



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

DRAMATIC ARTS

NOVEMBER 2011

MARKS: 150

TIME: 3 hours

This question paper consists of 19 pages.

INSTRUCTIONS AND INFORMATION

1. ANSWER ONLY THE QUESTIONS ON THE DRAMATIC TEXTS YOU HAVE STUDIED.
2. You have been allocated FIFTEEN minutes reading time 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:

QUESTION 1: Epic Theatre

(*Caucasian Chalk Circle*, *Mother Courage* or *Kanna Hy Kô Hystoe*)

QUESTION 2: Theatre of the Absurd

(*Waiting for Godot*, *The Bald Soprano* or *Bagasie*)

Answer only ONE question from SECTION A.

5. SECTION B consists of EIGHT questions:

- QUESTION 3 (*Boesman and Lena*)
- QUESTION 4 (*uNosilimela*)
- QUESTION 5 (*Woza Albert!*)
- QUESTION 6 (*Sophiatown*)
- QUESTION 7 (*Nothing but the Truth*)
- QUESTION 8 (*Groundswell*)
- QUESTION 9 (*Siener in die Suburbs*)
- QUESTION 10 (*Missing*)

Answer only TWO questions from SECTION B.

6. SECTION C consists of THREE questions. QUESTION 11 and QUESTION 12 are COMPULSORY. From QUESTION 13, answer any ONE of the three questions, QUESTION 13.1 OR QUESTION 13.2 OR QUESTION 13.3.
7. Number the answers correctly according to the numbering system used in this question paper.
8. Pay attention to the number of marks allocated to each question.
9. Use your classroom knowledge, as well as independent and creative thinking, to answer the questions.
10. Write neatly and legibly.

SECTION A: UNDERSTAND AND ANALYSE

Answer EITHER QUESTION 1: EPIC THEATRE OR QUESTION 2: THEATRE OF THE ABSURD.

QUESTION 1: EPIC THEATRE

Answer this question if you have studied *Caucasian Chalk Circle* OR *Mother Courage* OR *Kanna Hy Kô Hystoe*.

Brecht was intent on creating a theatrical experience that entertained, educated and provoked thought.

[Dr J McDonald]

Refer to the quotation above and, in an essay, discuss how the epic play you studied this year provided entertainment, educational value and provoked thought. In your answer, include a discussion of the historical context (origins) of Epic Theatre, *Verfremdungseffekt* (alienation effect), plot, style and characterisation to support your discussion.

[30]

OR

QUESTION 2: THEATRE OF THE ABSURD

Answer this question if you have studied *Waiting for Godot* OR *The Bald Primadonna* OR *Bagasie*.

Absurdist plays portrayed the ridiculousness of human life through the use of disjointed dialogue, illogical or nearly non-existent plots and static characters with no historical background.

Refer to the statement above and, in an essay, discuss how dialogue, plot and character develop the absurd style in the text you studied. In your answer, refer to specific examples from the absurd play you studied this year.

[30]

TOTAL SECTION A: 30

SECTION B: UNDERSTAND AND ANALYSE

Answer only TWO questions from this section that relate to the plays you have studied.

QUESTION 3: BOESMAN AND LENA BY ATHOL FUGARD**SOURCE A**

- 3.1 SOURCE A is a photograph from a film production of *Boesman and Lena*.
- 3.1.1 Explain how suitable the physical setting, costumes and props shown in SOURCE A are for a production of *Boesman and Lena*. (6)
- 3.1.2 Is the picture (SOURCE A) an accurate representation of the relationship between Boesman and Lena? Justify your answer with reference to the play text. (5)

SOURCE B

BOESMAN:	I thought you knew. One day you'll ask me who you are. <i>(He laughs)</i>	1
LENA:	Ja, another good laugh for you that day.	
BOESMAN:	The best one! 'Ek sê, <i>ou pellie</i> ... who am I?' <i>(More laughter)</i>	
LENA:	<i>(Trying her name)</i> Lena ... Lena ...	
BOESMAN:	What about Rosie? Nice name Rosie. Maria. Anna. Or Sannie! Sannie who? <i>Sommer Sannie Somebody.</i>	5
LENA:	NO!	
BOESMAN:	<i>(Ready to laugh)</i> Who are you?	
LENA:	Mary. I want to be Mary. Who are you? <i>(The laugh dies on Boesman's lips.)</i> That's what I ask next. Ja, you! <i>Wie's die man?</i> And then I'm gone. Goodbye, darling. I've had enough. 'Strue's God, that day I'm gone.	10

- 3.2 In SOURCE B Lena says that she would like to be called Mary (line 9). Explain how this highlights Lena's search for meaning in her life. (4)
- 3.3 In line 8 Lena asks Boesman 'Who are you?'. This causes the '*laugh*' to die '*on Boesman's lips*' (line 10). Explain how you would direct this moment on stage to draw the audience's attention to Boesman's reaction. (4)
- 3.4 Explain how the use of Afrikaans words, '*Ek sê, ou pellie ...*' (line 3) and '*Wie's die man?*' (line 11) enhances the play. (3)
- 3.5

Boesman – self-hatred and shame, focused on Lena, who is after all his life ... tangible (physical) and immediate enough to be beaten, derided (mocked) and, worst of all, needed. <p style="text-align: right;">[An extract from Athol Fugard's diary]</p>
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- Account for Boesman's treatment of Lena in the light of Fugard's statement above. (8)

[30]

QUESTION 4: uNOSILIMELA BY CREDO MUTWA

Read the extract from *uNosilimela* below and answer the questions that follow.

	<i>Unable to control herself, uNosilimela lashes out at uNamdozolwana. As fate would have it, she strikes the older woman an open-handed blow with the back of her hand. uNamdozolwana wilts not so much with pain as with soul-deep shame and humiliation.</i>	1 5
	<i>Idlozi, ancestral spirit, appears on the platform beyond iShashalazi.</i>	
IDLOZI:	Sengiyakhuphuka, ngiyalwa! Mihlola mini le? [I arise, outraged. What hideous act is this?] <i>The Earth Mother, uNamkhubulwana herself, appears on a platform above the cave.</i>	10
uNAMKHUBULWANA:	The hand that strikes the mother is cursed throughout the land! Expel that child from your household. She must wander and suffer, never settle, be driven like a leaf before the wind. Expel her or I shall desert you! The cattle will die, the crops be burnt by the sun. Sengikhulumile [I have spoken].	15
	<i>She rises to her full height and turns her back on uNosilimela and amaQhashi.</i>	
IDLOZI:	Nizwile? [Do you understand?] <i>Magadlemzini bows his head and beckons to uNosilimela to follow him into iShashalazi while sadly this song is sung:</i>	20
	Uyoshis' izwe lonke [You will burn up all the land] We ngan' eshay' unina [O child that strikes her mother] Amadloz' azothini? [What will the spirits say?] We ngan' eshay' unina [O child that strikes her mother]	25
MAGADLEMZINI:	My child, the ancient law of your father says that if a child strikes its parent that child shall be exiled from its people for fifteen years.	27

- 4.1 'The hand that strikes the mother is cursed throughout the land!' (Line 12)
- 4.1.1 State TWO consequences of uNosilimela having struck her mother. (2)
- 4.1.2 What is the symbolism of uNamkhubulwana (the Earth Mother) 'turning her back on uNosilimela and amaQhashi' (line 17)? (2)
- 4.2 How should the actor playing uNamkhubulwana (the Earth Mother) perform lines 12–16 to create a powerful godlike character on the stage? (6)

- 4.3 Describe how you would have Magadlemzini and uNosilimela react physically during uNamkhubulwana's arrival and speech in lines 10–18. Explain why their reactions suit the role/function of the two characters. (6)
- 4.4 Compare the function of the iDlozi with that of the chorus in Greek Theatre. In your answer, refer to the extract and other examples from the play. (6)
- 4.5 Credo Mutwa wrote this play in the early 1970s. Discuss whether this play still has relevance for students of Dramatic Arts in 2011. (8)
- [30]**

QUESTION 5: WOZA ALBERT! BY PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON

Read the extract from *Woza Albert!* below and answer the questions that follow.

	<i>Lights reduce to spot-light the boxes. Actors turn their hat brims up. Mbongeni spins his hand above his head. Helicopter sounds. They are in a helicopter, looking down.</i>	1
PERCY:	(<i>Mimes radio</i>): Radio 1254 CB receiving, over. What? That's impossible! Are you sure? Okay, over and out. Hey, what do you see down below?	5
MBONGENI:	(<i>Mimes binoculars</i>): Oh, it's a beautiful day down below. Birds are flying, swimmers are swimming, waves are waving. Hey! Morena's walking on water to Cape Town! Ag shame! His feet must be freezing! Hey, I wish I had my camera here!	10
PERCY:	This must be the miracle of the decade!	
MBONGENI:	Ag, I always forget my camera!	
PERCY:	Down! Down! Radio 1254 CB receiving, over. Yes, we've got him. Yeah, what? Torpedo? Oh, no, have a heart! He's not even disturbing the waves! Ja, I wish you could see him, he looks amazing!	15
MBONGENI:	(<i>Nodding frenetically into mike</i>): Ja jong, ja! [Yes man, yes!]	
PERCY:	What? Bomb Morena? Haven't you heard what they say? You start with Morena and it's worse than an atom bomb! Over and out! Hey, this is a shit bladdy job! You pull the chain ...	
MBONGENI:	No, come on, come on. Fair deal! Eenie, meenie, minie, moe. Vang a kaffir by the toe. As hy skrik, let him go. Eenie, meenie, minie, moe! It's you!	20
PERCY:	Okay, this is the last straw! I think I am resigning tomorrow!	
MBONGENI:	Ready ... target centre below ... release depth charges ... bombs ... torpedoes ... go!	25
	<i>They watch: the bombs fall. A moment of silence and then a terrible explosion. They separate, come together, detonating each other. Light reduces to stark overhead shaft.</i>	
BOTH:	Momeeeee! Aunti-i-ieee! He-e-e-l-l-p!	
	<i>Blackout</i>	30

- 5.1 Describe the usefulness of the boxes (line 1) as a staging item in the play. (3)
- 5.2 Explain how you would direct two actors to create and sustain the helicopter image physically and vocally in the extract. (5)

- 5.3 Why was it necessary for the actors to use mime (the radio and the binoculars) in the performance? (2)
- 5.4 Discuss why the creators of *Woza Albert!* use comedy in this extract when the subject matter is serious. (6)
- 5.5 Should words such as 'kaffir' (line 21) still be used in plays, even post-1994? Motivate your answer. (4)
- 5.6 Discuss how the preparation and performance of *Woza Albert!* showed that the creators were strongly influenced by the techniques of Grotowski's Poor Theatre. (10)
- [30]**

QUESTION 6: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

Read the extract from *Sophiatown* below and answer the questions that follow.

MINGUS:	Hey Fahfee – we're busy – Jake's writing me a masterpiece.	1
FAHFEE:	Words again, Mr Jakes?	
JAKES:	A love letter, Fahfee.	
FAHFEE:	A love letter! Let me see – love ... That's number 35 – Katpan. Or 36 – Nonkwayi. Male and female anatomicals – 35 or 36 it is!	5
JAKES:	Love! It's just quarrels all the way.	
FAHFEE:	Quarrels – number 5 – the Tiger.	
MINGUS:	Ag man, Jakes, what do you know of love? Waar's jou ousie?	
JAKES:	Ek het nie.	
MINGUS:	Daar's die main trouble, man.	10
FAHFEE:	So what's the love letter?	
MINGUS:	Read it Jakes, read it! Fahfee here is the man with an ear for numbers. Tell me this is not my number!	
JAKES:	It's not finished.	
MINGUS:	(<i>Threatening</i>) Read it out, Jakes.	15
JAKES:	Okay. 65 Gerty Street, Sophiatown, Johannesburg. 21st November 1954. My dear darling Princess. I saw you at the funeral and I think you're smashing. I only go for the best. Winthrops, Bostonians, Simpsons, Borsalinos, and you. I'm the best dresser in town. American straights. I'm a smart guy and I don't get messed around. Be here at six o'clock tonight. I'm an honest gangster. I only go for the town center – I don't touch Sophia. I fought in the war, in planes and tankers and I love the Odin Cinema. Balansky's is not for me – too much shouting.	20

- 6.1 For whom is the love letter (line 3) intended? (1)
- 6.2 Give TWO reasons why Mingus asked Jakes to write the letter for him? (2)
- 6.3 Why is the statement 'Fahfee here is the man with an ear for numbers' (line 12) a suitable description of Mr Fahfee? In your answer, refer to Mr Fahfee's function in the play. You may use the extract and other examples from the play to support your answer. (5)
- 6.4 Describe how you would have the actor playing Jakes perform lines 16–23 to make it clear to the audience that he is reading the letter that he has written for Mingus. (4)
- 6.5 Mingus is not given any words to speak while Jakes is talking (lines 16–23). Explain how you would direct the physical reactions of the actor playing Mingus to show his thoughts and feelings while Jakes is talking. (4)
- 6.6 Discuss the different attitudes Jakes and Mingus have to love and relationships. In your answer, explain how this is shown in the play. (6)
- 6.7 Mingus believes he is 'an honest gangster' (line 21). Discuss the role of the gangs in *Sophtown* the play and Sophtown the place. (8)

[30]

QUESTION 7: NOTHING BUT THE TRUTH BY JOHN KANI

Read the extract from *Nothing But The Truth* below and answer the questions that follow.

SIPHO:	By this time Themba had finished high school. My father somehow found the money to send Themba to Fort Hare University. I was very happy for him but I was also sad and angry. I did not understand where my father got the money now. I found out later that my father cashed in his Old Mutual Life Insurance Policy. Took the money and sent Themba to university to study for a B.Comm.	1 5
	My father could only pay for boarding and tuition. I paid for everything else. His clothes – and he only wore the best. His food and pocket money. The course was three years. He took five wonderful years. The best holiday Themba ever had, at my expense.	10
	My mother died before Themba graduated. I cried. She was the only one who ever said to me she loved me. My father openly favoured Themba and it hurt. Themba graduated a year later and never got a job. All that university education for nothing. All wasted on Themba and he never cared. Both my father and I continued to support him.	15
	<i>(He goes to the kitchen, grabs the whisky bottle and tries to open it.)</i>	
MANDISA:	<i>(Following)</i> This is ridiculous.	
THANDO:	<i>(Grabbing the bottle from him)</i> Why did you continue to support him?	
MANDISA:	I don't believe a word of it. My father told us he graduated at the top of his class. Are you telling me that my father was useless, never took care of his family? That's a lie! I refuse to listen to anymore of this drunken drivel.	20

- 7.1 Discuss how the words 'I was very happy for him but I was also sad and angry' (lines 2–3) are typical of the relationship between Siphon and Themba. (4)
- 7.2 Describe how you would physically and vocally create the character of Siphon in performance in a realistic manner (lines 1–16). (8)
- 7.3 Explain how the set and scenery of *Nothing But The Truth* allows for Siphon to go 'to the kitchen' (line 16). (3)
- 7.4 Why does Thando's action of grabbing the bottle from her father (line 18) seem out of character? (3)
- 7.5 Mandisa is upset in lines 19–21. Describe what pitch and tone she would use when speaking these words. (2)
- 7.6 We celebrate the heroes of the struggle but we don't celebrate the ordinary heroism of the people who were left behind. [Nadine Gordimer]

Discuss the truth of the above statement by considering Siphon's painful journey towards confronting his own experiences.

(10)
[30]

QUESTION 8: GROUNDSWELL BY IAN BRUCE

Read the extract from *Groundswell* below and answer the questions that follow.

JOHAN:	The first diamond ever found here was picked up off the beach. The <i>ou</i> thought it was a funny piece of glass, and showed it to somebody who happened to know something ... and there you go.	1
THAMI:	If it was me, I think I maybe would have kicked it back into the sea. Imagine that – no De Beers, no Alexcor.	5
JOHAN:	Just the desert.	
SMITH:	And the flowers, and, of course, the <i>malmokkie</i> .	
JOHAN:	And Thami's history would've been different too. Tell Smith about your father, Thami.	
SMITH:	Oh yes?	10
JOHAN:	His father came to this part of the world in the nineteen eighties to work on one of the mines down the coast, and then he disappeared.	
SMITH:	Do you mean in the mine?	
JOHAN:	Who knows? Thami came ... what ... three years ago; to see if there was any way of finding out what happened.	15
SMITH:	And did you find anything?	
THAMI:	<i>(Shakes his head)</i> It was too long ago. Nobody here knows anything.	
SMITH:	But you stayed?	
JOHAN:	Because he got wind that there are fortunes to be made here. Not so, Thami?	20
THAMI:	Because I was able to find employment.	
JOHAN:	Hoping to find a fortune is what brings everybody to this <i>gamadoelas</i> .	
SMITH:	And that's what you're doing here, of course? Hoping to find your fortune.	
THAMI:	It's called a jackpot. The divers are paid a hundred rands per carat of diamonds they find in the stones they pump out of the sea. Think of how much it would be if they pumped a thousand carats, or two.	25
SMITH:	Like you say – a jackpot!	

8.1 Thami and Johan's search for diamonds is central to the play. What do they each hope to gain from this search?

(4)

- 8.2 Explain how the use of colloquial (slang) words, like 'ou' (line 1), 'malmokkie' (line 7) and 'gamadoelas' (line 22) contribute to the play. (3)
- 8.3 Describe where you would place each of the three actors when Johan speaks for Thami in lines 8–15 and suggest how this shows the motivation of the characters. (5)
- 8.4 Why do Johan and Thami give different reasons for Thami staying (lines 19–22)? (4)
- 8.5 Describe the different pace and tones used by Johan and Thami in lines 19–22. Justify your answer. (6)
- 8.6 The argument at its core is about entitlement – who owes what and to whom?
[BK Thorp] (8)
[30]
- Discuss the validity (truth) of this statement with reference to the attitudes and behaviour of the three characters in *Groundswell*.

QUESTION 9: SIENER IN DIE SUBURBS BY PG DU PLESSIS

Read the extract from *Siener in die Suburbs* below and answer the questions that follow.

JAKES:	Tjokkie, my ou, ek praat met jou. (<i>Geen reaksie</i>) (<i>Vir Giel</i>) My ou man, hoeveel jare sien jy my nou al so?	1
GIEL:	Is al 'n paar.	
JAKES:	Nou in daardie 'span', het jy al gesien dat Jakesey 'n man 'n ding vra. Ek meen mooi en straight, 'n ding soos 'Kom rook 'n stukkie pot'.	5
GIEL:	Nee, jy't orraait gevra, ou Jakesey.	
JAKES:	... dat ek die ou ook nie gepress het toe ek vra nie. Straight en netjies het ek hom gevra. Raait?	
GIEL:	Raait.	
JAKES:	En die dik ding sê 'n man niks terug nie. Soos nou, 'Sorry, my ou, nie vir my nie', of 'Gee vir ons 'n stukkie dwelm', of so ...	10
GIEL:	Hy't niks vir ons oor nie. Dit kos hom niks nie, ennieway.	
JAKES:	Nou as jy my nou so ken, my oue van dae ... Hoeveel van die goed vat op Jakes? Maar ek sal square-speel met die lat. (<i>Harder</i>) Tjokkie, my ou, 'n stukkie pot vir jou? (<i>Geen reaksie</i>)	15
JAKES:	(<i>Vir Giel</i>) Jy wil 'n dingetjie weet. Raait. Ek wil 'n dingetjie weet. Raait.	
GIEL:	Dit kos hom niks.	
JAKES:	Koste of nie koste nie. Hy weet nie wat Jakes met die hardegatte maak nie.	

- 9.1 Why does Jakes want to give Tjokkie 'pot' (dagga) (line 14–15)? (2)

- 9.2 Jakes says to Giel: 'Jy wil 'n dingetjie weet. Raait. Ek wil 'n dingetjie weet. Raait' (line 17). What do Jakes and Giel want to know? (3)
- 9.3 You are the director of *Siener in die Suburbs*. Explain how you would help the actor, who plays the part of Jakes, understand what motivates the physical and vocal performance of his character. (8)
- 9.4 Describe a costume that would suit Jakes' role in the play. Justify your choice. (4)
- 9.5 Read the following extract from the play:

MA:	<i>(Kyk na die doek in haar hande)</i> Daar's bloed aan ... daar's altyd net bloed aan ...
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- 9.5.1 From which part of *Siener in die Suburbs* is this quotation taken? (1)
- 9.5.2 Describe the cloth that Ma is holding. (2)
- 9.5.3 Discuss how the climax of the play turns Ma into a tragic figure. In your answer, refer to both the climax and the action at the end of the play. (10)
- [30]**

QUESTION 10: *MISSING* BY REZA DE WET

Read the extract from *Missing* below and answer the questions that follow.

CONSTABLE:	<i>(Standing in front of Meisie)</i> Young girl. Unmarried.	1
GERTIE:	<i>(Softly, to Miem)</i> Incredible! I must congratulate you, Constable. You were absolutely dead right!	
MIEM:	How can you tell, Constable?	
CONSTABLE:	Very simple. Each scent is different. Older women give off a ... a certain ... <i>(He sniffs in Miem's direction)</i> ... certain smell. But an unmarried woman: <i>(He sniffs in Gertie's direction, she giggles and recoils)</i> ... she has a sharper fragrance. Slightly ... sour. A bit like curdled milk.	5
GERTIE:	<i>(Upset)</i> Oh!	10
CONSTABLE:	Nou ja ... <i>(Using his stick to navigate, he moves slowly towards Meisie, sniffing lightly)</i> ... a young lady gives off a very particular perfume. <i>(Next to Meisie. He breathes deeply as if smelling a flower. Meisie gets embarrassed and drops her head)</i> <i>(Pleasantly)</i> The scent ... of a young lady.	15

- 10.1 The arrival of Constable has an impact on all the female characters in *Missing*. Explain Constable's impact on:
- 10.1.1 Gertie
- 10.1.2 Miem (2 x 4) (8)
- 10.2 When Constable sniffs Meisie's scent, he does so as if smelling a flower (line 13). Discuss the symbolic meaning of flowers in the play. (4)
- 10.3 Describe how you would go about creating the character of Constable physically in lines 5–15 to indicate to the audience that he is blind. (6)
- 10.4 Discuss the significance of the play being set on the last night in August. (2)
- 10.5

The liberation of Meisie lies in the exterior space of <i>Missing</i> . [Cornelia du Preez]
--
- Discuss the validity (truth) of this quote. In your answer, refer to the interior space and the exterior space as it is used in the play. (10)
[30]
- TOTAL SECTION B: 60**

SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE

SECTION C is COMPULSORY.

QUESTION 11

Read the extract from the play *Flight from the Mahabharath* by Muthal Naidoo below and answer the questions that follow. Sananu is a king. Ganga is the woman he has fallen in love with.

BRIHANNALA:	This is the story of Ganga, a very beautiful woman, who meets King Sananu on the banks of the Ganges. They fall madly, passionately in love.	1
SANANU:	You are the most beautiful woman I have ever met. I cannot live without you. Please be my wife.	5
GANGA:	I love you too, but I cannot marry you.	
SANANU:	Why? Are you married already?	
GANGA:	No, I just don't want the responsibilities of marriage.	
SANANU:	How can you say such a thing? If you love me, you'll marry me.	
GANGA:	Can't we just be lovers?	10
SANANU:	That would never be accepted by my people.	
GANGA:	Then we must forget each other.	
SANANU:	I can't give you up.	
GANGA:	I love you and I am willing to live with you but I will never marry you.	
SANANU:	But our children will be outcasts.	15
GANGA:	Children? I am not going to have any children.	
SANANU:	Don't you want children?	
GANGA:	No.	
SANANU:	But that is unnatural.	
GANGA:	Why?	20
SANANU:	You are a woman. It is your function.	
GANGA:	No, not unless I choose it.	

- 11.1 What is the function of the character Brihannala in the scene on the previous page? (1)
- 11.2 The stage directions do not indicate how this scene should be performed.
- 11.2.1 Would you present this scene as a comedy or as a serious performance? (1)
- 11.2.2 Justify your choice of comedy or serious performance in QUESTION 11.2.1 by discussing the words and subject material of the scene. (3)
- 11.3 How would you direct the actor playing Sananu to perform this scene vocally using variety in tone and pace to convey to the audience his changing reaction to Ganga's statements? (6)
- 11.4 Sananu and Ganga are alone on the stage. Explain how their stage placements/positions would change during their discussion to allow the audience to understand their different ideas of a relationship. You may refer to line numbers in your answer. (4)
- [15]**

QUESTION 12

Refer to the sources below and answer the questions that follow.

SOURCE A

***Partly God* by Jazzart Dance Company**

SOURCE B

A wheelbarrow, for instance, is transformed from a labourer's tool into a psychological burden. It also becomes an implement of torture ... a snail's shelter ... a bath and a minute (small) stage ...

[Nic Shepard in an article on *Partly God*]

- 12.1 Discuss whether the photograph of performers/dancers in SOURCE A is typical of a movement performance. (5)
- 12.2 SOURCE B describes the wheelbarrow as a 'labourer's tool', 'psychological burden', 'implement of torture', 'snail's shelter', 'bath' and 'minute (small) stage'.
- 12.2.1 What do you think the wheelbarrow is used as in SOURCE A? Justify your answer. (4)
- 12.2.2 Describe the feeling conveyed to the audience and the impact on the audience when they see the wheelbarrow on the shoulders of the performer in SOURCE A. (2)
- 12.2.3 Explain ONE other way in which a wheelbarrow could be used by the performers in this movement piece. (3)
- 12.2.4 Describe how you would incorporate an unusual item (like the wheelbarrow) effectively as part of a group physical theatre/movement performance. In your answer, make clear what unusual item you have chosen to use and how it could be used in a movement performance. (6)

12.3

SOURCE C

Dramatic Arts OBE for FET Grade 12 states: 'Learners doing Dramatic Arts should use the opportunity of the final programme to present work which reflects the skills they have gathered over their three years of development.'

Describe TWO important skills you have developed in Dramatic Arts over the past three years. Explain how you have developed and used these skills.

(10)
[30]

QUESTION 13

Answer ONE of the following three questions, that is QUESTION 13.1 OR QUESTION 13.2 OR QUESTION 13.3.

13.1 LIVE PERFORMANCE (CHOICE QUESTION)

You need three things in the theatre – the play, the actors and the audience, and each must give something.

[Kenneth Hough]

In a paragraph, discuss the role of the play, the actors and the audience in a performance.

In your answer you may refer to any theatre practitioner you have studied.

[15]

OR

13.2 MEDIA STUDIES (CHOICE QUESTION)

... the younger people who are coming from MTV or who are coming from commercials ... there's no sense of film grammar. There's no real sense of how to tell a story visually.

[Peter Bogdanovich]

Write a paragraph discussing the film techniques used in commercials and MTV and how these contrast with more traditional film-making techniques.

In your answer you must refer to film theory you have studied.

[15]

OR

13.3 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)

Although rituals may take place anywhere, the most common place for them is the sacred places ...

[Dr Peter Kasenene]

Write a paragraph discussing the interaction between humans and the divine (gods).

In your answer, refer to when, where and how these rituals take place. You may use your own cultural/religious examples to support your answer.

[15]

TOTAL SECTION C: 60
GRAND TOTAL: 150