful – families everywhere. They went for the leaders. | 10 | | MINGUS: | Ja, white girl – it’s your fault! |  | | RUTH: | My fault? How can you say a bloody stupid thing like that? |  | | MINGUS: | What are you doing to stop them? | 15 | | RUTH: | What are you doing? Jakes, tell him to lay off. |  | | | |  |
|  |  |  |  |
| Refer to SOURCE A. | | |  |
|  |  |  |  |
| 5.1 | When was the play *Sophiatown* first performed? | | (1) |
|  |  |  |  |
| 5.2 | In what decade is the play set? | | (1) |
|  |  |  |  |
| 5.3 | Will this play still be relevant in 2009? | | (2) |
|  |  |  |  |
| 5.4 | Write a paragraph (100 —150 words) discussing your response to the following phrase from the review: *‘some deeper insight beyond the stock clichés we are fed about Sophiatown myths.’* | | (8) |
|  |  |  |  |
| Refer to SOURCE B. | | |  |
|  |  |  |  |
| 5.5 | Briefly describe the character of Mingus and explain what function he  fulfils in the play. | | (4) |
|  |  |  |  |
| 5.6 | Who is the ‘they’ Fahfee refers to in line 8? | | (1) |
|  |  |  |  |
| 5.7 | Explain why the relationship between Mingus and Ruth in this scene is tense. | | (3) |
|  |  |  |  |
| Refer to SOURCE A and B and your knowledge of the play. | | |  |
|  |  |  |  |
| 5.8 | In SOURCE A in lines 11 − 15 Mokae suggests that the theme of forced removals and Sophiatown is ‘tired’.  Write a paragraph/s (200 − 250 words) discussing whether *Sophiatown* is a suitable play for performance and study in 2009. | | (10) |
|  |  |  | **[30]** |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  |  | |  |  |
| **QUESTION 6: NOTHING BUT THE TRUTH BY JOHN KANI** | | | |  |
|  |  |  | |  |
| Read the extract below and then answer the questions that follow. | | | |  |
|  |  |  | |  |
| Thando It's funny, every time I try to make you talk about Uncle Themba you change the **1**  subject. All I know about him is what everybody  else has told me.    Sipho I've told you everything there is to know.  Thando Were you close?  Sipho With whom? **5**  Thando Uncle Themba.  Sipho He is dead.  Thando I mean before, before he left.  Sipho He is my brother.  Thando He must have been very close to Grandpa. Uncle Themba,  that's all he talked about. **10**    Sipho Of course my father always talked about Themba. When Themba left the  country, at first my father blamed me for not stopping him.    Thando Really? I never knew that Grandpa felt that way. To me he said he loved you  very much. **15**    Sipho I wish he had told me too.  Thando You mean Grandpa never said he loved you?  Sipho We African men don't find it easy to say that to our sons.  It's taken for granted that we do.    Thando Was Uncle Themba close to Mom? **20**  Sipho What do you mean?  Thando People say they got along very well.  Sipho Who are these people saying these things to you?  Thando Well everybody …  Sipho I suppose they were close, very close. He was my brother. **25**  Thando Why did Uncle Themba go into exile?  Sipho HE LEFT THE COUNTRY! Leave it at that. **27** | | | | |
|  | | | |  |

|  |  |  |  |
| --- | --- | --- | --- |
| 6.1 | State the relationship between the two characters in the extract. | | (2) |
|  |  |  |  |
| 6.2 | Sipho says he has told Thando 'everything there is to know' (line 3) about his brother Themba. What has he told her? | | (3) |
|  |  |  |  |
| 6.3 | Using your knowledge of the play as a whole, describe the experiences of love and caring (family, friendship and romantic love) that Thando and Sipho have had. | | (8) |
|  |  |  |  |
| 6.4 | How does Sipho's dialogue add to the audience's understanding that he is avoiding answering Thando's questions directly? | | (4) |
|  |  |  |  |
| 6.5 | Line (19) Sipho says, *“We African men … that we do”* refers: | |  |
|  |  |  |  |
|  | 6.5.1 | Sipho is speaking specifically about his culture. Motivate whether you think that his statement can apply to other cultures. | (3) |
|  |  |  |  |
| 6.6 | Sipho clearly has ‘issues’ relating to his childhood. Refer to TWO specific incidents in the play that justifies his feelings. | | (4) |
|  |  |  |  |
| 6.7 | Describe TWO specific incidents in the play and explain how BOTH the  apartheid and post-apartheid government failed Sipho. | | (6) |
|  |  |  | **[30]** |
|  |  |  |  |
| **QUESTION 7: *SIENER IN DIE SUBURBS* BY PG DU PLESSIS** | | |  |
|  |  |  |  |
| *Siener in die Suburbs* successfully communicates an important theme, namely the different ways in which love manifests itself. – André P. Brink | | |  |
|  |  |  |  |
| 7.1 | Discuss the quote above and describe the different forms of love in the  following characters' relationships in the play: | |  |
|  |  |  |  |
|  | 7.1.1 | Fé and Tjokkie |  |
|  |  |  |  |
|  | 7.1.2 | Ma and Tjokkie and Tiemie |  |
|  |  |  |  |
|  | 7.1.3 | Tiemie and Tjokkie |  |
|  |  |  |  |
|  | 7.1.4 | Jakes and Tiemie | (8) |
|  |  |  |  |
| 7.2 | Imagine you were part of a successful production of *Siener in die* *Suburbs*. A theatre critic from the local newspaper conducts an interview with you about the production during which you answer the following questions: | |  |
|  |  |  |  |
|  | 7.2.1 | Briefly describe the action of the play. | (8) |
|  |  |  |  |
|  | 7.2.2 | What style would be most appropriate for a performance of this play? | (1) |
|  |  |  |  |
|  | 7.2.3 | Briefly explain how the set reflected this style. | (7) |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  | 7.2.4 | Which method did the actors follow to prepare themselves to perform the characters according to the style in which the play has been performed? | (6) |
|  |  |  | **[30]** |
|  |  |  |  |
| **QUESTION 8: *MISSING* BY REZA DE WET** | | |  |
|  |  |  |  |
| 8.1 | Answer the following questions: | |  |
|  |  |  |  |
|  | 8.1.1 | Name the different meanings of the title of the play, *Missing*. Refer to the Afrikaans translation of the title, namely *Mis*. | (4) |
|  |  |  |  |
|  | 8.1.2 | Explain how the meaning of the title contributes to the dramatic tension in the play. | (8) |
|  |  |  |  |
| 8.2 | Would you say that the three female characters react in a similar manner to the arrival of the circus? Use examples from the play to discuss the reactions to the circus of Miem, Gertie and Meisie. | | (8) |
|  |  | |  |
| 8.3 | Answer the following questions. | |  |
|  |  |  |  |
|  | 8.3.1 | Missing takes place during the evening of 31 August 1936. In what way does the time of the play contribute to the meaning of the play? | (8) |
|  |  |  |  |
|  | 8.3.2 | Do you think the message of the play would have been different if the action took place on 31 August 2009? | (2) |
|  |  |  | **[30]** |
|  |  |  |  |
|  |  | **TOTAL SECTION B:** | **60** |
|  |  |  |  |

|  |  |  |  |
| --- | --- | --- | --- |
| **SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE** | | |  |
|  |  |  |  |
| QUESTIONS 9 AND 10 are COMPULSORY. QUESTION 11 consists of three questions. Answer only ONE of the three questions. | | |  |
|  |  |  |  |
| **QUESTION 9** | | |  |
|  |  | |  |
| Read the extract from the poem *Excursion* by Sally-Ann Murray where she describes the view from a car on the N2 in Durban and answer the questions that follow. | | |  |
|  | | |  |
| |  |  | | --- | --- | | Here chokes the Mgeni, wending, unwinding its length  along lives half hidden: drums, tin, plastic, wattle; shacks  made homely with cooking and kids and the slow strength  of living that’s flapped in the washing, mapped in the tracks  between stands. But which view is staged  by the travelling eye as the land is razed  in a daze of speeding? Billboards flash futures, signs graze  the gaze without staining the fingers | 1  5 | | | |  |
|  |  | |  |
| 9.1 | Explain how you would speak lines 1 and 2 (‘Here chokes … wattle;’) to draw attention to the Mgeni (the polluted river). | | (4) |
|  |  |  |  |
| 9.2 | What is the function of the semi-colon (;) in line 2? | | (2) |
|  |  | |  |
| 9.3 | Describe how and why you would use variety in pace when performing  lines 2— 4 (‘shacks made homely… in the tracks’). | | (4) |
|  |  |  |  |
| 9.4 | Refer to the underlined words in stanza 2 (lines 5 — 8). The ‘ze’ sound is repeated. Discuss how this would affect your performance of the poem. | | (5) |
|  |  |  | **[15]** |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
| **QUESTION 10** | | |  |
|  |  |  |  |
| Refer to the sources about the dance performance *Letlalo (Skin)* below and answer the questions that follow. | | |  |
|  | | |  |
| |  | | --- | | **SOURCE A**  Drawing his inspiration from ancestral worship and rituals as well as contemporary world cultures, Vincent Sekwati Koko Mantsoe says the spirits are integral to releasing the full passion of his dance. “I try to explore different backgrounds and cultures, how they may reflect on and express what does not belong to them (as we are all borrowers).” | | | |  |
|  |  |  |  |
|  |  |  |  |
|  | SOURCE B SOURCE C | |  |
|  |  |  |  |
| 10.1 | Refer to SOURCE A. Explain how the title, *Letlalo (Skin)*, is appropriate for the dance performance described here. | | (3) |
|  |  |  |  |
| 10.2 | SOURCE B shows a multi-media approach to dance (the dancer and projected images set to music). Explain TWO advantages of this technique of staging a dance piece. | | (6) |
|  |  |  |  |
| 10.3 | The dancer’s arm muscles in SOURCE B are easily seen. | |  |
|  |  |  |  |
|  | 10.3.1 | Why would a strong muscular body be essential for a dancer? | (3) |
|  |  |  |  |
|  | 10.3.2 | Describe ONE exercise to prepare your body for dance/movement performance. | (3) |
|  |  |  | **[15]** |
|  |  |  |  |
|  | | |  |
| **QUESTION 11** | | |  |
|  | | |  |
| Answer TWO of the following three questions. | | |  |
| 11.1 LIVE PERFORMANCE  OR  11.2 MEDIA STUDIES  OR  11.3 CULTURAL PERFORMANCE AND RITUAL | | |  |
|  |  |  |  |
| 11.1 | **LIVE PERFORMANCE (CHOICE QUESTION)** | |  |
|  |  |  |  |
|  | 11.1.1 | ‘Always work for detail of character. Make your character a real person. Make your character come alive on stage.’  You are performing in a scene as part of your end of the year  programme. Describe how you have worked ‘for detail’ and made your character ‘a real person’ and ‘alive’ on the stage. | (10) |
|  |  |  |  |
|  | 11.1.2 | Acting on stage is quite different from acting in film. |  |
|  |  |  |  |
|  |  | (a) Which form of acting do you prefer? | (1) |
|  |  | (b) Explain TWO differences between acting on stage and in  film. | (4) |
|  |  |  | **[15]** |
|  |  |  |  |
|  |  | **OR** |  |
|  |  |  |  |
| 11.2 | **MEDIA STUDIES (CHOICE QUESTION)** | |  |
|  |  |  |  |
|  | Any media presentation (film, television, video, DVD or radio) requires  a team of specialists, both technical and creative, to bring the product to its final stage. | |  |
|  |  |  |  |
|  | 11.2.1 | Explain why sound and lightning technicians would be essential in any of these media productions. | (5) |
|  |  |  |  |
|  | 11.2.2 | You have watched films during your 3 years of studying Dramatic Arts. Choose ONE and discuss how the specialist technical and creative team enhanced (added to) the overall production. | (10) |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
| 11.3 | **CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)** | |  |
|  |  | |  |
|  | Many dramatic and theatrical conventions and devices are to be found in indigenous 'coming of age' ceremonies. | |  |
|  |  |  |  |
|  | 11.3.1 | Name a coming of age ceremony in any culture you are familiar with. | (1) |
|  |  |  |  |
|  | 11.3.2 | Describe TWO theatrical devices/conventions that are used in the ceremony you named in QUESTION 13.3.1. | (4) |
|  |  |  |  |
|  | 11.3.3 | There may not be a designated 'director' in an indigenous  ceremony. Explain who would lead the overall organisation of the performance section of the ceremony you named in QUESTION 13.3.1 and how they would go about it. | (10) |
|  |  |  | **[30]** |
|  |  |  |  |
|  |  | **TOTAL SECTION C:** | **60** |
|  |  |  |  |
|  |  | **GRAND TOTAL:** | **150** |