

**POSSIBLE ANSWERS FOR:
HISTORY OF THEATRE, COSTUME & LITERATURE SG**

FIRST Second Paper [6]

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|-----|--|--|
| 1.1 | combination of five actors, projected still or motion pictures, stereophonic sound,
light, dance and music
elements drawn from several art forms
Josef Svoboda
<i>Polyekran</i> OR <i>Laterna Magika</i>
1960s
time and space instantly transformable
more economical
contemporary examples | [2]
[1]
[1]
[1]
[1]
[1]
[1] |
| (5) | | |
| 1.2 | stage lit as brilliantly as desired
complete control over intensity
less messy
no haze of candle smoke
follow spots for stars
limelight/carbon arc
dimmed auditorium
special effects | [1]
[1]
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[1]
[1] |
| (5) | | |
| 1.3 | ideal world
not a recording of domestic affairs
drama dipped in the magic fountain of music
no spoken dialogue admitted
precise historical accuracy in costumes and scenery
taste for minute detail
ideal was to be reached through total illusion
scene changes hidden by steam curtain
realistic fog and mist effects
audience not permitted to applaud
no tuning of instruments before a show | [1]
[1]
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| (5) | | |
| 1.4 | formed in 1968
to carry out Schechner's ideas
theatre was converted garage
towers & platforms could be rearranged to suit production
everything used by actors and spectators
<i>Dionysus in 69</i> = first production
reworking of <i>The Bacchae</i>
<i>Makbeth/Commune/The Tooth of Crime/Mother Courage</i> | [1]
[1]
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[1]
[1] |
| (5) | | |
| 1.5 | right angles
parallelism
height
resulting sense of grandeur
simplification
moved away from realism
evocation rather than loyal representation
backdrop, screens & essential props
costumes part of overall design | [1]
[1]
[1]
[1]
[1]
[1]
[1]
[1] |
| (5) | | |
| 1.6 | usually designs his own productions
said to be more memorable for images than words
contentious
often premieres
different genres
often a familiar group of actors
always challenging, never safe | [1]
[1]
[1]
[1]
[1]
[1]
[1] |
| (5) | | |

1.7	<p>Craig</p> <p>blamed starring actors for the low state of theatre</p> <p>since they sought to aggrandise themselves</p> <p>and interject their own conceptions between those of the director and the public</p> <p>suggested that ideally the master-artist</p> <p>should use a super-puppet</p> <p>without any ego</p> <p>but capable of carrying out all demands</p> <p>most controversial of all his statements</p>	<p>[1]</p> <p>[1]</p> <p>[1]</p> <p>[1]</p> <p>[1]</p> <p>[1]</p> <p>[1]</p> <p>[1]</p> <p>(5)</p>
2.1	<p>classless</p> <p>abandoned gallery/box/pit structure</p> <p>30 stepped rows of seats</p> <p>no centre aisle</p> <p>each row led directly to side exit</p> <p>fan-shaped auditorium</p> <p>uniform price charged</p> <p>orchestra pit hidden beneath apron</p> <p>seating capacity of 1 745</p> <p>all with equally good view of stage</p> <p>rehearsal rooms</p>	(12)
2.2	<p><i>Kammerspiele</i> = smaller theatre</p> <p>in conjunction with main house</p> <p>main theatre housed classic</p> <p>while smaller theatre housed modern, "experimental" work</p> <p>allowed for great flexibility of programming</p> <p>believed that each play required its own style</p> <p>also its own type of performance space</p> <p>some plays required a more intimate space, some a prosc</p> <p>regarded as the forerunner of today's theatre complexes</p>	(8)
2.3	<p>all space for audience; all space for performance</p> <p>spectators are both scene-makers and scene-watchers</p> <p>totally transformed space OR found space</p> <p>focus is flexible and variable</p> <p>all production elements are speaking their own language</p> <p>creation of environment all-important</p> <p>theatre = converted garage</p>	(10)
3.1	<p>fundamental goal of theatrical production</p> <p>3 conflicting visual elements</p> <p>horizontal floor/perpendicular scenery/moving, 3D actor</p> <p>actor becomes <i>massgebend</i></p> <p>everything needs to relate to him</p> <p>thus everything needs to be 3D</p> <p>steps, ramps, platforms introduced</p> <p>abolished painted backdrop</p> <p>emphasised role of light in fusing visual elements</p>	(10)
3.2	<p>constructivism</p> <p>machine for acting</p> <p>stripped of all but the bare essentials</p> <p>no superfluous detail</p> <p>term taken from abstract sculpture</p> <p>ramps/trapezes/wheels/slides</p> <p>non-representational</p> <p>bare bones of the setting against the backstage brick wall</p>	

no decorative or aesthetic intention

(10)

- 3.3 audience/actor relationship always crucial to him
finding appropriated relationship between the two for each play is essential
and then embodying the decision in spatial arrangements
worked towards an integration of actors and spectators
a partial elimination of the division between them
initially the audiences were assigned roles
abandoned in favour of "spectator/witnesses"
Dziady - action takes place behind and around spectators
other spectators' responses intended to augment one's own
Akropolis - audience represents the dead
Kordian - audience become psychiatric patients
Dr Faustus - audience are guests invited to Faustus's "last supper"
The Constant Prince - audience watched from above, like voyeurs

(10)

4.1 MARTHINUS BASSON

A guide for actors – not God
Directs in an attempt to understand the material
Arrives at first rehearsal having lived with the text for a long time
Expects actors to come with their own input
Thrives on two-way communication between actor and director
admits to liking to work with the same people, people he trusts, in a situation where he knows
that they will be able to push each other
brings a freedom to his work
expects the more experienced actors to assist in the training of the younger actors by leading
through example
He puts up signposts for you, but doesn't lead you there.

(6)

4.2 BARNEY SIMON

approached artists with honesty
wanted to hold up a mirror to society
always attempting those things he hadn't yet done
always managed to surprise himself, his actors and his audience
worked with actors to make them feel completely vulnerable
pushed them to their limits
making them discover things about themselves & their characters
would never tell an actor what to do
always allowed them to discover the truth for themselves
made them question
e.g. orange exercise
liked to send his actors into the streets to find their characters
sensitivity, humanity

(6)

4.3 RICHARD WAGNER

argues that author-composer should be in charge of every aspect
in order to achieve a *Gesamtkunstwerk*
rejected trend towards realism
said dramatist should be a myth-maker
creating an ideal world on stage
which isn't possible with spoken dialogue
thus opera
where music exerts control over performance
& prevents actors from inflicting their personal whims onto words
effectiveness dependent on direction and composition

(6)

4.4 JERZY GROTOWSKI

not to acquire skills, but to eliminate muscular blockages
The actor is meant to confront the role – to use it as a trampoline and a scalpel
Grotowski's actors had to be willing to give of themselves fully
actors should arouse a sense of wonder because they could go so far beyond what the spectators are able to do
believed that the actor must give himself in holiness, in deepest intimacy
to reach a kind of "secular holiness"
"The actor is reborn - not only as an actor but as a man - and with him I am reborn."

4.5 VSEVOLOD MEYERHOLD

Biomechanics = system of exercises to train actors
to bring performance into line with New Drama
complete rejection of Stanislavski
actor becomes as efficient as machine
actor subjected to will of director
intellectual rather than emotional approach

(6)

4.6 MAX REINHARDT

Coached his actors carefully
accused of treating his actors like puppets
controlling every movement and gesture
even the slightest change in inflection
impressed his own personality on each of his actors
others say he knew how to help each performer to perform to the best of his/her ability
arrived at first rehearsal with everything detailed in the *Regiebuch*
nonetheless achieved first-rate performances

(6)

- 5.1 Thrust – audience on three sides, stage jutting out into the audience**
Proscenium – picture frame
Arena – audience surrounding the stage (Circle or square)
End-on – audience on one side, no raised stage
Traverse – audience on two opposite sides of the stage area

(6)

- 5.2 State Theatre**
Market Theatre
Wits Theatre
Civic Theatre

(4)

- 5.3 attract audiences to other shows in same venue, eg. after-show cabaret/comedy venue**
can do commercial productions to make money for artistic productions
good training ground for theatre staff - can move up the ranks from smaller productions to larger productions
theatres can house other functions - conferences, rallies etc.
can provide a range of genres simultaneously
entire theatre never dark - always generating some income
more financially viable
directors have choice of style for production

(10)

- 5.4 involved at Dorkay House**
trained black actors
held workshops
directed Fugard
formed Mirror I
involved in community development projects
formed The Company with Mannie Manim
committed to non-racial theatre

**founded the Market Theatre
directed numerous plays there
workshopping = greatest contribution
examples
also wrote for the theatre
always attempting things he hadn't done before
an actors' director
gained recognition for South African theatre**

(10)