



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

DRAMATIC ARTS

NOVEMBER 2013

MARKS: 150

TIME: 3 hours

This question paper consists of 24 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.

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 the following:

- *Caucasian Chalk Circle* OR
- *Mother Courage* OR
- *Kanna Hy Kô Hystoe*

Brecht believed that 'seducing' the audience into believing they were watching 'real life' led to an uncritical acceptance of society's values. He thought by keeping sets simple, showing exposed lighting instruments ... a production would allow an audience to maintain the emotional objectivity necessary to learn the truth about society. – Willett

Describe in an essay the theatrical techniques used in Epic Theatre. Discuss how these techniques allowed the audience to 'maintain ... objectivity'. Refer to specific examples from the play you have studied.

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

Answer this question if you have studied the following:

- *Waiting for Godot* OR
- *The Bald Soprano* OR
- *Bagasie*

Non sequitur, nonsensical language, existential characters, ridiculous situations – these are the hallmarks (characteristics) of the theatre of the absurd. – Edwin Wilson

Discuss the validity (truth) of the quotation above. Refer to and describe specific examples from the absurdist play you have studied.

[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

Study the sources below and then answer the questions that follow.

SOURCE A

A production photo of *Boesman and Lena* by Athol Fugard, at the Catalina Theatre

- 3.1 Discuss whether you think that SOURCE A, a collage of two photographs, would be appropriate as a poster for a production of *Boesman and Lena*. (4)
- 3.2 Explain how the costumes and props shown in SOURCE A might be suitable for a performance of *Boesman and Lena*. (2 x 2) (4)
- 3.3 The actress portraying Lena in the source above is a white actress, although the role is that of a coloured woman. Does this influence how the audience would respond to the production? Motivate. (4)

SOURCE B

	<i>(The old man gets slowly to his feet and starts to move away. Lena throws herself at him violently.)</i>	
LENA:	Not a damn! I'm not finished! You can't just go, walk away like you didn't hear. You asked me. And I've told you. This is what I'm left with. You've got two eyes. Sit and look!	5
	<i>(She has forced the old man back on his box. Lena calms down.)</i>	
OLD MAN:	Lena!	
LENA:	Lena. <i>(trying to mollify him)</i> I'll ask Boesman to give you a <i>dop</i> . Okay? Won't be too bad. Where could you go now? Dark out there, <i>Outa</i> . <i>Skelms</i> will grab you. <i>(She hears a noise ... moves a few steps and peers into the darkness.)</i> He is coming. Listen, we must be clever now. Don't look happy. And don't say anything. Just sit still. Pretend we're still <i>kwaai-vriende</i> (<i>bad friends</i>) <i>(She goes back to her fire. Another idea sends her back hurriedly to the old man.)</i>	10 15
	No. I know what you do. When he comes back you must say you'll buy wine for us all tomorrow. Say you got a job in <i>Swartkops</i> and when you get your pay you'll buy wine. You hear me. <i>(Violently)</i> Hey ...!	

- 3.4 Describe the physical and vocal directions you would give to the actress playing Lena for her to portray this scene realistically. In your answer, include references to physical movements, gestures, facial expression and vocal variety. (6)
- 3.5 *Outa* says very little in the play, but he is crucial to the development of the plot (story).
Explain the importance of *Outa's* role in *Boesman and Lena*. (4)
- 3.6 Their situation is hopeless; their destiny is to trudge endlessly from one barren and unforgiving place to another; outcasts, drunkards, the dregs of humanity through circumstance and fate. – Gisele Turner
Discuss, with examples, how the statement above is an accurate (correct) description of the play, *Boesman and Lena*. (8)

[30]

QUESTION 4: uNOSILIMELA BY CREDO MUTWA

Study the sources below and answer the questions that follow.

SOURCE A

	THE INGANEKWANE [THE FOLKLORE] <i>The song of the Children of the Sun sung in darkness:</i> Maye kumnandi ukuba izingane zelanga, maye kumnandi ukuba izingane zelanga ... [How lovely it is to be the children of the sun.] Singabantwana bokukhanya nobuhle, singabantwana bokukhanya nobuhle, maye kumnandi ... maye kumnandi izingane zelanga. [We are the children of light and beauty.]	5
	<i>Girl dancers enter Inkundla, gracefully swaying and making signs symbolising the appearance of the sun at dawn. The men enter the Shashalazi. As they all enter, dancing, they sing:</i> Velani velani bantwana velani! [Come out, my children, come and be seen. Come!]	10
	<i>The dancers come together in the Inkundla and face the trees and houses of the king's umuzi, which is set on the iThala. It is the Great Place of Magadlemzini, King of the amaQashi. The storyteller enters dramatically!</i>	15
STORYTELLER:	Bantabami, hlalani phansi! [My children, sit down!] In the name of the great gods of our fathers, in the name of Dumakade the far thunderer, and Somnganise the friendly one, god of peace, and also in the name of Mvelinqangi, first-born of the almighty and the great mother of creation, we might this night do something so beautiful it will delight the ancestral spirits in the village ...	20
DANCERS:	[<i>too quietly</i>]: Yebo, baba [Yes, baba]	
STORYTELLER:	[<i>angrily</i>]: Niyezwa, ndlebe zenu? [I said, do you hear?]	
DANCERS:	[<i>much louder this time</i>]: Yebo, baba!	25

- 4.1 Explain the effect of the repetition of the word 'children' in SOURCE A. (2)
- 4.2 Explain the theatrical significance of the storyteller's speech to the children. (Lines 17–22) (3)
- 4.3 Discuss how Source A, the opening scene of the play, serves to create a suitable atmosphere to prepare the audience for the particular style of the production. (4)
- 4.4 Describe how you would direct the chorus of children to perform '*The song of the Children of the Sun sung in darkness*' physically and vocally. (Lines 3–15) (6)
- 4.5 Justify how *uNosilimela* might be classified as an example of folklore drama. In your answer, refer to SOURCE A and the broader context of the play. (4)

SOURCE B

***uNosilimela* by Credo Mutwa**

- 4.6 Name the type of staging shown in SOURCE B. (1)
- 4.7 List THREE challenges associated with staging this performance in the open (outside). (3)
- 4.8 Explain why the type of staging, named in QUESTION 4.6, is suitable for a performance of *uNosilimela*. In your answer, refer to the use of costumes, props and the actor/audience relationship. (7)
- [30]**

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

Study the sources below and answer the questions that follow.

SOURCE A

***Woza Albert!* by Percy Mtwa, Mbongeni Ngema and Barney Simon**

- 5.1 The creators of *Woza Albert!* were influenced by the techniques of Poor Theatre.
- 5.1.1 Discuss THREE characteristics of Grotowski's Poor Theatre. (6)
- 5.1.2 Explain the function of the half squash ball painted pink (labelled A). (1)
- 5.1.3 The tea boxes (labelled B) are part of the set. Name TWO other ways in which the tea boxes are used in the play. (2)
- 5.1.4 What is the purpose of the rail (labelled C)? (1)
- 5.2 *Woza Albert!* was originally a workshopped play which was eventually printed in a script form.
- If you were a director, what challenges would you likely encounter when you rehearse a modern production of the play? (5)

SOURCE B

MBONGENI:	Having rest, baas. Still smoking.	
PERCY:	Do you think I pay you for smoking? (Glances at the truck) Hey push the truck!	
MBONGENI:	We pushed the truck! Ten thousand bricks! Boss, there's too much work for two people. Me and Bobbejaan start the engine. Me and Bobbejaan shovel the sand. Me and Bobbejaan load the bricks. Me and Bobbejaan push the truck! Aaay suka! We need other people!	5
PERCY:	There's no jobs!	
MBONGENI:	There is jobs! Ten thousand bricks! This morning there were many people at the gates standing there looking for work. And you chased them away!	10
PERCY:	Zuluboy, you're getting cheeky, huh?	
MBONGENI:	I'm not getting cheeky. It's true.	
PERCY:	Ja! I'm cutting down your salary. I think you're getting too much! Ja! Ja!	15
MBONGENI:	The boss can't cut salary.	
PERCY:	Ek kan dit doen! [I'm going to do it] ...	
MBONGENI:	That's not showing sympathy for another man. The cost of living is too high. There is too much inflation.	

- 5.3 How might the use of IsiZulu and Afrikaans phrases in line 7, 'Aaay suka!', and line 17, 'Ek kan dit doen!', enhance (improve) the play? (3)
- 5.4 Explain what vocal and physical directions you would give to an actor playing Mbongeni in lines 4–7 to avoid the repetition of statements sounding similar. (6)
- 5.5 Identify and discuss the relevance of the themes in SOURCE B for South African audiences today. (6)
- [30]**

QUESTION 6: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

Study SOURCES A and B below and answer the questions that follow.

SOURCE A

JAKES: Sophiatown, Softown, Kofifi, Kasbah, Sophia ... Place of Freedom Square, and the Back of the Moon. Place of Can Themba's House of Truth. Place of G-men and Father Huddleston's Mission. Place of Balansky's and Odin Cinema. And let's never forget Kort Boy and Jazz Boy and the Manhattan Brothers, and Dolly Rathebe singing her heart out – here in Sophia ...	5
The Americans, the Berliners, the Gestapo, the Vultures – they fought here and blood ran in the streets of Sophia ... 65 Gerty Street, that's where I found myself, in a shack at the back of a Softown cottage. Live-in at Mamariti's Diamond Shebeen. One pound a month! I say an exorbitant price to pay for a room hardly big enough to hold a bed. Tap in the yard, toilet in the corner – but it was grand because it was Softown. Freehold! It was ours!	10

- 6.1 Why is the play, *Sophiatown*, a valuable part of our heritage? (4)
- 6.2 Explain the role of the character of Jakes in the play, *Sophiatown*. (4)
- 6.3 Discuss how Jakes' opening monologue sets the scene (gives information) for the rest of the play. (4)

SOURCE B

MINGUS:	Hold it! Hold it! I'll decide. (<i>He takes a long walk around her, evaluating her.</i>) Alright she can stay.	
LULU:	Yay!	
JAKES:	I knew it would work out. You'll stay with me of course. I've got a room at the back.	5
RUTH:	I beg your pardon? (<i>Princess bursts out laughing, long and loud.</i>)	
MINGUS:	What you laughing at? I didn't bring you here to laugh at our guests.	
PRINCESS:	Ha! This Jewish is going to stay in the back with the situation. This I want to see.	10
MINGUS:	Luister – watch out ... watch out!	
RUTH:	'Scuse me – I really don't think it's such a good idea to share a room – I hardly know you.	
JAKES:	It's quite alright. There's a curtain I'll put up.	
RUTH:	On the telephone you said I could have a room all to myself.	15
PRINCESS:	A room all to yourself! Are you some kind of moegoe? (Stupid)	

- 6.4 In what way is Princess' loud laughter (line 7) typical of her character? (3)
- 6.5 Explain how Ruth's expectation and responses (line 6 and lines 12–13 and 15) create dramatic tension in the scene. (3)
- 6.6 Imagine that you are playing the character of Mingus. How would you deliver lines 1–2 vocally and physically to highlight his arrogance? (4)
- 6.7 ... Mandela wrote in his autobiography, *Sophiatown* died not to the sound of gunfire but to the sound of rumbling trucks and sledgehammers.
– John Edwin Mason

Discuss how the theme of forced removals is revealed in the play. Use specific examples from the play and show how the statement above is a valid (correct) description of Sophiatown's history.

(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.

SOURCE A

	Sipho enters the kitchen unnoticed.	
MANDISA:	Come with me to London. We will go together to London Fashion Week. My father always said he wished you could come to London.	
THANDO:	I am so excited, and confused at the same time. What about Mpho?	
MANDISA:	It is only for three weeks Thando! One week in Johannesburg and two weeks in London. That can't change his mind about you, if he really loves you.	5
THANDO:	I know that. Mpho is not the problem. I am not sure that my father would agree.	
MANDISA:	To Hell with your father! It's your life! If Mpho doesn't mind, why do you care about your father? Tell him you are going away with me to London for two weeks. It's not like you are going forever! Even if you were it would still be your decision.	10
SIPHO:	Well spoken, Mandisa! Like father, like daughter!	
MANDISA:	Oh, not again! I think I should buy you squeaky shoes.	15
THANDO:	Look Daddy, it's not like that! I haven't said I would go. I would never go without your permission and blessing!	
MANDISA:	Blessing yes, permission no. It is up to you, Thando, if you want to go with me. You are old enough to make decisions yourself.	

- 7.1 Discuss how Sipho's unnoticed entrance (line 1) adds to the theatrical suspense and tension in this scene. (4)
- 7.2 Mpho is an offstage character.
- 7.2.1 What is meant by the term *offstage character*? (1)
- 7.2.2 What is the theatrical effect of including Mpho as a character in *Nothing but the Truth*? (3)
- 7.3 How does Mandisa's attitude in lines 10–13 reveal (show) her character? (3)

- 7.4 Consider Sipho's comment, 'Well spoken, Mandisa! Like father, like daughter!' (line 14).
- 7.4.1 How would the actress playing Mandisa react physically to Sipho's words? (3)
- 7.4.2 Explain how the phrase 'Like father, like daughter!' (line 14) summarises a core theme of the play. In your answer, refer to TWO examples from the play. (4)
- 7.5 Explain Kani's use of language and dialogue in SOURCE A and how it develops the realistic genre of the play. (4)
- 7.6 You have been selected to play the role of EITHER Mandisa OR Thando. Explain how you would use Stanislavski's acting techniques in your preparation and performance of the role. (8)
- [30]**

QUESTION 8: GROUNDSWELL BY IAN BRUCE

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

JOHAN:	You're thinking about the parcel?	
THAMI:	<i>(Cracking.)</i> So, <i>why not?</i> One small handful of sparkling diamonds in a paper parcel, and there it is – instant bright future. No waiting for years, working. No waiting for years, working. No sweat and tears. No village nonsense-makers to drive us mad.	5
JOHAN:	<i>(Emphatic.)</i> It's illegal, that's why not. <i>Oko kuchasene nomthetho.</i> (Against the law)	
THAMI:	I prefer to say 'informal'. I – D – B: <i>Informal</i> diamond buying.	
JOHAN:	Whatever you call it, dealing in stolen diamonds is a bad business.	
THAMI:	With good profits.	10
JOHAN:	And high risks.	
THAMI:	No, man. Not high risks – these policemen here are part of the business.	
JOHAN:	<i>(Impatient.)</i> Must we go over this again? The local police have to make like they're doing their job, and the sacrifice will be – who? The new kid ... the <i>moegoe</i> (fool) trying to get in on the game. The decent <i>ou</i> falling into temptation.	15
THAMI:	But we're not <i>moego</i> s, man.	
JOHAN:	And we're definitely not criminals.	
THAMI:	I'm just <i>saying</i> . I'm just saying there's an easier way than digging up the river's banks. <i>Thami picks up the polishing rag, sniffs at it, then exits through the kitchen door, with the rag, the broom and dirt-pan.</i>	20
JOHAN:	<i>(Shouts after him.)</i> There's no <i>easy</i> way. You want to know how many <i>ous</i> are locked up today because they thought there was an <i>easy</i> way?	

- 8.1 State why Thami uses the word 'informal' (line 8). (2)
- 8.2 Describe the tone of voice and volume you would suggest the actors use in performing lines 10 and 11 to emphasise their contrasting ideas. (2 x 2) (4)
- 8.3 Explain how you would go about performing the character of Thami physically and vocally in lines 2–5 as he responds to Johan's question in line 1. (6)

- 8.4 Explain what Thami means in line 12 when he says: '... these policemen here are part of the business'. (2)
- 8.5 'And we're definitely not criminals' (line 18).
Assess how Johan's statement is ironic in the light of occurrences later in the play. (4)
- 8.6 Explain what the language and dialogue in this extract suggest about the relationship between Thami and Johan. (4)
- 8.7 Johan and Thami's different viewpoints on illegal diamond buying in this scene leads to increasing tension in their relationship. Discuss how the emotional tension in the relationship between the characters is played out in their use of body, voice and stage space. (8)
- [30]**

QUESTION 9: SIENER IN DIE SUBURBS BY PG DU PLESSIS

Read the extract below and answer the questions that follow.

SOURCE A

TJOKKIE:	Tiemie wil met Ma praat, nie ek nie. Toe sê nou vir Ma.	
TIEMIE:	Nee.	
TJOKKIE:	Sê nou vir Ma.	
TIEMIE:	Ek kan nie.	
TJOKKIE:	Toe sê nou vir Ma. Ek het niks met die hele ding uit te waaie nie.	5
TIEMIE:	Asseblief Boetie.	
MA:	Wat is aan die gang?	
TJOKKIE:	Tiemie is in 'n ander tyd. Jakes het haar in 'n ander tyd.	
MA:	Tiemie? Tiemie, my kind?	
TIEMIE:	Ek is nog nie seker nie, Ma, maar ek hou al twee weke uit, ek's nog net twee weke oor ... Dink Ma?	10
MA:	<i>(na 'n pouse)</i> . Jy't nie dalk koue gevat nie? Of 'n trek op die motorfiets gekry nie?	
TIEMIE:	Ma weet ek is baie gereeld.	
MA:	Hoe lank?	15
TIEMIE:	Twee weke	
MA:	Dis nog nie so lank nie. Wat gaan ons maak? Miskien is dit nie so nie, miskien ... Agge nee, my kind, Ma het jou mos nie so grootgemaak nie. Ma het jou goed probeer grootmaak.	
TIEMIE:	Het Ma? Het Ma regtig? Het Ma?	20
MA:	<i>(kry seer)</i> . Agge nee, my kind. <i>(Pouse.)</i> Ma het probeer ... Ma het so gedink ...	
TJOKKIE:	Met ou Giel in die huis en met daardie dun slaapkamermuur. Ma praat hard in Ma se slaap. Dink Ma ons het nie van kleins af geluister nie?	
MA:	Tjokkie, my kind!	25

- 9.1 Explain how you would use variety of vocal tone and volume to emphasise Tjokkie's increasing impatience with his sister when he repeats the phrase 'Sê nou vir Ma' (lines 1, 3 and 5). (6)
- 9.2 What is Tiemie referring to when she says '... ek's nog net twee weke oor ...' (lines 10–11)? (2)
- 9.3 Explain how the dramatic tension is affected when Tjokkie is proved wrong later in the play when he says: 'Ek het niks met die hele ding uit te waaie nie' (line 5). (4)
- 9.4 Explain the theatrical effect of Tiemie's words, 'Het Ma? Het Ma regtig? Het Ma?' (line 20). (4)
- 9.5 Discuss how PG du Plessis' use of language and dialogue in SOURCE A creates a realistic environment typical of the period on stage. (4)
- 9.6

This play is set in the 1970s in a white Afrikaans home. It has no relevance for South Africans today.
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Discuss the validity of the above statement with reference to the issues highlighted in SOURCE A and the play as a whole. (10)
[30]

QUESTION 10: *MISSING* BY REZA DE WET

Study the sources below and answer the questions that follow.

SOURCE A

***Missing* by Reza de Wet**

- 10.1 Name the TWO characters labelled A and B in SOURCE A. (2)
- 10.2 Explain why the costume and props for character B are suitable. (4)
- 10.3 State to what extent the photograph above is an accurate representation of the relationship between characters A and B. (3)

SOURCE B

CONSTABLE:	... 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.	
GERTIE:	Oh!	5
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.	10
MIEM:	Very interesting, Constable.	
GERTIE:	(<i>Slightly sourly.</i>) Yes, it is.	

10.4 Refer to Constable's words (lines 1–10).

- 10.4.1 Describe how you would direct the actor playing Constable to perform these lines (1–10) vocally and physically. (4)
- 10.4.2 How does Meisie's response to Constable's words in lines 1–10 prepare us for the future action in the play? (3)
- 10.4.3 What do Gertie's words in line 5 and line 12 tell the audience about her reaction to the Constable's words (lines 1–10)? (2)
- 10.4.4 Discuss the significance of references to scent and smell (introduced in lines 1–10) in the play as a whole. (8)

10.5 Suggest, with reasons, a suitable vocal volume and vocal pace an actress might use to emphasise the 'slightly sour' tone in line 12. (4)

[30]

TOTAL SECTION B: 60

SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE

SECTION C is COMPULSORY.

QUESTION 11

Read the extract from *Tshepang* by Lara Foot Newton and answer the questions that follow. The play was inspired by the brutal rape of the nine-month-old baby Tshepang. In the production there are two actors. Simon tells the story and acts out various characters. Ruth is on stage but does not speak.

SIMON: She had known all along.
 She was too scared to tell them because she was his houvrou.
 Now the town was talking! Why had she kept it a secret? Why had she not said anything? ...
 Alfred was drunk. He wanted sex. Ruth wanted to drink and wasn't 5
 interested. She left her baby on the bed and went to the tavern.
Ruth puts the loaf of bread on the small bed.
 Soon it got dark. The sun went down.
He acts out the rape, using the broomstick and the loaf of bread.
 Later Sarah, the one with the gold tooth, came to the house to look for 10
 Ruth. She walked in, heard Siesie screaming, and lit a match. Alfred
 stopped for a moment. Sarah looked at him, at the baby, left the room ...
 and did nothing. Then Alfred continued. Later he dumped her body in the
 veld ... where Dewaal found her.

- 11.1 Explain to what extent the character Simon can be called a narrator. (2)
- 11.2 As the only speaking role in the play, Simon's vocal performance is crucial to the success of the play. Describe how you would use tone, pace and volume in lines 1–8 to build to the point of climax in this extract. (6)
- 11.3 The stage directions in line 9 say: '*He acts out the rape, using the broomstick and the loaf of bread.*'
- 11.3.1 Why did the playwright choose to use the symbols of a loaf of bread to represent the baby and the broomstick as the rapist? (3)
- 11.3.2 Describe how you would get the actor portraying Simon to perform line 9 to maximise the horror of the rape for the audience. (4)

[15]

QUESTION 12

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

12.1

SOURCE A

PUSH Physical Theatre

- 12.1.1 All the performers are carrying medical crutches (labelled A) and some of the performers are wearing surgical masks (labelled B). Explain how these crutches and masks could affect the performers' performance. (5)
- 12.1.2 Describe the advantages and disadvantages of the stilts (labelled C) used by the central performer in defining his role in the performance. (4)
- 12.1.3 Source A shows performers from the PUSH Physical Theatre Company. Compare the difference in performance styles between dance companies and physical theatre companies. (6)

12.2

SOURCE B

I took Dramatic Arts because my parents said it would be good for me but I suffer from stage fright. When I stood up to speak my piece I was so embarrassed I forgot my words and stumbled. My Dramatic Arts teacher prompted me. I got to the end of my monologue but I did not remember to use gestures. I am considering changing subjects as I am scared I will never 5 manage to perform properly. – Lindi (a Grade 10 Dramatic Arts learner)

- 12.2.1 Explain the meaning of *stage fright*. (Line 2) (2)
- 12.2.2 What happens when you are *prompted*? (Line 4) (2)
- 12.2.3 Give a definition of the term *monologue*. (Line 4) (2)
- 12.2.4 Explain what you understand by the term *gestures*. (Line 5) (2)
- 12.2.5 What advice do you have for Lindi that would help her remember her words when performing alone on stage? (3)
- 12.2.6 Using your experience as a Dramatic Arts learner, give TWO reasons why Lindi should continue with the subject. (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)

Neil Coppin's production of *Abnormal Loads* relies on complex lighting and stage effects to create a visual feast for the eyes. This enhances (adds to) the audience's enjoyment of the production.

***Abnormal Loads* written and directed by Neil Coppin**

Evaluate the importance of technical aspects in creating a production. You may use any of the points listed below.

- Drama practitioners you have studied
- Plays you have seen performed
- Drama texts you have studied
- Your own experience of performing

[15]**OR**

13.2 MEDIA STUDIES (CHOICE QUESTION)

The director of photography's (DOP) job is to achieve the director's understanding and vision of the script, including what messages he wants to convey (if any), what the characters and the world they inhabit look like, think, feel, taste like. Through the use of lighting, composition and camera movement, the DOP, with the help of his camera, lighting and grip crew, weaves various levels of suggestion into the film's aesthetic fabric.

– Guy Peires

Discuss and evaluate the importance of photography and lighting in creating a film. You may use any of the points listed below.

- Films you have watched
- Screenplays you have studied
- Your own experience of filmmaking

[15]

OR

13.3 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)

The majority of children (particularly in the urban areas) are not taught early and well enough to appreciate cultural performances and rituals.

From a perspective of either a participant or spectator, evaluate this quotation in relation to any of the points listed below.

- The function of cultural performances and ritual in society
- Cultural performances and rituals you have watched and studied
- Cultural performances and rituals you have participated in

[15]

TOTAL SECTION C:

60

GRAND TOTAL:

150