



# basic education

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Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**DRAMATIC ARTS  
FEBRUARY/MARCH 2014**

**MARKS: 150**

**TIME: 3 hours**

**This question paper consists of 18 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* OR
- *Mother Courage* OR
- *Kanna Hy Kô Hystoe*

QUESTION 2: Theatre of the Absurd

- *Waiting for Godot* OR
- *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.

Answer any ONE of the three questions in QUESTION 13:

- 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*.

Epic theatre turns the spectator into an observer, but arouses his capacity for action, forces him to take decisions ... the spectator stands outside, studies.  
– Brecht on Theatre

Discuss in an essay how Brecht's philosophy moves the spectator from the observer to arousing his capacity for social action. Motivate your answer by referring to specific examples from the play you have studied this year.

You may consider the following in your essay:

- Brecht's philosophy
- Epic techniques
- Actor-audience relationship

**[30]****OR****QUESTION 2: THEATRE OF THE ABSURD**

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

The word 'absurd' has been variously (in different ways) defined as irrational, meaningless, incongruous, inconsistent with reason, logic or common sense, and inviting ridicule. All these terms can be applied to the philosophy and practice of the Theatre of the Absurd.  
– OBE for FET

Discuss the validity (truth) of the quotation above by referring to the philosophy and techniques of the Theatre of the Absurd. Motivate your answer by using specific examples from the absurdist play you have studied this year.

You may consider the following in your essay:

- Philosophy of the Theatre of the Absurd
- Techniques of the Theatre of the Absurd (themes, plot, characters, staging)

**[30]****TOTAL SECTION A: 30**

**SECTION B: UNDERSTAND AND ANALYSE**

Answer only TWO questions from this section.

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

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

|          |   |    |
|----------|---|----|
| LENA:    | Don't talk big. You're frightened of the rope. When you stop hitting it's not because you're <i>moeg</i> or had enough. You're frightened! <i>Ja</i> .<br>[Pause]<br>Ja. That's when I feel it most. When you do it carefully. The last few ...<br>When you aim. I count them. One ... another one ... wait for the next one! He's only resting.<br>[Pause]<br>You're right, Boesman. That's proof. When I feel it I'll know. I'm Lena. | 5  |
| BOESMAN: | [ <i>emphatically</i> ] And I'm Boesman.  |    |
| LENA:    | Boesman and Lena.   | 10 |
| BOESMAN: | Yes! That's who. That's what. When ... where ... why! All your bloody nonsense questions. That's the answer.  |    |
| LENA:    | Boesman and Lena.   |    |
| BOESMAN: | So stop asking them!<br>[ <i>Pause ... he goes back to work on the shelter. He tries the 'answer' for himself.</i> ]<br>Boesman and Lena. <i>Ja!</i> It explains. So it's another <i>vrot ou huisie vir die vrot mens</i> . Look at it! Useless, hey. If it rains tonight you'll get wet. If it blows hard you'll be counting stars.  | 15 |
| LENA:    | I know what it's like in there!   | 20 |
| BOESMAN: | It's all you'll ever know.  |    |
| LENA:    | I'm sick of it!   |    |
| BOESMAN: | Sick of it! You want to live in a house? What do you think you are? A white madam?  |    |
| LENA:    | It wasn't always like this. There were better times.  | 25 |
| BOESMAN: | In your dreams maybe.   |    |
| LENA:    | What about Veeplaas? Chopping wood for the Chinaman? That room in his backyard. Real room, with a door and all that.  |    |

- 3.1 Refer to lines 1–8.
- 3.1.1 What is the rope symbolic of and why is Boesman afraid of it? (4)
- 3.1.2 Describe how an actress playing the role of Lena might deliver these lines vocally and physically to realistically convey the harsh reality of her life. (3 x 2) (6)
- 3.1.3 Examine the theme of abuse as highlighted in these lines and the text as a whole. Refer to TWO specific examples to support your answer. (8)
- 3.2 'It wasn't always like this. There were better times.' (Line 25)
- What vocal and tone variations would the actress playing Lena use in the line above to suggest the past relationship between Boesman and Lena? (4)
- 3.3 Explain how the phrase 'another vrot ou huisie vir die vrot mens' (lines 17–18) appropriately describes Boesman and Lena's life and living conditions. (4)
- 3.4 Justify Fugard's choice of setting this play in a specific environment. (4)
- [30]**

**QUESTION 4: uNOSILIMELA BY CREDO MUTWA**

Read the source below and answer the questions that follow.

*[The dancers rise and start the song 'Indaba, bantwabami' (a story, my children). They leave the Inkundla dancing and go to the Shashalazi where they are joined by another group of dancers. The dancing to the Indaba song is vigorous and soul-stirring.]*

STORYTELLER: Alishone ilanga, bantwabam'. (Let the sun set, my children.) Let your voices die away with the setting sun, in rays of red and gold. 5  
*[As he says this the singing grows softer, the dancers return to the Inkundla and sink to the floor like the sun.]*  
 The story you are about to hear begins not in this age nor in this time but in that period beyond the mists of history where, in the fabled land of Amariri, the children of the star had their magic city, Amakhawayiki, which was at this time ruled by Kimamereva the Silent, daughter of Turunda, who had his Great Place on the moon at one time. 10  
*[The dancers laugh, recollecting the amusing and amazing tale of Turunda, whom the moon-goddess cheated into building a silver palace on the moon which afterwards she seized for herself.]* 15  
 The story is on self-understanding, self-discovery, love of your neighbour and love and respect for the laws and religion of your civilised forefathers. So, my children, let us go and reveal the story, not with empty words alone but with shining deeds as well. Khona bantwabam'! 20

- 4.1 Explain the process/steps of indigenous African storytelling methods as evident in lines 1–14. (4)
- 4.2 Use the extract above and compare the techniques of indigenous African storytelling with those of Western and/or Indian storytelling methods. (4)
- 4.3 Explain the relationship between the storyteller and the children, and say how it enhances the understanding of the play. (4)
- 4.4 What do the children in the extract learn after the story has been told? (2)
- 4.5 Describe how you would direct the scene above vocally and physically. (3 x 2) (6)
- 4.6 Justify the storyteller's statement that *uNosilimela* is a story of self-understanding and neighbourly love (lines 18–19). (4)
- 4.7 Discuss the value of studying *uNosilimela* as a way of encouraging South Africans to support indigenous African Theatre. (6)

**[30]**

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

Read the extract below and answer the questions that follow.

*The actors enter and take their positions quickly, simply. Mbongeni sits on the tea-chests at the point they meet in the middle. Percy squats between his legs. As they create their totem, the house-lights dim to blackout.*

*On the first note of their music, overhead lights come on, sculpting 5 them. They become an instrumental jazz band, using only their bodies and their mouths – double bass, saxophone, flute, drums, bongos, trumpet etc. At the climax of their performance, they transform into audience, applauding wildly.*

*Percy stands, disappears behind the clothes rail, Mbongeni goes on 10 applauding. Percy reappears wearing his pink nose and a policeman's cap. He is applauding patronisingly. Mbongeni stares at him, stops applauding.*

PERCY: Hey! Beautiful audience, hey? Beautiful musician, nè? Okay, now let us see how beautiful his pass-book is! *(To appalled Mbongeni)* Your pass! 15

MBONGENI: *(playing for time)*: Excuse my boss, excuse me? What?

PERCY: *(smugly, to audience with his back to Mbongeni)*: Okay. I'll start again. You know you're a black man, don't you?

MBONGENI: Yes, my boss.

PERCY: And you live here in South Africa? 20

MBONGENI: *(attempting to sidle off-stage behind Percy's back)* Yes, my boss.

PERCY: So you know that you must always carry your pass.

MBONGENI: Yes, my boss.

PERCY: Okay, now what happens if you don't have your pass?

MBONGENI: I go to jail, my boss. 25

5.1 Refer to lines 1–13.

5.1.1 How do the actors use their bodies and voices to create a performance with only limited access to props and costume? (4)

5.1.2 Describe how the actors were able to sustain a believable atmosphere throughout the production despite the basic (simple) set design. (2)

- 5.2 *Woza Albert!* is a workshopped play that protested against the oppressive conditions of apartheid South Africa.
- 5.2.1 State the words that are repeatedly spoken in lines 16–25 and determine why they were considered to be socially acceptable, yet also demeaning, during the time of apartheid. (4)
- 5.2.2 How might circumstances and conditions in South Africa post-1994 have changed in relation to the source above? (4)
- 5.3 *Woza Albert!* is a workshopped play that was created in apartheid South Africa. State the challenges of using a 'scripted' workshopped play in South Africa post-1994. (4)
- 5.4 As the director of a school production, justify your choice of venue to stage the play. (4)
- 5.5 Discuss how the Dramatic Arts class might use the extract as a stimulus (starting point) for a performance to raise awareness of past racial disharmony, class divisions and xenophobia. What processes/methods would you use to create your performance/presentation? (8)
- [30]**



**QUESTION 6: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY**

Study the source below and answer the questions that follow.

Originally a workshop production by the Junction Avenue Theatre Company, *Sophiatown* has become one of the South African classic texts, reflecting historical events that have shaped the nation. The play tells the tragic tale of one of the cases of forced removals in South Africa in the 1950s as ordered by the government of the time under the Natives Resettlement Act.

5

The colourful characters include Mamariti, a shebeen queen, and *Drum* magazine journalist Jakes, who dreams of telling interesting stories about life in Sophiatown. Mamariti has a daughter Lulu, a cheeky 16-year-old schoolgirl, and a son Mingus, who is a notorious gangster who justifies his cruel habits by saying that 'he steals from the rich and sells to the poor'. His girlfriend Princess and his sidekick Charlie complete the characters living in Mamariti's freehold house.

10

This is a typical black township community whose normality gets interrupted by the arrival of a Jewish white girl Ruth, who responds to an advert in *Drum* magazine to come and live with black people in Sophiatown. Out of curiosity, and without her parents' consent, she decides to step into the unknown.

15

[An extract from *Artsmarf*]

6.1 The colourful characters mentioned in the review above are typical of certain groups of people rather than actual realistic representations of individuals.

Choose any TWO of the characters and give a detailed description of these characters and the 'group' they represent. (3 x 2)

(6)

6.2 Explain why Ruth's responding to an advertisement in *Drum* magazine may be regarded as strange/odd.

(3)

6.3 State how Ruth's arrival interrupts life in Mamariti's freehold house.

(3)

6.4 Discuss whether the play *Sophiatown* is an accurate representation of the place Sophiatown. Motivate your answer.

(4)

6.5 Explain the term *workshopped production*.

(2)

6.6 Why would this method of creating a play suit the Junction Avenue Theatre Company?

(4)

6.7 Name and describe the process/steps as used specifically by the Junction Avenue Theatre Company to create this play.

(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:   | You see what you have done to me Themba. Even when you are dead, ashes in that vase, you are still making my life a misery. Why? Why Themba?                                 |    |
| MANDISA: | Because he loved you!  |    |
| THANDO:  | It's true, Daddy. People always hurt those they love the most. Especially family.  | 5  |
| SIPHO:   | Is that true, Mandisa? Did he ever say that? Did he ever say he loved me?  |    |
| MANDISA: | Yes. You can phone my mother right now. During his last days that's all he talked about. You, Uncle Sipho.   | 10 |
| SIPHO:   | I've waited so long to hear that.  |    |
| THANDO:  | So you don't blame him for Luvuyo's death?   |    |
| SIPHO:   | In my heart I've always known it wasn't his fault. Blaming him gave me a reason to be angry with him and it felt good. It was the only way I could deal with Luvuyo's death. | 15 |
| THANDO:  | So you forgive him?  |    |
| SIPHO:   | I forgave Themba long ago. All I wanted was for your father to come home, stand in front of me and say 'I am sorry, my brother'.   |    |
| THANDO:  | For everything.  |    |
| SIPHO:   | Yes. For everything.   | 20 |

- 7.1 State how Themba has made Sipho's life a misery. (2)
- 7.2 Do you think that Sipho has finally come to terms with the death and cremation of his brother Themba? Motivate your answer by referring to the text. (3)
- 7.3 Discuss the accuracy (truth) of Thando's statement in the context of the play, 'People always hurt those they love the most'. (Line 5) (4)
- 7.4 Explain what vocal and physical directions you would give to an actor playing Sipho in lines 13–15 to suggest that this is a cathartic (liberating) moment in the play for his character. (6)
- 7.5 Why would *Nothing but the Truth* be described as a well-made play? (6)
- 7.6 'The truth shall set you free' is a popular saying.  
Evaluate how, in facing and speaking the truth, Sipho is able to face his demons and free himself through personal forgiveness and reconciliation. Refer to any THREE incidents from the play text. (9)

**[30]**

**QUESTION 8: GROUNDSWELL BY IAN BRUCE**

Study the sources below and answer the questions that follow.

**SOURCE A**

JOHAN: ... You were remembering a poem, you say?

SMITH: Yes, I was. You know how things get stored in the mind somewhere, ready to pop out on the right occasion.

(*Recites*) And under the oppression of the silent fog

The tolling bell

Measures time not by our time, rung by the unhurried

Ground swell, –

5

JOHAN: (*Out of his depth*) Storms down the coast at the Cape kick up the swells.

SMITH: Those lines seem made for this place, don't you think? The fog, the bell ... And seeing that it's unlikely TS Eliot – that's the poet who wrote them – was ever in this part of the world, there must be at least one other place in it just like this, or at least one very similar.

10

JOHAN: The bell is welded to a buoy ... tells the boats where the harbour channel is. The entrance is pretty tight. If the skipper misses it you land up either on the rocks or on the sand bar.

15

8.1 Refer to lines 2–3: 'You know how things get stored in the mind somewhere, ready to pop out on the right occasion.'

Explain the significance of Smith's statement in relation to Johan's mental state in the performance of the play.

(3)

8.2 How would the actor playing Smith change his vocal performance to make the audience aware that he is speaking the words of a poem (lines 4–7)?

(4)

8.3 Discuss how EACH of the symbols below, mentioned in lines 9 and 10, becomes a theatrical image supporting the play's themes:

8.3.1 The fog

(3)

8.3.2 The bell

(3)

8.3.3 Poetry

(3)

**SOURCE B**

**The characters Thami, Smith and Johan in *Groundswell***

- 8.4 The play is dominated by three male characters. Women mentioned are either dead or offstage characters.

Discuss the importance of the role of these absent women in the development of the plot and themes of the play.

(5)

- 8.5 Thami, Johan and Smith are three troubled men who've been battered about by their government, although each in a different way. And at the final blackout, their struggles go on. – RJ Donovan

Discuss how the play reveals the extent to which EACH of these three characters has been disadvantaged by apartheid.

(9)  
[30]

**QUESTION 9: SIENER IN DIE SUBURBS BY PG DU PLESSIS**

Read the sources below and answer the questions that follow.

**SOURCE A**

|  |    |
|--|----|
| TJOKKIE: ... Wil oom Giel en Ma nou uiteindelik trou? Na hoeveel jaar se saamslapery?  |    |
| GIEL: Jy moenie lelike goed praat nie. Ons is nie sleg nie. Jy weet jou ma wil nie met my trou nie oor die pensioen.                         |    |
| TJOKKIE: Oom Giel bly nie by Ma nie, oom Giel bly by die pensioen.   | 5  |
| GIEL: Ek sal nie dat jou beledigings op my vat nie. Ek en jou ma het 'n reine liefde vir mekaar. Soos 'n man en 'n vrou mekaar moet lief hê. |    |
| TJOKKIE: Dis die waarheid orraait.   |    |
| GIEL: Skaam jy jou nie? Ek was altyd goed vir julle. ( <i>Hy kyk na die spreuk.</i> ) Soos 'n vader, kan jy sê.                              | 10 |
| TJOKKIE: By die pensioenkos en onder die komberse!   |    |
| GIEL: Ek praat nie kombersstories met kinders nie. ( <i>Hy draai vererg om om te loop. Tjokkie werk verder.</i> )                            |    |
| TJOKKIE: Kombersstories! Jar!  |    |

- 9.1 State what problems would be created in terms of Ma's pension if Ma and oom Giel were to marry. (2)
- 9.2 Explain what Ma's feelings are about a possible marriage to oom Giel. (2)
- 9.3 'Oom Giel bly nie by Ma nie, Oom Giel bly by die pensioen.' (Line 5)  
Discuss how Tjokkie's statement contributes to the dramatic tension in the play as a whole. (5)
- 9.4 Explain what vocal and physical directions you would give to the actor playing oom Giel to show his changing mood in this extract. (4 x 2) (8)
- 9.5 Describe how the play's setting in the yard where Tjokkie is working on his car suggests the economic and social position of the characters at the time of the play's first production. (4)

**SOURCE B**

Ma is die ruggraat van die gesin, aangesien Pa nog vermis – vermoedelik dood – is. Haar dogter Tiemie wil uit die buurt wegkom, maar is swanger, waarskynlik met Jakes, 'n plaaslike bendelid, se kind. Tjokkie, haar boetie, is 'n siener. Hy word gedwing om 'die toekoms te sien' deur opportunistiese karakters wat sy gawe vir hul eie doele wil gebruik – met tragiese gevolge.

[Source: *Republikein*, 3 September 2009]

- 9.6 Evaluate to what extent the quotation above is an accurate assessment of the characters Ma, Tiemie and Tjokkie. (3 x 3) (9)

**QUESTION 10: MISSING BY REZA DE WET**

Read the extract below and then answer the questions that follow.

|         |   |    |
|---------|---|----|
|         | (... <i>As the two women sew, a rope descends from the trap door to about a metre off the floor.</i> )  |    |
| MIEM:   | ( <i>Seeing the rope immediately.</i> ) The basket's on the table.<br>( <i>Meisie gets up slightly reluctantly, and quickly ties the basket to the rope.</i> )<br>Don't be in such a hurry. Tie it properly.  | 5  |
| MEISIE: | ( <i>Whispering.</i> ) I'm scared ... if I look up I might see his bony, old white hand.  |    |
| MIEM:   | ( <i>Softly, but angrily.</i> ) Shame on you! Your own father! ( <i>She stands with some difficulty and ties the rope tightly to the basket.</i> ) Go ahead. Pull it up.<br>( <i>The basket ascends. Meisie sits down again and resumes work, looking perplexed.</i> )  | 10 |
|         | ( <i>Looking up and speaking loudly.</i> ) No, hang on a minute.<br>Let it back down again. ( <i>The rope descends again.</i> )<br>( <i>Moving to the table.</i> ) I baked you half a loaf. ( <i>She puts the bread into the basket, and looks up.</i> ) There you go. You can pull it up!<br>( <i>She sits back down and resumes her work as the basket ascends.</i> ) | 15 |
|         | ( <i>She looks up. Loudly.</i> ) Oh yes! Remember the bucket! It's been two days already! ( <i>Softly to Meisie.</i> ) He was so restless this afternoon, you know.<br>( <i>She places her foot on a chair again.</i> )   |    |
| MEISIE: | ( <i>Nodding.</i> ) I heard.<br>( <i>A soft moaning wind can be heard.</i> )  | 20 |

- 10.1 Explain the significance and visual effect of the basket being let down from the roof. (3)
- 10.2 Miem says: 'Remember the bucket!' (Line 16)
- 10.2.1 State why is it necessary that Miem reminds the father of the bucket. (2)
- 10.2.2 Comment on the broader symbolism of the bucket in the play as a whole. (3)
- 10.3 Describe how you would direct the actress playing Meisie to use variety in tone and pace when she says: 'I'm scared ... if I look up I might see his bony, old white hand.' (Line 6) (2 x 2) (4)
- 10.4 Justify the use of detailed stage directions provided by the playwright to a director and those studying *Missing*. (6)
- 10.5 *Missing* is a play of the imagination wherein sensuality plays an important part. Hallucination becomes reality.
- Assess and discuss how the statement above, used in an article about a production of *Missing*, reflects the play's plot, genre and themes. (3 x 4) (12)

**[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 Birthday* by Fiona Coyne and answer the questions that follow. *The Birthday* takes place in a maternity hospital in South Africa. Noreen and Robert (white) are waiting for their daughter-in-law to give birth and Ronald (coloured) is waiting for his daughter to give birth.

RONALD: Isaacs. Ronald Isaacs. (*He extends his hand in greeting. NOREEN does not take it.*)

NOREEN: Is this your first grandchild, Mister Isaacs?

RONALD: Ja, it's my first time to be a Oupa. Call me Ronald.

NOREEN: I'm Mrs Greenwood, and this is my husband. 5

ROBERT: Mister Greenwood.

NOREEN: Go freshen up, Bob. (*Robert sighs and exits. There is an awkward silence.*) So, you're here for your daughter?

RONALD: Ja, my little Ophelia.

NOREEN: Such a quaint (unusual) name. What's her surname ...? 10

RONALD: Isaacs.

NOREEN: No, I mean her married surname.

RONALD: She's not married.

NOREEN: Oh, dear. I'm so sorry. But I've read that that happens a lot with your people. How sad. Do you at least know who the father is? 15

RONALD: Ja.

NOREEN: Well, that's something, at least. Is he here today?

RONALD: I very much doubt it.

NOREEN: Why?

RONALD: He's dead. Stabbing accident. 20

NOREEN: Oh ... gosh ... yes ... shame. That's a pity.

RONALD: Hah! There's a TV. They've got a TV here! Thank you, thank you, thank you!

NOREEN: Don't you have a TV at home?

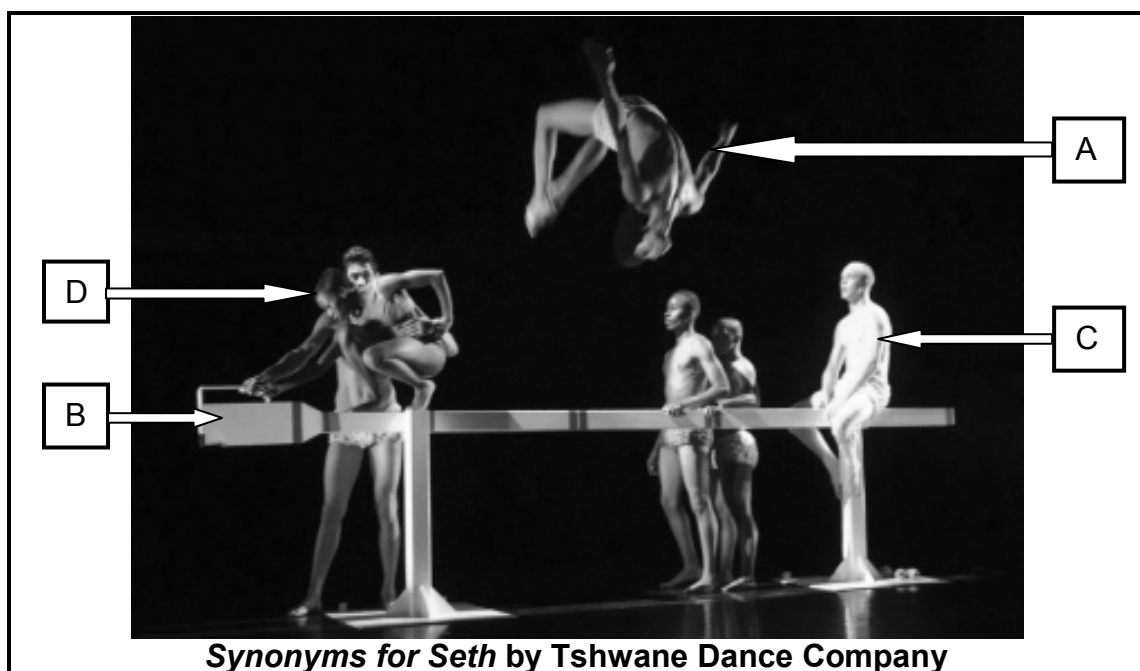
RONALD: Ja, of course. But – I don't know if you've noticed this – I'm not at home now. And the rugby is on now. Hey, I was so worried I was going to miss the match. I didn't think they'd have a TV here. 25

- 11.1 What do Noreen and Ronald's physical and spoken greeting (lines 1–5) tell us about each one's personality? (4)
- 11.2 Refer to Noreen's comments in lines 10–21. Describe how the actress playing Noreen would use tone changes to illustrate her shift in understanding of Ronald's situation. (4)
- 11.3 How would you use vocal variations in pace and pause to add to the humour of Ronald's words (lines 22–23 and lines 25–27) when he discovers there is a TV in the waiting room? (4)
- 11.4 Explain how this scene uses comic characters to effectively deal with serious issues (prejudice and violence). (3)
- [15]**

## QUESTION 12

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

### SOURCE A





Extracts from reviews:

Most of the choreography is coordinated around and atop (on top of) a specially constructed security boom. The ballet deals with physical and mental barriers and the inherent paralyses (inability to take action) brought about by fear. – Mixael de Kock

The work explored issues of trust, growth and victory. – Moira de Swart

- 12.1 The photograph in SOURCE A is an action shot with dancer A captured in mid-air. What physical skill would dancer A need to perform this role? (1)
- 12.2 B indicates a boom gate that is usually used as a security device to stop people entering roads or businesses. It is an unusual device for a dance group to use.
- Explain how the boom gate is an effective piece of set to assist the dancers in creating a more varied performance. (4)
- 12.3 Person C is providing a balance to keep the boom gate down.
- State how you would choreograph (direct) the dancers (D) to move away from the boom as it is lifted up to create the impression with the audience that the dancers are fearful (afraid). (5)
- 12.4 The boom gate (B) is a physical barrier and prop on the stage, but it is also symbolic of barriers in society.
- Using SOURCE A (the photograph and the reviews) and your experience of movement, discuss to what extent the use of symbolism in dance can be successful. (5)

### SOURCE B

- 12.5 The actor has to develop his body. The actor has to work on his voice. But the most important thing the actor has to work on is his mind. – Stella Adler
- 12.5.1 Describe, in detail, an exercise that would develop vocal strength and flexibility. (5)
- 12.5.2 As a learner studying Dramatic Arts, explain how successful you have been in developing your body as an instrument for performance. (6)
- 12.5.3 Discuss the accuracy of the statement: '... the most important thing the actor has to work on is his mind.' In your answer, use examples from your own Dramatic Arts experience. (4)

**[30]**

**QUESTION 13**

Answer ONE of the following three questions: QUESTION 13.1 OR QUESTION 13.2 OR QUESTION 13.3.

Your answer should be about ONE page in length.

**13.1 LIVE PERFORMANCE (CHOICE QUESTION)**

Acting is a question of absorbing other people's personalities and adding some of your own experience. – Jean-Paul Sartre

Using your own acting experience, discuss the validity (truth) of the above quotation. Support your answer by referring to the principles of drama. [15]

**OR**

**13.2 MEDIA STUDIES (CHOICE QUESTION)**

Video cameras and cellphones are inexpensive devices that allow anyone to become a film-maker. It is no longer necessary to study film theory or production.

Discuss the validity (truth) of this statement. Support your opinion by referring to film theory and practice and your own experiences. [15]

**OR**

**13.3 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)**

Animal sacrifice has been performed since time immemorial. It is not only about meat and the flow of blood, but also a carefully constructed series of rehearsed sequences building to a dramatic climax where the participants communicate with the god of their understanding.

Discuss the validity (truth) of this statement. Support your opinion by referring to the relationship between cultural performance, ritual and theatre. You may use examples from your own cultural experience. [15]

**TOTAL SECTION C: 60**  
**GRAND TOTAL: 150**