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GRADE 12

DRAMATIC ARTS

FEBRUARY/MARCH 2012

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*, *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 only 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

Choose 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*.

Brecht was convinced that the theatre must become a tool for social change.

Discuss how the Epic play you studied this year encouraged social change. In your answer refer to specific examples of theme, character and Verfremdungseffekt (alienation effect) from the play to support your discussion.

[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*.

Absurdist plays seemed illogical because they used techniques that were not conventional. Plots deviated from the traditional episodic structure and seemed to move in a circle ... Set and scenery was often unrecognizable and the themes showed human beings existing in a meaningless and irrational universe.

Discuss how the non-conventional (unusual) techniques in an Absurd play support the statement above. In your answer refer to examples of plot, setting and themes from the play you studied.

[30]

TOTAL SECTION A: 30

SECTION B: UNDERSTAND AND ANALYSE

There are eight questions in this section. Answer only TWO questions from this section that relate to the plays 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: | (<i>softly to the old man</i>). We'll share mine. (<i>Looks up to see Boesman watching her</i>) Pondokkie's looking okay. <i>Oulike ou nessie</i> . He's good with his hands, Outa. (<i>Without realising what she is doing, Lena starts humming a little song as she works away at the fire. She realises her mistake too late. Boesman is staring hard at her when she looks up.</i>) (<i>Desperately.</i>) I am not happy. | 5 |
| BOESMAN: | You're up to something. | |
| LENA: | 'Strue's God I am not happy. | 10 |
| BOESMAN: | He must go. | |
| LENA: | Please Boesman! | |
| BOESMAN: | He's had his rest. Hey! | |
| LENA: | It's dark now. | |
| BOESMAN: | That's his troubles. Hey! <i>Hamba wena!</i> | 15 |
| LENA: | He's not doing any harm. | |
| BOESMAN: | He'll bring the others. It's not far to their location from here. | 17 |

- 3.1 Explain how Outa's arrival has affected Boesman. (3)
- 3.2 What is ironic about this reference to Boesman, 'He's good with his hands.' (lines 3–4)? (3)
- 3.3 Lena repeats 'I am not happy.' (lines 8 and 10)
- 3.3.1 Why does she do this? (2)
- 3.3.2 Explain how the actor would use tone and volume to show the difference in Lena's meaning when she speaks lines 8 and 10. (6)

- 3.4 Imagine that your school is producing this play.
- 3.4.1 Explain what stage type would be most suitable for a production of *Boesman and Lena*. (2)
- 3.4.2 Describe what set would be practical to use for this production. (3)
- 3.4.3 Describe the kind of costumes that you would suggest for the characters of Boesman, Lena and Outa. (3)
- 3.5 Discuss how the theme of racism is presented theatrically through the character of Boesman. Use examples from the play to support your answer. (8)
- [30]**

QUESTION 4: *uNOSILIMELA* BY CREDO MUTWA

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

| | | |
|--------------|---|----------|
| OLD WOMAN: | Sawubona, mntanami. [Greetings, my child.] | 1 |
| uNOSILIMELA: | [BREATHLESSLY]: Yebo, gogo. [Yes, grandmother.] | |
| OLD WOMAN: | Where are you going to, child, with a face so grey with care? What worries you? | |
| uNOSILIMELA: | Gogo, I am afraid my ancestral spirits are angry with me for having forsaken them and becoming a Christian. My mind is not at peace. I am so lonely though I dare not tell others about this. | 5 |
| OLD WOMAN: | O, you young people are alike nowadays, always worrying about little things instead of big ones. [Takes some snuff]. Tell me more. | |
| uNOSILIMELA: | Each Sunday I have to undergo a ritual in church, the ritual of symbolically eating flesh and drinking blood of the son of the whiteman's God. Each time I do this, I feel a traitor to my people and I feel as though every one of my ancestors has turned his back on me. | 10 |
| OLD WOMAN: | My child, you are not the only one who's being torn apart between the old faith of our fathers and the new faith of the whiteman. Many find they cannot, no matter how hard they try, completely turn their backs on their ancestors and upon the ways of the old ones and yet at the same time feel forced to follow the faith of the whiteman for reasons you well know. But I'll tell you something that will ease the burden of guilt, fear and uncertainty in your heart ... | 15 20 |
| uNOSILIMELA: | Yini leyo, gogo? [What's that, grandmother?] | |

OLD WOMAN: My child, many of the things that the followers of the whiteman's God do symbolically in their churches are very similar to things which your forefathers and mine used to actually do in the sacred places 25 where they worshipped the gods of Africa. ... Hamba kahle mntanami [Goodbye my child].

uNOSILIMELA: Sala kahle, gogo. Ngiyabonga [Goodbye, grandmother. Thank you].

- 4.1 Discuss what techniques of language and characterisation the playwright uses to present the grandmother as worthy of respect. (4)
- 4.2 Explain uNosilimela's dilemma in the extract. (4)
- 4.3 You have been asked to direct the extract.
- 4.3.1 Describe how you would get the actor playing the old woman to act vocally and physically in this extract to reflect a character that is both confident and caring. (8)
- 4.3.2 What tone and pace would the actor playing uNosilimela use when explaining her concerns to her Grandmother in lines 5–7? (4)
- 4.4 Discuss how the themes, structure and social and cultural issues in a performance of *uNosilimela* are still relevant today. (10)
- [30]**

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

Read the following extract and answer the questions that follow.

Lights up. Percy and Mbongeni are coal-vendors, soot-stained sacks on their heads. They are climbing on to boxes – a coal lorry – taking off. 1

BOTH Hey! Firewood for sale! Coal for sale! Smokeless coal for sale! 5
PERCY & Firewood for sale! (*They make sound of the lorry's engine revving.*)
MBONGENI: *The lorry moves off*

PERCY: Coal for sale! Hey wena, Auntie MaDlamini, phum' endlini. [Hey you, Auntie Dlamini, come out of your house.] (*He spies a young girl, gestures.*) Dudlu!! Mayemaye the sugar pumpkin. [Hallo there, hi hi, you are the sugar, the pumpkin.] 10

MBONGENI: Red light! Hey wena! [Hey you!] Driver – awuboni i-robbot? [Can't you see the red light?]

PERCY: Don't you see the red light?

| | | |
|-----------|--|----|
| MBONGENI: | Awuboni la uyakhona? [Can't you see where you're going?] | |
| PERCY: | He hasn't got a license. | 15 |
| | <i>Noise of the lorry revving. They discover the invisible interviewer below and turn to him impatiently.</i> | |
| PERCY: | What? Morena here in South Africa? You're talking rubbish! (<i>Lorry sounds again. It jerks forward.</i>) Smokeless coal for sale! Firewood for sale! (<i>Looks back</i>) Putsho putshu ikaka kwedini. You're talking shit, boy. | 20 |
| MBONGENI: | Inkanda leyo – kwedini iyashisa hhe? [Your prick is hot, boy, – heh?] | |
| | <i>Percy looks back contemptuously and makes a rude sign with his finger as the lorry drives off.</i> | |
| | <i>Fade.</i> | 25 |

- 5.1 5.1.1 How would actors prepare themselves for their roles in this play? (2)
- 5.1.2 What venue would be suitable for a performance of *Woza Albert!*? (2)
- 5.1.3 What costumes would you suggest the two actors wear for this extract? (2)
- 5.1.4 Explain how the actors could use sound effects in this extract. (4)
- 5.1.5 Describe the actor-audience relationship most suitable for *Woza Albert!* (2)
- 5.1.6 State TWO advantages of using Grotowski's Poor Theatre in the creation and performance of *Woza Albert!* (4)
- 5.2 Explain the function of '*the invisible interviewer*' (line 16). (2)
- 5.3 Discuss whether the use of vulgar language and rude signs (lines 20–25) are appropriate in this play. (4)
- 5.4
Woza Albert! was written in the time of political uprisings in South Africa and is often regarded as a play with elements of Protest Theatre.

Refer to the statement above and discuss whether *Woza Albert!* can be classified as a political protest play.

(8)
[30]

QUESTION 6: SOPHIATOWN BY JUNCTION AVENUE THEATRE COMPANY

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

| | | |
|-----------|---|----------|
| RUTH: | That door is closed, Jakes. | 1 |
| JAKES: | No, it's not. | |
| RUTH: | Yes it is. | |
| JAKES: | Nonsense. | |
| RUTH: | Jakes. Right now I don't know where I'm going, but the door to Yeoville is shut. | 5 |
| JAKES: | No ... | |
| RUTH: | I'm the one who's closing it. | |
| | <i>(Lights change)</i> | |
| | <i>ACT2 SCENE 7</i> | |
| | <i>(The cast sing 'Boph' umthwalo' as they enter.)</i> | 10 |
| | Boph' umthwalo sigoduke (4) | |
| | Siya' shiya Ikofifi (4) | |
| | (We pack up and we leave (4) | |
| | We're leaving Sophiatown) (4) | |
| | <i>(As the Cast sing, they slowly place a lifetime's furnishings and possessions in a pile around JAKES's desk. The old bath is carefully laid on its side. MAMARITI's onto her chair which has been placed on top of an old tin truck. The other members of the Cast each take up a special position and recite their monologues over the singing. The stage becomes very quiet, only the hum of the song remaining. The lighting is moody. Faces are picked out by the spotlights.)</i> | 15 20 |
| MAMARITI: | The day they moved us out, it was the day the big rains fell. That was the day of the tears and the day of the Saracens. | |

- 6.1 Jakes repeats negative phrases three times (lines 2, 4 and 7). Describe how you would direct the actor to speak these words to build dramatic tension. (4)
- 6.2 How does Ruth's response (line 8) indicate that she has developed as a person since her arrival in Sophiatown? (3)
- 6.3 Explain the function of the song (lines 10–21). (4)
- 6.4 The play ends with a series of monologues by each character.
- 6.4.1 Why is Mamariti a suitable character to begin the series of monologues? (3)

- 6.4.2 Discuss the effectiveness of ending the play with this series of monologues. In your answer refer to both the structure and the physical staging of the play. (6)

6.5 Jakes says: '*Memory is a weapon. Only a long rain will clean away these tears.*'

Refer to the quotation above and discuss how effective *Sophiatown* the play is as an accurate historical account of Sophiatown the place. (10)
[30]

QUESTION 7: *NOTHING BUT THE TRUTH* BY JOHN KANI

Read the following extract from an interview with John Kani and answer the questions that follow.

'I wrote a play called, *Nothing But the Truth*, this play is an example of the forgiveness of a family within life of a broader society, to understand how people have to forgive themselves ...

The play is set in 2000, the beginning of the new millennium and the beginnings of the new South Africa, a time of great political and social change, a time of looking back on an Apartheid past, a time of taking stock of the realities of the present, a time of facing the truth of the past, finding reconciliation through forgiveness and of moving forward into a future filled with freedom and possibilities. It is in this context that Sipho lives out his own personal drama and expresses this same situation in his own life. Through the process of the play, Sipho undergoes his own personal truth and reconciliation process through facing the past, forgiving in the present and fulfillment of the future.'

John Kani

- 7.1 Discuss the relevance of the title *Nothing but the Truth*. (4)
- 7.2 Why is setting the play in the year 2000 significant? (3)
- 7.3 The play was regarded as being '*fresh and poignant*' (touching) when it was first staged in 2002. Discuss whether this phrase is still appropriate in 2011. (4)
- 7.4 Kani chose to set the play in a realistic environment.
- 7.4.1 How does the choice of a realistic environment add to the effectiveness of the play? (4)
- 7.4.2 Describe the set and scenery necessary for a production of this play. (5)
- 7.5 Discuss how the play '*... is an example of the forgiveness of a family within life of a broader society ...*' (lines 1–2). In your answer refer to the themes of forgiveness and reconciliation. (10)
[30]

QUESTION 8: GROUNDSWELL BY IAN BRUCE

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

(Johan takes off his jersey and dries his hair with it. We see he is carrying a diver's knife on his belt. He sits down: flings his jersey onto the pile with the rest of his discarded things. This prompts Thami to pick up the whole bundle and dump it outside, through the stoep door. As he opens the door, the dog barks, and the sea sounds grow louder.)

5

THAMI: *(Chasing the dog)* Voetsek! *(The sea sounds fade again as he closes the door)*

JOHAN: Took uinja for a uhambo elunxwemeni. *(Thami laughs)* That's wrong?

THAMI: No, it's right. You took the dog for a run on the beach. Very good.

JOHAN: It's a crazy animal.

10

(Thami takes the broom again, and this time sweeps away the sand Johan and the wind have brought in.)

THAMI: Chasing the seagulls again?

JOHAN: He never learns. And I swear the gulls know he is mad. They come flying in low over him, only just out of his reach. And he takes the bait every time.

15

THAMI: Like you?

JOHAN: What?

THAMI: Did you find something?

JOHAN: Hey?

THAMI: A funny piece of glass, maybe *(laughs)* I've seen you. When you walk on the beach, you don't look at the sea, you don't look at the sky. Your head's down, your eyes are in the sand ... this side, that side – looking for I think I know what.

20

JOHAN: So I'm a diamond prospector.

THAMI: And you take the bait every time.

25

JOHAN: There's always a possibility.

THAMI: That's what the dog also thinks. But you laugh at the dog.

- 8.1 How is the '*diver's knife*' (line 2) used later in the play? (3)
- 8.2 Discuss to what extent Thami's comparison of Johan to the dog '*Like you?*' (line 16) is valid. (4)
- 8.3 How does the dialogue between Thami and Johan in this extract give the audience the impression they are friends? (4)
- 8.4 Describe the changes in tone that the actor playing Johan should use to make his shifting mood apparent in the extract. (4)
- 8.5 What in this extract makes it clear that a realistic style is used in the script of *Groundswell*? (5)

8.6 The lives of three disappointed men intersect with volatile consequences in *Groundswell* ...

Charles Isherwood

Describe how each character's disappointment in *Groundswell* leads to the inevitable '*volatile consequences*' at the climax of the play.

(10)
[30]

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

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

| | | |
|----------|--|----|
| TIEMIE: | Boetie ... | 1 |
| TJOKKIE: | Middag, Tiemie. Het ou Giel al sy ding verkoop? | |
| TIEMIE: | Watter? | |
| TJOKKIE: | Hy't weer een van daardie goed van hom aangedra. | |
| TIEMIE: | Jy moenie ... | 5 |
| TJOKKIE: | Ek sal nie weer nie, maar ek is al so dik vir die ou. Ma sal nie voor ons koop nie, maar môre as hulle uit die slaapkamer kom, is daardie ding weer verkoop. | |
| TIEMIE: | Jy moet my help, Boetie. | |
| TJOKKIE: | Ek het 'n domkrag gekoop – ek's kaal. | 10 |
| TIEMIE: | Boetie, ek moet met jou praat. | |

TJOKKIE: Wat vreet jou?
(*Hy gaan voort met sy werk.*)

TIEMIE: Boetie, ek is oor my tyd.

TJOKKIE: Oor wat?

15

TIEMIE: My tyd, man, my tyd.

TJOKKIE: Wat se tyd? Was jy laat vir iets?

TIEMIE: Oór my tyd. 'n Vrou se tyd.

TJOKKIE: O! Is dit nou so erg? Is dit seer as jy oorgaan?

TIEMIE: Boetie, man, magtag, ek is bang ek verwag.

20

TJOKKIE: (*onder die motor uit, kyk haar vir 'n rukkie aan.*) 'n Kleintjie?

TIEMIE: Ja.

9.1 Tiemie fears that she may be pregnant. Who is the father of this baby? (1)

9.2 How would you direct the actress portraying Tiemie to perform lines 9–20 vocally and physically? (5)

9.3 In *Siener in die Suburbs* the characters resist their unfair lives.

Refer to the extract above and the play as a whole and discuss the validity of this statement with regard to:

- Tiemie (4)
- Tjokkie (4)

9.4 Read the following extract from the stage directions of the play.

Dis Vrydagaand en somer en nog lig in die suidelike voorstede van Johannesburg. Ons kyk na die agterplaas van Ma se 'semi' ...

9.4.1 Name the style and set that would be most suitable for the performance of this play. (2)

9.4.2 Explain how the set reflects this style. (6)

9.5 Compare Ma and Giel's relationship to that of Tiemie and Jakes. In your answer discuss the characters and their relationships in the play text.

(8)
[30]

QUESTION 10: MISSING BY REZA DE WET

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

| | | |
|------------|---|----|
| MEISIE: | <i>(She laughs shyly, stands and walks to the window while she half-speaks, half-sings.)</i> Margareta, Johanna, Margareta, Johanna, Margareta, Johanna. <i>(She laughs, pulls the curtains aside and peers out.)</i> | 1 |
| CONSTABLE: | Where are you now, Miss? | 5 |
| MEISIE: | <i>(Excited.)</i> Here, by the window. I'm looking at the big tent and all the lights. | |
| CONSTABLE: | The circus? | |
| MEISIE: | <i>(Turning, suddenly alarmed.)</i> Please, don't tell my mother! | |
| CONSTABLE: | I won't. | 10 |
| MEISIE: | Promise. Promise me. | |
| CONSTABLE: | I promise. | |
| MEISIE: | <i>(Relieved.)</i> And I won't look again. Really. | |
| CONSTABLE: | I don't mind. I like the circus too. | |
| MEISIE: | <i>(Excited.)</i> Have you seen it? <i>(Embarrassed)</i> I ... I'm sorry. | 15 |
| CONSTABLE: | <i>(Laughing.)</i> No. But I wish I had. And you, Margareta? Have you? | |
| MEISIE: | <i>(Nervously)</i> Yes. | |
| CONSTABLE: | Tell me about it. | |
| MEISIE: | No! I'm not allowed to talk about it! | 19 |

- 10.1 Why is Meisie alarmed at being caught looking through the curtain (line 9)? (2)
- 10.2 Meisie says in lines 6–7: '*I'm looking at the big tent and all the lights.*' Discuss how lighting is used to enhance the theme of the play. (6)
- 10.3 Meisie is '*not allowed to talk*' (line 19) about what she saw at the circus.
- 10.3.1 What did she see? (3)
- 10.3.2 Why is she not allowed to talk about it? (3)
- 10.3.3 Explain the symbolic meaning of Meisie's circus experience. (6)

10.4

To direct a play, one has to enter into each moment – the people, what they are wearing, what you hear and see.

Reza de Wet

Explain how you would direct the actress who performs the role of Miem to understand the character as well as Miem's role in the play.

(10)
[30]

TOTAL SECTION B: 60

SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE**SECTION C IS COMPULSORY.****QUESTION 11**

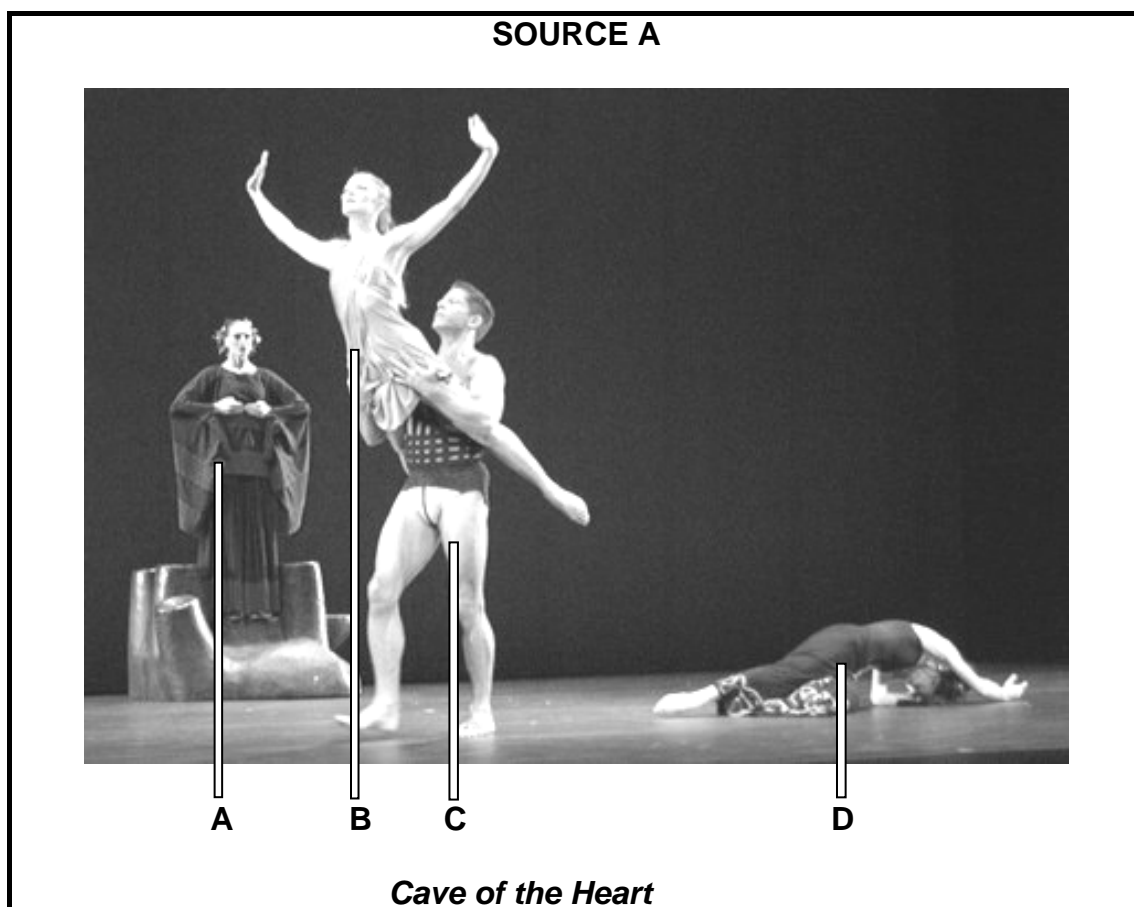
You have been set the task of creating a choral verse presentation of the poem *The Political Prisoner* by Mazisi Kunene. You are part of a group of six learners. Read the poem and answer the questions that follow.

| | |
|--|----|
| I desired to talk And talk with words as numerous as sands, The other side of the wire, The other side of the fortress of stone. | 1 |
| I found a widow travelling Passing the prisoners with firewood. It is this woman who forbade me to sleep Who filled me with dreams. | 5 |
| The dream is always the same. It turns on an anchor Until it finds a place to rest: It builds its cobwebs from the hours. | 10 |
| One day someone arrives and opens the gate. The sun explodes its fire Spreading its flames over the earth, Touching the spring of mankind. | 15 |
| Behind us there are mountains Where the widow is abandoned. She remains there unable to give birth Priding herself only in the shadows of yesterdays. | 20 |

- 11.1 Explain how you would divide the voices in the group to speak lines 1 and 2. Give a reason for your decision. (3)
- 11.2 The words '*The other side of the ...*' (lines 3 and 4) are repeated. What vocal techniques would you use to speak the two lines to create contrast in your presentation? (4)
- 11.3 Describe how your group would use vocal and verbal dynamics (sound effects) in Stanza 4 (lines 13–16). (6)
- 11.4 Explain what tone would you use in line 20 to end the choral verse presentation. (2)
- [15]**

QUESTION 12

Refer to the sources and answer the questions that follow.



SOURCE B

Martha Graham choreographed the dance *Cave of the Heart*. Her dances have been described as powerful, with strong and sharp movements. Some of the movements involved contracting and releasing parts of the body and using the arms in dramatic movements and falling to the floor.

- 12.1 Describe how each of the performers/dancers in SOURCE A conveys character through the use of the body (use of shape, posture and gesture) shown in the picture. Use the letters A, B, C, and D to indicate which performer/dancer you are referring to. (8)
- 12.2 What do you understand by the movement term 'contracting and releasing' line 3 SOURCE B? (4)
- 12.3 In your study of Dramatic Arts you have choreographed at least one group movement or physical theatre item. Explain differences and similarities between your movement/physical theatre item and the examples presented in SOURCE A and B. (6)

12.4

SOURCE C

Dramatic Arts OBE for FET Grade 12 states '*Learners doing Dramatic Arts should be encouraged as far as possible to extend themselves in terms of performance.*' (Extend means to challenge yourself with a performance that is difficult for you.)

12.4.1 Explain why it is good to '*extend*' yourself when you are performing in Dramatic Arts.

(4)

12.4.2 Discuss how you extended yourself in terms of performance in one of the practical pieces you presented for assessment in your study of Dramatic Arts. In your answer describe the physical and vocal difficulties you had and how you overcame them.

(8)

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

'Acting isn't really a creative profession. It's an interpretative one.'

Paul Newman

Write a paragraph discussing how you and your group used interpretative skills in your final performance piece (theme programme or audition programme) for your practical examination. In your answer refer to at least one of the items you performed.

[15]**OR****13.2 MEDIA STUDIES (CHOICE QUESTION)**

'I'm a storyteller – that's the chief function of a director. And they're moving pictures, let's make 'em move!'

Howard Hawks

In a paragraph discuss the validity (truth) of the statement. In your answer you must refer to a film or films you have studied using film theory.

[15]**OR**

13.3 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)

In 1896 Herbert Spencer claimed that the root of African religion and culture is '*ancestor- worship*', whilst Edward Taylor maintained that it is '*belief in spirits*'.

In a paragraph, discuss how the elements of theatrical performance are expressed through cultural performance and ritual.

In your answer, refer to theatrical elements and skills that are present in these cultural performances and rituals.

[15]

| | |
|-------------------------|------------|
| TOTAL SECTION C: | 60 |
| GRAND TOTAL: | 150 |