



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

DRAMATIC ARTS

NOVEMBER 2008

MARKS: 150

TIME: 3 hours

This question paper consists of 23 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.
4. SECTION A contains 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 contains EIGHT questions:
 - QUESTION 3 (*Boesman and Lena*)
 - QUESTION 4 (*uNosilimela*)
 - QUESTION 5 (*Woza Albert!*)
 - QUESTION 6 (*Sophtown*)
 - 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 contains THREE questions. QUESTION 11 and QUESTION 12 are COMPULSORY. QUESTION 13 allows a choice between three questions (QUESTIONS 13.1, 13.2 or 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 in order to judge how long your answers should be.
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

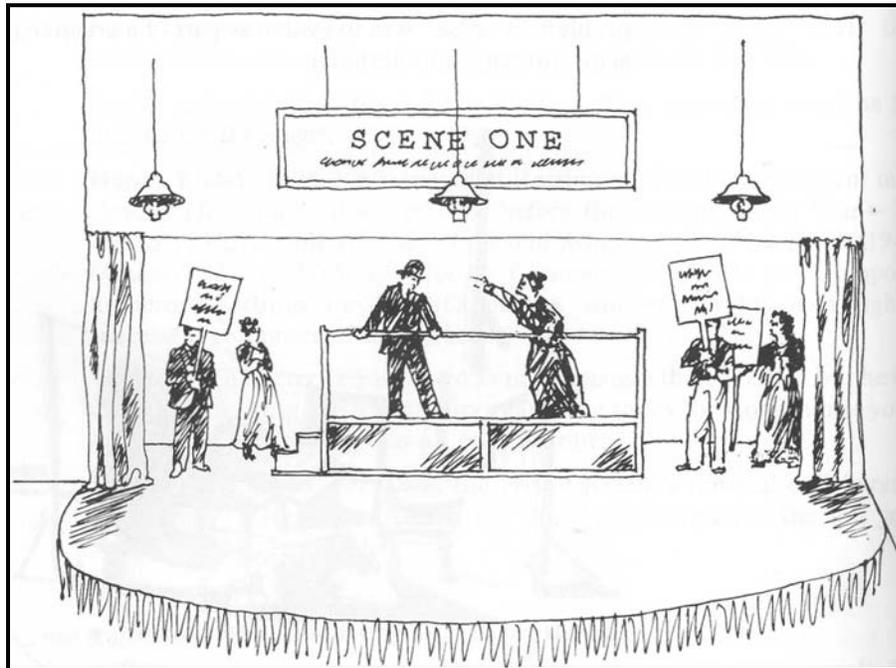
Answer ONE question, either QUESTION 1: EPIC THEATRE or QUESTION 2: THEATRE OF THE ABSURD.

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 The poem and the illustration below highlight the techniques used by Brecht in his Epic Theatre.

... And please make
My curtain half-height, don't block the stage off.
Leaning back, let the spectator
Notice the busy preparations being so ingeniously (cleverly) made for him ...
[Source: *Brecht* (translated by Willet et al.)]



[Source: *Staging for Epic Theatre*]

By studying both the picture and the poem above, explain in an essay the conventions of Epic Theatre. Explain how the conventions were used in the play you have studied to distance the audience from what is happening on stage.

You must include the following in your essay:

- Alienation (Verfremdungseffekt)
- Historification
- Epic conventions

(The length of your essay should be approximately 200 – 250 words.)

(20)

- 1.2 Choose a description from COLUMN B that matches a term in COLUMN A. Write only the letter next to the question number (1.2.1 – 1.2.10) in the ANSWER BOOK.

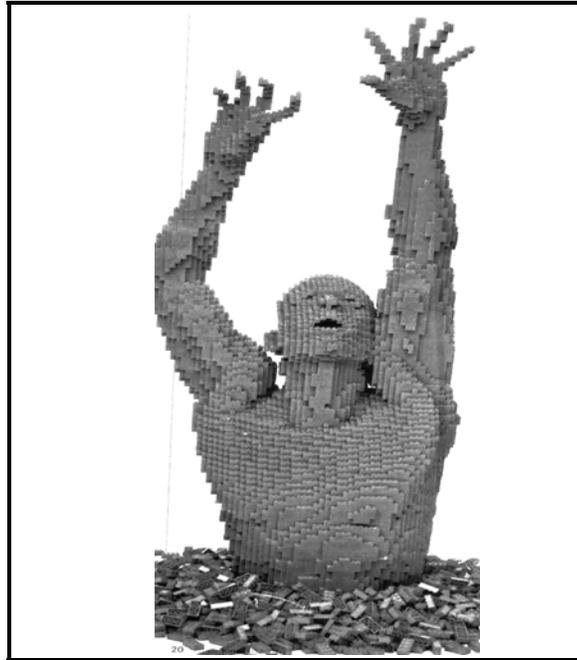
COLUMN A		COLUMN B	
1.2.1	Realism	A	sets the scene, time and place
1.2.2	Episodes	B	devices used to remind the audience that they are watching a play
1.2.3	Scenery/Set	C	deals with man in a hostile, desolate environment
1.2.4	Placards and captions	D	lighting apparatus clearly visible and plain white light used
1.2.5	Prologue	E	attitudes represented physically or through behaviour
1.2.6	Erwin Piscator	F	often symbolic and suggestive and fragmentary pieces are used
1.2.7	The Good Woman of Setzuan	G	strives to depict a 'slice of life' on stage
1.2.8	Epic acting style	H	a play written by Bertolt Brecht
1.2.9	Gestus	I	made up of a series of scenes
1.2.10	Alienation device	J	actors should not immerse themselves in the characters
		K	Marxist director considered to be the pioneer of communist political theatre

(10)
[30]

OR

QUESTION 2: THEATRE OF THE ABSURD

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



Theatre of the Absurd is often without plot, but not without structure. It expresses the helplessness and futility (senselessness) of a world which seems to have no purpose.
(JL Steyn)

- 2.1 Study the quotation and picture above. Discuss in an essay the dramatic action (plot) and the structure of the Absurd play you studied this year. Elaborate on how these two aspects reflect the themes in the play. The length of your essay should be approximately 200 – 250 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).
- 2.2.1 *Master Harold ... and the Boys* is a well-known Absurdist play.
- 2.2.2 Samuel Beckett, Eugene Ionesco, Jean Genet and Harold Pinter are regarded as the pioneers of the Theatre of the Absurd.
- 2.2.3 The characters of the plays of Ionesco and Beckett are psychologically convincing and realistic.
- 2.2.4 In Theatre of the Absurd there is a combination of moods which brings out both the comic and the tragic, resulting in what is known as tragic-comedy.

- 2.2.5 The characters in Absurdist plays are often in pairs.
- 2.2.6 The Theatre of the Absurd reflects the view that man is out of harmony with the universe.
- 2.2.7 In the performance of an Absurdist play, attention is paid to detailed props and décor to give a true reflection of reality.
- 2.2.8 Historification is an important device within the Theatre of the Absurd.
- 2.2.9 The Absurdist acting style can often resemble clowning and the comedy of the music hall.
- 2.2.10 Surrealism and Existentialism were the forerunners of Absurdism. (10)

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

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

Lena:	My life. It felt old today. Sitting there on the pavement when you went inside with the empties. Not just <i>moeg</i> . It's been that for a long time. Something else. Something that's been used too long. The old pot that leaks, the blanket that can't even keep the fleas warm. Time to throw it away. How do you do that when it's yourself? I was still sore where you hit me. Two white children came and looked while I counted the bruises. There's a big one here, hey ... [<i>Touching a tender spot under one eye.</i>]	1 5
Boesman:	And then?	10
Lena:	Work for the madam. [<i>Boesman laughs derisively.</i>] They also laughed, and looked some more, <i>ja</i> , look at Lena! <i>Ou Hotnotmeid</i> . Boesman's her man. Gave her a hiding for dropping the empties. Three bottles broken. Sixpence. Sixpence worth of bruises.	15
Boesman:	[<i>indifferently</i>] You should have gone.	
Lena:	[<i>She has to think about it.</i>] They didn't want me.	
Boesman:	[<i>Another laugh, then stops himself abruptly.</i>] You think I want you?	20
Lena:	[<i>She also thinks about this before answering.</i>] You took me. You came out with the wine, put it in your bundle, then you said 'Come!' and walked. I wanted to say something. The word was in my mouth! But the way you did it ... no questions, didn't even look at me ... just picked up and walked. So I followed you.	25

- 3.1 Identify and explain THREE themes evident in the extract above. (3 x 3) (9)
- 3.2 Why does Lena keep on following Boesman even when she is subjected to his physical, emotional and verbal abuse? (5)
- 3.3 Give an example (a phrase or word) from the extract that reflects the political background of the play. Briefly discuss the political background of the characters in the play. (6)
- 3.4 Which costumes (dress) would you choose for the characters of Boesman and Lena to illustrate their socio-economic status? (6)
- 3.5 Name a prop in the extract that suggests the characters' poverty and discuss how this prop is used to enhance the actor's performance. (2 x 2) (4)

[30]

QUESTION 4: uNOSILIMELA BY CREDO MUTWA

- 4.1 Explain why the stage directions of the play imply that the THREE acting areas (spirit area, high area and *inkundla*) are regarded as sacred places. (3 x 3) (9)
- 4.2 *uNosilimela* is an epic play.
Do you agree with this statement? Motivate your answer. (6)
- 4.3 Imagine you are a director tasked with staging *uNosilimela* to be performed at an upcoming provincial schools' drama festival.
The organisers of the festival would like information from you. Provide them with a written description of the following aspects of the performance:
- Staging style/theatrical structure
 - Costume and set design
 - Auditioning
 - Advertising opportunities for the sponsors (12)
- 4.4 What are the advantages of staging *uNosilimela* in a circular theatrical form? (3)
[30]

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

Read the following extract from a talk given by Mbongeni Ngema to a group of drama teachers and then answer the questions below.

"We asked Mannie Manim at the Market Theatre to give us space to showcase what we had done. Forty people arrived to watch a run-through. Barney Simon was one of the people who were there. Barney worked with us for six weeks to complete the text for *Woza Albert!* What excited Barney was that we had developed resonators, we had sounds, we knew how to use our bodies to tell stories and how to show hundreds of characters just by the use of maybe a pink nose, putting on a blanket or changing a walk or changing a voice or changing an expression.

... What do you have? You have an empty space, you sit together. You say, 'What is the subject matter?' 'What about the subject matter?' 'Where do we go from there?' There are endless possibilities ...

We used to go to Johannesburg and interview people. We got lots of material. We just needed characters. We said, 'Let's go into the streets and interview people.' I remember there was a woman who was picking pies from a garbage bin next to a restaurant. We went to her and, very nicely, we just talked to her and in time she relaxed. She told us that once a fortnight she goes to do washing in the northern suburbs (she lives in Soweto) and gets fifty rands. She's got two daughters. One is doing matric ... But what she's doing now is she's picking up pies, thrown from the restaurant, so she can clean it, take it home and that will be supper for her children. This was a very decent woman who was truly concerned about what her children were going to eat that evening.

So, I studied her character carefully and that's one character that I brought into the play."

- 5.1 What idea formed the basis for the play *Woza Albert!*? (2)
- 5.2 There are twenty-six scenes in the play and only two actors. How do the actors manage to portray a variety of characters? In your answer refer to examples from the above extract and also the play as a whole. (6)
- 5.3 The passage above shows you how the character of Auntie Dudu was created. Name and explain the different steps that are used to create a workshopped play like *Woza Albert!* Refer to examples from the play. (12)

5.4



The play explores the horrors of the Pass Law system. In a paragraph of approximately 15 lines explain this system and say how it affected the lives of millions of black people during the apartheid era.

(10)
[30]

QUESTION 6: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

Study the picture and the extract below and then answer the questions that follow.



[Photo: Jorgen Schadenberg]

(*Drum* magazine reporter Benson Dyantyi took a last walk through Sophiatown after the bulldozers had moved in: Sophiatown looks like a bombed city ...)

Ruth:	What's going on Jakes?	1
Mingus:	You're a bloody good-for-nothing! You whites, you're breaking down all our houses.	
Ruth:	I'm doing no such thing!	
Mingus:	Well, who's doing it?	5
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.	
Mingus:	Ja, white girl – it's your fault!	
Ruth:	My fault? How can you say a bloody stupid thing like that?	10
Mingus:	What are you doing to stop them?	
Ruth:	What are you doing? Jakes, tell him to lay off. (<i>Ruth finds protection behind Jakes, Mingus moves in on her.</i>)	
Mingus:	Don't cry to Jakes, it's your fathers and uncles and brothers who are doing this to us.	15

- 6.1 The picture and the extract highlight the forced removals and final destruction of the once vibrant Sophiatown. In a paragraph of approximately 100 – 120 words discuss the theme of forced removals and the effect they had on Mamariti, Fahfee and Charlie. Refer to examples from the play as a whole. (12)
- 6.2 Describe Mingus' and Fahfee's reactions to the forced removal as highlighted in the extract. (4)
- 6.3 How would you react if you were forcibly removed from your home? (2)
- 6.4 Discuss whether Mingus is justified in blaming Ruth (line 9) and all whites (lines 2 – 3) for the forced removals. Motivate your answer. (4)
- 6.5 Explain and give reasons for the choice of language used in the play by the Junction Avenue Theatre Company, the creators of *Sophiatown*. (3)
- 6.6 Jakes decides not to continue his relationship with Ruth. Explain how you, as a teenager living in post-apartheid South Africa, view Jakes' decision. (5)
- [30]**

QUESTION 7: NOTHING BUT THE TRUTH BY JOHN KANI

7.1 Sipho makes the following statement to Thando and Mandisa as if giving evidence in court:

Sipho: The truth, the whole truth and nothing but the truth, so help me God. That's what you've asked for.

7.1.1 Explain why Sipho is acting as if he is in a court when he makes this statement. (4)

7.1.2 Discuss what 'truth' he reveals to Mandisa and Thando. (4)

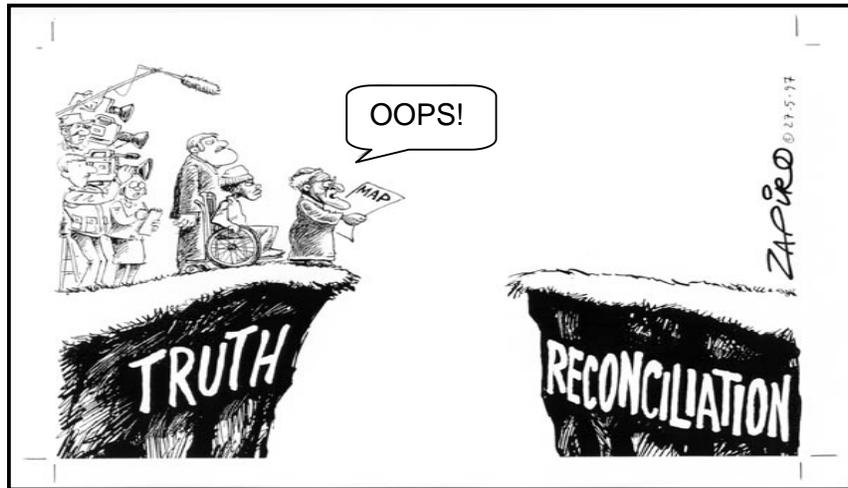
7.1.3 Why is the phrase 'nothing but the truth' suitable as the title of the play? (2)

7.2 Read the following extracts from the play where the characters respond in various ways to the Truth and Reconciliation Commission (TRC). Then look at the cartoon on the next page and answer the questions that follow.

Thando: The truth does come out, and at least the family gets to know what happened.
Sipho: Their version of what happened.

Mandisa: That's all there is to it? No more. All is forgiven.
Thando: Mandisa, we had a choice. We could have gone for revenge ..., but how would that have made us different from them?
Mandisa: For what in return?
Thando: Peace, stability, reconciliation.

Thando: People from overseas always oversimplify our situation. We would never have achieved our democracy without all our people, black and white, coming together to overthrow apartheid.
Mandisa: Oh please! That's the attitude my father always talked about. "The generosity of the African people." I call it giving in too easily.
Sipho [who has been standing unnoticed at the living room door]: I call it African humanity! ...It's called African Humanity, ubuntu, not ... generosity.



Consider the cartoon and extracts and discuss the following themes in the play:

- Reconciliation
- The relationship between amnesty, truth and justice (10)

7.3 Your school is staging *Nothing but the Truth*. It is your task to give advice to the actress who will portray the role of Mandisa.

- 7.3.1 What theatre genre would be the most suitable for a production of this play? (1)
- 7.3.2 Name an appropriate theatre practitioner whose acting guidelines you would follow to interpret and develop the character of Mandisa. (1)
- 7.3.3 Based on your answer to QUESTION 7.3.2, give guidelines to the actress to portray Mandisa in a convincing manner. You may use examples from the play to motivate your recommendations. (8)
- [30]**

QUESTION 8: GROUNDSWELL BY IAN BRUCE

Read the extract below and answer the questions that follow.

Johan:	I'm warning you, I'll –	1
Thami:	I know what you'll do.	
Johan:	Don't make me.	
Thami:	Don't make you what? Kill an unarmed man? Why not? That's what you can do.	5
Johan:	I didn't mean to –	
Thami:	But you did! You killed a man who couldn't protect himself.	
Johan:	I didn't know he was ... I thought ... I didn't know it was his finger. They used me. You <i>know</i> that. They lied.	
Thami:	They didn't lie. You killed Julius Thwalo.	10
Johan:	They lied about the way it happened. I didn't go there to kill somebody.	
Thami:	But you had a gun. What are guns for?	
Johan:	I was a policeman. They gave me one. It was my job.	
Thami:	Now you want me to be your partner. How can I be that? Every time I look at you I see that poor man, sleeping in his little shack. Him, his wife and his kids in one room. Next thing, someone banging on the door, someone shouting, torches shining through the window. He wakes up, heart is jumping out of his chest. His kids cry, his wife holds his arm. Then he understands what is happening, because he's heard about it from others. (<i>Advances towards Johan</i>)	15
	He has no weapons. He goes to the door. He opens the door. Torchlight in his eyes. Men's shadows with hats, and boots, voices shouting, smell of gun oil. Then he ... with all his strength of his rage, he lifts up his arm and points a finger – straight into your face. (<i>He points his finger furiously into Johan's face. Johan freezes, stares bewilderedly at the finger.</i>)	20
	What are you waiting for? (<i>Johan violently grabs Thami's finger, spins him around and locks his left arm across Thami's neck. With his right he holds the knife across Thami's throat.</i>)	25
	Do it! Slit my throat.	30
Johan:	Be careful!	
Thami:	Go on, do it!	

- 8.1 Personal power is a strong theme in this play. Discuss the role of power in the relationship between Thami and Johan. (8)
- 8.2 Refer to lines 14 – 31.
- 8.2.1 Explain at what time in our history the event described here was likely to have taken place. (4)
- 8.2.2 Discuss how the incident described by Thami in lines 14 – 31 has affected Johan's nature, behaviour and actions. (8)
- 8.3 Both these characters are complex and their motivations are based on involved and conflicting psychological urges. Explain the process you would use to go about preparing to perform EITHER Thami OR Johan. (10)
- [30]**

QUESTION 9: SIENER IN DIE SUBURBS BY PG DU PLESSIS

9.1 Ma and Tjokkie react in different ways to Giel's wall text, *WAT IS 'N HUIS SONDER 'N VADER?* What does this communicate to the audience about the relationship between the following characters?

- Tjokkie and Giel
- Ma and Giel

(6)

9.2 Every character in *Siener in die Suburbs* speaks in a distinctive manner. Read the extracts below and choose which dialogue suits each of the characters. Write only the letter A – D next to the name of the character, for example: Giel: E.

9.2.1	Name of character	Dialogue
	Tiemie	A 'Wat vreet jou?', 'Hy gaan jou hel gee. Maar neuk op!', 'nou sit jy met die grootste tang ...', 'Jou kans weggefoeter ...', 'Vir wat moet hy die ding altyd so oprev ...', 'Jy's low class. Waar's jou pa? Jy's 'n tang!', 'Hy gaan sy bearings neuk' '... nog een van die bloedjies wat in hierdie plek moet vergaan', 'Hoe de duiwel moet ek 'n bosluis uit 'n hond se dinges loslieg?'
	Tjokkie	B 'Hoe groter die ding, hoe vinniger slaat ons hom dood', 'Ek het haar opgehel', 'ek sal die bitchgeit uit jou uitfoeter', 'Net so skwirt dan's daai puisie uit', 'Dink jy my derms hoor dit nie?'
	Jakes	C 'dwarsklappe en kleintjies: oudgebaar wees op dertig', 'maak my vrek ... ek't genoeg gehad van die hele boel ...', 'vasmaak aan hierdie nes', '... om daar te lê en kleintjies kry soos 'n varksog', 'ek's nie preggie nie, nê Ma?'
		D 'dat ons saam 'n tent opslaan', ' 'n reine liefde', ' 'n mooie gedagte', 'die vaders des huises', 'Dis my kuns, verdomp!', 'Ek honour my bekkings, skuld of nie skuld nie.'

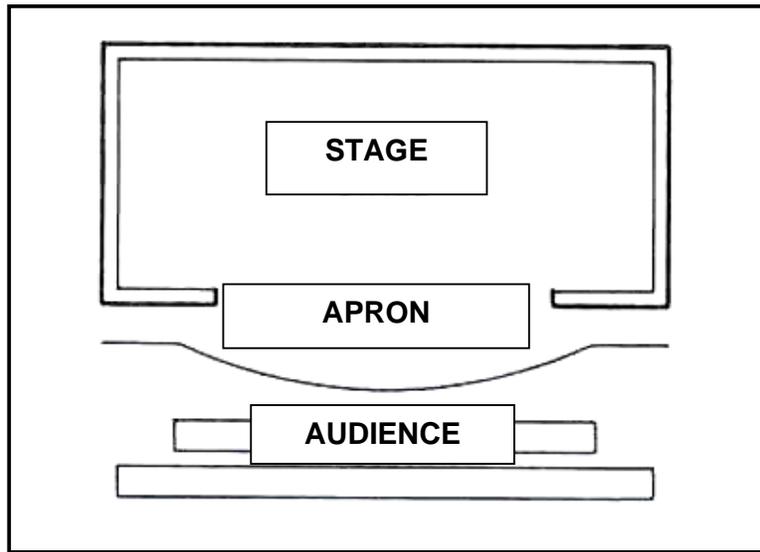
(3)

9.2.2 Describe the following characters with reference to their dialogue that is typical of their personalities and socio-economic background.

- Tiemie
- Tjokkie
- Jakes

(3 x 5) (15)

9.3 Study the sketch below.



Would you say that this stage type is suitable for a performance of *Siener in die Suburbs*? Give a reason for your answer.

(2)

9.4 Name TWO props that would be used by Ma and Tiemie and discuss the symbolic value of each prop. (ONE prop per character)

(4)

[30]

QUESTION 10: MISSING BY REZA DE WET

- 10.1 Dramatic tension in *Missing* is created by the conflict that arises from the theme of liberation and exorcism.
- 10.1.1 Briefly discuss this theme. (4)
- 10.1.2 Do you think a contemporary audience could identify with this theme? Briefly motivate your answer. (3)
- 10.2 Liberation for the characters happens through transformation. Discuss the transformation that each of the following characters experiences:
- 10.2.1 Constable
- 10.2.2 Gabriel
- 10.2.3 Gertie
- 10.2.4 Meisie (4 x 3) (12)
- 10.3 Read the extract below where Constable narrates the story of the solar eclipse.

Constable: There's a gale blowing up. The shutters are banging. The house rocks and creaks. I'm frightened and I go to find my mother. She is sitting with my father on the veranda. The wind is blowing her hair. My mother and father are each holding shards of smoked glass. 'Go to the kitchen and get yourself some glass', she says with her mouth full of hair. I go to the kitchen. I think that the glass might be for the wind. Tant Hannie gives me a long, sharp piece of smoked glass. 'Hold it between your thumb and big finger', she says. She gives my brother glass as well. 'You don't know about it, do you?' she whispers and laughs. 'The solar eclipse. It's nearly here. The glass is for looking through. Otherwise the sun will burn you. If you look carefully, you'll see ...' She glides one hand with shining rings over her other hand ... 'how the shadow of the moon slides over the sun.' We wanted to get as close to the sun as possible. We climb up the peach tree and sit on the roof. The wind is pulling me. I get a fright and drop my piece of glass and it falls onto the veranda roof. Then – quite suddenly – everything's quiet. Nothing stirs. And my brother says, 'Look' and he peers through the glass with one eye. I say, 'Give it to me,' but he won't. So I cup my hands over my eyes and I look up. I see a shadow take a bite out of the sun. And as I look and look, the sun gets smaller. Just darkness and sickle-sun. And then suddenly, everything is black.	1 5 10 15 20
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- 10.3.1 Briefly discuss the symbolic meaning of the solar eclipse in the play. (3)
- 10.3.2 What advice would you give to an actor who must perform this extract of Constable? Refer to the following aspects as guidelines in your discussion:
- The atmosphere/mood you wish to create
 - The use of voice

(8)
[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 poem *Cattle in the rain* by Musaemura Zimunya and answer the questions that follow.

Nothing has no end, it is true.	1
This rain used to soak us in the pastures and the cattle would not stop to graze, they would not be driven to the kraal, it made me cry and curse sometimes and I used to wish I was born for the skirt. Just imagine penetrating the wet bush almost doubled up	5
with a heavy smelling coned up jute sack as a rain coat, pebbles of water pounding on the head, very irritating too.	10
Sometimes an angry wasp disturbed by the foregoing cows stabbed you on the cursing lips and in the frantic stampede wet thorns snapped at random in your benumbed feet. And the rain does not cease and the cows just go on.	15

- 11.1 Explain whether you would present this extract for performance as an individual piece or as choral verse (group of voices). Justify your choice by referring to the extract and the vocal qualities created by individual and group voices. (7)
- 11.2 Refer to lines 16 –19. How would you use your voice to perform these lines to create a picture in the minds of the members of the audience? Refer to any ONE vocal technical effect (for example pitch, volume, pace, pause, tone or stress) in your answer. (4)
- 11.3 Your friend is a very nervous speaker with a soft voice and often runs out of breath when performing. Describe ONE vocal exercise your friend should do regularly and explain how it would help his/her performance. (4)
- [15]**

QUESTION 12

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

SOURCE A

Legs on the Wall has given true meaning to the term 'all the world's a stage', 1 transforming theatres into venues for daring (brave) acrobatic performance and skyscrapers (very high buildings) into striking vertical stages.

Legs on the Wall creates strong contemporary Australian theatre by integrating acrobatics, dance, aerial and circus skill into new frameworks and theatrical 5 adventures.

By flying off the faces of skyscrapers and performing bold (brave) acrobatic and aerial (mid-air) performances in small theatre spaces, *Legs on the Wall* is renowned for making startling, soul-stirring Australian theatre.

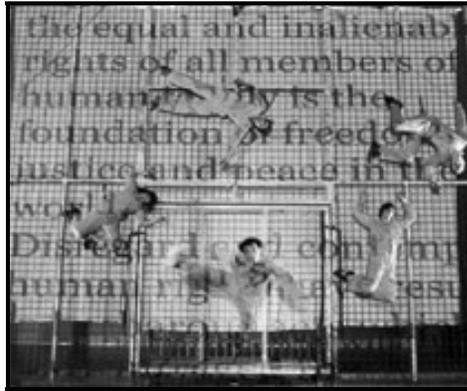
Legs on the Wall promotes strong, fit, talented and creative individuals who are 10 ideal role models for young people.

The company provides corporate workshops exploring risk taking, team building and creative thinking through acrobatic tasks.

[Adapted from: *the Australian Business Arts Foundation*]

SOURCE B

[Image from: *Legs on the Wall physical theatre company*]

SOURCE C

[Image from: *Legs on the Wall* physical theatre company]

- 12.1 *Legs on the Wall* call themselves a physical theatre company. Explain what you understand by the term *physical theatre*. (4)
- 12.2 Your drama class has been invited to send two learners to a workshop run by *Legs on the Wall*. Make a list of FOUR qualities the learners would need to have to be able to participate in such a training course and explain in detail why these qualities are necessary. (12)
- 12.3 Explain why it is essential to warm up your body before a physical performance. Describe ONE suitable exercise. (8)
- 12.4 Discuss whether members of your school and/or community would benefit from participating in or watching this modern form of performance. (6)
- [30]**

QUESTION 13**CHOOSE ANY ONE OF THE FOLLOWING THREE QUESTIONS.****13.1 LIVE PERFORMANCE (CHOICE QUESTION)**

'I take an empty space and call it a bare stage. A man walks across the empty space while someone else is watching him, and that is all that is needed for an act of theatre to be engaged.' – Peter Brook

Write a paragraph evaluating the accuracy (truth) of this quotation. Focus on the following:

- Set
- Acting style
- Costume
- Audience
- Theatre space

Refer to your experience of drama performances. (3 x 5) **[15]**

OR**13.2 MEDIA STUDIES (CHOICE QUESTION)**

'With theatre you can get a rehearsal right almost by accident; you try it again, and it never happens again, and you have got to work to find it. With film, if you get something right by accident, leave it alone. It's there, you don't know how or why, but you've got the take, it's printed and it's brilliant.'
– Colin Firth (actor)

Write a paragraph evaluating the accuracy (truth) of this actor's opinion. Support your answer by referring to your experience of live theatre and pre-recorded performances (film, video, DVD, television or radio). **[15]**

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

In indigenous ceremonies the ritual of *coming of age* is mythical in nature, episodic in structure and symbolic in meaning.

Write a paragraph evaluating the accuracy (truth) of this statement. Support your answer by referring to your experience of an indigenous ceremony and its use of dramatic/theatrical devices. **[15]**

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