



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

DRAMATIC ARTS

FEBRUARY/MARCH 2009

MARKS: 150

TIME: 3 hours

This question paper consists of 21 pages.

INSTRUCTIONS AND INFORMATION

1. Answer ONLY the questions on the drama texts that you studied.
2. Reading time of 15 minutes has been allocated 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. Answer ONE of the 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*
5. SECTION B consists of eight questions. Answer only TWO of the 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*
6. SECTION C consists of THREE questions. QUESTIONS 11 and 12 are COMPULSORY. In QUESTION 13 there is a choice between three questions. Answer 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 awarded to each question in order to determine the length of your answers.
9. Use your classroom knowledge, as well as independent and creative thought, to answer the questions.
10. Write neatly and legibly.

SECTION A: UNDERSTAND AND ANALYSE

Answer only ONE of the two questions in this section.

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 Brecht's Epic Theatre emphasises the fact that what the audience sees on stage is not real life. They do not have to embrace it, but rather observe it, think about it and react to it.

In an essay, discuss the epic techniques used to distance the audience from the play in order for them to 'observe it, think about it and react to it'. Refer to specific examples from the epic play you have studied.

(Your essay should consist of a minimum of 200 words.) (20)

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

COLUMN A	COLUMN B
1.2.1 Historification	A noticeably oversimplified in contrast to well rounded personalities
1.2.2 Alienation technique	B state-subsidised company formed by Brecht and Weigel
1.2.3 Fragmentary décor	C series of narrations linked through song
1.2.4 Characters in epic theatre	D the placement of seemingly unrelated images on film
1.2.5 Epilogue	E theatre that teaches and instructs the audience
1.2.6 Berliner Ensemble	F pieces of set that merely hints or implies location
1.2.7 Montage	G used mainly in realist theatre to create an illusion
1.2.8 Didactic	H refers to the use of material taken from other times or places
1.2.9 Episodic	I ends the play with a moral
1.2.10 Fourth wall	J an example of an epic play
	K making use of slides, pictures, photographs and projections

(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*.

- 2.1 Theatre of the Absurd broke the 'rules'/conventions of traditional drama. The playwrights used characters to explore a state of human existence rather than to develop action on stage. They took ordinary speech/dialogue and used it so that it became strange and different.

Refer to the statement above and in an essay discuss how the characters and style of language are used in the absurdist play you have studied.

(Your essay should consist of a minimum of 200 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) in the ANSWER BOOK.

2.2.1 The proscenium arch stage is most suitable for a production of an absurdist play.

2.2.2 The Theatre of the Absurd use the Verfremdungseffekt.

2.2.3 Absurd plays do not have a beginning, middle and end.

2.2.4 The characters are well rounded and fully developed in an absurd play.

2.2.5 Absurdist playwrights were influenced by existentialist philosophers.

2.2.6 Time, silence and pauses are important elements in absurdist plays.

2.2.7 Absurd plays portray a slice of life on stage.

2.2.8 Playwrights such as Samuel Beckett tried to reflect a chaotic and ridiculous world.

2.2.9 In absurdist plays the characters' words and actions are contradictory.

2.2.10 Dialogue in Absurd Theatre reflects normal everyday speech.

(10)
[30]

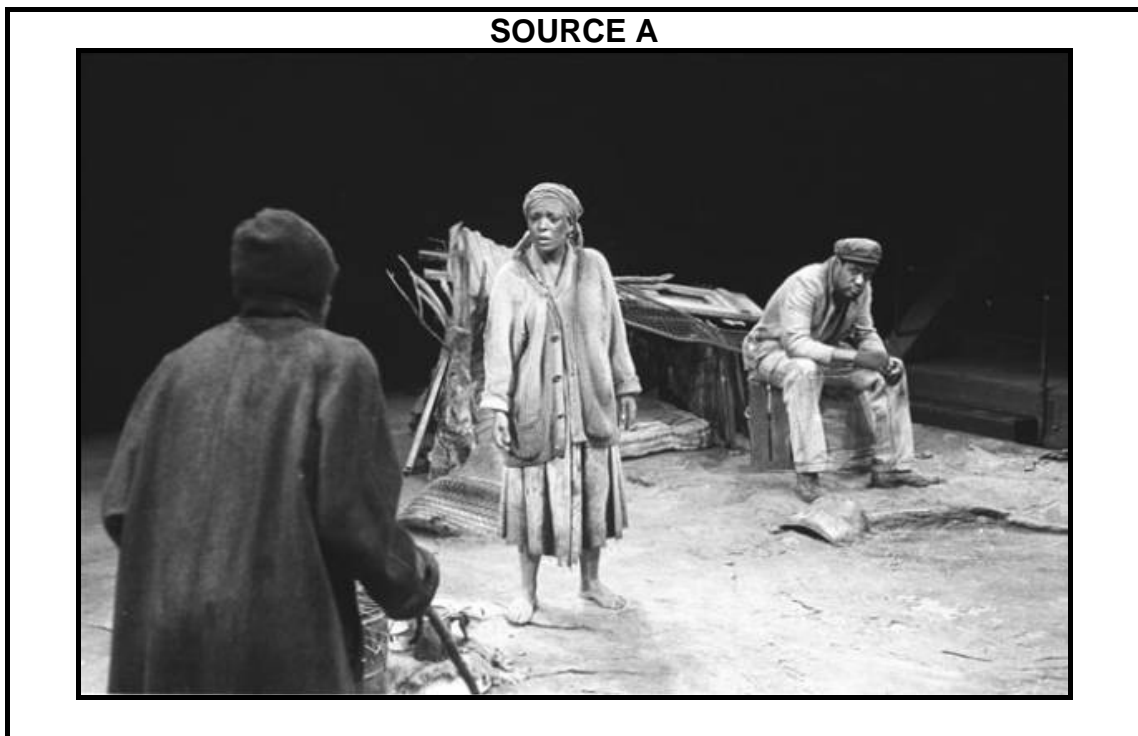
TOTAL SECTION A: 30

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

Study the source material (SOURCES A and B) and then answer the questions that follow.



- 3.1 Compare the relationship between Lena and Outa with that of the attitude of Boesman towards Outa. (6)
- 3.2 Explain how costume and props have been used to convey meaning in the play. (6)
- 3.3 In SOURCE A Outa's face is not shown, only his back and body are visible to the audience. (3)
- What does this (him not facing the audience) communicate about his character in the play?

SOURCE B – EXTRACT FROM *BOESMAN AND LENA*

Lena	I am Lena. This is my man, Boesman.	1
Boesman	Shake his hand! Fancy <i>Hotnot</i> like you. Give him some smart stuff. "How do you do, darling." (<i>The old man murmurs something in Xhosa.</i>)	
Lena	What's that? You know his language. (<i>Boesman laughs</i>) Does Outa want something? (<i>Another murmur.</i>) Don't you speak English or Afrikaans? ' <i>More baas!</i> '	5
Boesman	Give him some help.	
Lena	He doesn't look so good. (<i>A few steps closer to the old man.</i>) Come sit, Outa. Sit and rest. (<i>Nothing happens. She turns to Boesman.</i>) How do you say that in the Kaffir taal?	10
Boesman	Hamba.	
Lena	All right, Boesman! (<i>Back to the old man ... she pushes forward a box.</i>) It's warm by the fire. (<i>Nothing happens ... a spark of anger in her voice.</i>) You deaf? Sit. (<i>The old man does so.</i>) Ja, rest your legs. They work hard for us poor people. (<i>Boesman looks up in time to see her uncorking one of her bottles of water. They stare at each other in silence for a few seconds.</i>) Maybe he's thirsty.	15
Boesman	And us?	20
Lena	Only water.	
Boesman	To hell! He doesn't belong to us.	

3.4 Give TWO words or actions that have been used in SOURCE B which suggest that Outa is welcomed by Lena and TWO words or actions that suggest Outa is rejected by Boesman. (4)

3.5 In SOURCE B the playwright uses the phrase "*The old man murmurs something in Xhosa*" (refer to line 4). This line could suggest that Boesman and Lena could not have full understanding of isiXhosa as an indigenous language.

Discuss how this misunderstanding of the indigenous language might have disadvantaged Boesman and Lena in understanding what Outa wanted to communicate to them before passing away. In your answer you can also refer to the role indigenous languages play, particularly in the new South Africa. (7)

3.6 Explain how you can use TWO elements/attributes of speech (pitch, tone, volume, pace and pause) when convincingly playing the characters of Boesman, Lena and Outa. In your answer refer to lines 1 – 19. (4)

[30]

QUESTION 4: uNOSILIMELA BY CREDO MUTWA

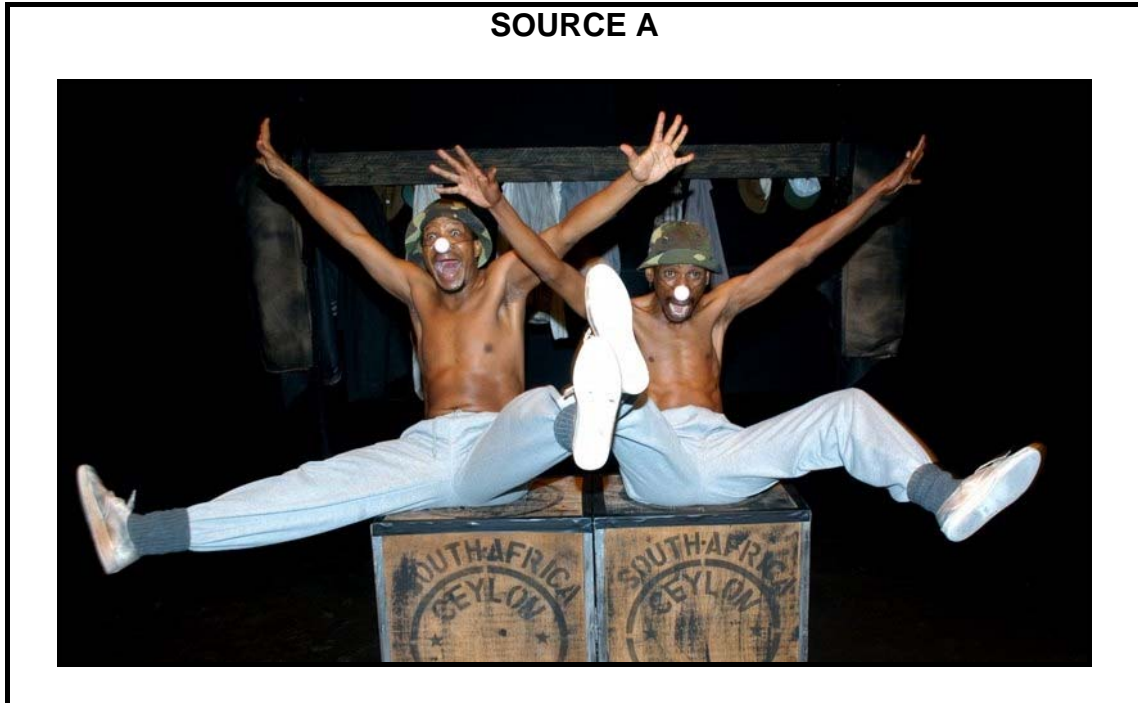
Read the extract below and answer the questions that follow.

STORYTELLER	Jabulani kaSokhela paid dearly for his trespass on the daughter of the king. NaMdozolwana and Mangothobani tricked him out from the home into the night. Two <i>imikhovu</i> kidnapped him and took him to the cave of the Earth Mother where he suffered a dreadful death. NaMdozolwana and Mangothobani cut off a part of his body and ate it. By this strange act the two women and the whole people of amaQhashi were strengthened and the angry ancestral spirits pacified. One day when Magadlemzini and his induna were returning from the forest they saw a strange object placed at the entrance of the Great Place. A mat and an overturned gourd of sour milk.	1 5 10
	<i>iThala/iNkundla. Magadlemzini's umuzi. Apparently deserted. An overturned pot in uMendo, lying on a grass mat. Magadlemzini and induna enter iShashalazi. They stop in alarm when they see the pot.</i>	
MAGADLEMZINI	[to induna] Go through the other gate. Shesha! <i>Induna exits through iShashalazi. Magadlemzini enters iNkundla.</i> Come out, women! Phumani! <i>The women emerge from their houses. Magadlemzini points at the pot.</i> Now tell me, what is the meaning of that? Who has had a miscarriage in my home? [no reply] Khulumani [speak] [silence] Namdozolwana! <i>Enter Namdozolwana.</i>	15 20
NAMDOZOLWANA	Baba!	
MAGADLEMZINI	Wena kaZulu kaMalandela, awuz' ungiqaqululele nans' inkinga. Azikhulumi lezi zithuli. Kwenzenjani? Ubani ochithekelwe isisu la emzini wami? [Daughter of Zulu of Malandela, explain this riddle for me. These mutes can say nothing. What happened? Who has suffered a miscarriage in my home?]	25
NAMDOZOLWANA	Imbewu yenja [The seed of a dog]	
MAGADLEMZINI	The seed of what dog?	
NAMDOZOLWANA	uJabulani kaSokhele	
MAGADLEMZINI	When did it happen?	30
NAMDOZOLWANA	Two weeks ago.	
MAGADLEMZINI	Nosilimela, my child! Where's uNosilimela?	
NAMDOZOLWANA	Nosilimela! <i>uNosilimela emerges from one of the houses, sick and wretched. She sits down.</i> Hlala kahle! Awukhumbule ukuthi awuseyon' intombi, sewungumfazi sowonakele! [Sit properly! Remember you are no longer a girl, you're a woman, you're defiled!] <i>uNosilimela straightens her legs.</i>	35

- 4.1 Credo Mutwa uses the 'storyteller' in the play as a theatrical device (convention). Other playwrights, such as in the Greek Theatre use a 'chorus' whilst others use a 'narrator'.
- 4.1.1 Explain ONE function of the storyteller in *uNosilimela*. (2)
- 4.1.2 Explain where you would position the storyteller in this circular type of staging. Justify your answer. (3)
- 4.1.3 Why does Mutwa use only the English language whenever the storyteller speaks? (2)
- 4.1.4 Imagine you have been cast to play the character of the storyteller. Explain how you would use any TWO elements/attributes of speech (intonation, volume, pitch, pause, pace, and stress or emphasis) to create the character of the storyteller effectively. In your answer refer to lines 1 – 10. (8)
- 4.2 Refer to lines 11 – 31. A clay pot/calabash is an important symbol in Africa. Why is Magadlemzini shocked to find a clay pot overturned in *uMendo*? (3)
- 4.3 Using this passage and the text as a whole, describe the character of *uNosilimela*. (4)
- 4.4 Is *uNaMdozolwana*, particularly as a woman, justified in treating *uNosilimela* the way she does? Give reasons for your answer. (4)
- 4.5 Your class is presenting a performance of *uNosilimela* at the school's drama festival. Your job is to briefly discuss the staging of *uNosilimela*. Write down what you would say to an audience that is not familiar with African Theatre. (4)
- [30]**

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

Study the source material below and then answer the questions that follow.

**SOURCE B**

An excerpt from a review of the play *Woza Albert!* by Steve Hall

This two-man production was a furious singing, dancing, spinning, shouting, spitting atomic blast of theatre, G-forcing a laughing and applauding audience from left to right in their seats with sheer power. The two actors leapt in and out of countless characters to paint a narrative which imagines the second coming of Christ to an apartheid-ridden South Africa. 1
5

Everyone has a response to the arrival of Morena – from the overworked, underpaid black brick makers of Coronation Brickyard, to the white president, to the men queuing for days at the pass office on Albert Street to gain work permits just so that they can beg for employment at the car windows of passing white people. 9

- 5.1 After studying SOURCE A and SOURCE B, describe the set and costume that can be used for the play *Woza Albert!* Give reasons for your answer. (8)
- 5.2 Discuss the reactions of the following people to the arrival of Morena:
- 5.2.1 The barber (3)
- 5.2.2 Auntie Dudu (3)

- 5.3 Refer to line 3 in SOURCE B. 'The two actors leapt in and out of countless characters.' In order to do so the actors would have to use a variety of skills. Explain TWO physical or vocal performance techniques used by the actors to help them move quickly from one character to another. (6)
- 5.4 The play *Woza Albert!* has an episodic structure.
- 5.4.1 What is meant by term *episodic*? (2)
- 5.4.2 Why does this play have an episodic structure? (3)
- 5.5 Briefly describe a scene that you enjoyed and show how the creators of this play use humour to highlight serious issues in society. (5)
- [30]**

QUESTION 6: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

Study the source material and then answer the questions that follow.

SOURCE A**SOURCE B – EXTRACT FROM SOPHIATOWN**

Mingus: Shaddup, Jakes! Here it's bicycle spokes, and jungles and Baby 1
Brownies and Lugers. (To Ruth.) All nice European guns, mind you,
from your war. It wasn't our war – it was your war. Look, look at my
scars, look at my knife wounds – they're from our own war. You think
Sophiatown is just jazz clubs and bright lights! Well, you've got lots to 5
learn. And you can't pretend it's not happening because it will never go
away. If you want to live here white girl, you must learn – or pack up!
Voetsak! Go back to Yeoville!

SOURCE C – QUOTE BY CAN THEMBA

It was a time, when Sophiatownians ... drank, joked, conversed, sang and horseplayed (rough, lively play) ... before the government destroyed it ... It was the best of times, it was the worst of times ...

- 6.1 Describe the typical experiences of the people in Sophiatown shown in SOURCE A and described in SOURCE B. (6)
- 6.2 Refer to SOURCE B.
- 6.2.1 What are 'jungles, Baby Brownies and Lugers' (lines 1 and 2)? (2)
- 6.2.2 What do lines 3 – 4 highlight about Mingus' character? (3)
- 6.2.3 Explain how Mingus' reaction to Ruth in lines 6 – 8 highlights his attitude to women in general. (4)
- 6.3 In a paragraph (minimum 150 words) discuss Can Themba's statement in SOURCE C that 'it was the best of times, it was the worst of times ...'. In your answer refer to SOURCE A, SOURCE B and the play as a whole. (15)

[30]

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

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

Thando	It's funny, every time I try to make you talk about Uncle Themba you change the subject. All I know about him is what everybody else has told me.	1
Sipho	I've told you everything there is to know.	
Thando	Were you close?	
Sipho	With whom?	5
Thando	Uncle Themba.	
Sipho	He is dead.	
Thando	I mean before, before he left.	
Sipho	He is my brother.	
Thando	He must have been very close to Grandpa. Uncle Themba, that's all he talked about.	10
Sipho	Of course my father always talked about Themba. When Themba left the country, at first my father blamed me for not stopping him.	
Thando	Really? I never knew that Grandpa felt that way. To me he said he loved you very much.	15
Sipho	I wish he had told me too.	
Thando	You mean Grandpa never said he loved you?	
Sipho	We African men don't find it easy to say that to our sons. It's taken for granted that we do.	
Thando	Was Uncle Themba close to Mom?	20
Sipho	What do you mean?	
Thando	People say they got along very well.	
Sipho	Who are these people saying these things to you?	
Thando	Well everybody ...	
Sipho	I suppose they were close, very close. He was my brother.	25
Thando	Why did Uncle Themba go into exile?	
Sipho	HE LEFT THE COUNTRY! Leave it at that.	27

- 7.1 State the relationship between the two characters in the extract. (2)
- 7.2 Siphso says he has told Thando 'everything there is to know' (line 3) about his brother Themba. What has he told her? (3)
- 7.3 Using your knowledge of the play as a whole, describe the different experiences of love and caring (family, friendship and romantic love) that Thando and Siphso have had. (8)
- 7.4 How does Siphso's dialogue add to the audience's understanding that he is avoiding answering Thando's questions directly? (4)
- 7.5 The play investigates Siphso's own personal battle with truth and reconciliation against the backdrop of the Truth and Reconciliation Commission.
- Discuss how Siphso's private conflict is presented through his relationships with others and the theme of betrayal. In your discussion you may make reference to the passage and the play as a whole. (13)
- [30]**

QUESTION 8: GROUNDSWELL BY IAN BRUCE

Study the source material below and then answer the questions that follow.

SOURCE A

THAMI	Forget it.	1
JOHAN	Just forget about it?	
THAMI	That's right.	
JOHAN	Just forget about your farm?	
THAMI	What farm?	5
JOHAN	The one we've been talking about.	
THAMI	The one <i>you've</i> been talking about.	
JOHAN	The cattle, the vines, the fields of wheat ...	
THAMI	Who wants that?	
JOHAN	Me and you.	10
THAMI	Not me.	
JOHAN	You do.	
THAMI	No.	
JOHAN	You said –	
THAMI	All I said was I would like to have some diamonds, so I can have a house for my family and maybe some cattle. All the rest was you.	15
JOHAN	But you agreed –	
THAMI	So? By the time we are millionaires, I thought, you won't mind getting your own farm for yourself.	
JOHAN	You don't want a farm?	20
THAMI	I want to have a piece of land, a house for me and my family, outside Queenstown ... maybe two Nguni cows ... That's all I was talking about. I don't want a big farm with fields as far your eyes can see. It's a very lonely place you're talking about. I want to see my neighbour, I want to smell his dinner cooking in the evening. I want to hear the women talking, the kids making games.	25
JOHAN	And me, where do I fit in?	
THAMI	<i>(Brutally honest)</i> You don't.	
JOHAN	Thami, you're saying that I –	
THAMI	I'm saying you don't fit there.	
JOHAN	Not even if I'm your neighbour?	30
THAMI	I'm saying that it's not my picture. In my picture, the people are all <i>my</i> people.	
JOHAN	Black people.	
THAMI	Yes. Black, African, Xhosa-speaking people.	33

SOURCE B

Johan clings to Thami. Their attempt at friendship, begun some time before the action of the play, has grown complex. On the surface he has seen a way – the diamond-mining scheme – for Thami to gain what he came for, something that will allow him not only to return to his family, but to vastly improve their circumstances and status. It becomes clear though that Johan is not only helping Thami to achieve this goal, he is also defining the goal for Thami. In doing this ... he has defined a future for Thami that includes himself as a close neighbour. This is a clue to Johan's desperate need: to be allowed out of his isolation and to end the long years of banishment. From Thami he is demanding – although never in words – forgiveness, understanding and acceptance.

[Mannie Manim in the introduction to *Groundswell*]

- 8.1 Johan and Thami's aspirations (goals) are different. Explain what each of these two characters wants for his future using SOURCE A to support your answer. (8)
- 8.2 Explain what the style of writing in SOURCE A suggests about the genre of the play. (4)
- 8.3 Why is it significant when Thami says in SOURCE A that 'the people are all *my people*' (line 31)? (3)
- 8.4 Discuss the playwright's agenda/intention/purpose with the play *Groundswell*. You may refer to SOURCES A and B and the play as a whole in your answer. (15)
- [30]**

QUESTION 9: SIENER IN DIE SUBURBS BY PG DU PLESSIS

Siener in die Suburbs successfully communicates an important theme, namely the different ways in which love manifests itself. – André P Brink

- 9.1 Discuss the quote above and describe the different forms of love in the following characters' relationships in the play:
- 9.1.1 Fé and Tjokkie (2)
 - 9.1.2 Ma and Tjokkie and Tiemie (6)
 - 9.1.3 Tiemie and Tjokkie (2)
 - 9.1.4 Jakes and Tiemie (4)
- 9.2 Imagine you were part of a successful production of *Siener in die Suburbs*. A theatre critic from the local newspaper conducts an interview with you about the production during which you answer the following questions:
- 9.2.1 Briefly describe the action of the play. (4)
 - 9.2.2 What style would be most appropriate for a performance of this play? (1)
 - 9.2.3 Briefly explain how the set reflected this style. (5)
 - 9.2.4 Which method did the actors follow to prepare themselves to perform the characters according to the style in which the play has been performed? (6)
- [30]**

QUESTION 10: MISSING BY REZA DE WET

10.1 Answer the following questions:

10.1.1 Name the different meanings of the title of the play, *Missing*. Refer to the Afrikaans translation of the title, namely *Mis*. (4)

10.1.2 Explain how the meaning of the title contributes to the dramatic tension in the play. (8)

10.2 Would you say that the three female characters react in a similar manner to the arrival of the circus? Use examples from the play to discuss the reactions to the circus of Miem, Gertie and Meisie. (8)

10.3 Answer the following questions:

10.3.1 *Missing* takes place during the evening of 31 August 1936. In what way does the time of the play contribute to the meaning of the play? (8)

10.3.2 Do you think the message of the play would have been different if the action took place on 31 August 2009? (2)

[30]

TOTAL SECTION B: 60

SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE

QUESTIONS 11 AND 12 are COMPULSORY.

QUESTION 13 consists of three questions. Answer only ONE of the three questions.

QUESTION 11

Read the extract from the poem *Reflections (Thoughts) in the dark* by Kobus Moolman.

The soft sounds of rain and sirens.	1
Darkness floating over the eye of a window like a dream.	
A house drifting into stillness slowly – the way a leak seeks the tiniest crack in time.	5
And the time is alone with only thinking on its hands:	
Seconds of light and seconds of shadow,	
Seconds that fill to the brim full of passing and sorrow – every word worn weary by the fixed shape of its space.	10
And there is no space for regret.	
Between the soft sounds of the rain and the wail of the siren only darkness fits,	15
floating over the eye of a memory like a stream.	

A group of six learners has been given the poem to perform as a choral verse for assessment. Three of the learners have light voices, two have medium voices and one has a deep voice. Imagine you have been asked to assist in their preparation for a choral verse performance of the poem. Answer the questions that follow.

- 11.1 Write down TWO words that describe the overall tone (atmosphere) of the poem. (2)
- 11.2 Name the volume that you would use in line 1 and explain why it would be appropriate. (2)
- 11.3 Explain how you would help the group to emphasise (exaggerate) the vowel sounds in the words 'the way a leak seeks' (lines 5 and 6). (4)
- 11.4 Discuss how you would use pace and pause in the presentation of lines 9 –12 so that the poem's mood/feeling is clear. (4)
- 11.5 Describe where in lines 14 –16 you would use verbal and vocal dynamics (sound effects) to improve/enhance the meaning of the poem. (3)
- [15]**

QUESTION 12

Refer to the two sources below and answer the questions that follow:

SOURCE A

I was deeply frustrated with the text-based approaches to acting, and in a desperate attempt to find another way of approaching the subject I thought masks would be a good starting point, so I got my students to make masks and then we would dress the masks and then make small visual scenarios (scenes). 1

We found that we could double up the characters by simply having identical masks and costumes, and this gave us tremendous freedom. We made characters with such strong visual personalities that the audience could connect with them immediately. 5

Today I try to use masks as a means of developing an actor's physical and imaginative range – for me they are a rehearsal device (method) for exploring economy in action and for freeing our imaginations and inspiring us to play spontaneously. 10

[Adapted from an interview with John Wright, a theatre practitioner developing a play]

SOURCE B

- 12.1 Explain the advantages of the mask as a tool (method) used in performance. (4)
- 12.2 Name THREE disadvantages of the mask in a performance. (6)
- 12.3 An actor wearing a mask would need to perfect his/her physical performance skills. Describe TWO exercises that the actor could do to develop better physical coordination, flexibility and strength. (8)
- 12.4 John Wright refers to '*developing an actor's physical (body) and imaginative range*'. Discuss the importance of the development of physical skills in an actor. In your answer you may refer to the theories of any theatre practitioner you have studied in Dramatic Arts. (12)

[30]

QUESTION 13

Answer ONE of the following three questions:

13.1 LIVE PERFORMANCE

OR

13.2 MEDIA STUDIES

OR

13.3 CULTURAL PERFORMANCE AND RITUAL**13.1 LIVE PERFORMANCE (CHOICE QUESTION)**

'I feel that the role of the creative team – director, designer – is to service the actors. At the end of the day, it is important that the actors have ownership over the material.' – Denise Wong (Artistic Director)

- 13.1.1 What is the role (function) of the director in a performance? (4)
- 13.1.2 Explain whether you feel school productions need a designer for costume, set or lighting. (3)
- 13.1.3 You have acted in different performances for assessment in Dramatic Arts. Discuss to what extent you believe actors need 'ownership over the material' as Denise Wong suggests. (8)
- [15]**

OR

13.2 MEDIA STUDIES (CHOICE QUESTION)

Any media presentation (film, television, video, DVD or radio) requires a team of specialists, both technical and creative, to bring the product to its final stage.

- 13.2.1 Explain why a sound technician would be essential in any of these media productions. (5)
- 13.2.2 You have watched/listened to many media productions. Choose ONE and discuss how the specialist technical and creative team enhanced (added to) the overall production. (10)
- [15]**

OR

13.3 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)

Many dramatic and theatrical conventions and devices are to be found in indigenous 'coming of age' ceremonies.

- 13.3.1 Name a coming of age ceremony in any culture you are familiar with. (1)
- 13.3.2 Describe TWO theatrical devices/conventions that are used in the ceremony you named in QUESTION 13.3.1. (4)
- 13.3.3 There may not be a designated 'director' in an indigenous ceremony. Explain who would lead the overall organisation of the performance section of the ceremony you named in QUESTION 13.3.1 and how they would go about it. (10)

[15]**TOTAL SECTION C: 60****GRAND TOTAL: 150**