



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2011

DRAMATIC ARTS

Time: 3 hours

150 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 8 pages. Please check that your question paper is complete.
2. The paper is divided into three sections. You have to answer ALL the sections:

SECTION A: Plays and Performance in Context
Question 1: *Waiting for Godot* – Samuel Beckett
Question 2: South African Theatre

SECTION B: Dramatic Analysis
Question 3: Comparative Essay

SECTION C: Reflection and Evaluation
Question 4

3. Number your answers EXACTLY as the questions are numbered on the question paper.
 4. The mark allocation per question is a guide as to the amount of detail required for the answer.
 5. Independent, creative thinking and the application of knowledge will be to your advantage.
 6. It is in your own interest to write legibly and work neatly.
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SECTION A PLAYS AND PERFORMANCE IN CONTEXT**QUESTION 1 WAITING FOR GODOT – SAMUEL BECKETT****1.1 INFLUENCES**

Two of the biggest influences on Existentialism are the two World Wars.

Carefully study the following responses of soldiers who fought in these wars.

... the futility of war, the insanity of war ... the total loss of belief that the war had any object.

The first cart of dead that I saw, legs sticking out stiffly, heads lolling on shoulders, all the poor bodies shovelled into a pit and covered with quicklime, made me wonder what the owners had been doing when they were called up, crammed into uniforms, and told to kill, maim, mutilate other men like themselves, with whom they had no quarrel. All of them had left behind many who would be grieved. They were men without faith or hope.

We began the long trek back, floundering through the mud, through the stench and black smoke. Here and there were other walking wounded, mainly in pairs, supporting themselves pitifully with arms around each other's shoulders. Many were so badly wounded that they could barely drag themselves along, but to save themselves was their only hope. There was no one else to save them. How many survived I don't know. We saw some fall and lie prostrate in the mud. We could only hope that they went on again when they had rested.

You talked to your mates in the team. There was always a certain amount of chatter. Nerves, you might call it. I used to think, shall we get through tomorrow, or shall we get a packet? Am I going up the line tonight, will I be coming back? It's dark and everything may be quiet now, but am I going to see the sun come up in the morning? And when the sun comes up in the morning, shall I see it set at night? At some point you showed your emotions. That was why our comradeship was so important ..., we belonged to each other ...

[<<http://www.spartacus.schoolnet.co.uk>>]

- 1.1.1 Identify FIVE ideas from the philosophy of Existentialism that are evident in the reactions of these soldiers. (5)
- 1.1.2 Explain how THREE of these Existential ideas are evident in Beckett's *Waiting for Godot*. Refer to specific examples from the play. (9)

1.2 LANGUAGE

1.2.1 Please read the following:

What seems plausible is that despite very little direct reference to the war itself, *Waiting for Godot* grew out of Beckett's war experience. Beckett wrote *Waiting for Godot* in the years immediately following the end of the German occupation of France and it was during those years that he was an active member of the French Resistance. They had to translate documents about Nazi troop movements and relay them to the Allied headquarters in London. The coding of messages and transfer of microfilm, hidden in matchboxes, toothpaste tubes, and so on, has interesting implications for Beckett's dialogue and is similar to the poetic language which the characters use in the play.

[<www.associatedcontent.com; <http://marjorieperloff.com>>]

With reference to the above source, discuss in an essay of about 1 page (\pm 200 words), how language is used in *Waiting for Godot*. You have to focus on the following in your discussion:

- How the practitioners of the theatre of the absurd use language.
- How the themes are exposed through the use of language in *Waiting for Godot*.

(15)

1.3 CHARACTER

Computer game designers want to create a new game based on Samuel Beckett's play *Waiting for Godot*.

Refer to visuals a – e on page 3 – 4 to answer this question.

- 1.3.1 The creators of the *Waiting for Godot* computer game want the characters to look like the following cartoon characters to attract a younger audience.

Explain and justify which one of the following figures captures ONE of the characters in *Waiting for Godot* the best, and would be the most successful to use in the game.

(3)



a.



b.



c.



d.



e.

[<<http://www.mangaupdates.com>>]

- 1.3.2 The creators do not understand why the characters in *Waiting for Godot* keep themselves busy with futile activities.

Give a short explanation of how:

- (a) these characters fill their lives with meaningless activities. (4)
- (b) the activities of these characters assist in creating a circular structure. (4)

1.4 VOICE

- 1.4.1 As the vocal coach for a recent amateur production of *Waiting for Godot* you identified the following vocal problems in some members of the cast:

- Breathiness
- Nasality
- Poor articulation
- Lack of projection

Give the reason for TWO of the above voice problems. (4)

- 1.4.2 Provide a vocal exercise for each of the TWO vocal problems that you have selected in Question 1.4.1. Include a clear description of how these exercises should be executed. (6)

50 marks

QUESTION 2 SOUTH AFRICAN THEATRE

In this question, you have to refer to ONE of the following plays:

- ***Miracle* – Reza de Wet**
- ***Green Man Flashing* – Mike van Graan**
- ***Tshepang* – Lara Foot Newton**

The organisers of the New South African Theatre Festival in Singapore want to stage various Post-Apartheid plays. Their aim is to show the difference in focus between Apartheid and Post-Apartheid plays, and they want you to produce the play you have studied for this Festival. To assist you in your preparation for this festival they have given you the following extract from an article:

In Post-Apartheid theatre ... new themes, new names and new styles are emerging from South African theatre. The industry is insisting on redefining itself, by responding to, reflecting and provoking the society in which it exists. Contemporary social issues, previously politicised historical events, cultural treasures and personal stories are being developed and staged.

[Slachmuis]lder, L. 1999. *Redefining Relevance: The New South African Theatre*. SAR, March. Vol 14 No 2 p 18]

2.1 STYLE

- 2.1.1 In the first production meeting for the New South African Theatre Festival you have to describe the style of the play you have studied. (5)
- 2.1.2 The festival organisers would like to know the differences and similarities between this style of the play you have studied and that of Apartheid Protest theatre plays. (6)
- 2.1.3 Make suggestions to the set/costume designers and lighting/sound technicians on how they can assist you in creating the play's unique style. (5)

2.2 INTENTION

- 2.2.1 The playwright of your set text has strived to create an optimistic ending which sows the seeds of possibility.

Write a short essay, of about 1 page (\pm 200 words), in which you argue if the play you have studied ends in an optimistic and hopeful way. Substantiate your argument with relevant reference to the play. (15)

2.3 CHARACTER

2.3.1 You have to write a short newspaper advertisement inviting actors to audition for ONE of the main characters of the play you have studied.

In the advertisement, you have to justify all your choices and state the following:

- (a) The name of the character and if it is male or female (4)
- (b) Physical description (4)
- (c) Description of the character's personality (4)
- (d) The character's contribution to the dramatic plot (3)

(You will be marked on the content and not the format of the advertisement)

2.3.2 During your first day of rehearsal you plan to do characterisation exercises with your cast. Which TWO acting exercises would you employ to assist the actors in their characterisation process? (8)

50 marks

SECTION B DRAMATIC ANALYSIS**QUESTION 3 COMPARATIVE ESSAY**

This section examines TWO of the following set texts:

- ***Waiting for Godot* – Samuel Beckett**

AND

- ***Miracle* – Reza de Wet**

OR

- ***Green Man Flashing* – Mike van Graan**

OR

- ***Tshepang* – Lara Foot Newton**

3. SET: Everything on stage used to represent the place at which action is occurring, e.g. tables, chairs, doors, windows, tree and mound.

SETTING: The geographical place, time and background in which the dramatic action occurs, e.g. 1973, Soweto, political unrests.

With reference to the **set and setting** of the TWO plays you have studied, write a comparative essay of about 2 to 3 pages (± 600 words) in which you:

- explore how the playwrights' intentions are shaped by their socio-political context;
- explain how the playwrights' context is incorporated and reflected in the set and/or setting of their plays; and
- discuss how the characters react to the challenges offered by the plays' setting.

[10 marks: structure of essay + 30 marks: content of essay]

40 marks

SECTION C REFLECTION AND EVALUATION**QUESTION 4**

4. As part of the Externally Set Integrated Task you had to do a postmodern interpretation of a fairy tale. Explain how you used TWO of the following dramatic elements:

- Structure
- Genre and Style
- Character
- Intertextuality and Meta Theatre
- Music and use of Multimedia

10 marks

Total: 150 marks