



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2014

**DRAMATIC ARTS**

Time: 3 hours

150 marks

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**PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY**

1. This question paper consists of 8 pages. Please check that your paper is complete.
2. This paper is divided into two sections. You have to answer **BOTH** sections:

**SECTION A:** Plays and Performance in Context  
Question 1: *Waiting for Godot* – Samuel Beckett  
Question 2: Athol Fugard

**SECTION B:** Dramatic Analysis  
Question 3: Essay

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 degree of detail and rigour required for the answer.
  5. Independent, creative thinking and the application of knowledge will be to your advantage.
  6. It is in your own interests 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 SETTING, SET DESIGN AND THEME**

1.1.1 Define the terms **setting** and **set design**. (2)

1.1.2 Explain the relationship between setting and set design. (2)

1.1.3 What aspects would a set designer for a production of *Waiting for Godot* need to take into account when considering its setting in terms of:

- set requirements  
and
- the overall atmosphere of the play?

Give reasons for your answer. (4)

1.1.4 Carefully consider the images below and overleaf of the set designs for two different productions of *Waiting for Godot*. Use them to guide your answer.

Which of these set designs best represents ONE of the central themes of *Waiting for Godot*?

Justify your choice.

**SET DESIGN 1**

[Source: <[http://dateline.ucdavis.edu/photos\\_images](http://dateline.ucdavis.edu/photos_images)>]

**SET DESIGN 2**

[Source: <<http://kalafudra.files.wordpress.com>>]

(6)

**1.2 STRUCTURE**

Waiting for Godot is not a play to which traditional ideas of plot, action, structure apply.

[Source: <<http://www.cssforum.com.pk/css-optional-subjects>>]

In a short essay of approximately 1 page in length, discuss how the non-traditional structure of *Waiting for Godot* reinforces the effect of the dramatic action on the audience.

(15)

**1.3 INFLUENCES AND INTENTION**

Samuel Beckett has acknowledged the influence of Surrealism on his writing.

Consider the following:

Surrealist works feature the elements of surprise, unexpected juxtapositions and non sequitur.

[Source: Wikipedia – <<http://en.wikipedia.org/wiki/Surrealism>>]

Choose ONE of these elements (surprise, unexpected juxtapositions or non sequitur) and discuss how and why it is explored in *Waiting for Godot*.

(5)

## 1.4 INTERPRETATION AND CHARACTER

- 1.4.1 Consider the images below, all of which depict various interpretations of Lucky from different productions of *Waiting for Godot*.

Explain which of these images best represents your sense of Lucky's character.

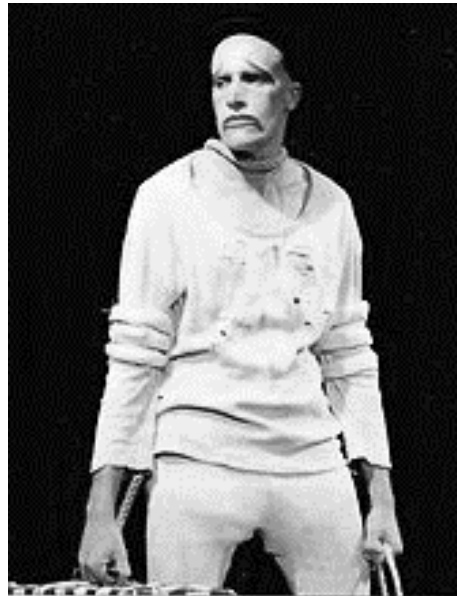
Justify your choice fully, guided specifically by your understanding of Lucky's core character traits.

**IMAGE 1**



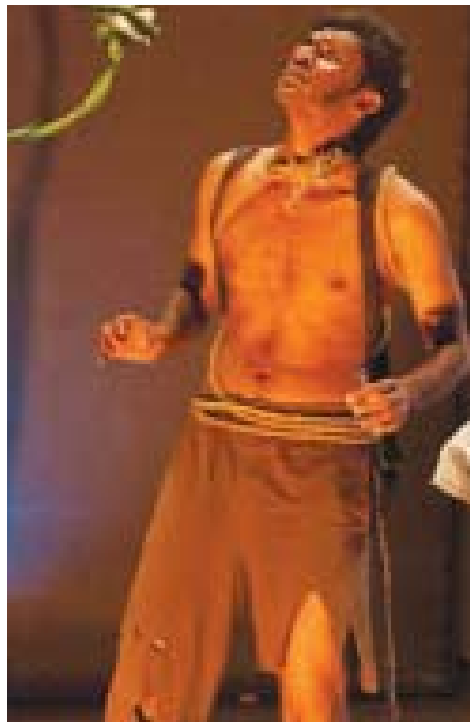
[<<http://static.guim.co.uk/sysimages/Guardian/Pix/pictures>>]

**IMAGE 2**



[<[http://en.wikipedia.org/wiki/Lucky\\_\(Waiting\\_for\\_Godot\)](http://en.wikipedia.org/wiki/Lucky_(Waiting_for_Godot))>]

**IMAGE 3**



[<<http://www.newagebd.com/newspic>>]

1.4.2 You are directing a production of *Waiting for Godot*.

The actor rehearsing the role of Pozzo is struggling to come to terms with both the vocal and physical interpretation of his character.

- (a) Identify and explain the vocal and physical requirements that need to be met for a successful interpretation of Pozzo's character. (4)
- (b) Devise and explain fully an appropriate exercise that will assist the actor in developing his understanding of any ONE of these vocal or physical requirements. (5)

1.4.3 Your Dramatic Arts teacher has asked you to assist two learners who are interpreting a scene from *Waiting for Godot* which involves the characters of Vladimir and Estragon.

What advice would you give them about the required acting style and character interpretation for a successful performance of their scene?

Explain clearly. (6)  
[55]

**QUESTION 2      ATHOL FUGARD**

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

- *People are Living There*
- *Hello and Goodbye*
- *The Road to Mecca*
- *Victory*

**2.1      STYLE**

A play's style is made up of various characteristics or features that are part of both text and performance. These characteristics, in combination, allow us to define the playwright's style.

- 2.1.1 Identify THREE characteristics of the style of the Fugard play you have studied. (3)
- 2.1.2 Provide an explanation of EACH of the three characteristics you identified in Question 2.1.1. (3)
- 2.1.3 Explain how TWO of these characteristics are conveyed in the Fugard play you have studied. (6)

**2.2      INTENTION AND CHARACTER**

When Fugard speaks to students, he often concentrates on three things: 'silence', 'growth' and 'enough'. He says 'silence' is necessary to gain access to oneself. 'Growth' is necessary for any human being: one must learn the lessons of the past to live well in the present and have a future of quality. Finally, 'enough' – being content with what you have and accepting that it is enough – is essential to a happy existence.

[Marianne McDonald: *The Craft of Athol Fugard: Space, Time and Silence*]

In a short essay of approximately 1 page in length, explain how ONE of the above concepts ('silence', 'growth' or 'enough'), as defined in the above quotation, is reflected in some or all of the characters of the Fugard play you have studied. (15)

**2.3      SYMBOLS**

The associations we make as an audience when confronted by actual objects and living things that stand as representations or suggestions, assist the playwright in conveying the play's underlying meaning or subtext.

Consider the symbols below that apply to the Fugard play you have studied:

- The crutches and boxes in *Hello and Goodbye*
- The candles and outside sculptures in *The Road to Mecca*
- The silkworms and grandfather clock in *People are Living There*
- The gun and alcohol in *Victory*

Discuss how BOTH of the above symbols associated with the Fugard play you have studied assist the audience in their understanding of the play's subtext/underlying meaning. (8)

**2.4 RELEVANCE**

CELEBRATE SOUTH AFRICA DAY!  
ACKNOWLEDGING THE CONTRIBUTION  
OF SOUTH AFRICANS TO SOUTH AFRICA

Your school has decided to create a special day to celebrate the achievements of various South Africans who have made a significant contribution to their country.

As the senior Dramatic Arts learner at your school, you have been asked to focus on Athol Fugard.

2.4.1 Identify and explain the ways in which you believe Fugard has made a significant contribution to South Africa. (10)

2.4.2 You have decided to perform a short extract from the Fugard play you have studied to reflect the significance and relevance of his work.

Which extract would you perform and why?

Describe the extract and explain why it is the best example to reflect the significance and relevance of his work. (10)  
[55]

**110 marks**

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

**This section examines TWO of the following set texts:**

- *Waiting for Godot* – Samuel Beckett

**AND**

**ONE of the Athol Fugard texts below:**

- *People are Living There*; OR
- *Hello and Goodbye*; OR
- *The Road to Mecca*; OR
- *Victory*

"Man is condemned to be free; because once thrown into the world, he is responsible for everything he does." – Jean-Paul Sartre

[<<http://www.goodreads.com/quotes>>]

Using the above quotation as a departure point, in an essay of 2 – 3 pages (approximately 600 words), discuss how the playwrights of the two plays you have studied explore the existentialist idea of freedom of choice and the responsibility we have to create meaning in our lives.

Use the following areas to guide your discussion:

- Playwrights' Intentions
- Theme
- Character

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

**40 marks**

**Total: 150 marks**