



Province of the
EASTERN CAPE
EDUCATION

SENIOR PHASE

GRADE 9

NOVEMBER 2014

CREATIVE ARTS

MARKS: 100

TIME: 2 hours



This question paper consists of 29 pages.

INSTRUCTIONS AND INFORMATION

Read the instructions carefully before answering the questions.

1. Answer ONLY TWO (2) OF THE 4 SECTIONS. Choose TWO sections in relation to your selected pathways.

	PATHWAY	QUESTIONS
SECTION A:	VISUAL ARTS	1 – 4
SECTION B:	DANCE	5 – 8
SECTION C:	DRAMA	9 – 12
SECTION D:	MUSIC	13 – 17

2. Number your answers exactly as questions are numbered.
3. Write neatly and legibly.
4. All answers should be written on the ANSWER SHEET and NOT on the question paper.



SECTION A: VISUAL ARTS

QUESTION 1: MULTIPLE-CHOICE QUESTIONS

Choose the correct answer from the possible answers given. Write only the letter (A–D) of the correct answer next to the number (1.1–1.10) of the question, for example 1.11 D.

1.1 What do we call a form that has to do with nature?

- A Circular
 - B Organic
 - C Simplistic
 - D Spatial
- (1)

1.2 Which art element has to do with the quality of a surface?

- A Line
 - B Space
 - C Form
 - D Texture
- (1)

1.3 If a motif is repeated throughout an art work it creates ...

- A repetition.
 - B balance.
 - C a pattern.
 - D scale.
- (1)

1.4 A continuous line in an art work is called a ... line.

- A vertical
 - B symmetrical
 - C asymmetrical
 - D contour
- (1)

1.5 What job opportunities are available for a person with a degree in Fine Arts?

- A Architect
 - B Philosopher
 - C Accountant
 - D Art critic
- (1)



1.6 The area around positive shapes and the background is ... shapes.

- A figurative
- B geometric
- C negative
- D organic

(1)

1.7 The creative problem solving process involves planning, research, new ideas and imagination and is called ...

- A tone.
- B design.
- C texture.
- D drawing.

(1)

1.8 The elements and principles of design are ...

- A the building blocks used to create a work of art.
- B the rules an artist must follow to create a work of art.
- C pen, paper and drawing objects.
- D the artist and the model.

(1)

1.9 Which of the following is NOT an element of art?

- A Shape
- B Line
- C Contrast
- D Texture

(1)

1.10 Harmony in art refers to ...

- A similar units of composition that bring an artwork together.
- B musical stimuli that help to create an artwork.
- C two elements that work together.
- D two artists collaborating to create on one artwork.

(1)

[10]



QUESTION 2

Study the images below and make a comparison between FIGURE 2.1 and FIGURE 2.2 with reference to:

- Space
- Shape
- Line

You may answer in point form.



FIGURE 2.1



FIGURE 2.2

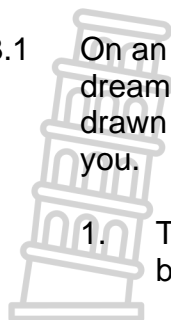
Each fact counts 1 (one) point.

[10]



QUESTION 3: DESIGN

3.1 On an A4 size page (attached) create a ground plan (2D top-view) of your dream house. Label all the rooms and passages. The plan should be drawn neatly with a pencil and ruler. Use the following guidelines to help you.



1. There must be a living room, kitchen, one bathroom and two bedrooms.
2. You must include a key to illustrate how you will draw doors, windows etc. or any other important elements.

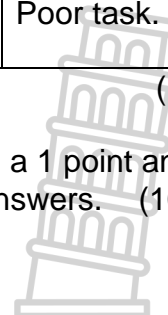
The following rubric will be used to assess your drawing:

CRITERIA	2	1	0
USE OF KEY	The key is helpful and illustrated well.	The key is there but not very helpful.	There is no key.
PROPORTION	The illustration is well proportioned.	There are some proportion errors	The illustration is badly proportioned
ELEMENT USE	All elements (living room, kitchen, one bathroom and two bedrooms and a key) of the ground plan are there.	Some elements (living room, kitchen, one bathroom and two bedrooms and a key) of the ground plan are there.	There are very few elements (living room, kitchen, one bathroom and two bedrooms and a key) of the ground plan present.
NEATNESS	The illustration is very neat and legible.	The illustration is a little untidy.	The illustration is very messy and hard to follow.
HOLISTIC VIEW	Task well done.	Average task.	Poor task.

(10 x 1) (10)

3.2 In line with architecture explain the differences between a 1 point and 2 point perspective. Use drawings to substantiate your answers. (10 ÷ 2) (5)

[15]



QUESTION 4

Read through the following article and answer the questions that follow.

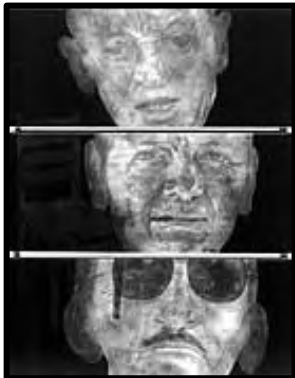
INTO AFRICA
By Joy Garnett

“African art” is a simple term that describes much. It encompasses historical objects from a lost past and material from living traditional cultures. It is part of the African diaspora, thriving outside of Africa in many sites – the Caribbean, the U.S. and Europe.

And African art is contemporary art. Exuberant, sophisticated work is produced in many African countries, and increasingly exported internationally. Nowhere is this truer than in the new South Africa.

“Liberated Voices”

One particularly focused look at South African contemporary art has been the exhibition “Liberated Voices, Contemporary Art from South Africa” at the Museum for African Art at 593 Broadway in Soho, Sept. 17 1998 to Jan. 2, 1999. The show features 65 paintings, sculptures and video installations made since the end of apartheid in 1994.

**Paul Stopforth, *The Interrogators*, 1979**

“Liberated Voices” starts with *The Interrogators* (1979), a lone apartheid-era work by Paul Stopforth. A vertical triptych of three large panels done in graphite and wax, the work depicts the outsized faces of three security cops who interrogated Steve Biko before he was murdered in government custody. The piece brings to mind other succinct portraits of terror, from Carl Theodore Dreyer's portrayals of soldiers in his 1928 silent film masterpiece, *La Passion de Jeanne d'Arc* to Leon Golub's portraits of mercenaries in the 1980s.

“Another artist I can't get out of my mind is Mbongeni Richman Buthelezi, whose colourful abstract paintings are made by melting plastic food containers onto wooden boards. Buthelezi's work is like that of Thornton Dial, the African American outsider artist from the South (included in the next Whitney Biennial), who created his own painting style based on a folk mythology of found and discarded objects – tires, grates, linoleum, rags.”



Mbongeni Richman Buthelezi

Untitled

1999

But Buthelezi, though disadvantaged insofar as he was poor and from the townships, is no outsider artist. He attended the Funda Centre in Johannesburg, a “black institution” where in fact he now lectures. His use of discarded materials reflects his beliefs about the artist's role as custodian of the environment, and about art as an act of political responsibility.



Also riveting are colour photographs by Zwelethu Mthethwa, which reference the pattern-laden portraiture of much of African photography from the 1960s – Seydou Keita especially comes to mind. Mthethwa's portraits of poor people, who pose studio-style in their amazingly decorated homes, have a subtle political twist.

Zwelethu Mthethwa

Untitled, 1999

The exhibition also featured an odd and penetrating video by Penny Siopis. Titled *My Lovely Day*. It mixes images from her childhood home movies with music and a provocative, surreal stream of subtitles. Presented in a small, antiquated theatre complete with red drapery, cheesy velour fold-down seats and a proscenium screen, the installation should provide a nostalgic cinematic escape. But in fact the film is at once jarring and lulling, as the fragmentary subtitles – bits of memory, oral history, phrases lifted from postcards – accent the brutal government policies of that era.

South Africa in print

A substantial catalogue accompanies “Liberated Voices,” and includes essays by two of the more well-known artists represented, David Koloane and Sue Williamson. Williamson edits an online magazine devoted to contemporary art in South Africa, called *Art Throb* that provides comprehensive local and international listings, reviews, columns and links. It is quite beautifully designed.

JOY GARNETT is a New York artist.

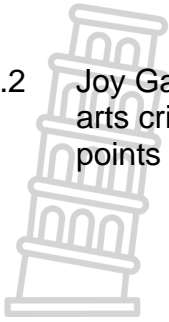
[Source: <http://www.artnet.com/magazine/reviews/garnett/garnett12-29-99.asp>]

- 4.1.1 What type of exhibition is this article describing? Give a definition of this type of exhibition. (2)
- 4.1.2 What does this show feature? Name TWO artists involved in the show. (3)
- 4.1.3 Describe Zwelethu Mthethwa's art as listed in the article. (2)

4.1.4 Why does Paul Stopforth's work, *The Interrogators* make viewers feel terrified? (3)

4.2 Joy Garnett, who wrote the article, is an artist herself, but writes as an arts critic. From your understanding of an arts critic write down FIVE points that describe their role. (5)

TOTAL SECTION A: 50



SECTION B: DANCE**QUESTION 5: MULTIPLE-CHOICE QUESTIONS**

Choose the correct answer from the possible answers given in each question written below. Write only the letter (A–D) of the correct answer next to the number (5.1–5.10) of the question, for example 5.11 D.

5.1 What dance form originated in South Africa?

- A Ballet
 - B Gumboot Dancing
 - C Modern Dance
 - D Jazz
- (1)

5.2 What does NOT refer to dance compositional structures?

- A Beginnings and endings
 - B Repetition
 - C Transitions
 - D Posture
- (1)

5.3 Physical dance stamina is developed by ...

- A doing weights at the gym.
 - B wearing the correct dance shoes.
 - C consistent dance practise.
 - D studying hard.
- (1)

5.4 What is posture?

- A The *position* in which you hold your body upright against the force of gravity
 - B The ability to remain still for a long time
 - C The safe use of your spine and core
 - D The way a dancer uses their arms
- (1)

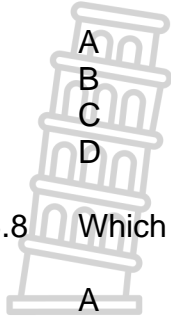
5.5 Turing on the spot and travelling with eye focus is called ...

- A ballet.
 - B dance integration.
 - C spotting.
 - D twists.
- (1)

5.6 Release of energy and weight or force is known in dance terminology as ...

- A dynamics
 - B consolidation
 - C stimulus
 - D spatial awareness
- (1)

5.7 Unison movement is when ...



- A there is only one dancer
- B a group of dancers dancing the same steps.
- C the dancers pause and the moment freeze
- D a solo dancer enters

(1)

5.8 Which performance art is NOT considered as dance?

- A Mime
- B Ice skating
- C Ballet
- D Tap

(1)

5.9 Pantsula dance can be described as ...

- A a dance performed by troubled youths.
- B an African dance that uses drums to enhance the performance.
- C a dance with distinctive feet movements and body vibrations.
- D a slow dance where dancers tread lightly.

(1)

5.10 Warm ups in dance are important because ...

- A they bring a group of people together.
- B if it is cold the group will feel better.
- C they give structure to the dance lesson.
- D it is safe practise to ensure that there are no injuries.

(1)

[10]



QUESTION 6

Study the images below and answer the following questions.

A



B



C



6.1 Choose ONE of the dance styles, name it and describe it using the following criteria:

- BODY** How are the dancers' bodies used? What body characteristics would you notice?
How are different body parts used? What shapes would the body make?
- ACTIONS** What movements or actions do the dancer(s) make?
- SPACE** What patterns in space do the dancer(s) use?
What aspects of time are used? What would you notice about the dancers' rhythms? Would there be accents? How fast or slow is the dance?
- TIME**
- ENERGY** How would you describe the energy of the dancer(s) and the dance?

(10)

QUESTION 7

7.1 Your teacher is not at school and you have been asked to take the warm-up before your dance class. In ONE paragraph describe the movements and actions that you will make the class do and explain the reasons that you have chosen them.

Use the following keywords as a guide:

Blood circulation; muscles; joints; nerves; relaxation; concentration (10)

7.2 What is the importance of a cool-down? Describe what you would do as a cool-down activity.

(5)
[15]



QUESTION 8

Read the following article and answer the questions below.

FREED BY STEPS FORGED IN PAIN**A South African troupe takes a 19th century dance created by shackled miners from the streets to stages around the world.**

November 19, 2000 by ELAINE DUTKA

Vincent Ncabashe first learned gumboot dancing two decades ago as a 10-year-old at the Thabisong Youth Club in Soweto, South Africa. The working-class art form, which originated in the country's gold mines during the 19th century, was largely looked down upon, he says.

Today, Ncabashe and five of his youth club friends are starring in "*Gumboots*", a song-and-dance extravaganza that has played in cities around the world and opens Wednesday at the Wilshire Theater. It's directed by Zenzi Mbuli, who shaped the show in the early 1990s and took it on the road. Two years ago, "*Gumboots*" caught the attention of "*Tap Dogs*" producer Wayne Harrison, whose Back Row productions along with other producers gave the show a \$1.2-million infusion and professional production values.

The dance can be described as a collection of slapping, stomping, chanting and whistling. The nine singer-dancers high-kick, jump and coil snakelike together – a burst of perpetual motion. The bare-chested cast is outfitted in traditional miner garb: bandannas, baggy pants and knee-high rubber Wellington boots.

Though joy is the predominant note, there's an ode to Nelson Mandela and a song about dying miners alongside the tongue-in-cheek "*I'm Too Sexy for My Boots*." In the course of the 90-minute show, the performers erect a mine shaft on an elaborate set created by Nigel Triffitt, the designer-director of the hit "*Tap Dogs*."

"The story of these dancers parallels the story of the miners the century before," says Harrison, 47. "Two tales of people overcoming very stiff odds. Zenzi can show you the bullet hole in his leg where he was shot in the early days of the Soweto riots."

"It does '*Gumboots*' a disservice to call it part of the 'Stomp'-'*Tap Dogs*' percussive genre," he adds. "It's very specific to the political and social experience of these men."

Gumboot dancing originated in the late 1800s, when the white South African government enforced separation of the races to ensure a cheap supply of labour. Black workers were shackled in almost total darkness and forbidden to talk.

Mine-workers dancing

Refusing to be silenced, they beat out rhythms using their ankle chains and the boots they wore to protect them from polluted water that flooded the mines. A new percussive language emerged--a Morse code of sorts. To accompany it, the miners developed dance steps to amuse themselves during their limited "free time."



"You use your whole body as an instrument," explains Ncabashe, lead guitarist and frontman for the group. "We'd compete in local festivals and come out No. 1 every time. Our dream was to perform inside a theater rather than at flea markets and shopping malls. Zenzi was the guy who made that happen."

Gumboot Dancing is now performed with Contemporary Music

Ncabashe, Thami Nkwanyana, Nicholas Nene, Themba Short, Siphon Ndlela and Samuel "K.K." Nene first started performing in 1985 under the name Rishile Poets and, later, the Rishile Traditional Dancers. Serving up a mix of poetry, drama, song and tribal dancing, they had no sound system, no set, no lighting.



A breakthrough came in 1997 when Harrison, then director and executive producer of Sydney Theatre Company, saw the dancers perform. He was captivated, he says, by the charisma of the performers, the politics of gumboot dancing, and by the catchiness of the show's original songs.

"These men are innovators in the way they treat what's a fairly common place art form in South Africa," Harrison says. "What '*Riverdance*'s' Michael Flatley did for Irish dancing, they do to gumboot – turning the dance form on its ear. I'd been commuting to South Africa for seven years but had never seen gumboot performed with contemporary music. '*Gumboots*' is an embrace of the past ... and a forging of the future."

"*Gumboots*" premiered to rave reviews at Standard Bank National Arts Festival in Grahamstown, South Africa, before heading to the Edinburgh Festival in August 1999. "There's always that hold-your-breath moment when you wait to see whether a show can speak outside its original culture," Harrison says.

Watching these performers grow and flourish in post-apartheid South Africa has been gratifying, Harrison says. Mbuli now owns a home in a formerly all-white suburb of Johannesburg. Others have bought cars, sent money home and taken care of ailing relatives. With their first "*Gumboots*" pay check, the Nale brothers purchased headstones for their grandparents – and invited Harrison and Triffitt to the unveiling.

"These performers managed to get out of Soweto," Harrison says. "This is what we fought for – the theatre of 'results.'" The challenge is figuring out what to do onstage now that we don't have that regime to react against. In '*Gumboots*' our answer is: entertain.

The success of "*Gumboots*" has had ripples at home, popularising and elevating the art form. "Maybe you have to leave home for them to appreciate it," Ncabashe says. "Now the younger generation is all doing the dance."

'*Gumboots*' demonstrates that other people appreciate our culture and gives young people a sense of possibility," he adds. "It's not only a song-and-dance show, but an example of how far we can go."

[Source: <http://articles.latimes.com/2000/nov/19/entertainment/ca-54057/2>]

- 8.1 What style of dance is this article about? Describe it as represented in the story. (3)
- 8.2 What do performers wear and why do they perform in clothes like that? (2)
- 8.3 When and where did this style of dance originate and how did it develop? (3)
- 8.4 What else does this particular dance show incorporate? Do you think that adds or detracts from the success of the show and why? (2)
- 8.5 Write a paragraph describing your favourite style of dance – make sure to explain why you like it as well as describe the dance elements that make it what it is. (5)

TOTAL SECTION B: 50

SECTION C: DRAMA

QUESTION 9: MULTIPLE-CHOICE QUESTIONS

Choose the correct answer from the possible answers given in each question written below. Write only the letter (A–D) of the correct answer next to the number (9.1–9.10) of the question, for example 9.11 D.

- 9.1 A form of drama that finishes with a sad ending is called a ...
A thriller.
B tragedy.
C comedy.
D musical. (1)
- 9.2 The act of inventing, making up and performing with little or no preparation is known as ...
A performance.
B acting.
C improvisation.
D characterisation. (1)
- 9.3 Development of suspense in a performance is known as ...
A set
B symbols
C tension
D timing (1)
- 9.4 What is the name of the stage which is surrounded by three sides?
A Thrust stage
B Proscenium stage
C Arena stage
D Theatre in the round stage (1)
- 9.5 A monologue is ...
A a type of recording device.
B a group speech where the actors speak in unison.
C an improvised speech.
D a long speech given by an actor in a film or a play. (1)
- 9.6 Articulation refers to ...
A clear, coherent speech.
B the way the body moves side to side.
C the direction of the actors' body.
D breathing exercises. (1)

9.7 When actors briefly freeze to make a still image in a performance it is known as ...

- A an interlude.
- B tableau.
- C the climax.
- D inflection.

(1)

9.8 Call and response is a technique where actors ...

- A sing to the audience.
- B interrupt each other for emphasis
- C respond in unison with an answer to a question or statement
- D listen for prompting

(1)

9.9 Items that are used on stage to enhance the performance are called ...

- A costumes.
- B electrical equipment.
- C lighting.
- D properties (props).

(1)

9.10 Which statement is FALSE?

- A A warm-up is essential to every drama class.
- B The audience is made up of people watching or participating from the side.
- C Vocal clarity is essential so that the audience can hear what is being said.
- D Mime is when actors make up the words on the spot.

(1)

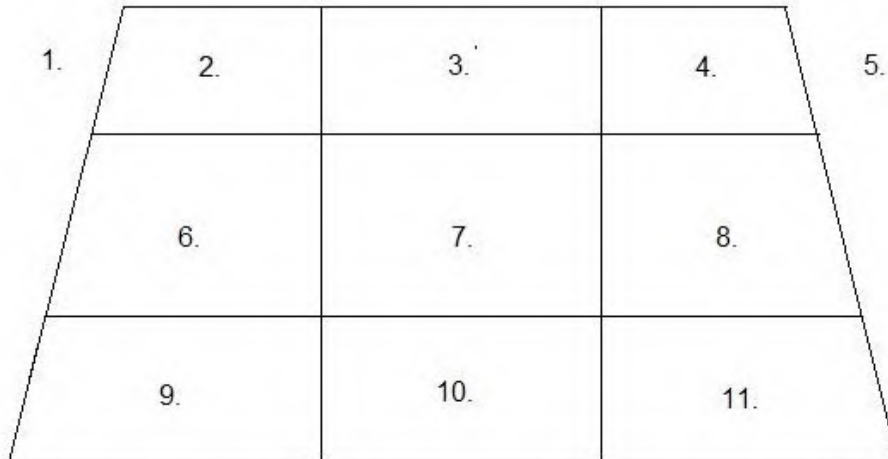
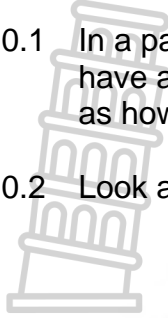
[10]



QUESTION 10

10.1 In a paragraph discuss the various roles that need to be filled in order to have a good dramatic production. Discuss what each person does as well as how they influence the production as a whole. (5)

10.2 Look at the following DIAGRAM of a stage.



Curtain

10.2.1 What does it represent and why is it important? (4)

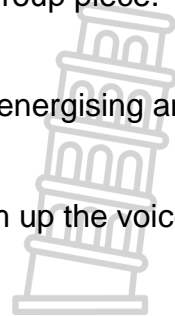
10.2.2 Name the parts numbered 1–12. (½ x 12) (6)
[15]

QUESTION 11

11.1 Imagine that your teacher is sick and not at school. She has asked you to warm up the class before performing your end of term group piece. What would you do to warm up the body?

Hint: think of one of the following: Physical, relaxation, energising and concentration activities. (7)

11.2 With examples, give reasons why it is important to warm up the voice. (3)
[10]



QUESTION 12

Read the following article and answer the questions below.

By Anaïs Mutumba on 3 January, 2014

Nelson Mandela is said to have mistaken Idris Elba for himself when viewing a clip of the film *Mandela: Long Walk to Freedom*. Maybe it was the medication (he had just been released from hospital with a lung infection), or maybe it was symbolic of just how much Elba embodied his mannerisms. Based on Nelson Mandela's 1995 eponymous autobiography, this biopic attempts to encapsulate the soul behind the man with a remarkable story to tell of his journey from farm boy to President.



The film covers Mandela's early life, coming of age, education, work as an ambitious lawyer and 27 years on Robben Island. Yes, I know. A lot, and it shows. The 2 hour 20 minute motion picture seems weighed down by its mammoth task and stumbles along the way to the finish. Important characters become one-dimensional due to the time constraints, and it seems that Mandela almost single-handedly brought down the oppressive regime. Some information is missing, some events are glossed over and others over-dramatised but ultimately it doesn't shy away from the unpleasant truths of the ANC's violent struggle against apartheid and Mandela's womanising and failed marriages. It doesn't glorify the icon but rather humanises him and is at its best in the intimate moments with Winnie (Naomie Harris), his children, his fellow ANC campaigners, and even his jailers.

Daniel Day-Lewis had a tough job playing one of America's most beloved presidents in *Lincoln*, but whereas he had room to manoeuvre (no one knows how Honest Abe actually spoke), Elba did not. He had the tough job of emulating someone so well-known, revered and emblematic of South Africa to the world. In a role initially considered for Denzel Washington, Elba captures Mandela's voice, accent, self-deprecating humour, gait and mannerisms so brilliantly it almost seemed effortless. Naomie Harris is superb, raw, passionate as his soulmate come political rival Winnie, and as Harris admits, "The hardest thing I've ever done." With help from dialogue coach Fiona Ramsay, the two British leads make you almost believe they are natives.

Director Justin Chadwick and screenwriter William Nicholson had a difficult task and they managed to produce a stirring narrative of the apartheid icon. He may not have been the only contributor, but he played a key role in the solution that avoided an all out war. The cinematography by Lol Crawley is magnificent and made me feel incredibly homesick. The interspersing of actual footage, historical moments and flashbacks to his childhood are where Chadwick deftly manages to avoid the usual clichés in film-making. Despite knowing how the story plays out, I was still moved to tears. His forgiving nature and calm attitude is all the more laudable when Winnie's zealous response would be the more understandable one.

“No one is born hating another person because of the colour of his skin, or his background, or his religion. People must learn to hate, and if they can learn to hate, they can be taught to love, for love comes more naturally to the human heart than its opposite.” – Nelson Mandela.

It has its flaws, it's not completely warts-and-all in its attempt to remain respectful to the former South African president and Winnie (a consultant on the project). Those flaws are not deal-breakers however and can be overlooked. Maybe that's because I grew up in South Africa and this is part of my story, or maybe it's because it is a deeply moving account of the man that, against all odds, fought for equality for all.

Posthumously Mandela will continue to be celebrated and this movie is just one way to commemorate the wisdom, the sacrifice and the freedom gained by one of the most inspirational leaders of the 20th century.



Rest in peace Madiba – and thank you

[Source: <http://www.thesouthafrican.com/entertainment/film-review-mandela-long-walk-to-freedom-an-emotive-story-that-stumbles-along-the-way.htm>]

- 12.1 Explain why a film falls under the umbrella of dramatic arts. Give another example of a genre that is part of dramatic arts. (3)
- 12.2 What characteristics did Elba capture so well that Mandela thought that he was seeing himself? (2)
- 12.3 Describe the film. (3)
- 12.4 What did the cinematographer do that moved the writer to tears? (3)
- 12.5 Who is the director and screenwriter and what do they do? (2)
- 12.6 Why is this film so important at this moment in time? Do you think it is a success? (2)

[15]

TOTAL SECTION C: 50



SECTION D: MUSIC**QUESTION 13: MULTIPLE-CHOICE QUESTIONS**

Choose the correct answer from the possible answers given in each question written below. Write only the letter (A–D) of the correct answer next to the number (13.1–13.10) of the question, for example 13.11 D.

13.1 Which family of the orchestra does the oboe belong to?

- A String Family
 - B Woodwind Family
 - C Percussion Family
 - D Brass Family
- (1)

13.2 *Fortissimo* is a musical term relating to ... of the music.

- A tempo
 - B articulation
 - C dynamics
 - D expression
- (1)

13.3 The third note in a scale is known as the ...

- A median.
 - B dominant.
 - C tonic.
 - D super-tonic.
- (1)

13.4 The numbers at the beginning of a piece of music that show how many beats there are in a bar are called the ...

- A key-signature.
 - B staff.
 - C bar-lines.
 - D time-signature.
- (1)

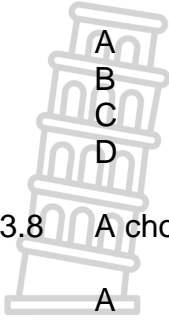
13.5 The lowest voice type is called the ...

- A soprano.
 - B tenor.
 - C bass.
 - D alto.
- (1)

13.6 How many sharps are there in B major?

- A 5
 - B 1
 - C 4
 - D 3
- (1)

13.7 How high or how low a note sounds is called the ...



- A tone.
- B timbre.
- C pitch.
- D melody.

(1)

13.8 A chordophone is an instrument that makes a sound when ...

- A a string or chord is struck.
- B a skin or membrane is struck.
- C air is blown through it.
- D electricity is used to power it.

(1)

13.9 *Allegro* means the music must be played ...

- A very slow.
- B at a walking pace.
- C fast.
- D a second time.

(1)

13.10 One of the reasons that warming up before performing is important is that ...

- A the instrument may break because it is too cold.
- B some instruments need to warm up to be in tune.
- C it gives structure to the lesson.
- D you can quickly practise before the lesson or performance.

(1)

[10]



QUESTION 14

Look at the following piece of music and answer the questions below.



- 14.1 What key is the piece in? (1)
- 14.2 What other name can this time-signature be called? (1)
- 14.3 What is the name of the note value of the last note in the piece? (1)
- 14.4 What clef is this piece in and name any instrument that plays in this clef. (2)
- 14.5 Give an appropriate tempo indication using a music term and explain the meaning. (2)
- 14.6 The piece starts off softly in bar 1 and ends very loudly in the last bar. Indicate this by using the musical direction symbol that you would place under the music. (1)
- 14.7 Give the pitch name of the notes labelled (a) and (b). (2)

[10]**QUESTION 15**

- 15.1 In a short paragraph explain the difference between using staff notation and the tonic-solfa system of notation. (5)
- 15.2 Name the FIVE Hornbostel-Sachs instrument classifications. In a short sentence explain each one and give an example of an instrument that falls into that classification. (5)



QUESTION 16

16.1 Using manuscript paper (attached), write out the following scales:

16.1.1 G Major ascending in the treble clef with a key-signature. (2)

16.1.2 D Major descending in the bass clef without a key-signature. (2)

16.2 Using manuscript paper, write out the following triads:

16.2.1 The tonic triad of F Major in the treble clef. (1)

16.2.2 The dominant triad of C Major in the bass clef. (1)

16.3 Using manuscript paper, write out the following intervals:

16.3.1 Major third in C Major in the treble clef. (1)

16.3.2 Perfect fifth in G Major in the bass clef. (1)

16.4 Using manuscript paper, write out the following notes using ledger lines:

16.4.1 The E above the treble clef stave. (1)

16.4.2 The D below the bass clef stave. (1)

[8]



QUESTION 17

Read the following article and answer the questions below.

'LION KING' HEADS HOME: SOUTH AFRICA

May 11, 2007 | by Michelle Faul | Associated Press

JOHANNESBURG, SOUTH AFRICA — With an explosion of drumbeats, “The Lion King” has returned to its cultural roots, and its story of assassination, coup and famine, the destruction of a nation and hopes for its rebirth is finding a special resonance in Africa.

This first production with an all-South African cast, some new costumes, choreography and songs promises to make as big an impression on the continent's performing arts scene as the theatrical adaptation of Disney's animated film did when it opened on Broadway 10 years ago.



"To be in South Africa for this production has been the realization of a dream 10 years in the making," director Julie Taymor said. "As *'The Lion King'* expanded beyond Broadway, I knew it had to keep its roots firmly in South Africa and ... I am proud to say that now, we have brought the show home."

It's a professional homecoming for Lebo M., the South African Grammy-winning composer and arranger who will celebrate his debut as a commercial producer with the new production, in partnership with South African theatre impresario Pieter Toerien. More than \$10 million has been invested, Lebo said.

He said his partnership with Toerien, who is white, was symbolic of the new South Africa, even as “*The Lion King*” story reminds him of the old, racially segregated, white-ruled country that forced tens of thousands, including himself, into exile, and where thousands died before Nelson Mandela and his African National Congress were democratically elected in 1994.

Taymor and Lebo spoke during rehearsals at the Pretoria State Theatre, where, for the first time in years, they were rehearsing together. The director said she was nearly moved to tears, while Lebo said he was “crying inside” when he spoke to children in the cast about the meaning of the musical.

“In a split second it hit me, these children could not even have been in the theatre (under racially segregated South Africa) because they're black, and yet here we are in a very powerful historical second, bringing the ‘King’ back home and delivering it to a centre of what was meant to be an exclusively white bastion.”

For Lebo, his music also was influenced by the gospel rhythms and harmonies he learned in African American churches while he was in exile. He now lives with his wife and son between Los Angeles and South Africa.

For the child actors, Lebo drew a parallel between the homecoming of Simba, the exiled lion prince, and Mandela being freed from 27 years in jail and taking over the country. Lebo said he wanted the children to understand how Mandela was “inspired by the struggle of humanity and the people of South Africa.”



South Africa’s 47,5 million people have been freed from white minority rule, but the vast majority remain impoverished to a degree that helps escalate crime rates that are already among the highest in the world.

But “*The Lion King*”, with songs by Elton John and lyrics by Tim Rice as well as Lebo M., is all about magic – mind-blowing puppets, amazing costumes and fantastic masks.

“*The Lion King*” has been seen by more than 34 million people worldwide. Besides Johannesburg, it is being performed in New York; London; Hamburg, Germany; Tokyo; Shanghai; Seoul; and will soon open in Paris.

[Source: <http://articles.latimes.com/2007/may/11/entertainment/et-lionking11>]

- 17.1 What type of a show does the article describe? Also give a definition of it. (2)
- 17.2 Who wrote the songs and lyrics in “*The Lion King*”? (2)
- 17.3 Who is Lebo M and what is his role in the production? (2)
- 17.4 What type of music influenced Lebo M in America? Why was he there? (2)
- 17.5 How did the “*The Lion King*” theatrical version come about? Where else is it being performed? (2)

TOTAL SECTION D: 50

**TOTAL OF TWO SECTIONS OF THE CANDIDATE’S SELECTED PATHWAYS
GRAND TOTAL (50 + 50): 100**

A4 PAPER FOR SECTION A: VISUAL ARTS



MANUSCRIPT PAPER FOR SECTION D: MUSIC

The page contains ten sets of five-line musical staves. The first set is at the top, followed by a gap, then another set, another gap, and so on, ending with a final set at the bottom. The page is decorated with two faint, stylized illustrations of the Leaning Tower of Pisa. One illustration is on the left side, leaning towards the right, and the other is on the right side, leaning towards the left.



Province of the
EASTERN CAPE
EDUCATION

SENIOR PHASE

GRADE 9

NOVEMBER 2014

**CREATIVE ARTS
MEMORANDUM**

MARKS: 100



This memorandum paper consists of 21 pages.

SECTION A: VISUAL ARTS**QUESTION 1: MULTIPLE-CHOICE QUESTIONS**

Choose the correct answer from the possible answers given in each question written below. Write only the letter of the correct answer next to the number of the question.

- 1.1 B (1)
- 1.2 D (1)
- 1.3 C (1)
- 1.4 D (1)
- 1.5 D (1)
- 1.6 C (1)
- 1.7 B (1)
- 1.8 A (1)
- 1.9 C (1)
- 1.10 A (1)

[10]

QUESTION 2

Study the images below and draw a comparison between image A and B with reference to space, shape and line.

You may answer in point form.

Each fact counts 1 point.



Image A



Image B

Possible Answers

Lines are predominantly horizontal (bench, grass line, person sleeping on the bench) which creates a sense of harmony and peace.	Lines are predominantly diagonal and vertical, which creates a sense of movement.
The focal lines of the image - the bench - are thick and prominent and therefore the image appears visually stronger.	A repetition of white, horizontal lines in the background, creates a sense of rhythm and adds to the movement of the image.
There is a good variation between stronger/thicker lines and subtle/fine lines used.	The same style of line is used throughout the whole image.
Shapes and lines are more stylised.	Clean, simple and delicate use of line, this creates the sense of detail.
Good use and balance of positive and negative space.	The predominant use of space in this image is the positive space.

[10]

QUESTION 3**VISUAL ARTS**

3.1 On an A4 size page create a ground plan (2 D, top-view) of your dream house, label all the rooms and passages. The plan should be drawn neatly with a pencil and ruler. Use the following guidelines to help you.

1. There must be a living room, kitchen, one bathroom and two bedrooms.
2. You must include a key to illustrate how you will draw doors, windows etc. or any other important facts.

The following rubric will be used to mark your drawing

CRITERIA	2	1	0
USE OF KEY	The key is helpful and illustrated well	The key is there but not very helpful	There is no key
PROPORTION	The illustration is well proportioned	There are some proportion errors	The illustration is badly proportioned
ELEMENT USE	All elements (living room, kitchen, one bathroom and two bedrooms and a key) of the ground plan are there	Some elements (living room, kitchen, one bathroom and two bedrooms and a key) of the ground plan are there	There are very few elements (living room, kitchen, one bathroom and two bedrooms and a key) of the ground plan present
NEATNESS	The illustration is very neat and legible	The illustration is a little untidy	The illustration is very messy and hard to follow
HOLISTIC VIEW	Task well done	Average task	Poor task

(10)

3.2 In line with architecture explain the differences between 1 point and 2 point perspective. Use drawings to illustrate your answers. (10 ÷ 2)

One point perspective (any three of the answer below)

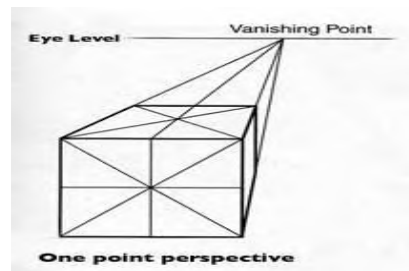
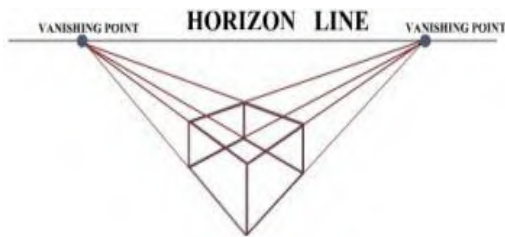
- The front plane of the object is parallel to the viewer (only seeing front, top and maybe a side)
- There is only one vanishing point.
- Mainly use vertical and horizontal lines.
- Horizontal lines are perpendicular to the horizon.
- Diagonal lines intersect at the point on the horizon.

Two point perspective (any three of the answers below)



- An object is viewed from a corner, therefore two side planes and the top of the object is visible to the viewer.
- There are now two vanishing points.
- Mainly use of diagonal and vertical lines.
- Vertical lines are perpendicular to the horizon.
- Diagonal lines intersect at both points on the horizon and opposite diagonal lines intersect with one another.

Drawings to illustrate (2 marks per illustration)



(5)
[15]

QUESTION 4

- 4.1 4.1.1 This article is describing an art exhibition. An art exhibition involves a place where artists can show their art to the public to be sold or just viewed. (2)
- 4.1.2 The show features 65 paintings, sculptures and video installations made since the end of apartheid in 1994. Paul Stopforth; Mbongeni Richman Buthelezi; Zwelethu Mthethwa; Penny Siopis; David Koloane and Sue Williamson – Any two of the artists named will get a mark each). (3)
- 4.1.3 He takes colour photographs or portraits of poor people, who pose studio-style in their amazingly decorated homes, have a subtle political twist. (2)
- 4.1.4 His work is a vertical triptych of three large panels done in graphite and wax and depicts the outsized faces of three security cops who interrogated Steve Biko before he was murdered in government custody. This is a terrifying thought to depict and makes the viewers see what Steve Biko would have seen. (3)
- 4.2 An art critic is a person who specialises in evaluating art. Their written critiques, or reviews, are published in newspapers, magazines, books and on web sites. Art collectors and patrons often use the advice of such critics as a way to enhance their appreciation of the art they are viewing. Typically the art critic views art at exhibitions, galleries, museums or artists' studios. (5)

(5)
[15]

TOTAL SECTION A: 50

SECTION B: DANCE**QUESTION 5: MULTIPLE CHOICE QUESTIONS**

Choose the correct answer from the possible answers given in each question written below. Write only the letter of the correct answer next to the number of the question.

- 5.1 B (1)
- 5.2 D (1)
- 5.3 C (1)
- 5.4 A (1)
- 5.5 C (1)
- 5.6 A (1)
- 5.7 B (1)
- 5.8 A (1)
- 5.9 C (1)
- 5.10 D (1)

[10]

QUESTION 6

Study the images below and answer the following questions.



A



B



C



6.1 A Gumboot dancing

B Ballet

C Pantsula

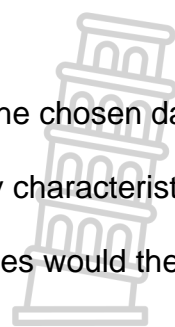
Ensure that each comment makes sense with regard to the chosen dance.

BODY How are the dancers' bodies used? What body characteristics would you notice?
How are different body parts used? What shapes would the body make?

ACTION What movements or actions do the dancer(s) make?

SPACE What patterns in space do the dancer(s) use?
TIME What aspects of time are used? What would you notice about the dancers' rhythms? Would there be accents? How fast or slow is the dance?

ENERGY How would you describe the energy of the dancer(s) and the dance?



Possible Answers**A: Gumboot dancing**

BODY: The dancers make use of their arms, feet and legs. The arms are used to slap the boots on the legs and the feet are used to make percussive sounds on the floor.

ACTIONS: They slap, stomp and clap parts of their bodies.

SPACE: The dancers form a line and usually use the same steps. Their arms are used in front and behind their bodies and their backs can be bent in order to reach their legs.

TIME: The rhythm of the dance varies and can be fast or slow.

ENERGY: The dance is usually of high energy and creates a very exiting atmosphere.

B: Ballet

BODY: The dancers use their entire body including their fingers and toes. They form classical shapes and always appear delicate and erect.

ACTIONS: They glide, jump, twirl, and spin in various formations.

SPACE: The ballet dancer uses any space and can dance in formation, solo or with a partner. The steps are very deliberate and choreographed.

TIME: Rhythms vary and dances can be fast or slow.

ENERGY: The energy varies and can be sombre, happy or highly exciting.

C: Pantsula

BODY: The arms are usually wrapped around the body of the dancers and the main dancing is concentrated on the legs and feet.

ACTIONS: The dancers use shuffling, popping, locking and jumping movements as groups move in and out of geometric formations. Pantsula means "waddling like a duck" in Zulu and this move often features in the dance.

SPACE: Group dancing with the centre of gravity low to the ground. Dancers spar with each other and show off formations by moving back and forth.

TIME: Rhythms vary according to the style of Panstula used (Western Style, Slow Poison, and Futhuza).

ENERGY: High energy with expert leg work.

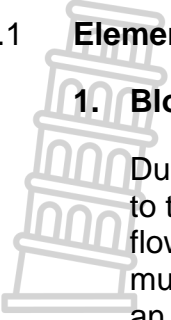
Each section counts 2 marks to equal 10.

QUESTION 7**7.1 Elements of a warm up**

(2)

1. Blood Circulation

(3)



During warm-up blood flow increases to the muscles and decreases to the digestive organs. Hard or constant exercise increases blood flow and transfers warmth to the skin. This transition occurs with muscle activity and is necessary so that the exercise can continue for an extended period.

Psychological factors can also influence blood circulation, and this transition can begin before muscle activity. Fear and the adrenalin shock that follows, or mental exercises such as biofeedback, yoga, meditation and autogenic training can also influence the blood circulation. Blood circulation and breathing stabilises after about 3–6 minutes of muscle activity

2. Joints

When you move, the volume of fluid and thickness of cartilage in the joints increases, which improves the joint's ability to absorb shock and prevents direct wear on the bones. Movement in the joint increases blood flow and raises the temperature, increasing elasticity in the joint's supporting tissue

3. Muscles

An increase in the muscle's temperature, which can be as low as 30°C when resting, improves the muscle's performance ability. To do hard exercise, muscle metabolism must begin, and it needs an increase in oxygen flow through the blood.

4. Nerves

Nerve impulses travel faster in warm muscle and muscle viscosity is lower, making contraction easier and more efficient. The best temperature for the speed of chemical reactions and metabolism in muscle functioning is about 38,8 °C to 39,4 °C. The only efficient way for the muscle to reach this temperature is by exercising it.

5. Relaxation/concentration

Relaxation can improve the interplay between the contracting muscles (the agonists) and the muscles being released to allow movement (the antagonistics) and increase the exercise effectiveness. Lack of concentration because of tiredness or stress increases the risk of injuries. Both concentration and relaxation are techniques you can learn.

Each section must have *at least* 2 points to total:

(10)

Possible Answers

Start the warm-up by breathing deeply: in through your nose and out through your mouth. This increases the blood circulation to the body. Do this three times. Bend over carefully and breathe 3 times again.

Shake your hands and then feet and then the whole body until you are jumping around. STOP. Do this again.

Warm up your joints by pointing your toes; then bending your knees; curving your back forward and then bending your arms. Do this twice.

Play a fun tag game with a partner for 1 minute to engage the nerves and muscles. Stretch to catch, stop and run, move about.

End the warm up with another breathing exercise, to slow down the heart rate from the game.

TIME: 5 minutes

7.2 What is the importance of a cool-down? Describe what you would do as a cool-down activity.

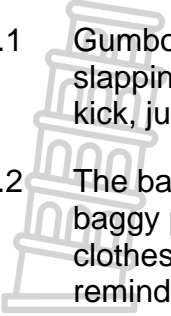
Ensure that you have at least 5 valid points from the following example.

The cool down is critical for dance and long term fitness participation. Warm up is the step between rest and activity, while cool-down is the step from activity to recovery. The cool-down is largely neglected when participating in physical activities, but it makes it possible to gradually slow down and reduce muscle soreness and injury risk. Stopping abruptly after exercise leads to the blood pooling and contributes to muscle soreness, cramping and loss of stamina. It is important to maintain light activity and gently stretch after class to help your body recover from exercise. Cool-down is also a time for you to reflect on what you have learnt. It is an opportunity for you to take notice of the positive changes in your body. A basic cool down programme should consist of the following:

- Some time jogging/walking to decrease body temperature and remove waste products from the working muscles, and
- Some time of gentle stretching exercises, which will help decrease body temperature and increase range of movement

(5)
[15]

QUESTION 8

- 
- 8.1 Gumboot dancing. The dance can be described as a collection of slapping, stomping, chanting and whistling, the nine singer-dancers high-kick, jump and coil snakelike together--a burst of perpetual motion. (3)
- 8.2 The bare-chested cast is outfitted in traditional miner garb: bandannas, baggy pants and knee-high rubber Wellington boots. They wear these clothes in order to make slapping sounds with their boots and be reminded of the origins of the dance by looking like miners. (2)
- 8.3 Gumboot dancing originated in the late 1800s, when the white South African government enforced separation of the races to ensure a cheap supply of labour. Black workers were shackled in almost total darkness and forbidden to talk. Refusing to be silenced, they beat out rhythms using their ankle chains and the boots they wore to protect them from polluted water that flooded the mines. A new percussive language emerged--a Morse code of sorts. (3)
- 8.4 It incorporates a mix of poetry, drama, song and tribal dancing. **Own opinion.** (2)
- 8.5 Check that dance elements have been named: Body, Action, Space, Time, Energy. (5)

[15]

TOTAL FOR SECTION B: 50



SECTION C: DRAMA**QUESTION 9: MULTIPLE-CHOICE QUESTIONS**

Choose the correct answer from the possible answers given in each question written below. Write only the letter of the correct answer next to the number of the question.

- 
- 9.1 B (1)
- 9.2 C (1)
- 9.3 C (1)
- 9.4 A (1)
- 9.5 D (1)
- 9.6 A (1)
- 9.7 B (1)
- 9.8 C (1)
- 9.9 D (1)
- 9.10 D (1)

[10]

QUESTION 10

10.1 Director – guides the play (1)

Music director – manages music team (1)

Stage designer – plans the aesthetic lay out of the stage (1)

Lighting designer - chooses lighting for play (1)

Actor/actresses/dances/performer – entertain/perform on stage (1)

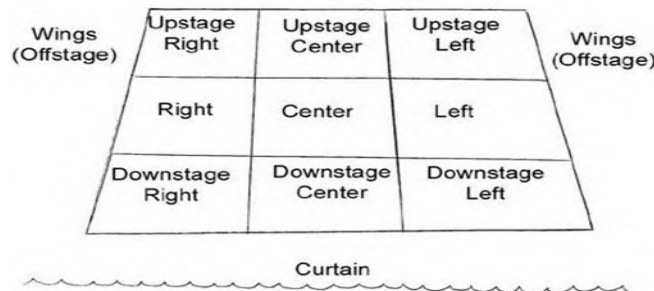
10.2 10.2.1 It is a picture of a stage with each section blocked. It gives actors and directors a way to communicate about the stage (metalanguage). (1)

Gives the playwright a tool to tell the actors where to move on stage.

Ensures actors understand where to move on stage. (1)

Ensures no actor is being blocked by another. (1)

10.2.2



Each label is worth ½ mark.



QUESTION 11

11.1 Give 1 mark for a point from each section and 2 marks for overall impression.

Physical

Roll down from a neutral pelvis, with a relaxed body

Isolation exercises

Spinal articulation

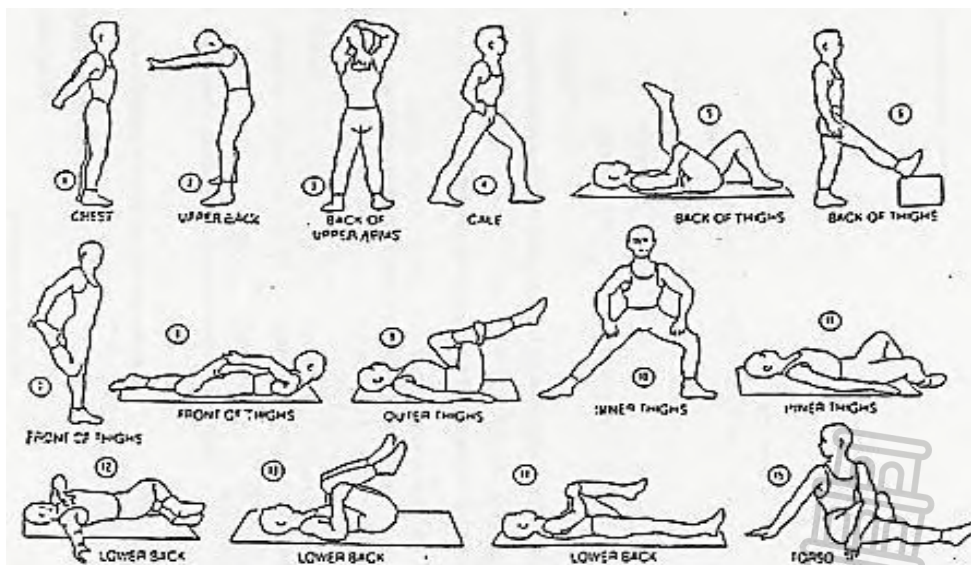
Physical characterisation

Jumping jacks

Stretching

Walking

Jogging in the space

**Vocal**

Humming gently through nose

Open mouth let natural gentle sounds come out

Louder and working through different resonators in the body

Tongue twisters

Tone and resonance exercises

Articulation exercises

Projection exercises

Modulation exercises

Interpretation skills: pitch, pace, power, pause, inflection, intonation, tone

Relaxation

Breathing exercises

Lying on back

Energising

Running in space

Cat and mouse games/activities

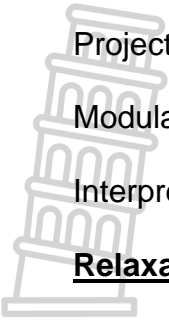
Concentration

Mirror a friend's movement

Telling a story and passing in on to the next person

Passing an imaginary object around in a circle and changing into it each time it gets to you. (7)

11.2 The voice to an actor is so important and these games will help you think like an athlete when it comes to developing this skill. Your vocal chords need warming-up then exercising to build stamina, strength and flexibility - this in turn will help clarity, diction and expression. (3)



QUESTION 12

- 12.1 Every actor starts off learning drama and the art of acting. Film is a sub-section of dramatic arts that involves cameras and sound equipment. Theatre/musicals/ (etc.) fall under the dramatic arts as well. (3)
- 12.2 Elba captures Mandela's voice, accent, self-deprecating humour, gait and mannerisms so brilliantly that Mandela thought he was seeing himself. (Own explanation as well) (2)
- 12.3 The film covers Mandela's early life, coming of age, education, work as an ambitious lawyer and 27 years on Robben Island. (Own explanation as well) (3)
- 12.4 The interspersing of actual footage, historical moments and flashbacks to his childhood are where Chadwick deftly manages to avoid the usual clichés in film-making moved the writer to tears. (Own explanation as well) (3)
- 12.5 The director was Justin Chadwick and the screenwriter was William Nicholson. The director is in charge of the film and directs the story and the actors; the screenwriter writes the script for the movie. (2)
- 12.6 Nelson Mandela died in 2013 so it is very important as a documentary of his life. (Own explanation as well) (2)

TOTAL SECTION C: 50

SECTION D: MUSIC

QUESTION 1: MULTIPLE CHOICE QUESTIONS

Choose the correct answer from the possible answers given in each question written below. Write only the letter of the correct answer next to the number of the question.

- 13.1 B (1)
 - 13.2 C (1)
 - 13.3 A (1)
 - 13.4 D (1)
 - 13.5 C (1)
 - 13.6 A (1)
 - 13.7 C (1)
 - 13.8 A (1)
 - 13.9 C (1)
 - 13.10 B (1)
- [10]**



QUESTION 14: MUSICAL ANALYSIS

Look at the following piece of music and answer the questions below.



- 14.1 A Major (1)
- 14.2 Common Time (1)
- 14.3 Semi-breve (1)
- 14.4 The Treble Clef. Piano (right hand), flute, piccolo, oboe etc. play in this clef (2)
- 14.5 Any tempo indication such as *largo* (slow) or *allegro* (fast) (2)
- 14.6 Crescendo (1)
- 14.7 (a) B (b) E (2)

[10]



QUESTION 15: MUSICAL NOTATION AND CLASSIFICATION

15.1 (½ mark for each point)

Pitch in staff notation is notated as notes on a stave, whereas in the tonic-solfa notation system the pitch is notated as: doh, re, mi, fa, so, la, ti, doh.

Hand signals are also used to demonstrate the pitch in tonic-solfa.

Rhythm in staff notation is notated with the use of a time signature, note values and rests, whereas in the tonic-solfa notation, rhythm is signified by punctuation marks such as a full stop, a colon and a dash.

In the tonic- solfa:

- Each crotchet beat is divided by a colon (:)
- Each quaver beat is divided by a full stop (.)
- Minims are marked by a colon followed by a dash (: -)
- If there is a rest, there is no notation at all

(5)

15.2 ½ mark for each point

Idiophones: Instruments which produce sound by vibrating themselves without the use of a membrane or a string. (One of the following examples: *rattles, shakers, sticks, hand-clappers, animal bones, mbira, marimba, Tibetan singing bowl, friction drum*)

Membranophones: Instruments which produce sound by a vibrating membrane, such as an animal hide, which vibrates when it has been stretched across something. (One of the following examples: *Djembe drum, Bass drum, Timpani, Double-headed drums*)

Chordophones: Instruments which produce sound by vibrating strings. (One of the following examples: *Kundi harp, Cello, Grand piano, Uhadi bow, violin*)

Aerophones: Instruments which produce sound by vibrating columns of air. (One of the following examples: *Flutes, Reed-pipes, African bugle, French horn*)

Electrophones: Instruments which produce sound electronically. (One of the following examples: *Keyboard, Electric guitar, Electric piano*).

(5)



QUESTION 16: MUSIC THEORY

16.1 Using manuscript paper, write out the following scales:



16.1.1



16.1.2



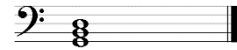
16.2 Using manuscript paper, write out the following triads:

16.2.1 F Major Triad



(1)

16.2.2 G Major Triad (dominant of C Triad)



(1)

16.3 Using manuscript paper, write out the following intervals:

16.3.1



(1)

16.3.2



(1)

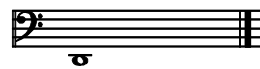
16.4 Using manuscript paper, write out the following notes using ledger lines:

16.4.1



(1)

16.4.2



(1)



QUESTION 17: MUSICAL THEATRE

- 17.1 The show describes a musical which is a play that includes dance and musical accompaniment. (2)
- 17.2 The songs are by Elton John and lyrics are by Tim Rice with other music by Lebo M. (2)
- 17.3 He is a South African Grammy-winning composer and arranger who is the commercial producer for the show. (2)
- 17.4 His music also was influenced by the gospel rhythms and harmonies he learned in African American churches while he was in exile. (2)
- 17.5 The Lion King is the theatrical adaptation of Disney's animated film and it has been performed in New York; London; Hamburg, Germany; Tokyo; Shanghai; Seoul; and will soon open in Paris. (2)

[10]

TOTAL FOR SECTION D: 50

TOTAL OF TWO SECTIONS AT THE CANDIDATES SELECTED PATHWAYS: 100

