



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2015

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 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 to work neatly.
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SECTION A PLAYS AND PERFORMANCE IN CONTEXT**QUESTION 1 WAITING FOR GODOT – SAMUEL BECKETT****1.1 EXISTENTIALISM AND CHARACTER**

Existentialism is at the heart of *Waiting for Godot*.

Our full understanding of the play relies on our general understanding of existentialism and how it applies specifically to *Waiting for Godot*.

1.1.1 Briefly explain your understanding of existentialism. (4)

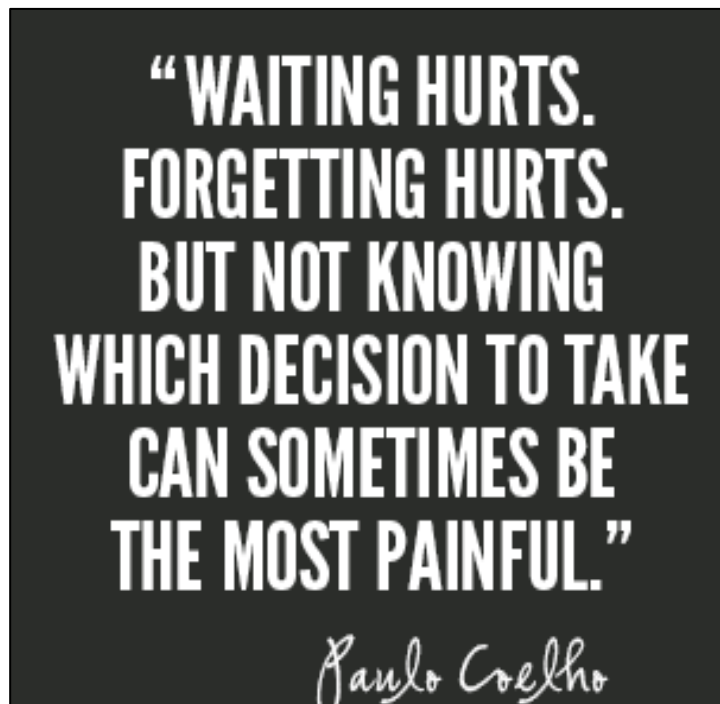
1.1.2 Identify TWO specific aspects of existentialism that you believe apply directly to *Waiting for Godot* in terms of the characters and their relationships and explain how they do so.

Support your explanation with appropriate examples. (8)

1.2 THEME

The theme of waiting is central to *Waiting for Godot*.

Consider the quotation below and use it to guide your discussion:



[Source: <<http://lovequotesplus.com/wp-content/uploads/2012/12/love-quotes-014.png>>]

In a short essay of approximately one page in length, discuss your understanding of how and why waiting as a central theme is explored in *Waiting for Godot*. (15)

1.3 INTERPRETATION

Imagine you are directing the following extract from *Waiting for Godot*:

- 1 *Estragon draws Vladimir towards the tree. They stand motionless before it. Silence.*
2 **ESTRAGON:** Why don't we hang ourselves?
3 **VLADIMIR:** With what?
4 **ESTRAGON:** You haven't got a bit of rope?
5 **VLADIMIR:** No.
6 **ESTRAGON:** Then we can't.
7 *Silence.*
8 **VLADIMIR:** Let's go.
9 **ESTRAGON:** Wait, there's my belt.
10 **VLADIMIR:** It's too short.
11 **ESTRAGON:** You could hang onto my legs.
12 **VLADIMIR:** And who'd hang onto mine?
13 **ESTRAGON:** True.
14 **VLADIMIR:** Show me all the same. (*Estragon loosens the cord that holds up his trousers*
15 *which, much too big for him, fall about his ankles. They look at the cord.*) It might do in a
16 pinch. But is it strong enough?
17 **ESTRAGON:** We'll soon see. Here. (*They each take an end of the cord and pull. It*
18 *breaks. They almost fall.*)
19 **VLADIMIR:** Not worth a curse.
20 *Silence.*
21 **ESTRAGON:** You say we have to come back tomorrow?
22 **VLADIMIR:** Yes.
23 **ESTRAGON:** Then we can bring a good bit of rope.
24 **VLADIMIR:** Yes.
25 *Silence.*
26 **ESTRAGON:** Didi?
27 **VLADIMIR:** Yes.
28 **ESTRAGON:** I can't go on like this.
29 **VLADIMIR:** That's what you think.
30 **ESTRAGON:** If we parted? That might be better for us.
31 **VLADIMIR:** We'll hang ourselves tomorrow. (*Pause.*) Unless Godot comes.
32 **ESTRAGON:** And if he comes?
33 **VLADIMIR:** We'll be saved.
34 *Vladimir takes off his hat (Lucky's), peers inside it, feels about inside it, shakes it, knocks*
35 *on the crown, puts it on again.*
36 **ESTRAGON:** Well? Shall we go?
37 **VLADIMIR:** Pull on your trousers.
38 **ESTRAGON:** What?
39 **VLADIMIR:** Pull on your trousers.
40 **ESTRAGON:** You want me to pull off my trousers?
41 **VLADIMIR:** Pull ON your trousers.
42 **ESTRAGON:** (*realizing his trousers are down*). True. *He pulls up his trousers.*
43 **VLADIMIR:** Well? Shall we go?
44 **ESTRAGON:** Yes, let's go.
45 *They do not move.*

46 *Curtain.*

- 1.3.1 Briefly explain what you would tell the two actors performing this extract in order to provide them with a clear understanding of its context and of each character.

Use the extract to justify your views.

(4)

- 1.3.2 When researching the play, you read that a successful performance of this extract requires the actors to reflect the **pathos** of this moment to the audience.

'pathos' can be defined as:

(noun) the quality or power of arousing feelings of pity, or of sympathetic and kindly sorrow or compassion.
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[Source (adapted): <<http://dictionary.reference.com/browse/pathos>>]

- (a) Explain clearly why this extract reflects pathos. (4)
- (b) The actor performing Vladimir is struggling to understand how he/she can successfully create this sense of pathos.

Explain what advice you would offer in order to assist him/her to convey this sense of pathos in performance, both vocally and physically.

Justify fully, by referring to the extract.

(6)

- 1.3.3 Explain what you would advise the actors to do during the moments of silence in the extract and why. (4)

- 1.3.4 You have decided that the extract will be performed as a site-specific piece, which means that you will select a locality that you believe would be appropriate for a successful performance of the extract.

Consider images A – D overleaf, all of which are possible localities for your site-specific performance.

Discuss which locality you would use and why. Your discussion must show an understanding of the following:

- the function of the tree as a critical set element in *Waiting for Godot*
- how your locality best serves the setting of the play

and

- how your selected locality best serves the extract's subtext. (10)

LOCALITY A



[Source: <<http://www.dailymail.co.uk/news/article-2529433/More-Christmas-misery-ANOTHER-storm-set-batter-Britain-tonight-thousands-remain-without-power.html>>]

LOCALITY B



[Source: <<https://pagamecommission.wordpress.com/2015/01/>>]

LOCALITY C



[Source: <<http://www.bkmag.com/2014/05/28/have-all-the-fig-trees-in-brooklyn-died/>>]

LOCALITY D



[Source: <http://en.wikipedia.org/wiki/Isaac_Newton>]

[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 THEME

Consider the following quotations, all drawn from statements made by Athol Fugard:

QUOTATION 1

The act of witnessing is important to me; somebody's got to tell the truth, you know what I mean? ... I've always sensed for myself an obligation to bear witness to my time.

QUOTATION 2

... an act of forgiveness and a true confession are mysteries of the human heart, and they occur between one individual and another individual ...

QUOTATION 3

... all living, survival, is grounded on pain.

[Source: <http://www.brainyquote.com/quotes/authors/a/athol_fugard.html#6ejSxYCV3CWrhqV1.99>]

- 2.1.1 Write down the number of the quotation that you feel best applies to the Fugard play you have studied.

In your own words, explain what Fugard is saying and/or suggesting in your selected quotation. (3)

- 2.1.2 Identify TWO themes in the Fugard play you have studied that reflect what Fugard is stating and/or suggesting in your selected quotation. (2)

- 2.1.3 Explain how the themes identified in Question 2.1.2 are explored in the Fugard play you have studied and provide clear examples to support your explanation. (8)

2.2 CHARACTER

Consider the following:

"Fugard leaves no room for hope."
– Zakes Mda –

[Source: <<http://www.westerlymag.com.au/wpcontent/uploads/issues/pdf/Westerly+Vol.+37+no.+3.pdf>>]

Do you believe the above statement is true of the characters of the Fugard play you have studied?

Explain and justify your opinion fully. (10)

2.3 REALISM AND THE THREE UNITIES

The three unities (time, place and action) are an essential aspect of Realism and are used by Fugard in all four of the prescribed Fugard plays.

In a short essay of approximately one page in length, discuss the way in which the three unities are created in the Fugard play you have studied and their effectiveness in establishing 'a slice of life' on stage.

Support your discussion with appropriate examples. (15)

2.4 ACTING FUGARD'S CHARACTERS

The South African actor, Lionel Newton, has the following to say about the responsibility of the actor when interpreting Fugard's characters on stage:

"There's no place to hide when you're playing this stuff. It's like coming out of a tube of toothpaste, doing it for the right reason with the right intention. (It requires) absolute commitment ..."

2.4.1 Explain what you believe Lionel Newton means when he states that the actor has 'no place to hide' when playing a character from a Fugard play. (3)

2.4.2 Bearing in mind the realistic style of the Fugard play you have studied, explain THREE techniques actors would need to use to ensure that they perform the characters created by Fugard with 'absolute commitment'.

Use examples from the Fugard play you have studied to support your explanation. (9)

2.4.3 **Imagine you have been cast in a production of the Fugard play you have studied.**

Select a character that you would like to perform from the Fugard play you have studied and state his/her name.

Explain how you would use the rehearsal process to ensure that you performed the role of your selected character as authentically as possible. Use specific examples to support your explanation. (5)

[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*

"Great theatre is about challenging how we think and encouraging us to fantasise about a world we hope to live in".
– Willem Dafoe –

[Source (adapted): <<http://www.brainyquote.com/quotes/keywords/theatre.html>>]

In an essay of 2 – 3 pages (approximately 600 words), discuss whether or not the playwrights of the two plays you have studied challenge the way we think about the world and encourage us to see the possibility of a better world.

Use the following areas to guide your discussion:

- Socio-political context
- Playwrights' intentions
- The styles of Absurdism and Realism

Structure of essay (10)
Content of essay (30)

40 marks

Total: 150 marks