



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DRAMATIC ARTS**

**NOVEMBER 2010**

**MARKS: 150**

**TIME: 3 hours**

**This question paper consists of 19 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 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 *Caucasian Chalk Circle* OR *Mother Courage* OR *Kanna Hy Kô Hystoe*.

In Brechtian Theatre, there is no preparation towards illusion, the audience is always made aware that they are watching a play, the actors are playing parts, and the technology of the theatre is visible. The focus is on the social and political events in the play.

- 1.1 Discuss how the playwright achieves the points mentioned above in the play that you studied this year.

The essay should be TWO to THREE pages long. (20)

- 1.2 Explain each Brechtian term/phrase listed below:

1.2.1 Verfremdungseffekt (2)

1.2.2 Parable (2)

1.2.3 Epic (2)

1.2.4 Narrator (2)

1.2.5 Historification (2)  
**[30]**

**OR**

**QUESTION 2: THEATRE OF THE ABSURD**

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

In most absurdist plays, what you will find are characters who are not clearly defined, who are static, who speak meaningless babble, who may start saying something and do not finish it, whose actions often contradict what they are saying, who show up or disappear for no real reason and who have no sense of identity or purpose.

2.1 Discuss the characters in the absurdist play that you studied this year, referring to the quotation above. Include in your essay a discussion of ALL the characters and:

- Their actions
- Their use of language
- How the actions and use of language highlight the themes in the play

The essay should be TWO to THREE pages long. (20)

2.2 Explain each term/phrase listed below:

- |       |  |     |
|-------|--|-----|
| 2.2.1 | Comic cross-talk                       | (2) |
| 2.2.2 | Existentialism                         | (2) |
| 2.2.3 | Tragi-comedy                           | (2) |
| 2.2.4 | Non-narrative                          | (2) |
| 2.2.5 | Language as a barrier to communication | (2) |
- [30]**

**TOTAL SECTION A: 30**

**SECTION B: UNDERSTAND AND ANALYSE**

Answer only TWO questions from this section.

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

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

LENA:	They made a big pile and burnt everything.	1
BOESMAN:	Bonfire!	
LENA:	He helped drag what was left of the <i>pondoks</i> ...	
BOESMAN:	Of course. Full of disease. That one in uniform told me, " <i>Dankie, baas!</i> "	
LENA:	Just like that.	5
BOESMAN:	[ <i>violently</i> ] Yes! <i>Dankie baas</i> . You should have said it too, sitting there with your sad story. Whiteman was doing us a favour. You should have helped him. He wasn't just burning <i>pondoks</i> . They alone can't stink like that. Or burn like that.	10
	There was something else in that fire, something rotten. Us! Our sad stories, our smells, our world! And it burnt, <i>boeta!</i> It burnt. I watched that too.	
	The end was a pile of ashes. And quiet.	
	Then ... 'Here!' ... then I went back to the place where our <i>pondok</i> had been. It was gone! You understand that? Gone! I wanted to call you and show you. There where we crawled in and out like baboons, where we used to sit like them and eat, our heads between our knees, our fingers in the pot, hiding away so that the others won't see our food ...	15
	I could stand there! There was room for me to stand straight. You know what that is? Listen now. I'm going to use a word. Freedom! <i>Ja</i> , I've heard them talk it. Freedom! That's what the whiteman gave us. I've got my feelings too, sister. It was a big one I had when I stood there. That's why I laughed, why I was happy. When we picked up our things and started to walk I wanted to sing. It was Freedom!	20
		25
LENA:	You still got it, <i>ou ding?</i>	

- 3.1 Do you agree with Boesman's words that 'whiteman' was doing them a 'favour' by burning their *pondoks*? Motivate your answer. (4)
- 3.2 Your school's drama department has been asked to stage the play *Boesman and Lena*. You are in charge of the costumes. Describe, with reasons, your choice of costume for Boesman. You may use a sketch with an explanation to support your answer. (4)

- 3.3 Discuss how the theme of abuse is presented through the characters of Boesman and Lena. (8)
- 3.4 What important realisation does Lena come to about her life at the end of the play? (4)
- 3.5 A school in your area staged this play recently. A critic was heard to say the following: 'This play was a good choice, especially in 2010. Homelessness is a major problem facing the government today and yet we have spent millions of rands constructing new stadia and celebrating the World Cup.'
- Discuss the validity (truth) of the above comments with specific reference to the play. (10)
- [30]**

**QUESTION 4: uNOSILIMELA BY CREDO MUTWA**

Read the source below and answer the questions that follow.

**SOURCE A**

STORYTELLER:	[The dancers rise and start the song 'Indaba, bantwabami' (a story, my children). They leave the Inkundla dancing and go to the Shashalazi where they are joined by another group of dancers. The dancing to the Indaba song is vigorous and soul-stirring.]	1
	Alishone ilanga, bantwabam'. (Let the sun set, my children.) Let your voices die away with the setting sun, in rays of red and gold. [As he says this the singing grows softer, the dancers return to the Inkundla and sink to the floor like the sun.]	5
	The story you are about to hear begins not in this age nor in this time but in that period beyond the mists of history where, in the fabled land of Amariri, the children of the star had their magic city, Amakhawayiki, which was at this time ruled by Kimamereva the Silent, daughter of Turunda, who had his Great Place on the moon at one time.	10
	[The dancers laugh, recollecting the amusing and amazing tale of Turunda, whom the moon-goddess cheated into building a silver palace on the moon which afterwards she seized for herself.]	15
	The story is on self-understanding, self-discovery, love of your neighbour and love and respect for the laws and religion of your civilized forefathers. So, my children, let us go and reveal the story, not with empty words alone but with shining deeds as well. Khona bantwabam'!	20

- 4.1 Do you think the term 'black drama' is still relevant today? Discuss. (4)
- 4.2 Explain how you would direct the scene (SOURCE A). Include in your explanation the techniques of storytelling, dance, song and audience interaction. (10)
- 4.3 Rolf Solberg says of *uNosilimela*: 'This is a story of self-understanding, neighbourly love and respect for ancestors.'
- Explain how *uNosilimela* is a story of:
- Neighbourly love
  - Respect for ancestors
- (6)
- 4.4 Should black South Africans abandon indigenous theatre, such as *uNosilimela*, and embrace modern Western theatre? Explain your answer. (10)

**[30]**

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

- 5.1 *Woza Albert!* is a good example of a workshopped play and has elements of protest theatre.
- 5.1.1 Explain the term *protest theatre*. (2)
- 5.1.2 Describe THREE features/elements of a typical workshopped play. (6)
- 5.1.3 Discuss the validity (truth) of the statement in the introduction to QUESTION 5.1 above. Support your answer with reference to both the process and the script of *Woza Albert!*. (6)
- 5.2 Read the passage below and answer the questions that follow.

*Lights up bright on a barber's open-air stall. Percy – the barber – is sitting on a box, Mbongeni – the customer – between his knees. Auntie Dudu's shawl is now the barber's sheet.*

PERCY:	Ehh, French cut? German cut? Cheese cut?	
MBONGENI:	Cheese cut.	5
PERCY:	Cheese cut – all off!	
MBONGENI:	( <i>Settling</i> ): That's nice ... How much is a cheese cut?	
PERCY:	Seventy-five cents.	
MBONGENI:	Aaay! Last week my cousin was here and it was fifty cents.	
PERCY:	Hey, you've got very big hair my friend ( <i>he begins cutting hair</i> ).	10
MBONGENI:	( <i>Squirming nervously during the – mimed – clipping, relaxing at the end of a run</i> ): That's nice. What machine is this?	
PERCY:	Oh it's number ten ...	
MBONGENI:	Number ten? Ohhh.	
PERCY:	Though it's a very old clipper.	15
MBONGENI:	That's nice. ( <i>More cutting, more squirming.</i> ) That's nice. Where's your daughter now?	
PERCY:	Ohh, she's in university.	
MBONGENI:	University? That's nice. What standard is she doing in university?	
PERCY:	( <i>Clipping</i> ) Ohhh, she's doing LLLLLB. I don't know, its some very high standard.	20

- 5.2.1 Give TWO examples of how poor theatre techniques are used in the above extract. (4)
- 5.2.2 You have been asked to audition actors for the play *Woza Albert!* Discuss, with reasons, the qualities you would look for in the actors you would choose to play the roles of Mbongeni and Percy. (4)
- 5.3 In a paragraph, explain why the play text *Woza Albert!*, created in the 1980s, remains a good choice as a set work for Grade 12 Dramatic Arts learners. In your answer, refer to the content and style of the play. (8)

**[30]**



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

6.1 *Sophiatown* is a documentary drama and a valuable part of South African history.

6.1.1 Explain why *Sophiatown* (the play) can be described as 'a valuable part of South African history'. (4)

6.1.2 Discuss the theatrical techniques used in the process and product, that allow *Sophiatown* (the play) to be described as a documentary drama. (8)

6.2 Study the source below and answer the questions that follow.

**SOURCE A**

PRINCESS:	And who's gonna protect her from the Americans at night?	1
MINGUS:	Me.	
PRINCESS:	But you are an American, wena.	
MINGUS:	I'll protect her.	
PRINCESS:	And the Beliners, and the Gestapo Gang, and the Vultures? Where have you ever seen a white girl in this Sophiatown – where?	5
FAHFEE:	There are always Europeans here – drinking at the Back of the Moon, drinking at the Thirty-Nine Steps. In the night clubs, at the House of the Truth, in the bioscope. What difference if one of them spends the night. Nobody's gonna know. And if they did, nobody'd give a damn.	10
MINGUS:	Except for the Boere.	
LULU:	And the Princess!	

6.2.1 What role do the characters of Lulu and Princess play in the development of themes (issues) in the play? (4)

6.2.2 Lulu says: "I'm going to be a film star – like Dolly Rathebe in 'African Jim' and 'The Magic Garden'."  
(*she gets up and sings an extract from one of Dolly Rathebe's films*)

Describe how jazz music and the American culture influenced life in Sophiatown. (4)

6.3 Discuss how the play, *Sophiatown*, uses dramatic techniques to highlight the emotional issue of forced removals. (10)  
**[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.

MANDISA:	My father was cremated last week. I brought his ashes to be buried next to his parents. If Uncle Siphso does not want to do that, I am not going to beg him. I will ask somebody to show me where his parents are buried and I will scatter the ashes between them and go home. My father was right. Uncle Siphso was jealous because my father was a hero of the Struggle.	1 5
SIPHO:	If your father was a hero of the Struggle why did he not come back when the exiles came back? Why was he not part of the Kempton Park delegation that negotiated with the apartheid government? Did he ever tell why he could not come back?	10
MANDISA:	He was not well. He wanted to be well first, then he would come back. He did not want to come back a sick man.	
SIPHO:	He preferred to come back a dead man in that thing. How convenient.	
THANDO:	( <i>coming back into the living room</i> ) Stop it! Both of you! I've made up my mind. I am going to Johannesburg with you Mandisa. With or without your permission, Daddy. About London, that is another matter. I'll let you know later.	15
SIPHO:	Even if he is dead he is still taking from me.	

- 7.1 Describe Siphso's reaction to the news that his brother has been cremated. (2)
- 7.2 Refer to the extract and the play as a whole and discuss how Mandisa's arrival influences Thando. (4)
- 7.3 You have been selected to play the role of Siphso (if you are male) or Mandisa (if you are female). Refer to acting techniques and methods you have studied in Dramatic Arts and explain how you would go about preparing for your role. (8)
- 7.4 Explain Kani's use of a realistic style in language and characters in *Nothing But The Truth*. (6)

- 7.5 The play illustrates quite vividly why it is still necessary to talk about the past; because the past will always be a powerful presence in the present. True reconciliation will only happen when we are able to confront what happened yesterday without bitterness. – Zakes Mda

Discuss the themes of sibling rivalry, truth, forgiveness and reconciliation in the play. Refer to the quotation above.

(10)  
[30]

**QUESTION 8: GROUNDSWELL BY IAN BRUCE**

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

	<i>[Johan stops fighting. Thami twists out of Johan's hold, grabs the knife from him. Johan slides to his knees. Thami lifts the knife, ready to stab him.]</i>	1
THAMI:	Must I do it?	
	<i>[Johan says nothing. Looks away with closed eyes, waiting for the knife to fall.]</i>	5
	Because I can do it. You must be cruel to be kind sometimes, as you say.	
	<i>[Johan waits for the knife to be plunged into his body. Instead, Thami lowers the knife and walks away. Johan does not move. Matter-of-fact, holding his finger.]</i>	10
	You nearly broke my finger, man.	
	<i>[Not looking at Thami]</i>	
JOHAN:	I'm sorry Thami.	
	<i>[Long pause]</i>	
	<i>[Approaches Johan]</i>	15
THAMI:	I know you are sorry.	
	<i>[He swiftly removes the credit card from Johan's shirt pocket. He holds out his hand.]</i>	
	The keys.	
	<i>[Johan looks up at him]</i>	20
	Give them to me.	
	<i>[Johan clutches the keys, tightly. Thami forcefully pries them out of his reluctant fingers.]</i>	
	Okay. Now go. Hamba!	
	<i>[Johan stands up slowly, walks towards the stoep door.]</i>	25
	<i>[Turns to Thami]</i>	
JOHAN:	And you? What are you going to do?	
THAMI:	I'll be here.	
JOHAN:	Will you be okay?	
THAMI:	You mean without you? Will I be okay without you?	30
JOHAN:	Yes.	
THAMI:	<i>(Gentler)</i> Hamba.	
	<i>[Johan exits. The bell and sea grow louder as the door opens. The dog barks as it chases after Johan. Thami closes the door, collects Smith's things together, tidies up the table. Smith enters through the inner-house door. Thami hands him his things.]</i>	35
SMITH:	Thank you.	
	<i>[He starts to leave]</i>	
THAMI:	Breakfast is at eight o'clock.	
	<i>[Smith nods, exits. Thami opens the dresser drawer, takes out his letter and pen. He sits down at the table, tears up the letter and starts a new one. Lights fade slowly until only Thami is lit. The sound of the bell grows louder.]</i>	40
THAMI:	My dear Noluthando ...	
	BLACK OUT	45

- 8.1 What is Thami's job at the guesthouse? (1)
- 8.2 Describe Thami's character. You may use this specific extract and the play as a whole in your description. (4)
- 8.3 Discuss how Johan's behaviour in lines 1 to 10 is not typical of his character. (5)
- 8.4 Explain how you, as director, would physically and vocally direct lines 1 to 20 to make the performance of the conflict between Johan and Thami engaging (holds the audience's attention) to the audience. Make detailed reference to the text. (10)
- 8.5 Describe the manner in which the bell and the sea (lines 33 and 42) are used as recurring images in the play. (4)
- 8.6 Lighting is one of the special effects used in the theatre to influence our reaction to events as they unfold on stage.
- 8.6.1 How does the stage direction '*Lights fade slowly until only Thami is lit*' (line 42) influence the audience's reaction to Thami? (4)
- 8.6.2 What is a *BLACK OUT* (line 45)? (2)
- [30]**

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

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

FÉ:	Wanneer gaan jy sien?	1
TJOKKIE:	Sien? Hoekom moet ek sien? Jy's besimpeld.	
FÉ:	Ek dag Tiemie het jou al gevra. Sy't gesê jy sal as sy jou vra.	
TJOKKIE:	Sy't nie gevra nie. Ek sal ook nie, al vra sy.	
FÉ:	Natuurlik sal jy, dis jou suster.	5
TJOKKIE:	Suster of te not, ek sal nie. Elke keer as hulle iets verbrou, moet ek dit regsien.	
FÉ:	Die onsekerheid maak haar siek, Tjokkie.	
TJOKKIE:	Ek dag sy wil juis siek word.	
FÉ:	Jy sal iets moet doen, Tjokkie. Sy's bang vir Jakes.	10
TJOKKIE:	Almal in hierdie straat is bang vir Jakes.	
FÉ:	Tjokkie, jy kan nie toelaat dat Jakes haar vat nie. Hy wou haar nog altyd hê. Nou met dié ding gaan hy haar kry.	
	Tjokkie, jy sal moet sien.	
TJOKKIE:	Wat sal sien help? Sien sal nie die kleintjie uit haar uithaal nie.	15
FÉ:	Asseblief, Tjokkie. Laat sy net weet. Dis 'n vreeslike ding.	
TJOKKIE:	Julle druk mens altyd in 'n ding in. Ek kan nie help dat ek 'n verbrande talent het nie. ( <i>Opstandig, verander stemming.</i> )	
	En oor ek hom het, kan ander mense met my mors soos hulle wil, soos hulle lekkerkry! Oor ek 'n ding het wat mooi is, wat ek moet vashou, moet almal 'n gemors daarvan maak. Nou ryg almal altyd aan die ding en hulle torring my gal los. Jar, ek is al moeg rondgeloop soos 'n ding met 'n los draadjie. Dis mos seer as hulle torring.	20

- 9.1.1 What is Fé referring to in line 1 when she asks, 'Wanneer gaan jy sien?' (2)
- 9.1.2 Discuss why the following characters want Tjokkie to 'see':
- (a) Giel (4)
- (b) Jakes (4)
- 9.1.3 Tjokkie's words, 'Elke keer as hulle iets verbrou, moet ek dit regsien', are ironic.
- Explain the above statement, by referring to the action and dramatic tension that follows Tjokkie's vision, specifically with reference to Tiemie. (8)
- 9.2 Discuss why Tjokkie can be seen as an innocent scapegoat. (4)
- 9.3 Explain how the following sound effects strengthen atmosphere and meaning in the play:
- 9.3.1 Jakes' motorbike (4)
- 9.3.2 The radio broadcast of the horse race (4)

**[30]**

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

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

CONSTABLE:	<i>(He opens the curtain.)</i> It's better that way. <i>(He opens the window. The circus music can be heard.)</i>	1
MEISIE:	Please! Close the window! I'm not allowed to hear the music! Please!	
CONSTABLE:	Just for a while. It lets in the night air. <i>(Smile)</i>	
MEISIE:	<i>(Pressing her hands to her ears.)</i> It's so loud! I'm not allowed to hear it! <i>(The Constable opens the door quickly. The music becomes even louder.)</i>	5
	No! Close the door! <i>(She is running to the door.)</i>	

10.1.1 Why is Meisie not allowed to hear the circus music (lines 3 and 5)? (2)

10.1.2 What is the symbolic meaning of the circus music in the play? (2)

10.2 Explain how Gertie and Meisie are liberated through fantasy play or dancing. (8)

10.3 Explain the symbolic meaning of BOTH Constable and Meisie's costume change at the end of the play. (2 x 4) (8)

10.4 Within the fanatical exorcism of everything that stimulates sexually or subconsciously, an ironic confession takes place – Miem and Gertie's false morality is exposed. – Cornelia du Preez

Discuss the validity (truth) of this quotation. In your answer, refer to the hypocrisy of Miem and Gertie. (10)  
**[30]**

**TOTAL SECTION B: 60**

**SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE**

SECTION C is COMPULSORY.

**QUESTION 11**

Read the poem *Prayer to the Hunting Star, Canopus* and answer the questions that follow. The poem is a translation of what was said by the San X-nanni people when asking for help from the star in the hunt. Xkoagu is the name of the hunting star.

Xkoagu, give me your heart that you sit with in plenty Take my heart, my heart small and famished without hope so that like you I too may be full for I hunger.	1     5
You seem to me full-bellied, Xkoagu and in my eyes not small but I am hungry.	10
Star, give to me your belly that fills you a good feeling, and you shall take my stomach from me so you as well can know its hunger.	15
Give me your right arm too and you shall take my arm from me, my arm that does not kill for I miss my aim.	20
Xkoagu, blind with your light the Springbok's eyes, and you shall give me your arm for my arm that hangs here that makes me miss my mark.	20

- 11.1 What vocal skills would you use in the opening lines (lines 1 to 6) of this poem to capture the attention of the audience and create the effect of a hunter asking for help in the hunt? (4)
- 11.2 Where and why would you increase the volume of your voice in stanza 2 (lines 7 to 9)? (3)
- 11.3 Identify TWO moments in the poem where the pace of the words changes. How would this affect the delivery (speaking) of these lines? (4)
- 11.4 The performance of this poem would benefit from some physical action by the actor. Describe what actions, as an actor, you would add to stanza 5 (lines 18 to 22). (4)

**[15]**

**QUESTION 12**

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

**SOURCE A**

Production: *War Horse* puppets by Handspring Puppet Company

Each of these full-sized puppets is controlled by two or three performers.

- 12.1 Why would a director use puppet horses on stage instead of real ones? (2)
- 12.2 What is the advantage of using full-sized puppet horses instead of an actor wearing a horse mask? (3)
- 12.3 These people are not actors. They simply manipulate (control and handle) the puppets. They are not nearly as important as the actor.

Discuss the accuracy of the statement above. In your answer, also include reference to the following:

- The physical skills needed to operate (handle and manipulate) such puppets
- The effectiveness of the puppets on stage
- Who else, apart from the actors, could be involved in the performance process

(10)



**SOURCE B****EXAMINER'S REPORT**

The group performance showed evidence of care taken in presenting the performance material. The cast understood the material being performed. Unfortunately the actors performed more as individuals rather than creating a relationship with each other on stage. 1

The group was well-rehearsed and showed good concentration skills. The focus was very much on each individual performance and the group did not build a close actor-audience relationship. 5

- 12.4 Explain what is meant by the term *performance material* (line 2). (2)
- 12.5 Why is it important to understand what you are performing? (2)
- 12.6 What techniques could be used to help actors go about 'creating a relationship with each other on stage' (lines 3 to 4)? (4)
- 12.7 What is meant by the phrase *good concentration skills* (line 5)? (2)
- 12.8 Discuss why the actor-audience relationship is crucial to the success of a performance. (5)
- [30]**

**QUESTION 13**

Answer ONE of the following three questions, that is QUESTION 13.1 OR QUESTION 13.2 OR QUESTION 13.3.

**13.1 LIVE PERFORMANCE (CHOICE QUESTION)**

I keep forgetting: my actors do not have to BE the characters. This cast must be like a sports team, playing at being the characters: 'We are not these people that you see, we are merely playing at being them, briefly.'

[Brett Bailey, *iMUMBO JUMBO* workbook, April '97]

Write a paragraph discussing this quotation in relation to at least ONE of the points listed below:

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

[15]

**OR**

**13.2 MEDIA STUDIES (CHOICE QUESTION)**

For film performance character development isn't just sitting around, reading your name from the script, and getting a surface-level view of who you are as a character – it's delving as deeply as possible into who this character is. It is literally trying to become this person. As an actor you must be able to completely void (cancel) out all of you, and replace it with this character/person.

Write a paragraph discussing this quotation in relation to at least ONE of the points listed below:

- Film theory you have studied
- Films you have watched
- Films you have studied
- Your own experience of performing in film

[15]

**OR**

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

Performing a role in any indigenous theatrical performance is not only about the 'make-believe' but also largely about the character's relationship with the content/material and the audience, and how the audience responds.

Write a paragraph discussing this quotation in relation to at least ONE of the points listed below:

- Any indigenous performance/play you have seen
- Your own experiences of performing in an indigenous performance/play **[15]**

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