

Centre Number	Candidate Number	Candidate Name
---------------	------------------	----------------

**NAMIBIA SENIOR SECONDARY CERTIFICATE**

**INTEGRATED PERFORMING ARTS ORDINARY LEVEL 6150/1**

PAPER 1

2 hours 15 minutes

Marks 90

**2022**

Additional Materials: A USB with a pre-recorded material. This will be played by the invigilator.

**INSTRUCTIONS AND INFORMATION TO CANDIDATES**

- Answer on the Question Paper in the spaces provided.
- Write your Centre Number, Candidate Number and Name in the spaces at the top of this page and on all separate answer sheets used.
- Write in dark blue or black pen.
- You may use a soft pencil for any rough work, diagrams or graphs.
- Do not use correction fluid.
- Do not write in the margin *For Examiner's Use*.
- Answer **all** questions.
- Question 1 and 2 in Section A are based on recorded material. In each case listen carefully to the extract and answer the questions that follow. Each extract will be followed by 20 seconds of silence for each mark available, during which you should answer the questions. After the recording was played to the end, the whole process will be repeated. This means that you will hear each extract twice.
- The number of marks is given in brackets [ ] at the end of each question or part question.

<i>For Examiner's Use</i>	
<b>Section A</b>	
<b>Section B</b>	
<b>Total</b>	
<i>Marker</i>	
<i>Checker</i>	

This document consists of **16** printed pages.



**Republic of Namibia**  
**MINISTRY OF EDUCATION, ARTS AND CULTURE**

**SECTION A: LISTENING**

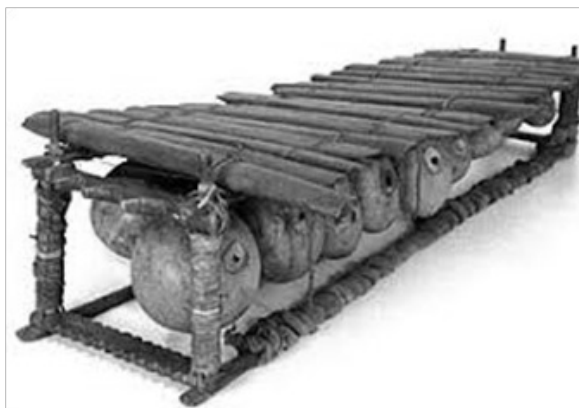
You have **five** minutes to read through the questions before the music is played.

Once the USB is started, it may not be stopped till the end of this Section.

Question **1** and **2** in Section A are based on the recorded material. In each case, listen carefully to the extract and answer the questions that follow. Each extract will be followed by 20 seconds of silence, during which you should answer the questions. After the recording has been played to the end, the whole process will be repeated. This means that you will hear each extract twice.

**1 Traditional and Contemporary African Music**

**(a)** Study the following image of a traditional instrument.



Name the group of instruments that this instrument belongs to.

..... [1]

**(b)** Listen to the extract of Hugh Masekela, a well-known South African musician.

**(i)** Name the main melody instrument that can be heard in this extract.

..... [1]

**(ii)** Name the genre of music that Hugh Masekela became known for.

..... [1]

**(iii)** Describe the origins of this genre of music mentioned in **(b) (ii)**.

.....  
.....  
.....  
.....  
.....  
.....  
.....

[3]

Masekela produced many hits while studying and living in USA.

(iv) (a) Name the event that resulted in him leaving South Africa.

..... [1]

(b) What motivated him to stay in the USA.

.....  
.....  
..... [1]

(c) Listen to the next extract of the Namibian singer Jackson Kaujeua, and answer the questions.

(i) Name the country where he was the lead singer of the group *Black Diamond*.

..... [1]

(ii) Three (ENGLISH) words are used to describe the wind.

Identify these **three** words.

1 .....

2 .....

3 ..... [3]

[12]

**2 European Orchestral music from 1800 – 1939**

(a) Listen carefully to this extract from a piece by Maurice Ravel, and answer the questions based on the extract you will hear.

(i) Give the title of the piece.

..... [1]

(ii) Name the instrument used to keep the rhythm throughout this extract.

..... [1]

(iii) Give the name for this type of repetitive rhythm.

..... [1]

(b) Study the following part of the score for piano and answer the questions.

Maurice Ravel

Moderato

Piano

Bar 1 – 4

Bar 5 – 7

Bar 8 – 10

Bar 11 – 13

(i) Give the Italian word for *pp*.

..... [1]

(ii) Give the meaning of *pp* in English.

..... [1]

(iii) Explain the meaning of the dots above and below the notes in the bass stave.

..... [1]

(iv) Give the name of the note as indicated by a bracket in bar 13.

..... [1]

(v) Explain the function of the brace found on the left side of the staves.

.....  
.....  
.....  
..... [2]

(c) Listen to the next extract which is taken from Gustav Holst's *The Planets*.

Answer the questions based only on this piece.

(i) Name the movement from which this extract is taken.

..... [1]

(ii) Give **two** words to describe the mood of this extract.

1 .....  
2 ..... [2]

(iii) Name the woodwind instrument which you can hear playing the solo in the extract.

..... [1]

(iv) Give a suitable Italian term for the dynamics of this extract.

..... [1]

(v) Shortly explain what a *suite* is.

.....  
.....  
.....  
..... [2]

(vi) Select another movement from *The Planets* and identify a feature of the music that is used to describe the planet.

Movement .....

Musical feature.....

.....

[2]

[18]

SECTION B

3 Stand-up Comedy

- (a) Which medieval court character has been replaced by a stand-up comedian?  
What action was only allowed to this character?

Character .....

Action .....

..... [2]

- (b) (i) Namibian stand-up comedians use a *great oratory tradition* in their shows.  
What is meant by this saying?

.....

.....

.....

..... [2]

- (ii) Name and describe **one** of the shows in which stand-up comedians used this specific tradition to reach people.

.....

.....

.....

..... [2]

- (c) You have made a study of the Trevor Noah stand-up comedy named *Daywalker*.

Give **two** examples of well-known South African politicians that he makes fun of and give a description in each case.

Politician 1.....

Description .....

.....

Politician 2.....

Description .....

..... [4]

[10]

4 Mime

(a) (i) Name the character which is the symbol of a hopeful but often disappointed humanity.

..... [1]

(ii) Describe **two** functions of *pantomime* in modern times.

1.....

.....

2.....

..... [2]

(b) Describe **one** main feature of the mime found in Greek drama and a **different** feature of the mime found in Chinese drama.

Greek.....

.....

Chinese.....

..... [2]

(c) The first films made in the early 1900s often made use of mime to show upcoming events happening in the film.

(i) Give the reason why it was popular to mime in these films.

.....

..... [1]

(ii) Name a famous actor who starred in these early films.

..... [1]

(d) You have made a study of the famous 20th century mimer Marcel Marceau.

(i) Give the reason why Marcel changed his surname from Mangel to Marceau in the early 1940s.

.....

.....

.....

..... [2]



(ii) Describe how Marcel Marceau mimes a flying bird.

.....

.....

[1]

[10]

**5 Dance**

(a) Study the following two images and identify the type of dance for **each** of these images.



(i) ..... [1]



(ii) ..... [1]

(b) Name **two** types of ceremonies where dancing forms a vital part of the rituals.

1 .....

2 ..... [2]

(c) (i) Explain the origins of tap dancing.

.....

.....

.....

..... [2]

(ii) State the purpose of attaching a metal plate to the soles and heels of a tap dancer's shoes.

.....

..... [1]

(d) (i) Give the name of the French king that developed ballet dancing.

.....

[1]

(ii) Describe what is meant with *sur les pointes* in ballet.

.....

.....

.....

.....

[2]

**[10]**

**6 Drama**

**(a)** Describe how the narrator in the drama *Forest Gump* allows the film to move from one scene into the next.

.....  
.....

[1]

**(b)** *Forrest Gump* extensively covers the Vietnam War. During this war the Forrest saves many of his battalion.

Describe in detail how this scene was filmed where Forrest saves his comrades.

.....  
.....  
.....  
.....  
.....  
.....

[3]

**(c)** During his youth, Forrest's best friend Jenny were abused by her father.

Describe how Jenny reacted emotionally to the house where she was abused as an adult.

.....  
.....  
.....  
.....

[2]

**(d)** Briefly describe how a crowd of thousands of people was created during the scene at a peace rally at the Lincoln Memorial.

.....  
.....  
.....  
.....

[2]

(e) Read through the following play and answer the questions.

**Tjipangene** is a brave eleven year old boy that needs to take care of the family's goats.

He lives in a small village with his family in the north of Namibia.

The village is afraid of a big mamba that lives in the nearby river. **Tjipangene** decides that he needs to save the village from the snake.

The following dialogue is by **Tjipangene** and **Ningwe**, the snake, on the day that **Tjipangene** wants to save the village.

- 1 **Tjipangene:** The day has finally arrived. (he kicks some dust up with  
2 his foot).  
3 By sunset tonight that big mamba will be dead, dead,  
4 dead and I ... **Tjipangene** will be a HERO! (*shouts out*  
5 *Hero*).  
6 Let me see, I have my strong stick with the forked end  
7 to pin the snake down. (*he shows the how he will pin*  
8 *the snake down*)  
9 I have the big rock that I will crush his head with.  
10 (*shows how he will crush the snake's head*)  
11 I have the rope to tie the snake to my foot when I bring  
12 him back to my village. (*takes the rope out of his*  
13 *rucksack*)  
14 All I need now is the song that I want the women of the  
15 village to sing for future generations on my bravery. I  
16 will work on that while I walk down to the river. (*he*  
17 *starts to walk. While he is walking he hums*)  
18 **Tjipangene** hmm, hmm, our hero hmm hmm  
19 He killed the snake hmm and saved the village hmm  
20 (*Suddenly the snake appears before him*) HATJA!  
21 (he shouts and stumbles back). Whe...where did you  
22 come from?  
23 **Ningwe:** You human. SSSS You come to kill me? SSSS  
24 **Tjipangene:** H...H... How do you know that? (*he keeps a safe*  
25 *distance*)  
26 **Ningwe:** SSSS I can hear your ssssing from far away. (*slowly*  
27 *moves closer to Tjipangene*)  
28 **Tjipangene:** Stay where you are or ... or I will kill you with this ... (*he*  
29 *struggles to get the rock out of his rucksack*) this rock.  
30 **Ningwe:** (*stretches his neck to look over Tjipangene's head*)  
31 You and who elsssse?  
32 **Tjipangene:** (*Pulling himself up to stand tall*) Me and me alone. Can  
33 I show you how I want to kill you?  
34 **Ningwe:** (*laughing*) Ss ss ss. A ssssmall boy like you? You  
35 cannot even kill a gecho. But do amussse me.  
36 Sssshow me.  
37 **Tjipangene:** You see I will first take this stick (*he takes the stick and*  
38 *pins Ningwe down*).  
39 **Ningwe:** Sssss that feels like a good neck masssssage.  
40 Continue.

41 **Tjipangene:** Then I will take this rock (*he lifts the rock above his*  
 42 *head*) and then I will drop it on your head.  
 43 **Ningwe:** Interessssting. Now let me go then I can bite  
 44 (*Tjipangene drops the rock on Ningwe's head*) Aaaah.  
 45 **Tjipangene:** You want to what? Oops did I actually kill you. (*he*  
 46 *looks at Ningwe's lifeless body*). (*He ties the body to his*  
 47 *waist and starts to walk back humming*) **Tjipangene**  
 48 hmm hmm our hero hmm ...

(i) Describe the clothing that Tjipangene would wear in this play.

.....  
 .....  
 .....  
 .....

[2]

(ii) Whenever Ningwe speaks, he hisses.

Describe a suitable movement that the actor can use while hissing.

.....  
 .....  
 .....  
 .....

[2]

(iii) Discuss the props that you would use on stage to set up a suitable scene.

.....  
 .....  
 .....  
 .....  
 .....  
 .....

[3]

[15]

**7 Musical Theatre**

**(a)** Musical comedy developed in the late 1800s and modern musical theatre developed from this in the 1950s.

**(i)** Identify **three** features of the musical comedy from the early 20<sup>th</sup> century.

1 .....

.....

2 .....

.....

3 .....

.....

[3]

**(ii)** Masquerades were very popular in the late 1800s.  
Give a short description on the symbolism of wearing a mask.

.....

.....

.....

.....

[2]

**(b)** In the musical *Phantom of the Opera*, the young girl Christine is visited by a phantom figure who teaches her to sing. She comes to believe that the Phantom is her muse.

Briefly describe what is meant with the term *muse*.

.....

.....

[1]

**(c)** Describe in detail how Christine frees herself from the bondage of the Phantom.

Use the following headings as guidance.

**(i)** The choice she needs to make as given to her by the Phantom.

.....

.....

.....

.....

[2]

(ii) Her decision in this choice.

.....  
.....  
.....  
.....

[2]

(iii) The reaction of the Phantom.

.....  
.....  
.....  
.....

[2]

(d) Describe how, during the auction, the run down theatre is brought to life.

.....  
.....  
.....  
.....  
.....  
.....

[3]

[15]

The DNEA acknowledges the usage and reproduction of third party copyright material in the NSSC Assessment, **with and without permission** from the copyright holder. The Namibian Government Copyright Act allows copyright material to be used limitedly and fairly for educational and non-commercial purposes.

The Directorate of National Assessment and Examinations operates under the auspices of the Ministry of Education, Arts and Culture in Namibia.