



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2013

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: Essay

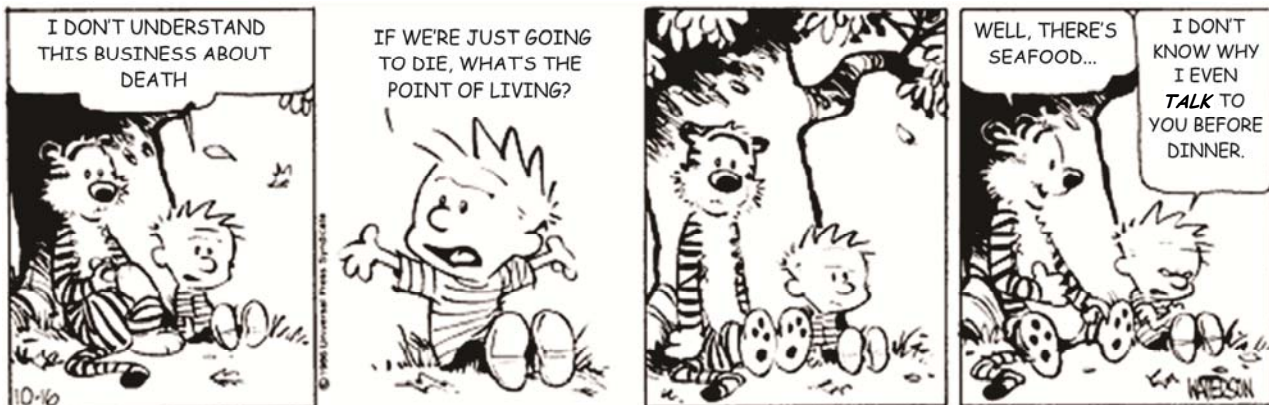
SECTION C: Reflection and Evaluation
Question 4
 3. Number your answers EXACTLY as the questions are numbered on the question paper.
 4. The mark allocation per question is a guide as to the amount of detail required for the answer.
 5. Independent, creative thinking and the application of knowledge 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 INFLUENCE AND THEMES

Study the three cartoons below and use them to guide your answers.



[<<http://bestofcalvinandhobbes.com>>]



[<<http://imageshack.us>>]



[<<http://bestofcalvinandhobbes.com>>]

1.1.1 Explain briefly how the *Calvin and Hobbes* cartoons on the previous page illustrate Existential thought. (4)

1.1.2 Discuss how the philosophy of Existentialism influenced the Theatre of the Absurd. Justify your answer with reference to *Waiting for Godot*. (6)

1.1.3 The above *Calvin and Hobbes* cartoons illustrate the conflict between living a meaningful life, and death.

In a short essay (± 1 page), explain how this is reflected in Vladimir and Estragon's relationship. (15)

1.1.4 In the foyer of the theatre where *Waiting for Godot* is performed the following items are being sold as souvenirs of the production.

Which ONE of these items best represents one of the central themes of the play? Justify your choice. (4)



a. Magnet



b. Button



c. T-shirt



d. Travel Mug

[<<http://www.cafepress.com>>;< <http://www.redbubble.com>>; <<http://www.threadless.com>>]

1.2 COMEDY

Carefully read the following extract of the song *Be a Clown*.

BE A CLOWN
 WRITTEN BY COLE PORTER FOR THE 1948 FILM *THE PIRATE*

1. **REFRAIN:** Be a clown, Be a clown, All the world loves a clown

2. Act the fool, play the calf
 3. And you'll always have the last laugh,
 4. Wear the cap and the bells
 5. And you'll rate with all the great swells,
 6. If you become a doctor, folks'll face you with dread,
 7. If you become a dentist, they'll be glad when you're dead,
 8. You'll get a bigger hand if you can stand on your head.
 9. Be a clown, be a clown, be a clown!

10. **REFRAIN:** Be a clown, Be a clown, All the world loves a clown

11. Be a crazy buffoon
 12. And the 'demoiselles'll all swoon,
 13. Dress in huge baggy pants
 14. And you'll ride the road to romance,
 15. A butcher or a baker ladies never embrace,
 16. A barber for a beau would be a social disgrace,
 17. They all'll come to call if you can fall on your face.
 18. Be a clown, be a clown, be a clown!

19. **REFRAIN:** Be a clown, Be a clown, All the world loves a clown

[<www.stlyrics.com>]

- 1.2.1 Identify from the above lyrics **THREE** of the traditional (typical/cliché) characteristics of clowns. (3)
- 1.2.2 Identify **TWO** specific moments in *Waiting for Godot* where these clowning characteristics are evident and justify your choice. (6)
- 1.2.3 Explain how Samuel Beckett uses these clowning techniques and characteristics in *Waiting for Godot* to emphasise his Existential intention. (5)
- 1.2.4 In the above song the refrain is the line *Be a clown, Be a clown, All the world loves a clown*, which is repeated at regular intervals. In *Waiting for Godot* there are a few lines which could be seen as a type of 'refrain' (repeated at regular intervals).
- (a) Identify **TWO** of these recurring lines of dialogue in *Waiting for Godot* and explain how they function as a type of 'refrain/chorus'. (4)
- (b) How does this influence the structure of the play? (3)

[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: The Third Testament* – Lara Foot

2.1 INTENTION

- 2.1.1 *In a decaying society, art, if it is truthful, must also reflect decay. And unless it wants to break faith with its social function, art must show the world as changeable. And help to change it.* – Ernst Fischer (1899 – 1975)
[<www.brainyquote.com>]

With reference to the above quotation, explain in a short essay (± 1 page) how the South African play you have studied reflects a 'decaying society', but also how change (positive or negative) is possible. (15)

- 2.1.2 *Most Protest Theatre performances (Pre-1994) used a peculiar style of acting, which is full of energy and is spectacularly over-theatrical. It is a style characterised by bulging eyes, wide-open mouths, heavily punctuated dialogue and exaggerated movements which can be seen in the following image from **Woza Albert!***



Woza Albert!

[<<http://cloud.ideastap.com>>]

However, contemporary South African performances use a more *truthful* (naturalistic) acting style which reflects and expose the *decaying society*.

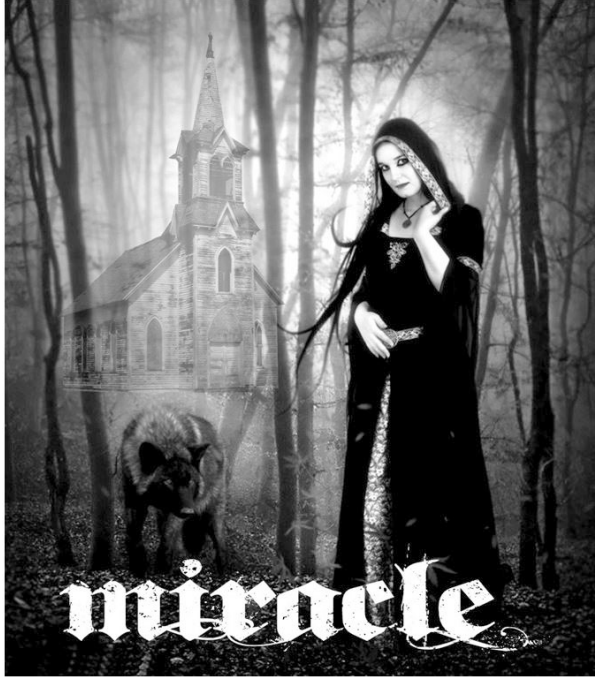
Critically analyse the above statements by comparing the Protest Theatre acting style to the acting style of the play you have studied. Refer to specific moments from the play to justify your answer. (7)

2.2 SYMBOLS

A symbol is something that stands for or suggests something else due to relationship, association, convention, or accidental similarity; especially a visible sign of something invisible, e.g. the lion is a symbol of courage.

[<<http://www.merriam-webster.com>>]

2.2.1 The following poster of the play you have studied reflects various symbols.



a. *Miracle*



b. *Tshepang*



c. *Green Man Flashing*

Select the poster of the play you have studied: identify the symbols and explain their significance.

(5)

- 2.2.2 In the theatre symbols are evident either as visual elements (set, props, costume) or as part of the spoken word.

Discuss whether the symbols of the play you have studied are expressed more through the visual elements or the spoken word. Justify your answer with examples from the play.

(6)

- 2.2.3 If you were a lighting designer, explain the function lighting would have in highlighting/drawing attention to the dominant symbols in the production of your play.

(3)

2.3 RELEVANCE

The younger generation definitely has a voice, as proven among others by the 1976 Soweto Uprising, and a right to express their beliefs and personal preferences concerning the direction toward which different things go in the world. <Change.org> is a website where high school learners can start petitions on issues they want to solve by gathering social support. [Change.org]

To launch this website in South Africa, the website developers want young people to use the issues explored in contemporary South African dramas as the inspiration for protest marches.

- 2.3.1 Which issue or thematic concern from the play you have studied is worth protesting? Please motivate your choice.

(3)

- 2.3.2 The organisers of the protest march want it to start at an appropriate venue, **other than a theatre**, which relates to the play.

Choose a venue which you think would be the most appropriate for starting the protest march. Clearly justify your choice.

(4)

- 2.3.3 The website developers would like you to organise a performance of an extract from the play which best expresses the issue.

- (a) List the set design requirements of the play you have studied.

(2)

- (b) Describe how you would adapt your chosen venue (Question 2.3.2) to meet the set design requirements of the play.

(5)

[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: The Third Testament* – Lara Foot

Theatre is used as a means of communicating important ideas and exploring aspects of the human condition.

Playwrights use the following techniques to emphasise their intentions and concerns:

- Style
- Theme
- Character

In an essay of 2 – 3 pages (± 600 words) discuss how the playwrights of the two plays you have studied used the above techniques to communicate their intentions and explore aspects of the human condition.

[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/organise a Flash Mob demonstrating the different styles evident in the postmodern play you have studied.

Write down the title and author of the play you have studied, and then answer the questions which follow.

- 4.1 Give a brief description of your Flash Mob. (5)
- 4.2 Name and describe the different styles you demonstrated in your Flash Mob performance. (5)

10 marks

Total: 150 marks