



Province of the
EASTERN CAPE
EDUCATION

SENIOR PHASE

GRADE 9

NOVEMBER 2016

CREATIVE ARTS

MARKS: 100

TIME: 2 hours



This question paper consists of 24 pages,
including two annexures and manuscript paper.

INSTRUCTIONS AND INFORMATION

Read the instructions carefully before answering the questions.

1. Answer **ONLY TWO SECTIONS** of the **FOUR SECTIONS**. Choose **TWO** sections in relation to your selected pathways.

	PATHWAY	QUESTIONS	PAGE
SECTION A	DANCE	1–5	3–7
SECTION B	DRAMA	6–8	8–12
SECTION C	MUSIC	9–14	13–17
SECTION D	VISUAL ARTS	15–18	18–21

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, except where indicated otherwise.

SECTION A: DANCE**QUESTION 1: MULTIPLE-CHOICE QUESTIONS**

Choose the correct answer from the possible answers given below. Write only the letter (A–D) of the answer next to the question number (1.1–1.5), for example 1.6 E.

- 1.1 Locomotor movements are the movements that ...
- A allow people to identify dances.
 - B allow your body to move from one place to another.
 - C are strictly enforced to do without asking questions.
 - D round and lengthen the spine. (1)
- 1.2 Domba dance is also known as the ...
- A snake dance.
 - B torso.
 - C dance convention.
 - D Soweto dance. (1)
- 1.3 Canon in dance is where ...
- A one partner is blindfolded while other is not.
 - B one person starts a movement, which is repeated by the next dancers, in turn.
 - C there is a beginning and an ending in the sequence.
 - D the dancers jump in slow motion first without jumping high. (1)
- 1.4 When do you stretch safely?
- A When you hear music.
 - B When you are doing pair dancing.
 - C When your muscles are warm.
 - D When the teacher instructs you to do so. (1)
- 1.5 In a ballet dance leg brushes is known as ...
- A stillness.
 - B ligament.
 - C adage.
 - D tendus. (1)

[5]

QUESTION 2

Link the words in COLUMN B to match the correct terms in COLUMN A.

	COLUMN A		COLUMN B
2.1	Xibelani dance	A	Black miners of SA
2.2	Ballet	B	Townships of SA in the 1950s
2.3	Gumboot dance	C	Southern Basotho women
2.4	Pantsula	D	Tsonga
2.5	Makgibo	E	Rond de Jambe

(5 x 1) **[5]**

QUESTION 3

Define the following dance relationships:

- 3.1 Call and response (2)
 - 3.2 Giving and receiving weight (2)
 - 3.3 Negative shape (2)
 - 3.4 Blind and guide (2)
 - 3.5 Meeting and parting (2)
- [10]**

QUESTION 4

- 4.1 Explain what is meant by a *natural gesture*. (2)
- 4.2 Give FIVE examples of natural gestures. (5)
- 4.3 Using the examples of natural gestures you have named in QUESTION 4.2, write a movement sequence that you would follow as a group that is based on gestures.

Your sequence must show the following:

- 4.3.1 Beginning and ending (2)
- 4.3.2 Variation of natural gestures (2)
- 4.3.3 Stillness (2)
- 4.3.4 Repetition (2)
- 4.3.5 Dance elements (2)

[17]

QUESTION 5**MAMELA NYAMZA: THE BODY AS INSTRUMENT**

Mamela Nyamza is a dancer, teacher, choreographer and activist in South Africa. She is trained in a variety of styles of dance including ballet, modern dance, African dance, the Horton technique, Spanish dance, jazz, movement and mime, flying low technique, release technique, gumboot dance and Butoh. Nyamza is known for blending styles in a way that challenges traditional standards. Nyamza has performed nationally and internationally and has choreographed autobiographical, political, and social pieces both on her own and in collaboration with other artists. She draws inspiration from her daily life and her identity as a young, black woman.

Early Life

Mamela Nyamza was born in 1976 into a large family living in Gugulethu, Cape Town in South Africa. Growing up in Gugulethu had an enormous influence on Nyamza's career as a dancer. She explained that the environment in which she was immersed "did not give (her) a choice but to love dance. There was music and sound, all day long, and even in the streets the noise became the music". Dancing became a way for Nyamza to understand all that was happening in the world around her, "I used my body as the instrument to react to all forms of sound, whether it be playing, crying, or watching all sorts of things that one can imagine happened in Gugulethu in the '80s".

Since childhood, Nyamza has continued to use dance as a means to interpret, cope with, and reconcile her life's events. When her mother was raped and murdered in 1999, dance gave her the inner strength to somehow face this scarring experience. Additionally, her mother's death greatly influenced the development of her abstract style of dancing, "After my mother died, I could feel her in my dreams telling me to use my dance to tell real stories. I also later came out of the closet, and I started experiencing discrimination in society and that's when I thought, 'You know, I'm an artist, so let me be the voice that addresses all these issues'".

Community Outreach Projects and Volunteering

Nyamza believes that others too, can use dance as a means to heal themselves by using it to express experiences they may find too difficult to put into words. It is this belief that has motivated her to take on various volunteer and community outreach projects – including ballet teaching in Mamelodi, volunteering at Thembaletu Day School for the Disabled, and launching a project at the University of Stellenbosch that uses dance therapy to educate others on issues relating to HIV/Aids, domestic violence, and drug abuse. Nyamza exemplifies the potential these projects have to positively impact people's lives, "Art has developed me, and opened a totally different book for me to explore the impossible which is now possible ... Giving back to the community is helping those that come from where I come from, and showing them that this art ... can heal a lot of them that are born out of issues just like myself".

Education

Mamela Nyamza began her training as a dancer at the Zama Dance School under the Royal Academy of Dance. She continued her training at the Pretoria Dance Technikon where she received a National Diploma in Ballet. In 1998 Nyamza received a scholarship enabling her to further her dance education at the prestigious Alvin Ailey Dance Theatre. Upon graduation, she joined the State Theatre Dance Company with whom she did performances both nationally and internationally. Additionally, she has attended various intensive workshops and classes including a choreographic workshop at the Vienna International Dance festival, ballet training with Martin Schonberg through the Pact Dance Company, African Dance workshops in Soweto with Jamaine Acogny, and a course in dance through London's prestigious Sadler's Wells Theatre.

Career

Thus far in her dance career, Nyamza has held the role of dancer, choreographer, and teacher. In her early career she performed in various major international musicals including *The Lion King* in Den Haag, Netherlands in 2004, *We Will Rock You* in South Africa in 2006, and *African Footprints*.

Since 2006, Nyamza has mainly focused on her own choreography, most of which deals with important political and social issues existing in modern day South Africa. One of Nyamza's most known choreographic pieces is *Hatch*. *Hatch* was choreographed in 2008, and has since been performed at the Out The Box Festival, the Baxter Dance Festival, and at the World Population Foundation. Additionally, Nyamza did informal studio performances of "Hatch" in Brazil and Vienna and at selected schools in the Eastern Cape, Durban and Cape Town and at the South African Domestic Violence conference in Johannesburg. She has also performed the piece in various shelters for abused women in the Netherlands.

In 2009 Nyamza was selected to be the South African representative to travel to Los Angeles, United States and compete as one of eight countries and six different continents in Superstars of Dance – a show on the NBC television network. There she performed a tribal piece entitled Afro-fusion, which told the story of a woman deeply frustrated with her marriage and life. Although she did not win the show, the judges loved her piece and awarded her 58 points. Additionally, she was a choreographer for the television show So You Think You Can Dance in 2008.

In 2011 Nyamza was honoured with the Standard Bank Young Artist Award. Along with the other Standard Bank Young Artist Award winners, Nyamza showcased her work at the 2011 National Arts Festival in South Africa. There she performed the pieces *Isingqala* and *Amafongkong*, which featured a solo work by Nyamza and was a collaborative production with the Adugna Dance Theatre Company from Ethiopia.

Nyamza said that her intention in creating *Amafongkong* was to use an open space to explore the notion of “collaboration” by “seeing how and where similar and different bodies could meet in movement”. Mamela Nyamza collaborated with UK-based artist, Mojisola Adebayo, to create *I Stand Corrected*. The powerful piece addresses issues of homophobia and rape that Nyamza describes as “Dark, strange, witty and absurd”. In it, Nyamza is killed for being a lesbian, and is coming back to “correct herself”. The piece premiered in South Africa and successfully ran for three weeks at the Ovalhouse in London, where it was met with full houses and fantastic reviews. Additionally, *I Stand Corrected* recently received six Off West End Theatre nominations in *London*.

I Stand Corrected was also performed at the Soweto Theatre in South Africa. This was a major accomplishment for Nyamza because of the difficulty she has experienced securing a spot in national theatres; “I have performed in Soweto, and because of that I’m the proudest artist ever”. Obtaining funding from South Africa has also proved to be a barrier for Nyamza, “It’s sad that we still have to struggle for funding here at home, while internationally we don’t even have to apply, we just get invited”.

Despite the barriers she has faced, Mamela Nyamza continues to thrive. In March 2013 she performed at Infecting the City in Cape Town, South Africa. This project “places exciting new artworks in unexpected spaces in the middle of the City (to) challenge Cape Town’s ideas of art and public space”. Nyamza is excited for her future and plans to continue creating work that shares African stories and experiences with the rest of the world for as long as she can.

Sources: <http://www.southafrica.info/about/arts/mamela-nyamza.htm#.Vf1UEt-qgko#ixzz3mBdtkCfw>; <http://www.southafrica.info/about/arts/mamela-nyamza.htm#.Vf1UEt-qgko>

- 5.1 Explain in ONE sentence who Mamela Nyamza is. (1)
- 5.2 In which province was she born? (1)
- 5.3 Name TWO styles of dance in which she is trained. (2)
- 5.4 Nyamza faced challenges in her life. How did she deal with them? (1)
- 5.5 Nyamza’s mother was raped and murdered in 1999. What would you do as an artist to minimise the crime rate in your area? (3 x 1) (3)
- 5.6 In 2004 Nyamza had a major international performance. Name the place and the musical she performed. (2)
- 5.7 Which career did Nyamza follow in her life? (1)
- 5.8 As a learner, which career would you follow in the field of art, and why? (2)

[13]

TOTAL SECTION A: 50

SECTION B: DRAMA**QUESTION 6: MULTIPLE CHOICE QUESTIONS**

Choose the correct answer from the possible answers given below. Write only the letter (A–D) of the answer next to the question number (6.1–6.10), for example 6.11 E.

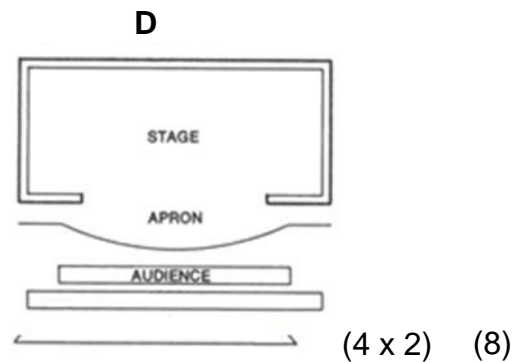
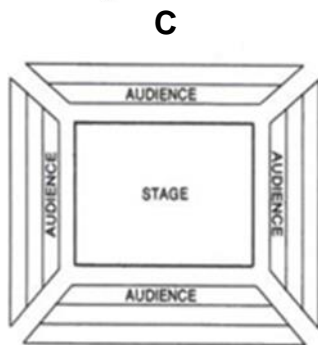
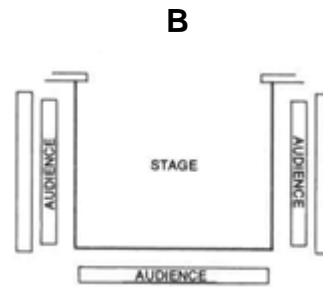
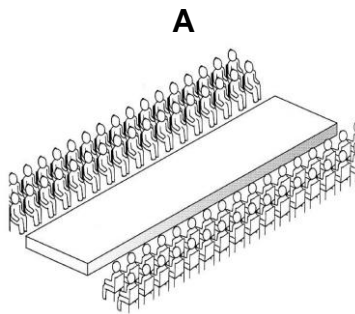
- 6.1 The turning point of the action in the plot of a play and the point of greatest tension in the story.
- A Conflict
 - B Climax
 - C Dialogue
 - D Plot
- (1)
- 6.2 In a ..., only the audience can hear the private thoughts of the characters.
- A comedy
 - B tragedy
 - C soliloquy
 - D monologue
- (1)
- 6.3 The audience faces each other, forming an avenue with action taking place in the middle in ... stage.
- A proscenium
 - B thrust
 - C arena
 - D traverse
- (1)
- 6.4 ... is the physical movement of a character during a play.
- A Pose
 - B Gesture
 - C Wink an eye
 - D All of the above
- (1)
- 6.5 Articles or objects that appear on stage during a play are called ...
- A characters.
 - B symbols.
 - C props.
 - D none of the above.
- (1)

- 6.6 Masks are worn over the face or part of the face of an actor in order to ...
- A emphasise or neutralise facial characteristics.
 - B protect the actor's make-up.
 - C cover scars of an actor.
 - D create tension in the story. (1)
- 6.7 A silent and motionless depiction of a scene created by actors, often from a picture, is a ...
- A style.
 - B tableau.
 - C rehearsal.
 - D melodrama. (1)
- 6.8 The pronunciation of words, the choice of words, and the manner in which a person expresses himself or herself is called ...
- A articulation.
 - B diction.
 - C tempo.
 - D All of the above (1)
- 6.9 Concentration and focus enable the performer to ...
- A interpret and sustain the character.
 - B move freely on the stage.
 - C sing beautifully for the audience.
 - D show off his/her costumes. (1)
- 6.10 The ... is a person who oversees the entire process of staging a production.
- A script writer
 - B director
 - C main character
 - D music manager (1)

[10]

QUESTION 7

7.1 Identify the stage type and also explain the performance in relation to the audience in each of the four diagrams below.



7.2 Give the meaning of the following terms:

- 7.2.1 Backdrop (2)
- 7.2.2 Articulation (2)
- 7.2.3 Resonance (2)

7.3 A Dramatic Production may consist of a number of elements which provide support by creating context in which the action takes place.

Explain the role played by each of the following:

- 7.3.1 Lighting (1)
- 7.3.2 Sound (1)
- 7.3.3 Set (1)
- 7.3.4 Costume (1)
- 7.3.5 Director (1)

- 7.4 Give at least FIVE positive aspects of mass media. (5)
- 7.5 Discuss the movie that you have watched elaborating on the elements of Drama you identified. Your discussion should include the following:
- Characters and their roles (identify any two characters)
 - Physicality in relation to some of the scenes in the story
 - Voice and speech
- (3 x 2) (6)
[30]

QUESTION 8

South African Film and Drama

The film industry in South Africa has always been competitive. There is so much talent and drive among South Africans to excel in the field of the arts. It helps that the South African government is 100% behind the film industry, supporting and recognizing its potential to be an international force.

It was in 1995 that the international film industry began to sit up and take notice of South Africa as a possible location. This was after the successful 1994 free elections and the establishment of a more equal playing field regardless of race or skin colour. When this happened, the work force of the film industry was a measly 4 000 employees and workers. Today, there are more than 30 000 artisans and professionals working in film and drama productions. According to the Department of Trade and Industry of South Africa, the film industry generates over R5,8 billion every year from film and TV, and the entertainment industry is valued at R7,4 billion.

Currently, South Africa enjoys film treaties with 4 countries: Italy, Canada, UK, and Germany. It's more of a production agreement for film and TV which allows for sharing of credits so that the film companies can pursue international recognition and financial aid from both countries.

There are many filmmakers who have chosen South Africa as their location for their projects. Not only are there unique locations, the production cost is affordable, weather is pretty much predictable, and the exchange rate is attractive. In short, it's cheaper to film in South Africa than to do so in the US, Europe, or Australia. The first South African film was called *African Mirror* in 1913. It was a news reel which ran up to the 1980s. The first feature film, *The Kimberly Diamond Robbery* was filmed in 1910, and is now considered a timeless piece of movie memorabilia. It was only after 1994 that South Africa began to shoot more films and tell its stories.

In the beginning of the democratic era, there were many films done on apartheid and then the HIV virus. However, eventually, South Africa moved forward and began to develop better stories, one of which – *Tsotsi* – even won an Academy Award in 2006 for Best Foreign Language Film.

Other award-winning South African films are:

- *Yesterday* which got an Oscar nomination and tells the tale of an HIV-infected mother
- *U Carmen Ekhayelitsha* which is a film that won the 2005 Berlin Golden Bear Award
- *Blood Diamond* which starred Leonardo DiCaprio
- *Lord of War* starring Nicholas Cage

Since the government has required broadcasters to show local content on their TV networks, there is a daily dose of South African drama series or soap operas which are produced and directed in South Africa with local talent, according to Eddie Mbalu, the Chief Executive for the National and Film and Video Foundation.

- 8.1 What was the first South African film and when was it first broadcast? (2)
- 8.2 How much is generated every year by the South African film industry according to the report by Department of Trade and Industry of South Africa? (2)
- 8.3 List THREE films that were developed after democracy in South Africa. (3)
- 8.4 Give THREE reasons for international filmmakers to choose South Africa as a location for their projects. (3)

[10]

TOTAL SECTION B: 50

SECTION C: MUSIC**QUESTION 9: MULTIPLE CHOICE QUESTIONS**

Choose the correct answer from the possible answers given below. Write only the letter (A–D) of the answer (9.1–9.5) next to the number of the question, for example 9.6 E.

- 9.1 A large group of performers on various musical instruments, including especially strings, percussion, woodwind and brass sections is called ...
- A a choir.
 - B a symphony.
 - C an orchestra.
 - D a string quartet. (1)
- 9.2 In music the word “*a tempo*” means ...
- A fairly quickly.
 - B gradually getting louder.
 - C at the same speed as before.
 - D at a walking pace. (1)
- 9.3 Violins, violas, cellos, double basses are the example of ...
- A wood wind instruments.
 - B string instruments.
 - C percussion instruments.
 - D brass instruments. (1)
- 9.4 A musical play is called ...
- A an area.
 - B a drama.
 - C a virtuoso.
 - D an opera. (1)
- 9.5 When the lead singer sings a line and the chorus answers back, it is called ...
- A call and response.
 - B polyphonic.
 - C chorus.
 - D melismatic melody. (1)

[5]

QUESTION 10

Choose only ONE word from the list below which fits each of the statements.

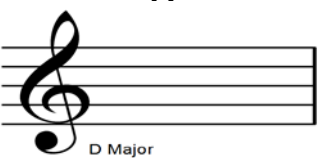

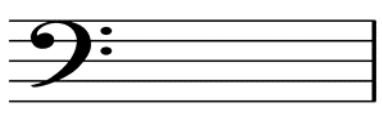

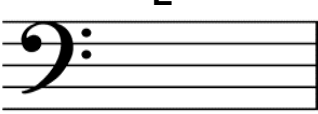
Reggae, Conductor, Lyrics, Solo, Triad

- 10.1 The composition where one person sings or performs (1)
 - 10.2 The style of music that originated in Jamaica (1)
 - 10.3 A three-note chord (1)
 - 10.4 Words in a song (1)
 - 10.5 A musician in charge of a choir or orchestra (1)
- [5]**


Use the attached ANNEXURE A to answer **QUESTIONS 11, 12 and 13.**
 Insert ANNEXURE A in your ANSWER BOOK.

QUESTION 11

11.1 Insert the correct key signature in the following keys below.

<p>A</p>  <p>D Major</p>	<p>B</p>  <p>F Major</p>
<p>C</p>  <p>B\flat Major</p>	<p>D</p>  <p>C Major</p>
<p>E</p>  <p>G Major</p>	<p>(5 x 1) (5)</p>

11.2 Construct Bb major descending in bass clef using the following rhythm.
 Remember to slur the semitones and put accidentals where necessary.



(2 x 2) (4)
[9]

QUESTION 12

12.1 Transcribe the following melody from staff notation to tonic-solfa.



(8)

12.2 Name the key for the above.

(2)

[10]

QUESTION 13

Give the number of each of these harmonic intervals. The lower note is the key note. (The first answer is given as an example.)



(5 x 2) [10]

QUESTION 14

Read the article below and answer questions that follow.

Siphokazi Maraqana



(Background: Siphokazi Maraqana, Afro-Soul Music artist, was born in Lusikisiki in the Eastern Cape of South Africa where she attended primary school at Kwa-Zizamele and then proceeded to Toli Senior Secondary School. She then came to Johannesburg In 1999 and enrolled at Sibikwa Community Art Centre. In 2000, she received a bursary from The National Arts Council, enabling her to enrol at Central Johannesburg College, where she completed her diploma in Music Technology. This so ignited the music inside her that she later became a household name.

Siphokazi took the South African music industry by storm with the 2006 release of her debut album "Ubuntu Bam", which was awarded a 2007 SAMA award for Best African Adult Contemporary Album. Siphokazi is however no stranger to the stage. Siphokazi has been a primary selling and performing artist in the South African music scene and has shared the stage with leading local and international artists, including Chaka Khan, Oletta Adams, Indie Arie, Gladys Nights, Tania Maria, Puff Johnson, Kirk Franklin, Hugh Masekela, Busi Mhlongo, Caiphus & Letta Mbulu, Stimela, Judith Sephuma, Gloria Bosman, Busi Mhlongo, Sibongile Khumalo, Jonas Gwangwa, Simphiwe Dana, Lira, Zamajobe, Angelique Kidjo, to mention but a few. That album from this Afro-soul songbird was an indication of someone who has come a long way, literally and figuratively, to claim her rightful place amongst the world's best songstresses.

Her first few albums including 2006's Ubuntu Bam, 2008's Ndinovuyo, and the 2010 album 'Ethembeni', are deeply rooted in Afro-Trad musical stylings. Some of this stems from Siphokazi's deep-seated spirituality. As she herself puts it, "I give the glory to the Lord of my life, God – and I thank Him for His awesome sustaining power and the strength He gives me to press forward.")



Two minutes with Siphokazi Maraqana

Sama award winning singer Siphokazi Maraqana spoke to DRUM on music, married life and being a mother.

What are you currently up to?

I am busy recording my 4th studio album. I just released a single off that album called Love Too Deep.

There were media reports not so long ago saying you have moved from Joburg ...

Really? I haven't moved from Joburg. I am still here. Since 1999 when I came here I haven't gone back to stay home in the Eastern Cape. I visit home yes but do not stay there.

How is married life going, having been married for 3 years so far?

It is a school but a good school. I would like to see more of what God has in store for me in this school of marriage. We have our challenges and ups and downs like every couple but we invite God in such situations and we trust God to keep us together.

What things surprised you about being married? Things you didn't expect getting in?

I knew we would have kids but when they came I was surprised at how my life changed. One minute I was Siphokazi alone with my husband and now I had to adjust to being a mother. That came with a lot of compromise and sacrifice that I wasn't ready for initially.

Another thing is getting to know my husband. Literally every day since we got married, I learn new things about him. I still get surprised at some of the things I find out about him and it makes me realise that it takes lifetime to know someone.

What did you do right to still be in the music industry for this long?

I have always been myself. That is what has helped me. I have had challenges with people saying I am too rural...

Do you think you are rural?

Yes I am rural and I love it. People wanted me to change but I never did. I even had a time when people scolded me for reading 'thank you's' from a paper when I was receiving an award. I felt that was silly because I have seen many big stars overseas do it.



What do you want your legacy to be ...

I want to leave a legacy of love through my music. Love in all its forms from the love of God, friendship love to romantic love. I believe in love and I don't take it for granted. We as people should love each other more.

(Adapted from <http://drum.co.za/celebs/two-minutes-with-siphokazi-maraqana/> and <http://www.entertainment-online.co.za/siphokazi.htm>)

- 14.1 Give the name of the album released by Siphokazi in 2006. (1)
- 14.2 What is a solo artist? (1)
- 14.3 Name THREE best awards won by Siphokazi in the 8th metro awards. (3)
- 14.4 Give TWO artists that influenced Siphokazi in her music. (2)
- 14.5 In which music genre does Siphokazi sing? (1)
- 14.6 Other than Ubuntu Bam, name THREE other music albums produced by Siphokazi. (3)

[11]**TOTAL SECTION C: 50**

SECTION D: VISUAL ARTS**QUESTION 15: MULTIPLE CHOICE QUESTIONS**

Choose the correct answer from the possible answers given below. Write only the letter (A–D) of the answer (15.1–15.10) next to the number of the question, for e.g. 15.11 E.

- 15.1 The way we show objects in relation to one another; size, shape, etc. is called ...
- A proportion.
 - B gesture.
 - C sketch.
 - D painting. (1)
- 15.2 The line that separates the land from the sky is known as ...
- A vertical.
 - B horizontal.
 - C diagonal.
 - D zigzag. (1)
- 15.3 If you wanted to create the feeling of summer in a picture you might want to use ... colours.
- A cool
 - B dark
 - C warm
 - D primary (1)
- 15.4 ... is created through repetition and energetic marks.
- A Balance
 - B Space
 - C Line
 - D Rhythm (1)
- 15.5 Brown, grey and black are called ... colours.
- A pastel
 - B primary
 - C neutral
 - D complementary (1)
- 15.6 ... is about what draws your eye to a particular part of artwork.
- A Space
 - B Focal point
 - C Proportion
 - D Contrast (1)

- 15.7 Sculpture is artwork that is ...-dimensional.
- A one
B two
C three
D four (1)
- 15.8 An artwork created by gluing pieces of materials like paper or cloth to a flat surface is called a ...
- A painting.
B collage.
C sculpture.
D pinch pot. (1)
- 15.9 Objects that appear in the centre of an art work are called the ...
- A foreground.
B middle ground.
C background.
D horizon. (1)
- 15.10 Media consists of ...
- A any tool an artist uses to create a work of art.
B paint.
C crayons.
D all of the above. (1)
- [10]**

QUESTION 16

Match COLUMN A with COLUMN B. Only write the correct letter next to the question number, for e.g. 16.6 F.

	COLUMN A		COLUMN B
16.1	The lightness or darkness of an area in terms of black to white	A	Value
16.2	Material or technique an artist works in, usually liquid or semi-liquid	B	Symbol
16.3	The lightness or darkness of a line, shape or area in terms of black to white	C	Negative Space
16.4	In a painting or sculpture, the areas where there are no forms (the "empty" areas)	D	Medium
16.5	A form, image, or subject representing a meaning other than the one with which it is usually associated	E	Tone

(5 x 1) **[5]**

QUESTION 17

Student reflection - open response



- 17.1 Explain how the elements and principles of art have been used in the image above in terms of:
- 17.1.1 Line (2)
 - 17.1.2 Balance (2)
 - 17.1.3 Rhythm (2)
- 17.2 In your opinion, is the artwork above successful? Why? (2)
- 17.3 If you had additional time, what changes would you make in this composition? (2)
- 17.4 Imagine yourself as a founder and CEO of a company. Design a LOGO that will best represent your company. You must be creative and original in your design. Use the attached ANNEXURE B. Insert ANNEXURE B in your ANSWER BOOK. (15)
- [25]**

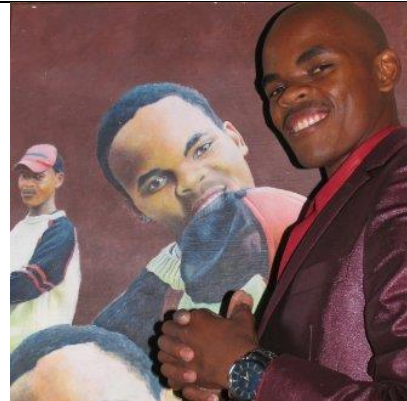
QUESTION 18

Read the article below and answer questions that follow.

Lucky Mosa Khuzwayo

Lucky Mosa Khuzwayo was born in 1988, and acquired a B.Tech in Fine and Applied Arts in 2010; currently he is studying for a Master's in Visual Arts degree.

He has participated in prestigious art exhibitions, and these include the PPC-YCSA (2010), Absa L'atelier (2011), Arts Alive (2009–2012). He has contributed his primary art time to numerous community engagement art projects in and around the capital city of the Tshwane Metro. In his works, he deals with social issues within the context of liminal space, such as decay.



Objects are used as a metaphor to symbolise the body as a central connection between heaven and earth. In this regard, the subject matter is objectified by making use of the ordinary objects used or neglected in our everyday life. “The main aspects that interest me are water, nature, poverty, disability and identity, whereby they encourage unity or division within the society. Actually, my intention is to question, destruct and deconstruct reality.”

“As I’ve mastered the skill of implementing both cement/concrete and found objects, I actually make use of concrete, clay, found objects, steel and wood in combination as a body and a symbol of decay in transition. Objects and absenteeism in space generate the absence in present times, as a result of rephrasing the Past, Present and the Future as one thing. I use rust to represent decay/dying in a form of symbolising the past, and the present or the future as a threat to a new generation to come.”

Referring to the article above, write a short description of the artist under the following headings:

- | | | |
|------|---|-------------|
| 18.1 | Name of the artist, date of birth and career path | (3) |
| 18.2 | His engagement in the world of art | (3) |
| 18.3 | Material(s) he uses for painting | (2) |
| 18.4 | What influenced his work | (2) |
| | | [10] |



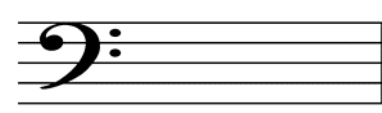

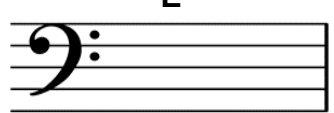
TOTAL SECTION D: 50
GRAND TOTAL: 100

ANNEXURE A (For QUESTIONS 11, 12 and 13 to be included in your answer book.)

QUESTION 11

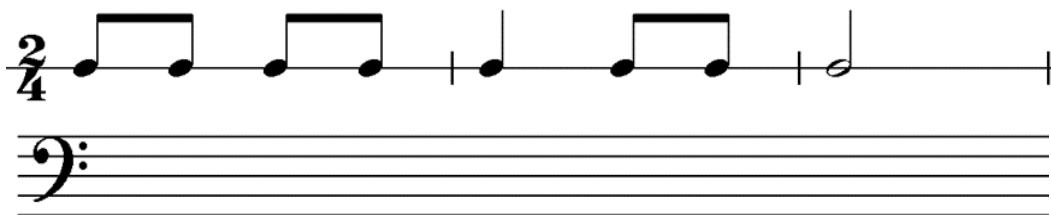
NAME: _____

11.1 Insert the correct key signature in the following keys below.

<p>A</p>  <p>D Major</p>	<p>B</p>  <p>F Major</p>
<p>C</p>  <p>B\flat Major</p>	<p>D</p>  <p>C Major</p>
<p>E</p>  <p>G Major</p>	

(5 x 1) (5)

11.2 Construct B \flat major descending in bass clef using the following rhythm. Remember to slur the semitones and put accidentals where necessary.



(2 x 2) [4]

QUESTION 12

12.1 Transcribe the following melody from staff notation to tonic-solfa.



(8)

12.2 Name the key for the above.

ANSWER: _____

(2)

[10]

QUESTION 13

Give the number of each of these harmonic intervals. The lower note is the key note. (The first answer is given as an example.)



2nd

a) _____

b) _____

c) _____

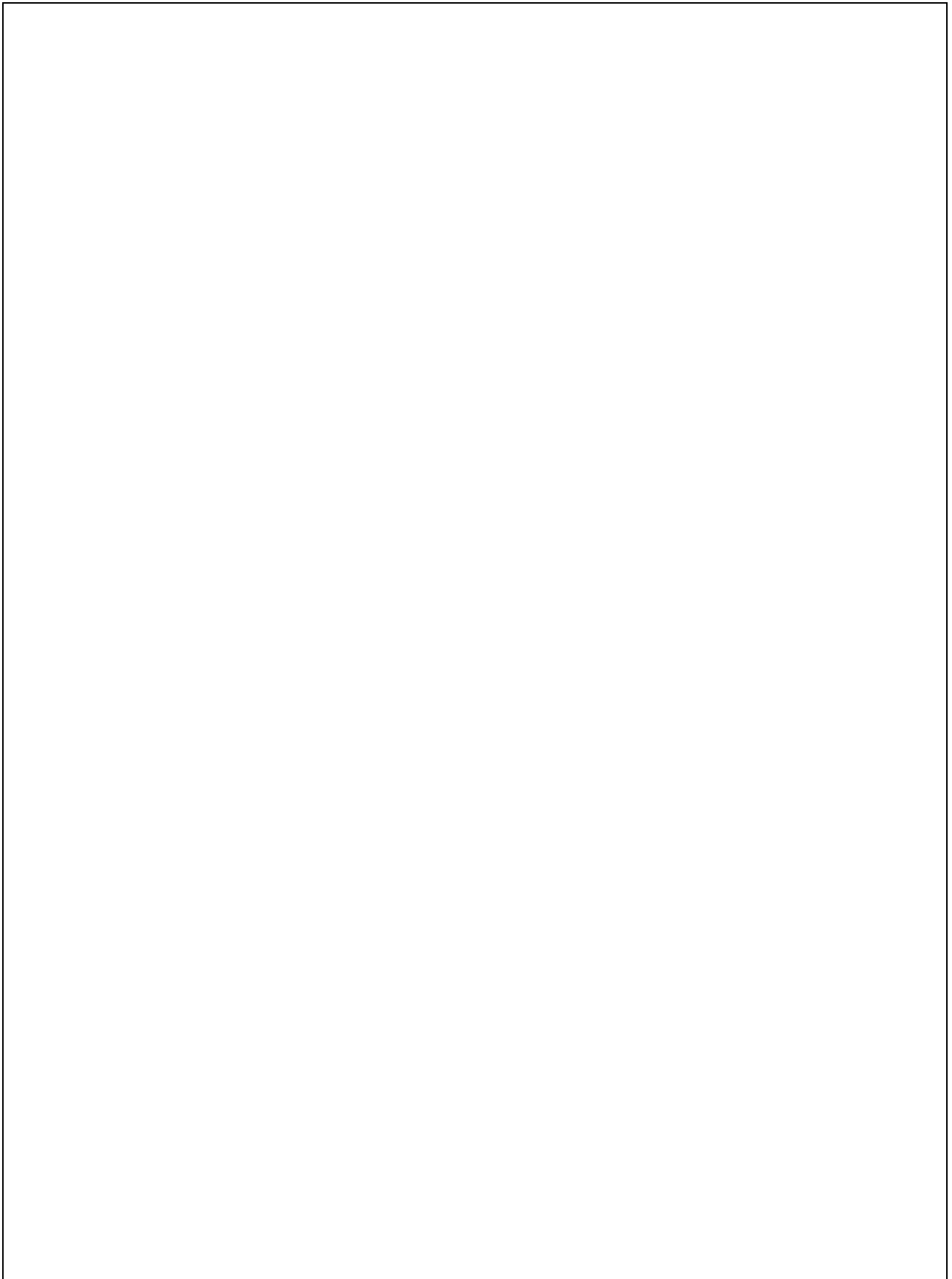
d) _____

e) _____

(5 x 2) [10]

ANNEXURE B (For QUESTIONS 17 to be included in your answer book.)

NAME: _____



MANUSCRIPT PAPER FOR SECTION C: MUSIC

