



Province of the
EASTERN CAPE
EDUCATION

SENIOR PHASE

GRADE 9

NOVEMBER 2012

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.

DANCE

1.1 Locomotor movements refer to:

- A Travelling from place to place.
- B Movement around the base of a spine.
- C Movement across the space.
- D Movements that occur through space. (1)

1.2 The different stages into which dance can be divided are:

- A Clear beginning, the middle and the ending.
- B Contemporary, classical and western.
- C Stretching, twisting and bending.
- D Heavy, light, quickly and slow. (1)

1.3 One of the following is not an element of dance:

- A Posture
- B Space
- C Rhythm
- D Pitch (1)

1.4 Gumboot dance movements include:

- A A whistle, a high kick and stamping feet faster.
- B Slap! Bang! Dance steps accompanied by rhythmic clapping on the legs.
- C Dancing with a partner to the rhythm of music.
- D Complex and subtle use of hands and figures, positions of hand and fingers express different meaning. (1)

1.5 A person who designs or creates dance movements is a ...

- A composer.
- B dance teacher.
- C ballet.
- D choreographer. (1)

VISUAL ARTS

1.6 The following are the principles of design:

- A Harmony, variety, balance and proportion
- B Pitch, tone, timbre and rhythm
- C Colour, shape, line and tone
- D Space, posture, weight and stance (1)

1.7 Positive shapes occupy positive space. The area around positive shapes and the background is ...

- A figurative shapes.
- B geometric shapes.
- C negative space.
- D organic shapes. (1)

1.8 A target market refers to ...

- A making goods for sale.
- B the group of possible buyers that someone selling goods aims at.
- C what the market is like in your area.
- D popular products and designs. (1)

1.9 An image that is used repeatedly in various forms is ...

- A a symbol.
- B an animation.
- C a design motif.
- D a carve. (1)

1.10 Two types of textures can be ...

- A tactile and non-tactile texture.
- B line and form.
- C tone and colour.
- D pattern and shape. (1)

MUSIC

1.11 A violin is an example of a ... instrument.

- A brass
 - B percussion
 - C string
 - D wind
- (1)

1.12 An example of a technological device that has influenced music is ...

- A crepitation.
 - B opera.
 - C vocal liltting.
 - D computer.
- (1)

1.13 A group of four musicians performing together is a/n ...

- A opera.
 - B choir.
 - C quartet.
 - D ensemble.
- (1)

1.14 Examples of compound time signature:

- 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 $\frac{6}{8}, \frac{9}{8}, \frac{12}{8}$
- (1)

1.15 The 3rd note in a scale is known as ...

- A dominant.
 - B mediant.
 - C tonic.
 - D subdominant.
- (1)

DRAMA

1.16 The on-going conflict between characters, that makes the audience want to see more is called ...

- A props.
- B costumes.
- C tension.
- D sets. (1)

1.17 The type of stage where the audience sits on two sides of the hall:

- A Proscenium stage
- B Arena stage
- C Thrust stage
- D Traverse stage (1)

1.18 A type of drama that has a sad ending:

- A Thriller
- B Tragedy
- C Comedy
- D Musical (1)

1.19 A drama performance done without preparation, where decision for what to say or to do is done on the spot is called ...

- A characterisation.
- B acting.
- C improvisation.
- D performance. (1)

1.20 The objects or signs that represent something else to give extra meaning to the play:

- A Symbols
- B Tension
- C Props
- D Costumes (1)

(20x1) **[20]**

QUESTION 2

State whether the following statements are TRUE or FALSE:

- 2.1 Texture is the colour of the surface.
- 2.2 Posture is the position the body is held in when sitting or standing.
- 2.3 Gestures mean making movements with parts of the body to communicate.
- 2.4 Key signature is the two numbers that indicate time in a song.
- 2.5 Costumes are the clothes worn by the actors.
- 2.6 Visual texture is felt by touching.
- 2.7 A guitar is an example of a wind instrument.
- 2.8 Pitch means how high or how low the sound is.
- 2.9 A female performer on stage is called an actor.
- 2.10 The rising or falling of a voice when speaking is called inflection. (10x1) **[10]**

QUESTION 3**MATCH COLUMN A WITH COLUMN B**

	COLUMN A		COLUMN B
3.1	Animation	A	To fix a piece of artwork to support, such as a board or frame for display in an eye catching way
3.2	Hip hop dance	B	A style of dancing that mixes styles of more than one form
3.3	Tone	C	The point where the level of interest is at its highest
3.4	Ululation	D	A small stick held by the conductor used to mark the beat
3.5	Mounting	E	Instruments made of animal skins
3.6	Personal space	F	A long, wavering, high pitched sound
3.7	Climax	G	Films, videos and computer games in which drawings or models seem to be moving
3.8	Baton	H	A dance that uses quick arm and leg moves, spin on the ground using hands, back and head
3.9	Fusion	I	The space around the body of a dancer
3.10	Percussion instruments	J	The quality of a voice or sound

(10x1) **[10]****QUESTION 4****FILL IN THE MISSING WORD/WORDS.**

4.1 ... is a person who writes drama.

4.2 ... is a person who plays a piano.

4.3 ... is an image that is used repeatedly in various forms.

4.4 ... is story of someone's life.

4.5 ... is the part of the dancer's body.

(5x2) **[10]****QUESTION 5**

Explain the meaning of the following terms:

5.1 Semibreve

5.2 Mime

5.3 Craftsmanship

5.4 Tableaux

5.5 Mural

(5x2) **[10]**

QUESTION 6

6.1 Identify the following MAJOR Key signatures:

6.1.1  (1)

6.1.2  (1)

6.1.3  (1)

6.1.4  (1)

6.1.5  (1)

6.2 Construct the scale of F Major without key signature in ascending order, on the treble clef. (5)
[10]

QUESTION 7

Design a poster.

Choose ONE from the three categories:

- A general message poster
 - A poster announcing an event
 - Pure advertising poster
- (5x2) **[10]**

QUESTION 8

Read the extract below and answer the questions that follow:

Gibson Kente:**Biography: Endured Arduous Tours****Playwright**

South African playwright, composer, arranger and producer, Gibson Kente was known as the *Father of Black Theatre* in South Africa, and was one of the first writers to deal with life in the South African black townships. He died of acquired immune-deficiency syndrome (Aids) in 2004 after a career that spanned nearly 50 years, and his impact on

South African culture was impressive. He trained and inspired hundreds of black actors and singers (including Peter Se-puma, Sello Maake Ka Ncube, Mbongeni Ngema, the late Brenda Fassie and Nomsa Nene) at a time when black creativity was viewed as a threat and suppressed by the apartheid state. Using the limited resources available in townships, he created musicals and plays that reflected the fears, hopes, joys and tribulations of black urban communities.

Born on 25 July 1932, Kente grew up in Duncan Village, the black township outside the city of East London in South Africa's Eastern Cape. He was schooled at a Seventh-Day Adventist college in Butterworth, and around 1956 moved to Johannesburg to enrol at the Jan Hofmeyer School of Social Work. He formed a gospel jazz group called the Kente Choristers while there, and eventually abandoned his studies altogether after joining a black theatre group called the Union Artists. The township drama was born out of a 1959 musical, *King Kong*, which had been written by whites but proved a hit with black audiences. In apartheid-era South Africa, the term "township" denoted a place that was anything but pastoral or idyllic. The townships were blacks-only suburbs, with shanties and cinder-block homes among the better-constructed residences, situated near large cities like Johannesburg. There were schools and churches, but very little in the way of organized entertainment.

Endured Arduous Tours

Kente founded a theatre business in the early 1960s and asked his friends to submit scripts. Few that met his requirements were forthcoming, so he began writing his own plays. The first of these was *Manana, the Jazz Prophet*, which premiered in 1963. His next was *Sikhalo*, which was a great success and even played to white audiences in the city of Witwatersrand in 1965 and 1966. These and subsequent township musicals had several common features: much of the action took place in the quasi-legal *shebeens*, or taverns, where black South Africans could drink. Such establishments were usually run by a formidable woman, and populated by *tsotsis*, or thugs, dancing girls and ordinary workers. There was usually a pompous police officer to provide comic relief, as well as dissolute priests and a Zulu boy who delivered his lines in broken English. Song and dance were also key elements of the township musical, and Kente wrote his own scores, which were heavy on jazz and African gospel.

Kente's musicals proved a great success, and he and his actors were determined to bring them to a wider audience outside of Soweto, the Johannesburg township that was his home. Government restrictions, however, usually granted them a performance permit for one night only, and so they were constantly en route from one community hall to another. His group, G.K. Productions, trained an entire generation of black South African performers, some of whom would attain stardom on the international stage including Peter Se-puma, Sello Maake Ka Ncube, the late Brenda Fassie, and Nomsa Nene and among others is Mbongeni Ngema, the writer, composer, and director of the musical, *Sarafina!*

In the early 1970s, as South Africa's detested apartheid laws neared their quarter-century mark, Kente's writings for the stage began to reflect his dissent against white rule. *How Long*, first produced in Soweto in December of 1973, recounts the story of a humble dustman who is determined to provide his son, named "Africa," with the necessary funds to stay in school. At the time, educational opportunities for South Africa's black majority were severely restricted, and the government was even about to implement a new education policy that made Afrikaans, the language of the white South African, the only language of instruction in secondary schools for blacks. There was much resentment against this 1974 law, and it eventually led to a dramatic and bloody uprising in Soweto in 1976 that garnered international attention.

I Believe, produced in April of 1974, was Kente's next work, *Too Late*, which opened in Soweto in February of 1975, is usually deemed to be Kente's finest work. Kente's *Times* of London obituary found that *Too Late*, *I Believe*, and *How Long* seemed to be works "which, with the benefit of hindsight, have come to be seen as prophetic in their warnings that violence would soon come to South Africa if circumstances did not change," the newspaper noted. "The authorities received these plays with overt hostility, and some theatres banned them."

Retreated from the Political Message

Kente was arrested during the making of a film version of *How Long* in 1976, which went by the longer title *How Long Must We Suffer ...?* It was filmed during the historic Soweto uprising, and was the first black-made film in South African cinema history. Kente spent six months in jail, and after his release in 1977 returned to writing musicals, though the political content was virtually nonexistent. His later works include *Can You Take It?*, *Lobola*, and *Mama and the Load*, but the rest of the 1980s saw the rise of a formal protest theater movement emerging in South Africa. Kente distanced himself from this and even criticized it for fermenting racial hatred.

In 1988 Kente touched upon political themes once again with *Sekunjalo*, whose message seemed a warning to South Africa's black elite not to abuse their power should they attain it in the future. Government authorities stepped in and arrested the entire cast – a somewhat ironic move, for they seemed to have missed *Sekunjalo*'s message entirely, which hinted that a black-run government might treat its own even worse than an apartheid-centred one. "Presumably someone got the message at last," noted Barron in the Africa News Service article, "because the play was then unbanned, and Kente was invited by the government-sponsored Performing Arts Council of the Transvaal to stage it at the State Theatre in Pretoria." Because of that, however, his house was firebombed by black extremists in 1989.

"Let's Hold Hands. Let's Not Hide."

Kente struggled financially over the years. He never earned royalties from his earlier works, and was mired in debt by the time he announced, in late 2003, that he had tested positive for the human immunodeficiency virus (HIV) that causes Aids. He made his announcement with two of South Africa's most famous musical stars, Hugh Masekela and Miriam Makeba, at his side. This public admission received praise from South African politicians, including Nelson Mandela. There was still an enormous taboo associated with the disease in South Africa. Kente was one of four million South Africans thought to be HIV-positive, and he told the nation that day that "my HIV status is going to let me live longer," his *Times* of London obituary quoted him as saying, "because I've got a challenge, because I know that I've got a duty to the people out there to inspire them that, 'Folks, the fight is on! Let's hold hands. Let's not hide.'"

Kente died on November 7, 2004, in Soweto. Though his township musicals passed out of popular favour as relics of a distant and painful past, they remain important in the history of South Africa's struggle toward majority rule. "One theme that runs through Kente's plays... is the idea of human interest and hope in times of trouble, with family and community always being there to support the individual." noted an essay on his life and work in *Contemporary Dramatists*.

Adapted from: <http://en.wikipedia.org>; www.nac.org.za; www.independent.co.uk; www.news24.com

- 8.1 When and where was Gibson Kente born? (2)
- 8.2 Where did he attend his schooling? (1)
- 8.3 Around 1956, Kente moved to Johannesburg to enrol at the Jan Hofmeyer School of Social Work.
How did he get involved in the theatre? (1)
- 8.4 "Black creativity was viewed as a threat" and was "suppressed by the apartheid state".
8.4.1 Why? (1)
8.4.2 Give a reason for your answer. (1)
- 8.5 "Government restrictions, however, usually granted" Kente's musicals "a performance permit for one night only, and so they were constantly *en route* from one community hall to another".
What do you think were the negative effects of that? Give at least TWO. (4)
- 8.6 Mention at least TWO of Gibson Kente's township musicals. (2)
- 8.7 Mention at least TWO of the common features of Kente's township musicals. (2)
- 8.8 Mention at least TWO artists that were trained by Gibson Kente. (2)
- 8.9 Mention at least ONE first black-made film in South African cinema history. (2)
- 8.10 Kente's public admission that he was HIV positive received praise from South African politicians, including Nelson Mandela.
8.4.1 Was it good or bad? (1)
8.4.2 Give a reason for your answer. (1)

[20]

GRAND TOTAL: 100

