



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.

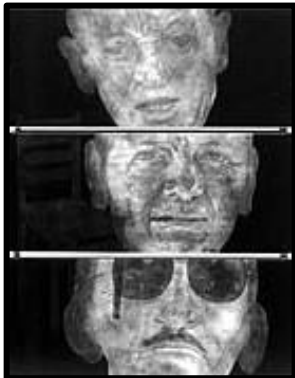
INTO AFRICA
By Joy Garnett

“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*."

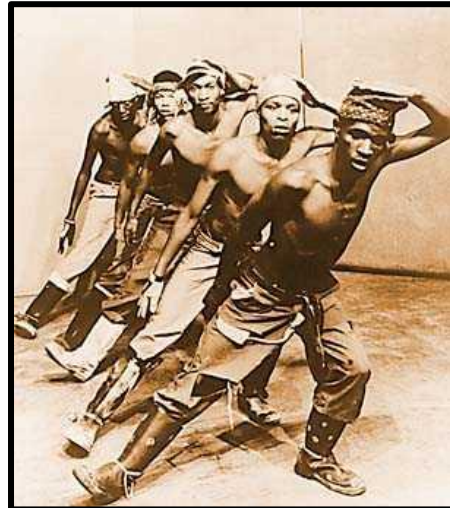
"The story of these dancers parallels the story of the miners the century before," says Harrison, 47. "Two tales of people overcoming very stiff odds. Zenzi can show you the bullet hole in his leg where he was shot in the early days of the Soweto riots."

“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.

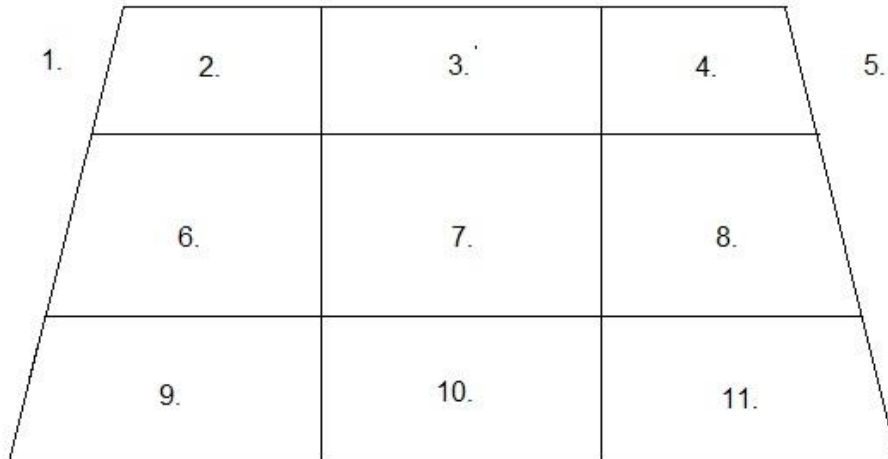
- 9.1 A form of drama that finishes with a sad ending is called a ...
- A thriller.
 - B tragedy.
 - C comedy.
 - D musical.
- (1)
- 9.2 The act of inventing, making up and performing with little or no preparation is known as ...
- A performance.
 - B acting.
 - C improvisation.
 - D characterisation.
- (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

