



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2012

DRAMATIC ARTS

Time: 3 hours

150 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 10 pages and an Addendum of 1 page. 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: 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 THEMATIC INTENTION**

The tree in *Waiting for Godot* is bare when Vladimir and Estragon meet near it in Act One. However, in Act Two, the playwright Beckett says in his stage directions, it has 'four or five leaves'.

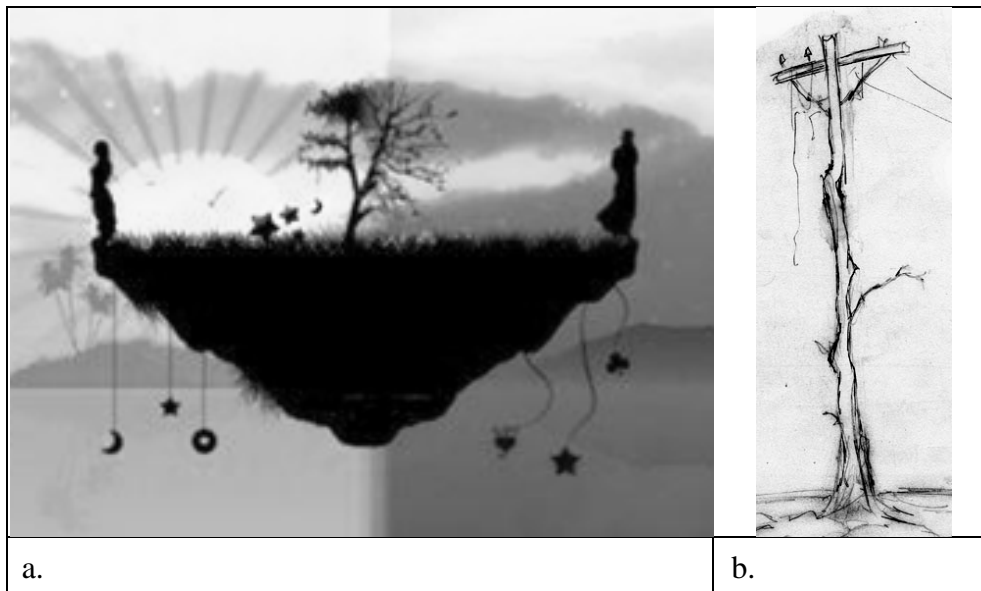
*"This is regeneration – it is hopeful, it is growth, it is life! And that doesn't sound anything like **Waiting for Godot**, especially when you look at how everything else degenerates from Act I to Act II."*

[Anon – <<http://samuel-beckett.net>>]

Time passes, and with time passing there is change – be it progressive or cyclical or inevitable ... growth implies only change, not necessarily that it is hopeful or good.

[Sydney Homan – <www.shmpoop.com>]

- 1.1.1 Explain in a short essay, with reference to the above, the relationship between **regeneration** (rebirth) and **degeneration** (dying) in Beckett's *Waiting for Godot*. (15)
- 1.1.2 The set designer of a forthcoming production of *Waiting for Godot* has presented the director with the following designs (see page 2 and 3) for the tree. Identify which one of the five would be the most appropriate choice for a performance of the play. Motivate your choice. (5)



[<<http://concentrationstudios.com>>] [<<http://victorialamb.com>>]



c. [<http://www.flickr.com>]



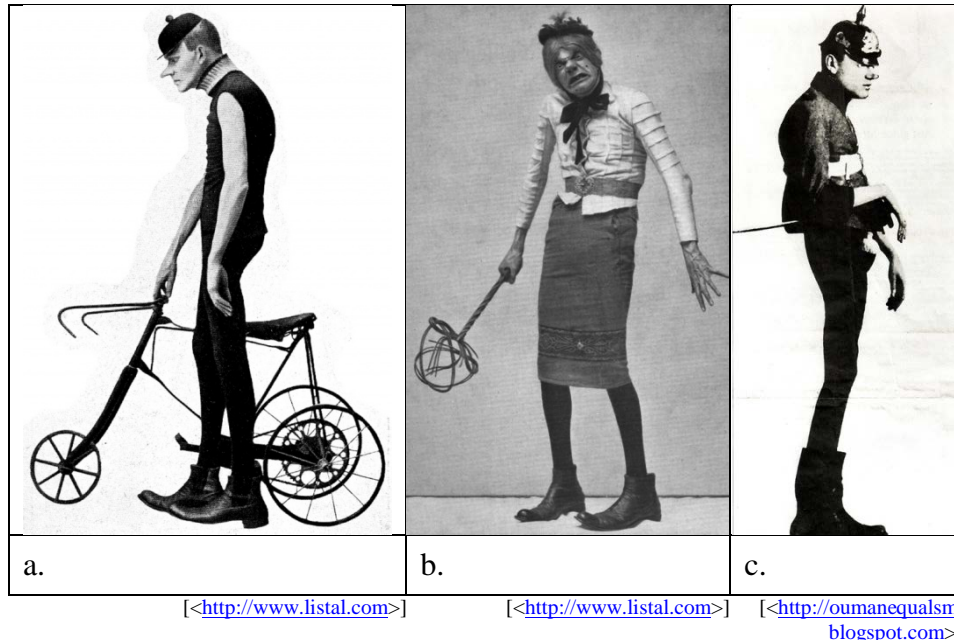
d. [<http://beautifulhalloween.blogspot.com>]



e. [<http://wonderfulthingsdaily.blogspot.com>]

1.2 INFLUENCES

In 1937, during a visit to Germany, Samuel Beckett met the comedian, cabaret performer and clown, Karl Valentin. Valentin's caricatures were the inspiration for many of Beckett's characters.



Valentin's performance style was characterised by:

- *a gallows humour* – gallows humour is a type of humour that still manages to be funny in the face of, and in response to, a hopeless situation;
- *anarchic use of language* – the tearing apart of words and language to violently deconstruct its meaning;
- a style of *surreal logic* – making the familiar strange; and
- the use of *comedic absurdity* – the most common kind of joke is that in which we expect one thing and another is said or happens, e.g. simple statements and daily tasks can lead to highly unexpected conclusions.

- 1.2.1 Explain how TWO of the above characteristics of Karl Valentin's performances are evident in *Waiting for Godot*. (8)
- 1.2.2 Why did Beckett use comedy in *Waiting for Godot* if one of his intentions was to emphasise the tragic aspects of human existence? (5)
- 1.2.3 Explain, by identifying a specific moment in the play, how the absurdity of human existence is emphasised through the use of both comedy and tragedy. (7)

1.3 CHARACTER



Yin and Yang are interdependent, and continuously transforming, one into the other. One could not exist without the other, for each contains the essence of the other.

[<<http://en.wikipedia.org>>]

- 1.3.1 Describe how the relationship between two *characters* within ONE of the pairs of characters in ***Waiting for Godot*** reflects the nature of Ying and Yang. (6)
- 1.3.2 If you were directing this play, describe how the differences between Vladimir and Estragon could be emphasised through ONE of the following physical characteristics:
- (a) Sitting and Standing
 - (b) Walking
 - (c) The use of Gesture (4)

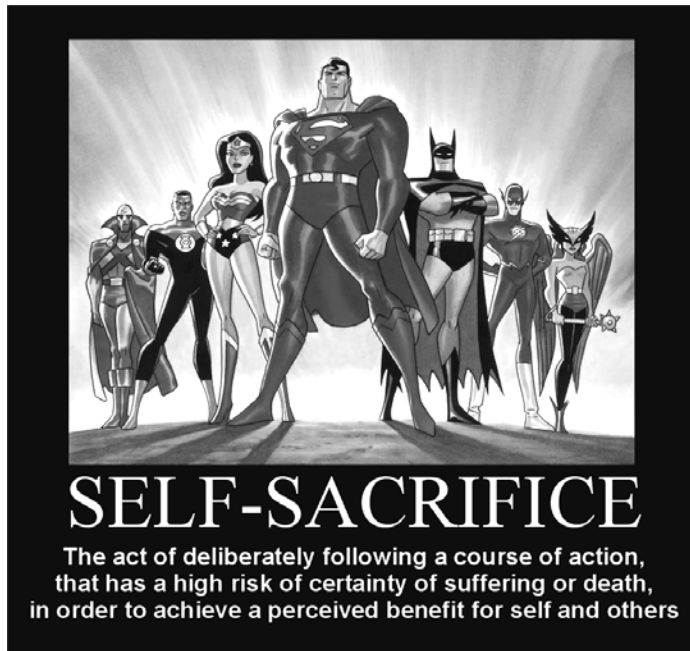
[50]

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

2.1 THEMATIC INTENTION



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

One of the central ideas in the play you have studied is the issue of **sacrifice**.

In a short essay, explain how this idea is explored in the play. (15)

2.2 TITLE

The title of a play is usually a key to the theme(s) and ideas of the play. The use of symbolism in the title is sometimes used as a hint to the meaning of the play.

2.2.1 Explain the symbolic meaning of the title of the play you have studied and discuss how it points to South African social and/or political issues. (6)

2.2.2 On the Addendum you will find the title of the play you have studied in different fonts (letter types). Choose a style which you feel would be the most suitable for a poster advertising the play. Motivate your choice. (4)

2.3 CHARACTER

2.3.1 *In contemporary plays it is difficult to differentiate between protagonist and antagonist. Characters are a combination of positive and negative attributes that can constantly shift and change.*

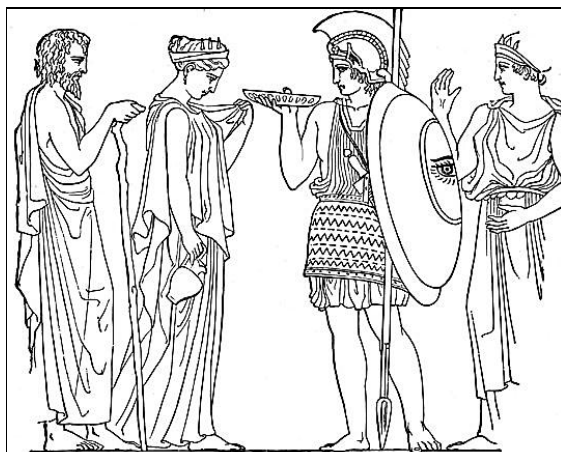
Critically discuss this statement with reference to TWO characters in the play you have studied. (8)

2.3.2 Which ONE of the following conflicts is apparent in the play you have studied? Justify your answer with reference to ONE of the characters.

- (a) Person against another person
- (b) Person against him/herself
- (c) Person against society
- (d) Person against Fate

(6)

2.3.3 Thieves broke into the theatre where the play you have studied is to be staged. Unfortunately, they stole all the costumes for the show from the wardrobe (costume storeroom). The only costumes left are the following:



a. Ancient Greek Costumes



b. Monk habits/Robes

[<<http://karenswhimsy.com>>][<<http://www.inspirationalposter.org>>]

c. Overalls



d. Military Uniforms

[<<http://www.sodahead.com>>][<<http://www.camoshop.com.au>>]

Which of the above costumes would you choose to replace the original? Motivate your choice.

(5)

2.3.4 Discuss the vocal demands made on the actor playing the central character in your play. Justify your answer with reference to specific moments from the play.

(6)

[50]

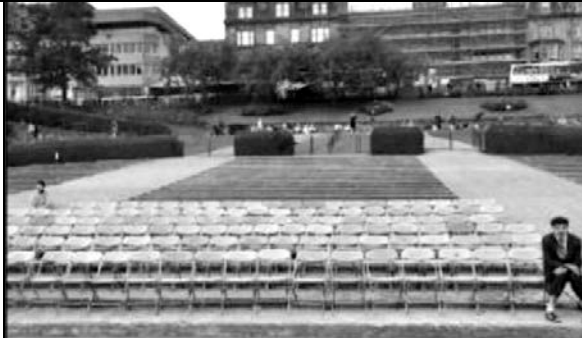
100 marks

SECTION B DRAMATIC ANALYSIS**QUESTION 3 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

At the Grahamstown Arts Festival Felix met Felomena at the theatre.



Felix's taste is for drama that can comment on social issues and promote social change.



It might be nice if it worked for those things. However, he knows that is idealistic.



Felomena believes the only thing theatre is good for is telling a story.



Felix and Felomena don't know why they go to the theatre anymore!



Theatre makes us human. It makes us take a hard look at ourselves, our values and our behaviour.



But, for Felix and Felomena, the best thing about theatre is that it brings people together.

[<<http://forbiddenplanet.co.uk>>]

Apart from 'bringing people together', theatre fulfils the following functions which can include:

- (a) bringing about changes and commenting on social issues
- (b) telling a story
- (c) re-evaluating our own values and behaviour

In an essay of 2 – 3 pages (\pm 600 words) consider how each of the two plays you have studied best fulfil at least two of the above functions and substantiate your viewpoint.

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

40 marks

SECTION C REFLECTION AND EVALUATION**QUESTION 4**

As part of the Externally Set Integrated Task you had to perform/produce a docudrama demonstrating and explaining the evidence of postmodernism in a play you have studied. Describe how you demonstrated TWO of the following elements:

- The Deconstruction of Master Narratives
- Postmodern Life
- Character
- Dramatic Elements (structure OR intertextuality OR style)

[2 × 5 = 10]

10 marks

Total: 150 marks