



# education

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Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**DRAMATIC ARTS**

**NOVEMBER 2009**

**MARKS: 150**

**TIME: 3 hours**

**This question paper consists of 18 pages.**

**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of THREE sections:

SECTION A (30 marks)  
SECTION B (60 marks)  
SECTION C (60 marks)

2. SECTION A consists of TWO questions focusing on LO3:

- 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 ONE of the two questions.

3. SECTION B consists of EIGHT questions focusing on LO3 and specific plays from the South African theatre movement:

- 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 TWO of the eight questions.

4. SECTION C consists of THREE questions focusing on LO1 and LO4. QUESTIONS 11 and 12 are COMPULSORY. In QUESTION 13 there is a choice among three questions (QUESTIONS 13.1, 13.2 or 13.3).

5. Reading time of FIFTEEN minutes has been allocated before the start of the examination. This is necessary to provide candidates with the opportunity to make the required choices.

6. The weighting of the LOs for the paper as a whole is as follows:

LO1 – 20% (30 marks)  
LO3 – 60% (90 marks)  
LO4 – 20% (30 marks)

**SECTION A: UNDERSTAND AND ANALYSE****ANSWER ONE QUESTION:****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*.

"Brecht's main purpose was to destroy the 'illusion' or the 'slice of life' depicted by Realism. In order to do so, he employed various techniques all of which were aimed directly at constantly drawing the audience's attention to the fact that they are in a theatre, instead of transporting them to a world of fantasy and make-believe."

[*Future Entrepreneurs*]

- 1.1 In an essay, discuss the various techniques used in Epic Theatre to remind the audience that they are attending a theatre performance and are not in a world of 'make-believe'. Support your answer by referring to the epic play you have studied. (A minimum of 300 words.) (20)
- 1.2 Give ONE word/term for each of the following descriptions. Write only the word/term next to the question number (1.2.1 – 1.2.10) in the ANSWER BOOK.

placards and posters; Erwin Piscator; Karl Marx; Verfremdungseffekt; historification; tableau; didactic; Realistic Theatre; Berliner Ensemble; *Oh What a Lovely War*; episodic; Marxism; Epic Theatre

- 1.2.1 This person inspired Brecht and believed that theatre was an instrument for social change
- 1.2.2 The name of the company that Brecht formed
- 1.2.3 The German term for alienation
- 1.2.4 The setting of the play in another place and time
- 1.2.5 This type of theatre uses a combination of narration and dialogue
- 1.2.6 A frozen or still 'picture' which expresses meaning and was often used by Brecht in crowd scenes

- 1.2.7 Term used to describe a play that teaches a lesson
- 1.2.8 Brecht created Epic Theatre to oppose this theatre form
- 1.2.9 The kind of structure that Brecht used in his plays
- 1.2.10 The philosophy that underpinned Brecht's writing

(10)  
[30]

OR

**QUESTION 2: THEATRE OF THE ABSURD**

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

"I really have the feeling that life is nightmarish, that it is painful, unendurable as a bad dream. Just glance around you: wars, catastrophes, disasters, hatred and persecutions, death awaiting on every side. It is horrible, it is Absurd."

*Ionesco*

In the Theatre of the Absurd, the setting (milieu) is a direct reflection of the human or inner spiritual condition. It represents the world from the dramatist's perspective.

*[Future Entrepreneurs]*

- 2.1 Discuss the main themes in the Absurd play you have studied this year. Explain in your essay how these themes are reflected in the setting (performance space) of the play. (Write a minimum of 300 words.) (20)
- 2.2 Answer the following questions:
- 2.2.1 Which philosophical movements formed the basis of the Theatre of the Absurd? (2)
- 2.2.2 Name TWO philosophers whose ideas strongly influenced 'absurdism' and the Theatre of the Absurd. (2)
- 2.2.3 In a paragraph, briefly describe the use of language in Absurdist plays. (4)
- 2.2.4 Name TWO playwrights whose work may be labelled as Absurd Theatre. (2)

[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 extract below and then answer the questions that follow.

Lena:	Here?	1
	<i>[Boesman clears his throat and spits. She waits a few seconds longer for a word from him, then turns slowly and joins him. The bundle of firewood falls to the ground. Her arms go up and with the last of her strength she gets her bundle down. Her relief as she does so is almost painful. She sits down slowly. For a few seconds she just rests, her head between her knees, breathing deeply. Then she stretches forward and works a finger between the toes of one of her feet. It comes away with a piece of mud. She looks at it, squashing it between her fingers.]</i>	5
	Mud! Swartkops!	10
	<i>[She now looks at the world around her for the first time – she knows it well – then still higher up, searching for something.]</i>	
	Too late now. <i>[Pause]</i> There's one.	
	<i>[She is obviously staring up at a bird. Softly ...]</i>	
	Jou moer!	15
	<i>[She watches it for a few seconds longer, then scrambles to her feet and shakes her fist at it.]</i>	
	Jou moer!	
	<i>[Boesman watches her, then the bird, then Lena again. Her eyes follow it as it glides out of sight.]</i>	20
	So slowly ...! Must be a feeling, hey. Even your shadow so heavy you leave it on the ground.	
	<i>[She sits down again, even more exhausted now by her outbursts. She cleans the mud from between her other toes while she talks.]</i>	24

- 3.1 Describe how you would guide the actor/performer performing the part of Lena when she shouts at the bird flying above in the sky. (6)
- 3.2 Explain the function of the detailed stage directions written in the extract. (5)
- 3.3 *Boesman and Lena is irrelevant in today's democratic South Africa. It was written to protest the apartheid policies of South Africa.*

Discuss the validity (truth) of the above statement by making specific reference to the text.

In your answer you may reflect on any TWO of the following:

- Historical background
  - Social circumstances
  - Political environment
  - Cultural background
  - Economic context
- (5 x 2) (10)

- 3.4 Write a proposal to your Dramatic Arts teacher giving reasons why next year's school production should be *Boesman and Lena*. In your proposal include a discussion of the advantages of staging this play. Also refer to the use of technical elements such as props, lighting and costume in the context of tight school budgets.

(9)  
[30]

#### QUESTION 4: *uNOSILIMELA* BY CREDO MUTWA

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

MAGADLEMZINI:	Calm yourself ...	1
TEACHER:	<i>[beside himself]:</i> Listen, a great war is coming. <i>[as he speaks uNosilimela rises to her feet oblivious of all around her]</i> The city of Johannesburg is no more! <i>Consternation. AmaQhashi refuse to believe, are shocked, cry out in fear, ask questions. Then bombs and explosions are heard all around them. The ground shudders. In the midst of the chaos uNosilimela speaks, her voice clear above the noise and confusion.</i>	5
uNOSILIMELA:	The words of uMvelinqangi have come true! The prophecy has been fulfilled! Now is the time to act.	10

- 4.1 Credo Mutwa wrote the play *uNosilimela* in 1973; it was staged three years before the 1976 Soweto Schools uprisings. Discuss the purpose of the play in South African society during this historic period. (5)
- 4.2 Name TWO characteristics that suggest that *uNosilimela* is an epic play. (2 x 3) (6)
- 4.3 What prophecy (line 9) has been fulfilled in the play? (3)
- 4.4 Discuss the role of women in society as represented by the female characters *uNosilimela* and *Kimamereva*. (4)

4.5 As the director of *uNosilimela*, describe how costume can be used to reflect the character of uNosilimela. You may use the following stages in uNosilimela's 'journey':

- At the beginning of the play before she slaps uNamdozolwana
- When she lives at the mission station
- When she lives in the shebeen in Johannesburg
- Towards the end of the play as she returns home

(12)  
[30]

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

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

**SOURCE A – Introduction to *Woza Albert!***

There are no theatres in Black townships: performances happen in halls – churches, schools, community centres – sometimes in cavernous (big) cinemas. There are minimal facilities – few lights, no fixed seats, no carpets. High-heels sound. Cold-drink can roll. Babies cry. Friends call to each other. Drunks heckle. People come and go. Performers must fend for themselves – and they do – in the broad, loud, triumphantly energetic 'township' style ...

5.1 Refer to SOURCE A above and answer the following questions.

- 5.1.1 Describe the mood and atmosphere found in the township venues where performances took place. (2)
- 5.1.2 State TWO problems that an actor might experience when performing in such a venue. (2)
- 5.1.3 If you were performing in such a venue, what would you do to try to overcome these TWO problems in order to capture the attention of the audience? (4)
- 5.1.4 Discuss whether the plays performed in these venues were considered to be successful. (4)
- 5.1.5 Name the theatrical process used in creating *Woza Albert!* (2)
- 5.1.6 What are the TWO advantages of using this method of creating a play? (4)

**SOURCE B – Extract from *Woza Albert!***

*Lights up, dim, on Mbongeni as Auntie Dudu, an old woman, wearing a white dust-coat as a shawl. She is searching a garbage bin (upturned box). She eats some food, chases flies, then notices the interviewer. She speaks very shyly.* 1

Mbongeni: Hey? My name is Auntie Dudu. No work my boy, I'm too old. Eh? (Listens) If Morena comes to South Africa? That would be very good. Because everybody will be happy and there will be lots and lots of parties. And we'll find lots of food here – (indicates the bin) – cabbages, tomatoes, chicken, hot-dogs, all the nice things white people eat. Huh? (Receives tip.) Oh, thank you, my boy. Thank you, Baba. Inkos'ibusise. (God bless) God bless you. Bye bye, bye bye ... 5  
10  
*A fly buzzes close. She chases it.*

5.2 Refer to SOURCE B above and answer the following questions.

- 5.2.1 Explain how Mbongeni transforms himself physically, vocally and in terms of costume into the character of 'Auntie Dudu'. (6)
- 5.2.2 State ONE difficulty that Mbongeni (a male actor) would experience when performing the female role of Auntie Dudu. (2)
- 5.2.3 The garbage bin is an upturned box. Give TWO other examples of how this box was used to create the set. (2)
- 5.2.4 How would Mbongeni physically indicate that the character Auntie Dudu is speaking to, is an invisible interviewer? (2)
- [30]**

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

All the sources below refer to the forced removals of Sophiatown.

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

**SOURCE A – Former residents tell their stories**

"It was very difficult for me to lose the house which I was born in," says Patricia Mokoena-Harvey, who lived in Gibson Street. "Children were screaming and crying. They didn't understand what was happening – and it was very cold and raining. It was traumatic." 1

"Apartheid was very bad. Our parents owned shebeens, and when the police came, things would be very bad," Joane Mogoboya says. "They would handcuff my father and make my mother carry a case of beers on her head until the police who ordered her to do so changed their shift." 5

When the removals scheme was promulgated (announced), Sophiatown residents united to protest against the forced removals, creating the famous slogan, "Ons dak nie, ons phola hier." (We won't move.) 10

**SOURCE B – Extract from *Sophiatown***

Fahfee: These Boere, they are very tricky. Three days early they came, and we weren't prepared. There were two thousand G-men lining the streets. Everywhere, there were slogans on the walls: 'We won't move.' 'This is home.' 1

'Hands off Sophiatown.' But what could we do against eighty lorries and two thousand police? We tried to organise a general stayaway. At three o'clock the following Monday morning we ran through the streets hitting the telegraph poles with iron bars. Wake up! 5

- 6.1 Your school is producing the play *Sophiatown*. Include the following in your programme notes for the audience:
- 6.1.1 How does the play *Sophiatown* highlight the treatment of shebeen owners by police? Refer to SOURCE A (lines 5 – 7). (6)
- 6.1.2 Write a slogan for the cover of the programme (without using any offensive or rude words) reflecting how the people of Sophiatown would feel about moving. (2)
- 6.1.3 Compile a character profile/sketch of Fahfee, including an explanation on how he got his name. (10)
- 6.2 The sources above refer to the forced removals in Sophiatown. Discuss, in a detailed paragraph, how this theme is dramatically presented in the play *Sophiatown*. In your answer, make specific reference to the text and the sources above. (12)

**[30]**

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

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

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.	1
Sipho:	Even if he is dead he is still taking from me.	5
Thando:	What do you mean? Why do you keep saying that? What is this 'taking' about?  <i>They sit.</i>	
Sipho	When my father died in 1987 Themba could not come to the funeral. It was too dangerous for him to come back. The UDF took over my father's funeral.	10
Mandisa	Why?	
Sipho:	It was Comrade Themba's wishes. They turned my father's funeral into a political rally. There were twelve speakers. One after the other, talking about Themba's father. I sat there like a stranger. I paid for the coffin. I paid for all the funeral arrangements. I even paid for the food they were all eating. But I was just Comrade Themba's brother. They whisked his coffin away, carried it shoulder high and ran with it all the way to the cemetery. My aunts and uncles could not keep up with them. The police were all over. It was chaos. Kids were toyi-toying, taunting the police to shoot them ... I ran behind the coffin. At the graveyard I was not even the first to throw soil on the coffin. No, it was the delegates first. The songs went on forever. The police could not take it any more. They fired teargas right at the graveyard. People began to run. Old ladies coughing and crying. I stood there, right over my father's coffin. I did not run. I wanted the police to shoot me right there. I had had enough of it all. When the dust settled, the police gone, the comrades gone, it was just Rev. Haya and the undertaker and me still standing there. The teargas did not affect us at all it seemed. Rev. Haya said a prayer and I buried my father. I alone filled the grave with the soil, planted the cross with his name, date of birth and date of death. Lala mgoxolo mfo wase MaCireni. I then said a little prayer and said goodbye to my father. I apologised for the chaos. I was very angry at Themba for doing that to my father.	15 20 25 30

- 7.1 How should the actress playing Thando enter the living room and speak lines 1 – 4 to convey to the audience how difficult this decision has been for her? (4)
- 7.2 Who is the 'he' Sipho refers to in line 5? (1)
- 7.3 Why does Sipho say 'he is still taking from me' (line 5)? (2)

- 7.4 The play is realistic, but Siphso has many monologues where he is on stage with one or both of the female characters. Imagine you are directing this scene.
- 7.4.1 Where would you place/position Thando and Mandisa during Siphso's monologue (lines 13 – 33)? (2)
- 7.4.2 Explain how you would ask the actors playing Thando and Mandisa to react physically while Siphso is speaking his monologue. (6)
- 7.4.3 What advice do you have for the actors playing Thando and Mandisa to make sure they do not lose concentration (that they sustain their characters) during Siphso's monologue? (5)
- 7.5 Discuss John Kani's decision to focus on the life of the ordinary man rather than that of the struggle hero or high profile political activist in his play *Nothing but the Truth*. (10)
- [30]**

**QUESTION 8: GROUNDSWELL BY IAN BRUCE**

- 8.1 Read the following extract from a theatre review by Kobus Burger in *Beeld*, 1 November 2006:

The drama centres on a small, simple and very personal story, but Bruce succeeds in turning the personal into the universal with great ease.

One evening's events in a guesthouse near Port Nolloth say everything about the relationships dynamics in the current South Africa.

Perhaps Bruce says more than any TV debate, newspaper article or man in the street has yet dared to say.

- 8.1.1 Give an account of the plot (story line) of the play, which is described by the reviewer as a 'simple and very personal story'. (6)
- 8.1.2 Discuss how the following personal experiences are true on a universal level:
- Unresolved past
  - The feeling of belonging and the issue of identity
  - Guilt, accusation and redemption
- (12)

8.1.3 Do you agree with the statement below?

*Perhaps Bruce says more than any TV debate, newspaper article or man in the street has yet dared to say.*

Motivate your answer by referring to the unique purpose of theatre for contemporary audiences.

(4)

8.2 Read the following statement made about the character, Johan:

When Johan arrives on stage, he seems simple, a sweet, probably lonely individual. When the action reaches its climax, he is a complex metaphor for many of the unspoken politics, prejudices and fears that we as South Africans are still trying to work our way through. – Bruce Denny

You are directing the play, *Groundswell*. Guide the actor by clearly describing the changes the character of Johan experiences so that the actor can portray his changes (transformation) truthfully.

(8)  
**[30]**

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

9.1 Discuss the following aspects of the structure of *Siener in die Suburbs* in short paragraphs.

9.1.1 The exposition (4)

9.1.2 The inductive moment (*motoriese moment*) (the specific incident that starts the action) (4)

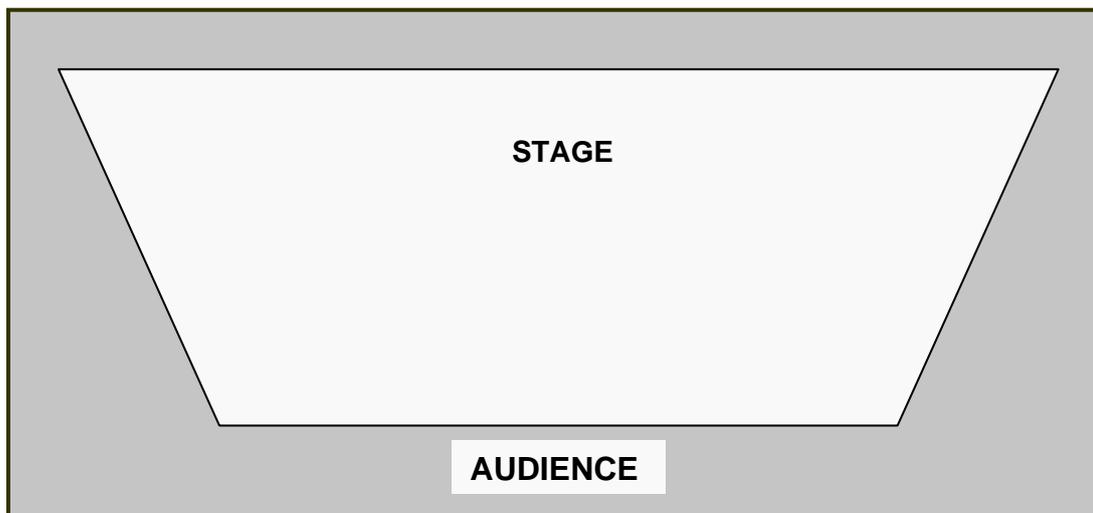
9.1.3 The climax (2)

9.1.4 Imagine you are the director of *Siener in die Suburbs*. Draw the sketch below in your ANSWER BOOK and show on the sketch where you would place/position the characters Giel, Tjokkie and Albertus during the opening scene when Giel tells Albertus about the fight he had with the Jew. Give a reason for the placing of the characters. Make use of the following key when indicating the characters.

A – Albertus

T – Tjokkie

G – Giel



(6)

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

'The characters' resistance ... is not only against an unfair life, but also an underlying resistance against one another.'

[Erika A Pienaar from: *Beeld en Bedryf*]

9.2.1 You have to guide the actors who are playing the parts of Tjokkie and Tiemie. Make notes in which you motivate the statement above to help the actors portray the characters truthfully. (10)

9.2.2 Give a short description of the costumes that would be suitable for Tiemie and Tjokkie in a performance of the play you are directing. Briefly motivate your choice of costumes. (2 x 2) (4)

**[30]**

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

- 10.1 The use of space in the play strengthens the theme of being trapped and of liberation.
- 10.1.1 Discuss the inside (interior) space and the outside (exterior) space as they appear in the play. (6)
- 10.1.2 How does Meisie experience the contrasts in these spaces? Refer to examples from the play to motivate your answer. (4)
- 10.1.3 Briefly explain whether you as an audience member would identify with Meisie's experience of the space. (2)
- 10.2 Lighting is used in many different ways in the play.
- Imagine you are the lighting designer of the play. What would your motivation be for the use of the following types of lighting?
- 10.2.1 Soft light of the oil lamp (3)
- 10.2.2 Flickering circus lights (3)
- 10.3 As the sound designer you would use sound to convey atmosphere and meaning in the play.
- Explain how the following sound effects strengthen atmosphere and meaning in the play:
- 10.3.1 Wind (6)
- 10.3.2 Music (2)
- 10.4 'Rituals increase dramatic tension – they form the driving force that allows the action to move forward, making the story interesting.'
- Motivate this statement by briefly discussing TWO rituals in the play. (4)

**[30]****TOTAL SECTION B: 60**

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

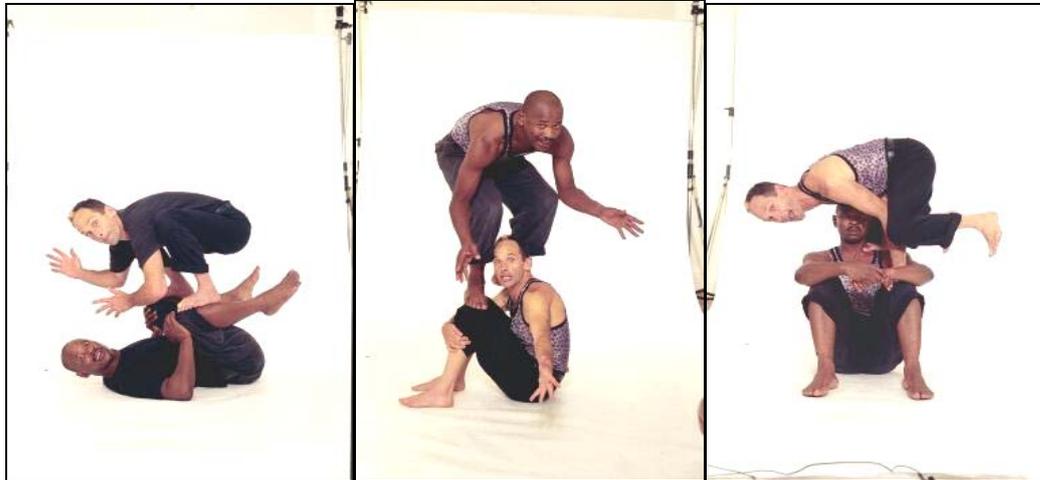
Read the extract from *District Six – the Play* by David Kramer and then answer the questions that follow.

Goldman:	In a few years' time this place will be like a graveyard. And then it came to me. That's what we need. A gravestone. Something solid that won't break or disappear. Like granite. Like the stones of the Seven Steps.	1
Nines:	What do you mean ... the Seven Steps?	
Goldman	Well, to save them from the bulldozers. They're going to dig them up anyway so they may as well give them to me. So that's where I'm going now. To the council.	5
Nines:	For what?	
Goldman:	For permission. So when the time comes, I can keep the Steps.	
Nines:	And what about my permission?	10
Goldman:	Your permission?	
Nines	Seven Steps is mos my territory. Nobody gonna touch those Steps unless I say so.	
Goldman:	Oh, very interesting. Why don't you go tell that to the Government? If they knew you weren't happy, I'm sure they'd stop immediately.	15

- 11.1 How would you give a vocal indication of the ellipsis (as indicated by the following punctuation: '...') in line 4? (1)
- 11.2 As an actor, how would you avoid falling into a sing-song pattern when delivering the questions in lines 4, 8 and 10? (4)
- 11.3 Justify the playwright's use of the slang words 'mos' and 'gonna' in lines 12 – 13. (4)
- 11.4 Describe the changes in tone that you would use if you were performing the role of Goldman in this scene. (6)
- [15]**

**QUESTION 12**

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

**SOURCE A**

Ellis Pearson and Bheki Mkhwane are a unique South African team. They have worked together for 15 years and share a passion for the same kind of theatre. Bheki's background is in township theatre and Ellis is rooted in physical theatre. 'We combine these different influences and the richness of our diverse lives in a way to create our own style...' The pair are masters in the art of entertaining while delivering a profound (strong) and universal message. Their performances are active and full of humour. They tour all over the world, including non-English-speaking countries, and can adapt to any space using multi-purpose props to enhance (add to) their performance.

[Adapted from: [www.ellisandbheki.co.za](http://www.ellisandbheki.co.za)]

- 12.1 Explain what is meant by the term *physical theatre* (line 3). (3)
- 12.2 What is your understanding of the term *township theatre* (line 3)? (2)
- 12.3 Discuss what physical skills an actor would require to perform as part of this team. In your answer refer to the following: the above photographs, the description of the team 'Ellis and Bheki', and your knowledge of performance. (6)
- 12.4 Give TWO reasons why the actors are able to perform in non-English-speaking countries (line 7). (4)
- 12.5 As part of your Dramatic Arts course you will have performed as a character in various drama scenes with at least one other performer.
- 12.5.1 Select ONE scene you remember well. Briefly describe the situation ONE of the characters finds him/herself in, his/her personality and feelings. (6)
- 12.5.2 Discuss how you and the other performer(s) in this scene made use of the stage area to show the relationships between the characters. (5)

- 12.5.3 Evaluate the effectiveness of your final performance of this scene for formal assessment. Comment on what theatre skills were used and how and why (purpose) they were used.

(4)  
[30]

### QUESTION 13

**CHOOSE ONE OF THE FOLLOWING THREE QUESTIONS:**

- 13.1 LIVE PERFORMANCE OR**  
**13.2 MEDIA STUDIES OR**  
**13.3 CULTURAL PERFORMANCE AND RITUAL**

Answer ONE of the following questions:

**13.1 LIVE PERFORMANCE (CHOICE QUESTION)**

A play/production has its origins in either written or oral material. Many plays are scripted (written) by one playwright and then interpreted by a director and cast for performance. A workshopped production is improvised by a group of actors and generally the same group prepare the performance for an audience. Plays that begin with the script aim to be performed in a professional theatre space. Workshopped productions are often only performed in community halls, open spaces or any room that is able to accommodate an audience.

Write a paragraph comparing the form and purpose of both workshopped and scripted plays by referring to the concepts mentioned above.

[15]

**OR**

**13.2 MEDIA STUDIES (CHOICE QUESTION)**

MXit has had some very negative press coverage in the past few years. Write a paragraph discussing the strengths and weaknesses of MXit as a media tool and a form of communication. You may refer to use of language, client (that is the person who uses it), purpose and presentation of this medium.

[15]

**OR**

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

The symbolic, dramatic and imaginative nature of an indigenous play takes the shape of a narrative performance form. These performance forms may include: *Jallikkattu* during *Pongal* (Hindu), *Ukubanjwa kwenkunzi* during *Umkhosi wokweShwama* (amaZulu), *Kubanjwa kwenkunzi* during *Incwala* (emaSwati). These performance forms have specialised narrative techniques that do not rely much on the popular storyline of contemporary (modern) plays.

Write a paragraph discussing how dramatic narrative (storytelling) skills in an indigenous performance are used to transfer values, knowledge and skills from one generation to the next. Refer to an example of any indigenous performance form you have studied.

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