



# **basic education**

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DRAMATIC ARTS**

**FEBRUARY/MARCH 2011**

**MARKS: 150**

**TIME: 3 hours**

**This question paper consists of 20 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*.

1.1

Brecht believed that theatre should not appeal to the spectator's feelings but to his reason. While still providing entertainment, it should be strongly didactic (educational) and capable of provoking social change.

Discuss how the epic play you studied this year provided entertainment but was still didactic (educational) and encouraged social change. In your answer, refer to specific examples from the play to support your discussion.

(20)

1.2

Describe FIVE differences between Epic and Realistic Theatre.

(5 x 2)

(10)

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

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

2.1

When a world is characterised as 'absurd' it no longer makes sense to its people. Rational decisions are impossible and all actions meaningless and futile.

Discuss how the characters and their actions in an absurd play support the statement above. In your answer, refer to specific examples from the play you studied.

(20)

2.2

Describe FIVE differences between Theatre of the Absurd and Realistic Theatre.

(5 x 2)

(10)

**[30]****TOTAL SECTION A: 30**

**SECTION B: UNDERSTAND AND ANALYSE**

Answer only TWO questions from this section.

**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****SOURCE A**

LENA:	<i>Ja!</i> You were happy this morning. <i>'Push it over, my baas!'</i> <i>Dankie, baas! Weg is ons!</i>	1
	It was funny, hey, Boesman! All the pondoks flat. The poor people running around trying to save their things. You had a good laugh. And now? Here we sit. Just now it's dark, and Boesman's thinking about another pondok. The world feels big when you sit like this. Not even a bush to make it your own size. Now's the time to laugh. This is also funny. Look at us! Boesman and Lena with the sky for a roof again. <i>[Pause ... Boesman stares at her]</i>	5
BOESMAN:	<i>[shaking his head as he finally breaks his silence]</i> Yessus, Lena! I'm telling you, the next time we walk ...	10
LENA:	Don't talk about that now, man.	
BOESMAN:	The Next Time We Walk! ...	
LENA:	Where?	
BOESMAN:	... I'll keep walking. I'll walk and walk ...	15
LENA:	<i>Eina!</i>	
BOESMAN:	... until you're so bloody <i>moeg</i> that when I stop you can't open your mouth! ... That long <i>drol</i> of nonsense that comes out when you open your mouth !	19

- 3.1 Explain how the actress would physically perform when she is speaking Boesman's words *'Push it over, my baas!'* *'Dankie, baas! Weg is ons!'* (lines 1 and 2 ). (4)
- 3.2 What kind of setting and scenery would you use when staging this play to show that 'The world feels big when you sit like this. Not even a bush to make it your own size' (lines 6 and 7)? (6)

3.3 Refer to lines 11, 13 and 15.

3.3.1 Why does Boesman repeat himself in these lines? (2)

3.3.2 How would the actor portraying Boesman use tone and volume to reveal his layers of feeling in lines 11, 13 and 15? Give reasons for your answer. (4 x 2) (8)

3.4 Justify (give reasons for) Fugard's choice to write a play using characters who are poor, disempowered and dismissed by society, as a tool to explore our common humanity. (10)  
**[30]**

**QUESTION 4: uNOSILIMELA BY CREDO MUTWA**

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

THE WEDDING:	<i>iThala/Inkundla and iShashalazi. Bagangile's wedding. AmaQhashi in iThala/Inkundla, baSotho in iShashalazi. BaSotho wear conical straw hats, blankets and trousers or isishweshwe skirts. The women carry brooms of straw or reeds. The amaQhashi begin the dances with indlamu to the song 'Heyi, Vali'. While one party dances the other jeers, appeals to spectators, etc. There is the atmosphere of 'vivacious' (energetic) competition. When the amaQhashi dance is over the baSotho follow with 'Hela, Melodi'. The spectators themselves join in the competition by cheering, mocking, laughing, ululating and singing and dancing themselves. The dancers jeer at each other, jest, mock, appeal to the spectators to judge them. The celebrants continue the songs and dances for as long as they and the spectators wish. When there has been enough dancing Magadlemzini holds up his hand. There is silence.</i>	1 5 10 15
MAGADLEMZINI:	My children, it gives me great pleasure this day to give away another of my many daughters in marriage – uBagangile, the naughty one, this time to a man from far away.	

- 4.1 Some people believe that in African indigenous culture, black people do not 'act' but 'perform'. Discuss the difference between 'acting' and 'performing' and use examples from the play to support your answer. (6)
- 4.2 In African indigenous performance forms, spectators form an integral part of the performance.
- 4.2.1 What is the importance of the spectators/characters in the extract above? (4)
- 4.2.2 How does the playwright present the spectators/characters as part of the wedding ceremony? (4)
- 4.2.3 What is the reaction of the audience who are watching the performance to the spectators/characters in the extract? (4)
- 4.3 African cultural performances and rituals use symbolism.
- 4.3.1 What cue/action does Magadlemzini use that tells the performers to stop? (1)
- 4.3.2 What does the cue/action you described in QUESTION 4.3.1 tell the audience about the position of Magadlemzini in society? (3)
- 4.4 Draw a floor plan of the stage area and describe how you would position the actors from the scene above on the floor plan. Justify (give reasons for) your choices. (8)

**[30]**

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

	<i>Lights up bright on Percy, now a young street meat vendor. The boxes are his stall. His is swatting flies with a newspaper held in one hand. His other hand holds a newspaper as a shade against the sun.</i>	1
Mbongeni:	<i>(Enters, singing, as a labourer-customer):</i> Siyitshili'igusha sayigqiba <i>(song)</i> Siyitshili'igusha sayigqiba Muhla sitsh'igusha. Wena wendoda wawuphina Wena wendoda wawuphina Muhla sitsh'igusha. [We ate and finished a big sheep the other day. Where were you when we blessed ourselves with a sheep?]	5       10
Mbongeni:	Hullo, my boy.	
Percy:	Hello Baba.	
Mbongeni:	<i>(Not tempted by the display):</i> Ehhh, what meat can you sell me today?	15
Percy:	I've got mutton, chicken, and nice sausages. <i>(Swats a fly on the sausages.)</i>	
Mbongeni:	Oh yeah ... the chickens does not smell nice, hey? Must get some cover, some shade from the sun, hey? <i>(Deliberating.)</i> Ehhh, how much are the chops?	20
Percy:	It's two rand fifty, Baba.	

- 5.1 Explain why the name of the actor 'Percy' is printed in the text rather than the name of the character he is playing. (2)
- 5.2 Discuss how the staging described in lines 1 – 3 is typical of the staging of the play as a whole. (5)
- 5.3 Mbongeni enters singing (line 4). How does this singing enhance (add to) the performance of *Woza Albert!*? Give TWO reasons for your answer. (4)
- 5.4 Through the character of the young street vendor the creators of *Woza Albert!* comment on a lack of equal opportunities for all South Africans.
- 5.4.1 Explain the problems the young street vendor has. (3)
- 5.4.2 Discuss how the theme of inequality is reflected through two other characters presented in the play. (6)
- 5.5 A theatre of poverty at its most affirmative, a reflection of the cultural reality that brought it into being.

Discuss to what extent you agree with this description of *Woza Albert!*. In your answer, refer to Grotowski's theory of Poor Theatre.

(10)  
[30]

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

Study the extract below and answer the questions that follow.

	<i>(Lulu is sitting on the floor trying to learn "The Daffodils" by Wordsworth. Jakes watches her as Mingo and Princess quarrel. Mamariti sits quietly in a corner. Fahfee sits at the kitchen table working on his gambling numbers.)</i>	1
PRINCESS:	Ek soek haar nie hier nie. Mingo, hoe kan jy so maak? Let this Jewish girl just move in? As jou my like, Mingo, you'll get rid of her.	5
MINGO:	Listen my angel, my princess, ek mca jou, okay, but you are driving me mad. If you don't shaddup I will have to crack you up.	
PRINCESS:	How can you let her stay here? We don't know who she is. You don't listen to me – you only listen to Jakes.	10
MINGO:	Look you are just an American's tjerrie, and that means you shaddup and listen or I'll have to cut you up.	
PRINCESS:	I know about these Jewish girls from Yeoville. They're spoilt. Their fathers give them lots of money – they do what they like. They've all got nannies. Well, I'm not going to be anybody's nanny.	15
LULU:	You are just jealous.	

- 6.1 Lines 1 – 4 give an indication of the requirements for the setting of this play. Describe a suitable set for a production of *Sophiatown*. You may use a sketch to illustrate your answer. (8)
- 6.2 Discuss the role of *Drum* magazine in Sophiatown (the place) and *Sophiatown* (the play). (4)
- 6.3 Explain what Lulu's comment 'You are just jealous' (line 16) implies about her relationship with Princess. (2)
- 6.4 The characters are typical of certain groups in Sophiatown rather than realistic representations of individuals. Discuss the character of Mingo as a representation of a certain group present in *Sophiatown*. (7)
- 6.5 Trevor Huddleston who lived in Sophiatown in the 1950s said that it was a 'very violent place'.

Discuss THREE social issues affecting the people of Sophiatown and explain how these issues are presented in the play.

(9)  
[30]



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

Sipho:	So, you win again Themba. I am still dull. Nothing good is for me. I am still at the library and I am not even the Chief Librarian and will never be. If this country was free, I used to say, I would be Chief Librarian. I watched the release of Nelson Mandela on TV and said to myself 'my time has come'.	1
	... I was part of the STRUGGLE. I too suffered as a black person. I went to marches like everyone else. I might not have been detained. I might not have been on Robben Island. I did not leave this country, but I suffered too.	5
	... No! No more! It's payback time. The taking stops right here and now. I want everything back, Themba.	

- 7.1 Explain how the title, *Nothing But The Truth*, is significant and appropriate to the subject matter of the play. (3)
- 7.2 Who is Themba, and why is he so important to the development of the plot of *Nothing But The Truth*? (4)
- 7.3 Describe how the actor performing Sipho would perform the passage above to make clear that he is speaking to Themba. (4)
- 7.4 Write a character description of Sipho taking into consideration the conflict he feels in Source A and the play text as a whole. (6)
- 7.5 Why is Sipho making the statement: 'The taking stops right here and now' (line 9)? Support your answer by referring to the play as a whole. (3)
- 7.6 

*Nothing but the Truth* is a play 'of reconciliation and justice! Above all, it was a human story full of compassion'. – Zakes Mda

Discuss how the issues of reconciliation and justice are presented in the play text. (10)

**[30]**

**QUESTION 8: *GROUNDSWELL* BY IAN BRUCE**

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

THAMI: Let him speak, Johan.	1
JOHAN: Speak.	
SMITH: I inherited the situation; I didn't make it, did I?	
JOHAN: But what did you do to improve it?	
THAMI: Yeka, Johan.	5
JOHAN: Go on. I'm listening.	
SMITH: My fault or not, God knows I've had to pay for being white. I've paid, believe me. [Struggles to keep a reasonable note in his tone] What I'm saying is: I don't have to still defend myself to you because of the colour of my credit card, or the size of the car I drive. [Pause] I am a moral man. I've never been deliberately unkind to another human being. I've never knowingly deprived anyone. I've served my community and the people I worked for with good grace; dealt fairly with those under me. Had I been born somewhere else, in a less complex society perhaps, I would've been a pillar of my society.	10    15
JOHAN: How do you know that? How do you know what you'd have been somewhere where you didn't get born in the first class seats, with the easy chances, the smart education?	20
SMITH: [With some impatience] Yes I had an education ... which I had to sell soap powder door-to-door to afford. There was nothing easy about it. Just because the world wasn't ideal at the time, was I supposed to turn down what came my way ... wait in the streets for the world to improve? I had a family, a responsibility to provide the best I could for a wife and two children.	25
THAMI: [To Johan] That's what a man must do.	
SMITH: [With growing anger] And when the time came for change, the future I had spent my strength building, I was asked ... I was told, to relinquish it, give it away, surrender it, forget about it. Others now will receive the rewards of my work. Their children, not mine, will inherit it ... their grandchildren, not mine.	30

- 8.1 What theme from *Groundswell* is strongly presented in the extract above? (2)
- 8.2 Give THREE reasons why Smith believes he does not deserve his present situation (lines 7 – 26). (3)

- 8.3 Why do you think Smith sounds angry in lines 28 – 32 in his conversation? (3)
- 8.4 Describe how Thami and Johan's responses to Smith in the extract are indicative of their different personalities. (2 x 3) (6)
- 8.5 Explain how you would direct the actor portraying Smith to physically and vocally perform this scene. (6)
- 8.6 

'Groundswell seems to me to work on two main levels: it is an excellent thriller and also a piece of social commentary. In other words it satisfies both as an entertainment and as a deeply relevant reflection on conditions in South Africa today.' – Mannie Manim
- Discuss the validity (truth) of the quotation using specific examples from the play text to support your answer. (10)
- [30]**

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

9.1 Answer the following questions:

9.1.1 Who is the 'siener' (seer) from the title of the play? (1)

9.1.2 Explain how the seer's vision in the second act contributes to the dramatic tension in the play. (4)

9.2 Discuss the symbolic meaning of the following:

9.2.1 The pulpit cloth ('kansellap') (3)

9.2.2 The wall text (3)

9.3 Read the extract below from a theatre review by Brent Meersman in *Mail & Guardian*, 28 February 2010.

*Siener In Die Suburbs*, PG du Plessis's landmark Afrikaans play from the early 1970s (which he wrote largely on airplanes and in hotel rooms) brought him his major critical acclaim, despite the work outraging the conservative guardians of the Volk's image, for its devastatingly realistic portrayal of debased, lower class Afrikaners in all their degradation – domestic violence, family feuds, unwanted pregnancies, drugs, gambling. 1 5

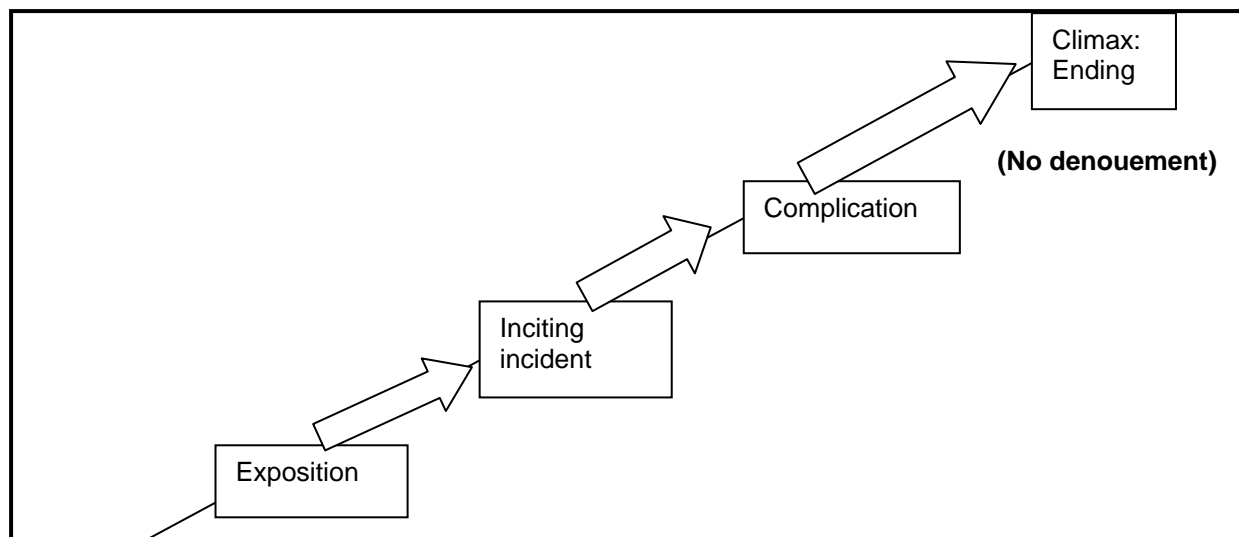
It was with great curiosity that one approached the production today; I cannot recall any performance since I was a school kid. Once one has set aside those expectations of shock from the 1970s, and mentally made the shift to today, the play has surprisingly not dated in the slightest. There is nothing in it that makes it specific to that decade. It could be about any number of people and families right now. 10

9.3.1 Briefly describe the social and economic background of *Siener in die Suburbs*. (6)

9.3.2 Explain how the suburbs with their 'lower class' characters, poverty and alcohol abuse cause internal conflict in the character of Jakes. (5)

9.3.3 Explain how 'unwanted pregnancies' (line 6) are portrayed in the drama. (4)

9.3.4 Discuss to what extent the play is 'about any number of people and families right now' (lines 11 and 12). (4)  
[30]

**QUESTION 10: *MISSING* BY REZA DE WET****SOURCE A**  
**A schematic representation of the structure of *Missing***

10.1 Refer to Source A above and answer the questions that follow.

- 10.1.1 Name the characters the audience is introduced to in the exposition of *Missing*. (4)
- 10.1.2 Describe how the problem introduced in the exposition contributes to one of the themes of the drama. (5)
- 10.1.3 What is the inciting incident (the specific incident that starts the action)? (1)
- 10.1.4 In the development of a play, dramatic tension builds up that leads to conflict. Explain whether the conflict in *Missing* is internal or external. (2)
- 10.1.5 Clarify the symbolic meaning of the action during the climax of *Missing*. (3)

10.2 Read the quote below and answer the questions that follow.

'The men in the play are rather exceptional. One has gone up early to the loft to escape the earthy manure; the other is the blind who, like the wolf in Red Riding Hood, can see and smell better.' – Dorothea van Zyl

- 10.2.1 Explain how the social and economic background of the drama caused one of the male characters to go 'up early to the loft'. (6)

10.2.2 '... the other is the blind ...' Discuss how references to **blindness** in the drama contribute to the dramatic tension by referring to the following:

- The title of the play
- The character of Constable
- The character of Miem

(3 x 3)

(9)  
**[30]**

**TOTAL SECTION B: 60**

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

SECTION C is COMPULSORY.

**QUESTION 11**

Read the extract from the play *Ipi Zombi?* by Brett Bailey and answer the questions that follow. In the extract the two boys STEVE and KROTCH are explaining to the audience what happened to them when their taxi crashed.

ABAZALI BAM BAYALILA [My parents are crying]		1
SINGERS: <i>Abazali bam, abazali bam, bayalila, bayalila ...</i>		
STEVE and KROTCH, the two bloodied schoolboys in white shirts, red ties and long red socks, sitting on the altar, tell the audience their story. STEVE is quite a bit brighter than the groggy KROTCH. The three singers are arranged in a group to one side wrapped in blankets; they move with a mechanical action as they sing.		5
STEVE:	Ja, you know, it was late and we were coming back from Durban – fifteen boys.	
KROTCH:	At that time I was almost dreaming, then I heard a big noise and we just fell.	10
STEVE:	I tried to scream: ' <i>Imoto iyawa!</i> ' and the taxi bounced on the ground and then it went down the hill and everybody was screaming.	
KROTCH:	When I woke up I just saw the taxi going round and round, I don't know what was happening, then I woke up in the hospital. It's all because the driver was fast asleep.	15
STEVE:	No, the driver was not fast asleep, the driver was drunk.	
KROTCH:	<i>Hayi</i> , he was tired.	
STEVE:	No, no, no –	
KROTCH:	He was tired.	20
STEVE:	No, no, no, I was sitting next to him. He was drunk. I don't know how I survived, but somehow got out of the taxi.	

KROTCH: Who is the one who pulled me out?

STEVE: It was me.

KROTCH: Ja, nê?

25

STEVE: Ja, actually I don't know how I pulled him out, it was so dark – I pulled him by his feet.

- 11.1 What other function (role) could the characters of the Singers also perform? (1)
- 11.2 Explain why the isiXhosa words in italics (line 2) enhance (add value to) the audience's enjoyment and understanding of the play. (2)
- 11.3 KROTCH repeats that he 'woke up' in lines 14 – 16. Describe how you would have the actor playing KROTCH use variety in tone and volume to speak these lines. (6)
- 11.4 Where would you place emphasis in line 17? Justify (give reasons for) your answer. (3)
- 11.5 Who is STEVE speaking to in lines 26 and 27, and how would you indicate this physically and vocally for theatrical effect? (3)
- [15]**



**QUESTION 12**

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

**SOURCE A: *IPI ZOMBI?***

The actors left and right at the back are men dressed as women with gourds as breasts. The central figure at the back is a mother whose son has died. The two boys in the front are school boys who escaped death when their taxi crashed.

**SOURCE B**

Brett Bailey the playwright/director of *Ipi Zombi?* has the following to say about traditional theatre in a South African context: 'We sit in a dark hall and watch and listen, and if we identify with somebody we do it quietly, by ourselves; it does not bring us together in communion.'

He is hoping to change the perception of theatre through 'Method: take township traditions and styles, throw them in the blender with rural performance and ceremony, black evangelism, a handful of Western avant-garde (forward thinking) and a dash of showbiz, and flick the switch: THIRD WORLD BUNFIGHT!'

- 12.1 How does the use of white clay on the actors' bodies (Source A) contribute to the dramatic effect in the scene?

(3)

12.2 How would you direct the men in the back row on the left and the right in Source A to show the audience that they are women? (4)

12.3 Explain how your practical training in Dramatic Arts would help you to perform in a vibrant, loud, highly energetic and physical production such as the one described by Brett Bailey in Source B. (8)

12.4 **SOURCE C**

**EXAMINER'S REPORT**

The actors in the group created interesting characters through a process of improvisation. The characters were presented in an original manner on stage showing that the actors had thought carefully about the creation of their characters. 1

However, the actors paid more attention to the characters than the staging of the performance. Actors masked each other and the whole stage space was not used effectively. At one stage the audience was presented with a split focus where two groups of actors were speaking simultaneously (at the same time). 5

12.4.1 Explain the term *improvisation* (line 2). (2)

12.4.2 How would you go about preparing and rehearsing a character for performance so that an examiner might say that you 'had thought carefully about the creation' (line 3) of your character? In your answer, refer to physical and vocal aspects of performance. (6)

12.4.3 What is meant by the phrase 'Actors masked each other' (line 6)? (2)

12.4.4 Explain what advice you would give to a group to ensure (make sure) that they use the stage space effectively. (3)

12.4.5 If two scenes need to be presented on stage, how would you present these scenes to avoid the problem of a 'split focus' (lines 7 – 8)? (2)  
**[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)**

'Audiences love being entertained, they love to escape. Pure and simple. To me, writing heavy, deeply meaningful troubling work is a waste of time at the moment ... Theatre's job is to make people feel good about themselves, which in turn makes them treat other people better.'

[Nicholas Ellenbogen: actor, playwright, director, Theatre for Africa founder]

Write a paragraph discussing the validity (accuracy) of this quotation. In your answer you may refer to any of the points listed below.

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

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

'I believe that some sort of escapism is necessary – life is a serious business ... Soap operas are a great way to escape ... they have a formula that has a way of drawing viewers in and keeping them wanting more.'

[Leeandra Reddy: *Isidingo* actress]

Write a paragraph discussing the validity (accuracy) of this quotation and accounting for the success of soap operas on television. In your answer you may refer to any of the points listed below.

- Soap operas you watch on television
- Video/film theory you have studied

**[15]****OR**

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

The function of cultural performance and ritual to its participants (congregation) is spiritual and educational and helps them make sense of the world around them. The effect of cultural performance and ritual on a visiting audience simply watching the ceremony has more of an entertainment value.

Write a paragraph in which you discuss the validity (accuracy) of this quotation. From a perspective of either a participant or spectator identify the theatrical techniques observed or experienced in these ceremonies. In your answer you may refer to the points listed below.

- The function of ceremony and ritual in society
- Ceremonies/rituals you have watched
- Ceremonies/rituals you have participated in

**[15]**

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