



Province of the
EASTERN CAPE
EDUCATION

SENIOR PHASE

GRADE 9

NOVEMBER 2011

ARTS AND CULTURE

MARKS: 100

TIME: 2 hours

This question paper consists of 12 pages.

INSTRUCTIONS AND INFORMATION

Read the instructions carefully before answering questions.

1. Answer ALL questions.
2. Number your answers correctly.
3. Write neatly and legibly.
4. All answers should be written on the answer sheet and not on the question paper.

QUESTION 1**MULTIPLE-CHOICE QUESTIONS**

Choose the correct answer from the possible answers given in each question written below. Write only the letter of the correct answer next to the number of the question.

MUSIC

1.1 A conductor is a ...

- A person who directs an orchestra or choir.
- B person who writes music.
- C person who sings alone.
- D group of four people singing together.

1.2 Brass instruments are instruments that are ...

- A beaten when they are played.
- B blown when they are played.
- C plucked or rubbed when they are played.
- D shaken when they are played.

1.3 E Flat Major scale has ...

- A B \flat .
- B B \flat , E \flat .
- C B \flat , E \flat , A \flat .
- D B \flat , E \flat , A \flat , D \flat .

1.4 An opera is ...

- A three people singing together.
- B two people singing together.
- C drama set to music.
- D music made by a group.

1.5 Examples of simple time signatures is:

- A $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$
- B $\frac{2}{4}$, $\frac{6}{8}$, $\frac{12}{8}$
- C $\frac{5}{4}$, $\frac{7}{4}$, $\frac{3}{16}$
- D $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$

DRAMA

- 1.6 When creating characters in drama the following is important:
- A The name and surname of a character
 - B Age and name of a character
 - C Clan name and street address of a character
 - D None of the above
- 1.7 One of the following is an element of drama.
- A Shape.
 - B Pitch.
 - C Texture.
 - D Mime.
- 1.8 When preparing drama performance it is important to consider the different types of stages. One of them is a(n) ...
- A proscenium stage.
 - B locomotive movement.
 - C adolescent stage.
 - D timbre.
- 1.9 A silent and motionless depiction of a scene by actors is called a ...
- A climax.
 - B rhythm.
 - C interlude.
 - D tableaux.
- 1.10 Suspense in drama means:
- A The audience wonders about the rest of the play, as the play develops.
 - B The main idea that runs through the play.
 - C The conversation among the characters.
 - D The words, gestures, facial expression and body language.

DANCE

- 1.11 Ballet dance is a ...
- A South African dance.
 - B Eastern dance.
 - C classical dance.
 - D modern dance.

1.12 The following are the elements of dance.

- A Line, colour, shape, tone.
- B Balance, posture, rhythm, space.
- C Pitch, tone, timbre, form.
- D Inflection, pace, gesture, dialogue.

1.13 Dance sequences are ...

- A body movements that reinforce what is said.
- B a type of modern dance with music played on electronic instruments.
- C having many rhythms present within a piece of music.
- D a series of movements which work together.

1.14 A dancer chosen to play the most important role in a production is the ...

- A lead dancer.
- B choreographer.
- C tap dancer.
- D hip-hop dancer.

1.15 Twist, turn, bend, and reach refers to:

- A Locomotor movements.
- B Axial movements.
- C Spinal stretch.
- D Swings.

VISUAL ARTS

1.16 In a painting, distant objects seem ...

- A brighter.
- B smaller.
- C clearer.
- D parallel.

1.17 The focal point in an artwork means:

- A Special importance is given to an object in an artwork.
- B To have less importance than an object in an artwork.
- C The area that the viewer's eye will be drawn to.
- D There's an equal amount of visual weight on each side.

1.18 Patterns are ...

- A Designs repeated and used as a decoration.
- B Regular arrangements of lines, shapes and colours as a design on something.
- C A collection of photographic images.
- D Textures which can be experienced by touching.

1.19 The skill and quality of work in something made by hand refers to:

- A Draughtsmanship
- B Character
- C Craftsmanship
- D Composition

1.20 The use of images and words to create visual communication is:

- A Label
- B Graphic design
- C Design motif
- D Layout

(20 x 1) **[20]**

QUESTION 2

Match the terms in COLUMN A with the statements in COLUMN B. Write only the number next to the letter e.g. 2.1 C

| COLUMN A | | COLUMN B | |
|----------|-----------------------------|----------|---|
| 2.1 | HIP-HOP DANCE | A | Refers to the ratio used to represent the size of an artwork in comparison with real life |
| 2.2 | INDLAMU | B | The way the events take place in a play |
| 2.3 | DRAMATIC PAUSE | C | The fifth note in a scale |
| 2.4 | PLOT | D | Musical composition for four performers |
| 2.5 | DOMINANT | E | Loud |
| 2.6 | QUARTET | F | Methods of making a sculpture |
| 2.7 | CARVING, MODELLING, CASTING | G | Use quick arm and leg moves, sudden drops, turns and freezes, and even spin on the ground using hands, back, and head |
| 2.8 | FORTE | H | The most exciting and highest point or most dramatic moment |
| 2.9 | CLIMAX | I | Is used for effect, to warn the audience that something important is about to follow |
| 2.10 | SCALE | J | An energetic traditional Zulu dance, performed by men with movements that are like leaping waves of the sea |

(10 x 1) **[10]**

QUESTION 3

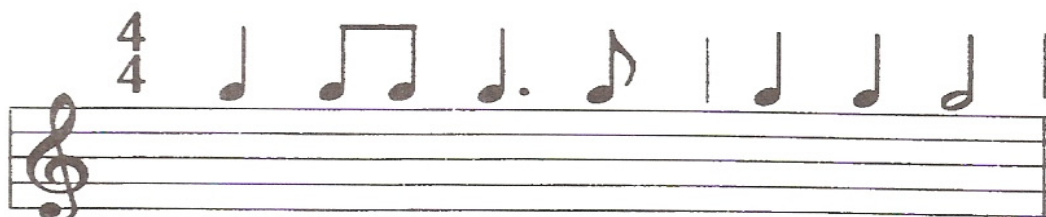
Complete the following statements by choosing the correct word from the list in brackets.



(Composer, Choreographer, Semibreve, Playwright, Graphic designer.)











- 3.1 An artist who works in a commercial world, who creates artwork that has a function in the business world is a ... (1)
- 3.2 A person who writes music is a ... (1)
- 3.3 A music note that has a value of four beats is a ... (1)
- 3.4 A person who writes dramatic literature or drama is a ... (1)
- 3.5 A person who designs or composes the movement and sequence of dance steps for stage is a ... (1)
- [5]**

QUESTION 4

- 4.1 Construct an A Major scale in descending order using the given rhythm.



- 4.2 Complete the following sentences by adding the right number on each of the dotted lines. For example: A  lasts as long as 2  s

- (a) A  lasts as long as  s (1)
- (b) A  lasts as long as  s (1)
- (c) A  lasts as long as  s (1)
- (d) A  lasts as long as  s (1)
- (e) A  lasts as long as  s (1)
- [5]**

QUESTION 5

5. (a) Identify the following instruments that are found in the symphony orchestra. Copy the table below on your answer sheet.



| | | | | | |
|------|--|-----|--|-----|--|
| 5.1 | | 5.2 | | 5.3 | |
| 5.4 | | 5.5 | | 5.6 | |
| 5.7 | | 5.8 | | 5.9 | |
| 5.10 | | | | | |

(10 x 1) (10)

- (b) Classify the instruments identified in QUESTION 5a (above) according to their families completing the table hereunder.

| Strings | Woodwinds | Brass | Percussion |
|---------|-----------|-------|------------|
| | | | |
| | | | |
| | | | |
| | | | |

(10 x 1) (10)

[20]

QUESTION 6

Mention any FIVE roles of technology in shaping arts processes and products in each of the following art disciplines:

- 6.1 Music
- 6.2 Drama
- 6.3 Dance
- 6.4 Visual Art

(5 x 4) [20]

QUESTION 7

Read the following extract and answer the following questions.

RURAL GRANNY FINALLY HITS THE BIG TIME

Latozi “Madosini” Mpahleni, sometimes referred as **Madosini** (named after her Dosini clan name) **Manqineni**, a master story teller, composer and musician, was born on the 2nd February 1943, in Mthatha, in a village called KwaDlomo near Mpheko in the Eastern Cape in South Africa. At the age of about fourteen, her family moved to Mkankato, a village near Libode.



From a mud hut in rural Transkei to the top hotels in Europe. It may have taken the "queen of Xhosa music" more than 50 years to become a star, but for Madosini it was never about the money or fame and fortune.

In a place where a radio is a luxury, batteries expensive and electricity and running water a pipe dream, a 60 something granny – who has spent her whole life playing traditional Xhosa music for the villagers – has inspired her neighbours by cutting a CD entitled [Power to the Women](#) and touring Sweden.

Even though Madosini has stayed in the top hotels and played to packed houses in Europe with Cape Town based Amampondo group, she still collects her own water every day from a nearby spring, sleeps on a mat and regularly rubs dung into her hut floor to prevent it cracking.

"I'm still very much a rural woman. It was never about making money or getting rich, I have been playing traditional Xhosa music my whole life and wanted to save our heritage and tradition."

Sitting in the shadow of a new brick house that is being built next to her simple mud hut with money she has earned touring, the Queen of Xhosa music told *Drum* magazine that she never ever thought she would be paid for making music.

Like most girls growing up in rural Transkei in the 1940's, Madosini was taught how to play the *uhadi* (musical bow), *umrhubhe* (mouth bow) and *isistoloto* (Jewish Harp) by her mother.

“Back then it was simply a way of life and people made their own entertainment. Nowadays the traditions we lived by are dying and people are no longer telling stories and making music. I had to try my best to keep it all alive.”

But, since Madosini cut her first CD and went overseas, the village has now realised the importance of saving the dying traditions and the kids flock to her hut every day to learn and listen. “*Umrhubhe* was played by young girls when they travelled long distances and during women's initiation.

Uhadi was played after supper for relaxation and the *isitolotolo* to soothe babies and tired people to help them sleep. When I play *umrhube* I think of the days I used to sit and relax with my boyfriend in the cave by the riverside. I really feel young when I play it. I even forget that I have grey hair and that my face and neck is full of pleated wrinkles. Then I look in the mirror and realise I am old.”



Famous for her love songs, Madosini looked more like she was about to go hunting in the nearby hills when she came out of her hut carrying what looked more like a bow and arrow. But, putting the bow to her mouth and running a stick over the taut wire put an end to the hunting theory as a violin type melody started to fill the air.

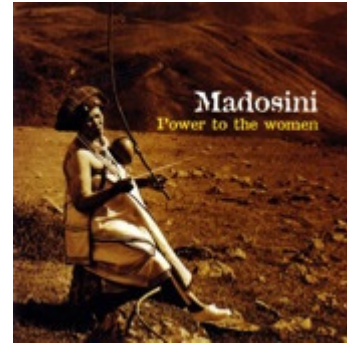
Although illiterate, the greying musician also managed to conduct music and instrument making workshops – using an interpreter – during her trip to Sweden. Living in plush hotels in Sweden, with heavy drapes, thick carpets, running water and room service was a culture shock for Madosini and worlds away from her simple mud hut - which is often invaded by sheep eager for a free meal of millet.

But, for 20 years Madosini did not pick up her instruments and the art of traditional Xhosa music almost died in the area after the talented musician was ripped off by a film crew who paid her R8 and stole her songs. In the area to shoot a film called *uMaxhosa* in 1974, Madosini was employed by the film crew at a R1 a day to cook massive pots of food. The crew heard that she played music and told her to play for them after filming – earning a further R1 tip. The crew then left the area.

“When they came back months later, they asked me to record my music and gave me R8. Sometime after that my nephew who worked in the mines said he had heard my songs being played on the radio and also used in a play called *Aa! Nosizwe on Xhosa Radio*. They stole my songs and I got no royalties.” Radio Xhosa used her music for 15 years in their short stories without any credits or royalties and the meeting with the “*abelungu*” film crew has still left a bitter taste. She is now trying to claim the money.

Pointing to a nearby hill, the Queen of Xhosa music said the crew had taped her music there and then left. She then stopped playing for 20 years and only restarted after a chance meeting with Amampondo musician, Dizu Plaatjies – in 1994.

In 1997 it all changed when Madosini was persuaded to go to Cape Town by Dizu to meet London based record label owner Robert Trunz of Melt 2000. She finally gave in and met Trunz in December 1997 – changing her life forever. Madosini's solo album **'Power To the Women'** (BW108) was released to great acclaim and firmly placed her amongst the remarkable stars of World Music. Madosini has since toured the globe with Amampondo and more recently she attended a series of WOMAD festivals in the UK, Australia, Singapore and many more. She was the first person to be recorded and documented in the festival's Musical Elders Archives project in 2008.



Madosini's music is used on many documentaries and films and samples of her music are used by popular groups. One of Madosini's popular song *'Uthando Luphelile'* which talks about lost love and was used in the prize winning film, **'Yesterday'** about Aids in South Africa. Madosini mentored Thandiswa Mazwai, a major pop star in South Africa, a member of the leading kwaito group Bongo Maffin, during Thandiswa's pilgrimage to Mkankato for two weeks. Madosini worked with Thandiswa in the short film **'Spirit of Uhadi'** and her album **'Zabalaza'**.

Madosini collaborated with a number of other artists. MadoJazz One is one of the collaboration groups made up of Hilton Schilder (plays keyboards); Johnny Blundell (plays guitar) and Pedro "Musicman" Espi-Sanchis plays Lekgodilo flute. Together as Madojazz they extended traditional African Music into the realm of Jazz.



Madosini's music is no artificial tradition or dry reconstruction of something gone by. She carries within her a spirit, which is rarely found anymore in these times of cultural reduction into majority-pleasing, artificial main-stream sell-outs, but which deserves all the more to be nurtured by those who care for life's fully abundant, varied and diverse expressions.

She currently lives in a single room in an old hostel in the heart of Langa with 6 other adults, and 4 children under the age of 6. But her music that opens the mind to the wide sky of the Transkei, her poetry sings of the green hills and snow covered mountains, and if you close your eyes, you can feel the heat of the traditional fire, the sparks drifting to the heavens, and the calming hands of the ancestors on your shoulders.

[Adapted from www.livewire.co.za; www.huysen.de; www.melt2000.com; www.charliegillett.com; www.youtube.com]

- | | | |
|-----|---|-------------|
| 7.1 | When and where was Madosini born? | (2) |
| 7.2 | Who taught Madosini how to play the musical instruments? | (1) |
| 7.3 | For what purposes were different musical instruments used in Madosini's days? | (3) |
| 7.4 | Mention at least ONE of Madosini's albums. | (1) |
| 7.5 | Mention at least TWO artists whose lives have been impacted by Madosini's musical life. | (2) |
| 7.6 | Mention at least TWO productions that utilise Madosini's works. | (2) |
| 7.7 | Identify TWO points which reflect that Madosini was exploited at some stage? | (2) |
| 7.8 | In your opinion do you think exploitation of Madosini has ended? Give reasons for your answer. | (3) |
| 7.9 | In your opinion what do you think are the effects of exploitation of artists? Mention at least TWO. | (4) |
| | | [20] |

TOTAL: 100