



GAUTENG PROVINCE

EDUCATION
REPUBLIC OF SOUTH AFRICA

**GAUTENG DEPARTMENT OF EDUCATION
PROVINCIAL EXAMINATION**

JUNE 2018

GRADE 9

**ENGLISH
FIRST ADDITIONAL LANGUAGE**

TIME: 2 hours

MARKS: 70

9 pages

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INSTRUCTIONS AND INFORMATION

- 1 This question paper consists of SECTION A, SECTION B, SECTION C and SECTION D based on the prescribed content framework in the CAPS document.

SECTION A: COMPREHENSION (30)

SECTION B: LANGUAGE STRUCTURES AND CONVENTIONS (20)

SECTION C: VISUAL LITERACY (10)

SECTION D: SUMMARY (10)

- 2 When answering questions, candidates must apply their knowledge, skills and insight.
- 3 Number the answers correctly according to the numbering system used in this question paper.
- 4 Answer ALL the questions.
- 5 Where there are multiple-choice questions, choose the correct answer from the options given. Write the correct answer in your answer book.
- 6 Where one word is required, write only the correct word.
- 7 Write neatly and legibly.

SECTION A – COMPREHENSION

QUESTION 1

Read the following article and answer the questions set on it.

Dazzling SA theatre display**by Masego Panyane**

1. On the cultural front, 2017 was a good year for theatrical productions, especially for theatre novices such as myself, where a variety representing the South African landscape was on dazzling display. From seeing international gems such as *Evita*, to experiencing the magic of ice theatre though *Cinderella on Ice* and the very best of local productions, such as *King Kong* and *The Suitcase*, there was something for everyone. It was just waiting to be discovered at a theatre near you.
2. The musical drama *Hani: The Legacy*, is back by popular demand. It is a production that combines hip-hop, ballads and traditional music to tell the life story of the revolutionary Chris Hani. It features a young cast and is a *Standard Bank Gold Ovation* award-winning musical.
3. It is directed by Leila Henriques and will be performed in 2018 at the Market Theatre from January 16. Describing the production, Henriques said: “Although Hani’s name and the circumstances around his death are well known, his life story does not often receive the same attention. *Hani: The Legacy* takes the audience on a breathtaking journey of a rural boy who became a revolutionary, the freedom fighter who became a father and the husband who became a hero. He stood stoically for his principles in a time when it meant certain death. The question arises, ‘what would have happened to his legacy if Hani was still alive?’”
4. This year however, lovers of the theatre will be spoiled for choice as a second acclaimed production hits the stage.
5. *The Color Purple*, directed by the internationally acclaimed Janice Honeyman is also scheduled to be performed. The cast features established performers such as Lerato Mvelase and Aubrey Poo to name a few. The production will be at the Joburg Theatre from February to early March and one of the producers of the show, Bernard Jay, had this to say about what audiences can expect from the show: “I promise that South African audiences will laugh, will cry, will cheer, but they will never forget *The Color Purple*.”
6. This is just a snapshot of productions that audiences can look forward to during the first quarter of the year.
7. However, while the above listed are all musicals of various sub-genres, there are many more where these came from at a theatre near you.

[Taken and adapted from: *The Star*, January 2018]

- 1.1 Name the following shows.
- 1.1.1 A show that was performed on ice (1)
- 1.1.2 An international show (1)
- 1.1.3 A local production (1)
- 1.2 *Hani: The legacy* is a musical. Describe in your own words what you think a musical is. (2)
- 1.3 What type of music is used in *Hani: The Legacy*, that will reflect a South African context? (1)
- 1.4 Which award did this musical win? (1)
- 1.5 Describe the focus of the production *Hani: The Legacy*. (2)
- 1.6 In paragraph 3 the author uses '*brehtaking*' to describe the journey. Give another word that will fit into the sentence without changing the meaning. (1)
- 1.7 Where will the show be featured? (1)
- 1.8 Do you think that it is appropriate to recreate the life of Chris Hani in a musical? Discuss this in no more than three well-constructed sentences. (2)
- 1.9 What do you think the author means with '*spoiled for choice*'? Paragraph 4? (2)
- 1.10 Who is the director of the *Color Purple*? (1)
- 1.11 What do you think it means to be *internationally renowned*? (2)
- 1.12 Which TWO well-known performers will be part of the *Color Purple*? (2)
- 1.13 Where will the *Color Purple* be performed? (1)
- 1.14 What does the producer Bernard Jay say about the show? (3)
- 1.15 If you could choose, which one of the shows would you watch and why? (2)
- 1.16 Do you think that theatre productions are still valid in a society dominated by television and films? Yes / No. Substantiate your answer in no more than three complete sentences. (2)
- 1.17 What is meant by '*...the first quarter of the year*'. Paragraph 6? (1)
- 1.18 This article was published in a newspaper. Which other type of publication can be used to publish this article? (1)

TOTAL SECTION A: 30

SECTION B – LANGUAGE STRUCTURES AND CONVENTIONS

QUESTION 2

1. The idea behind *Hani: The Legacy* is to tell an old story in a new way. Inspired by the success and style of the American stage production *Hamilton*, *Hani: The Legacy* focuses on the life and message of Chris Hani, one of South Africa's most well-known political activists and heroes.



2. The production of *Hamilton* uses hip-hop music as a strong influence, both as a genre of music used within the performance, as well as the style of dance. The performers dab, they shuffle, they moonwalk and they glide. They switch from dialogue to choreographed rap verses, their rhymes and rhythms backed by a beat boxer or the sound of stomping feet.
3. American influences aside, this is a South African play: toyi-toying, struggle songs and knobkieries embody the spirit and sound of this country's liberation movement, and the life of the man whose sacrifice inspired many others to follow suit. The element of sound is an especially strong theme throughout the play, with every moment filled with action and activity.
4. True silence only comes at the moment of Hani's death. The lights turn off, the smoke thins out, and on the performance stage, the actors and actresses don't make a sound, instead standing motionless as news reel footage from the day Chris Hani is assassinated plays from a projector. With the final words of "*Hamba kahle, Umkhonto we Sizwe*", the performance ends.

[<http://cuemedia.co.za/2017/07/01/hani-the-legacy-honours-a-south-african-hero>]

- 2.1 Identify and write down TWO words with **opposite** meanings in paragraph one. (2)
- 2.2 Explain the use of punctuation in the following:
- 2.2.1 South Africa's (paragraph 1) (1)
- 2.2.2 well-known (paragraph 1) (1)
- 2.3 Rewrite the following sentence adding in the correct spelling and punctuation.
Chris hanis live was taken when he was assisinated. (4÷2) (2)

- 2.4 “... their rhymes and rhythms backed by a beat boxer or the sound of stomping feet.”
- 2.4.1 Identify the parts of speech for the underlined words in the above sentence. (2)
- 2.4.2 Identify the past participle in the above sentence. (1)
- 2.5 Rewrite the following sentence into the past tense. (1)
- The Market Theatre will host the play based on Hani’s life.
- 2.6 Rewrite the jumbled words into a proper sentence. Start with the word in bold font. (1)
- stage / production / Hamilton / **Hani** / was / by the / inspired
- 2.7 “... this is a South African play: toyi-toying, struggle songs and knobkieries embody the spirit ...”
- 2.7.1 Which word in the above sentence is a uniquely South African word? (1)
- 2.7.2 Identify the Afrikaans word in the sentence. (1)
- 2.7.3 Is this sentence meant literally or figuratively? (1)
- 2.8 Give the definition for an acronym. (1)
- 2.9 Combine the following sentences using the word in brackets.
Leila Henriques saw the American musical *Hamilton*.
Leila Henriques directed the musical *Hani: The Legacy* (after) (2)
- 2.10 Identify and write down the suffix in paragraph 4, which means without. (1)
- 2.11 Substitute the underlined word with a synonym.
“True silence only comes at the moment of Hani’s death...” (1)
- 2.12 “... their rhymes and rhythms backed by a beat boxer or the sound of stomping feet.”
Identify the personal pronoun in the above sentence. (1)

TOTAL SECTION B: 20

SECTION C

QUESTION 3 – VISUAL LITERACY

Study the advertisement and answer the questions based on it.

**CHRIS HANI
TRIBUTE
CONCERT**

*Honouring a selfless leader
of the struggle for Liberation*

Performing artists: Zahara, Caiphus Semenya, Letta Mbulu, Cole, Lira,
Berita, Malik as well as a host of Ekurhuleni artists

**28 April 2013
10h00-21h00
Germiston Lake**

Collect your **FREE** ticket from any Customer Care
Centre or Rates Hall from 23 April
NO TICKET – NO ENTRY

NO BOTTLES ALLOWED

a partnership that works
www.ekurhuleni.gov.za

City of
Ekurhuleni

- 3.1 Who is the proposed audience for this advertisement? (1)
- 3.2 Discuss the composition of the advertisement under the following headings:
- 3.2.1 Layout (2)
- 3.2.2 Font size (2)
- 3.3 Which word in the advertisement indicates that you do not have to pay to attend the concert? (1)
- 3.4 Who is being honoured at this concert? (1)
- 3.5 Who is hosting this event and where will it take place? (2)
- 3.6 Why do you think that the organisers do not want any bottles at the venue? (1)

10

TOTAL SECTION C: [10]

SECTION D – SUMMARY

Study the notes below and write a point-form summary on how to create your own play. Your summary may not exceed 60 words.

1. You're going to be spending the next 4 – 6 months deep in the trenches of the show you've chosen. If you love the show and the music, working hard on the show will be worthwhile.
2. Assemble a strong team to help you. If there is one person covering more than three jobs, try to expand your staff to distribute the workload.
3. Get your design ideas in order. Design includes sound, lights, props and costumes. Start by getting all your designers on the same page before rehearsals.
4. Post audition notices. Be specific about what you want actors to prepare for auditions. You can also suggest the actor use a specific section of a song.
5. Set up a room that feels like a real audition room. If there are computers or desks in the room make them neat and tidy. The actors coming in for an audition must feel as if he / she is in an audition room and not a computer lab.
6. Always start and end rehearsals on time. It is important that everyone is treated with the utmost respect, and that time is managed effectively.
7. Share your process and expectations up front. When working with performers aged 7 – 25, it's important to set clear goals and expectations.
8. Stage a scene, then run through it. The director and choreographer are responsible for staging and teaching choreography in an efficient and timely manner. Once a scene of the show is staged, work through the whole scene, stopping and adjusting as necessary. Then move on to the next scene.

[[http://www.bbbpress.com/2016/02/putting-on-a-show-10-steps-to-lay-groundwork-for-a-successful production](http://www.bbbpress.com/2016/02/putting-on-a-show-10-steps-to-lay-groundwork-for-a-successful-production)]

TOTAL SECTION D: 10

TOTAL: 70

END