

GAUTENG DEPARTMENT OF EDUCATION

SENIOR CERTIFICATE EXAMINATION

POSSIBLE ANSWERS FOR : HISTORY OF THEATRE, COSTUME
AND LITERATURE SG
(First Paper)

QUESTION 1

- 1.1 combination of live actors, projected still or motion pictures, stereophonic sound,
light, dance and music
elements drawn from several art forms
Josef Svoboda
Polyekran OR *Laterna Magika*
1960s
time and space instantly transformable
more economical
contemporary examples
- 1.2 machine for acting
stripped of all but the bare essentials
no superfluous detail
term taken from abstract sculpture
ramps/trapezes/wheels/slides
non-representational
bare bones of the setting against the backstage brick wall
no decorative or aesthetic intention
- 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
- 1.4 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
Dionysus in 69 = first production
reworking of *The Bacchae*
Macbeth/Commune/The Tooth of Crime/Mother Courage

- 1.5 *Phiri* (a black musical version of Jonson's *Volpone*); *Cold Stone Jug*, *Joburg Sis and Miss South Africa* (6) performed by Yvonne Bryceland at the National theatre in London
People, Storytime, Call Me Woman, Marico Moonshine and Mampoer, Cincinatti - the production in which the Market Theatre really found its voice (1979),
Woza Albert (1981),
Outers, Eden and Other Places, Black Dog Injemnyama (1984), *Score Me the Ages, Starbrites, Born in the R.S.A.*(1985), *Inyanga* and *Silent Movie*.
 Many of these productions toured internationally, winning awards both in South Africa and abroad
- 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
- 1.7 Abandoned proscenium arch
 In favour of an open space
 saw finding proper spectator/actor relationship for each production as essential and embodying the decision in spatial relationships
 designers were called architects
 worked on integrating actors and spectators
 examples: *Kordian* (psychiatric ward); *Faustus* (dinner table); *Dziady* (in and around); *Akropolis* (concentration camp); *Constant Prince* (voyeurs) 5 x 6 = [30]

QUESTION 2

2.1 Jerzy Grotowski

felt that theatre borrowed too heavily from film & television
 violated its own essence
 wished to eliminate everything not required by theatre
 leaving the actor and the audience
 Poor Theatre
 actor is elevated from merely one of several factors to the essence of theatre
 asceticism
 avoided all machinery & minimised spectacle not made by the actor
 no make-up or costume changes
 no scenery in traditional sense - merely functional props
 abandoned prosc arch in favour of a large room which could be rearranged
 searched script to find universal meanings for the day
 aimed to have audience & actors confront one another in an almost religious experience
 sought appropriate actor-audience relationship for each play
 actors trained to eliminate muscular blockages
 actors to arouse a sense of awe in audience

2.2 Richard Schechner

Environmental Theatre

"Pure/Art"= "Impure/Life" continuum

ET = somewhere between traditional theatre and happenings

no distinction between actor space and audience space

spectators are both scene-watchers and scene-makers

either a totally transformed space or a found space

focus is flexible and variable

all production elements speak their own language

a text need be neither the starting point nor goal of a production - may be no text

experience of the environment in all-important

Laboratory Theatre/Living Theatre/Open Theatre

2.3 Vsevolod Meyerhold

stylisation

move towards abstractionism

tableaux vivants

Commedia influences

Appia's lighting techniques

spectator needed to use imagination to supply details of what is suggested on stage

Theatre of propaganda

actors declamatory

play seen as political rally

text rewritten for topical reference

audience involved

chorus as guide to audience

biomechanics

emotions elicited by particular kinetic patterns

constructivism

machine for acting

no superfluous detail

ramps/trapezes/wheels/slides

non-representational

3 x 10 = [30]

QUESTION 3

3.1 Barney Simon

approached actors 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

3.2 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."

3.3 Edward Gordon Craig

acknowledged kind of theatre where a craftsman-director co-ordinates work of
 others
 but sought a higher form in which the master-artist
 creates every part of an autonomous whole
 refused to assign a hierarchy to theatrical elements
 blames many faults of the past on the dominance of one or another part
 denounced dramatist for over-emphasising the spoken word
 blamed actors for aggrandising themselves
 interjecting their own conceptions between the director and the public
 suggested that ideally the master-artist should use an Ubermarionette
 conceived of theatre primarily in visual terms
 argues that one goes to SEE a play, not HEAR it

3.4 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

3 x 10 = [30]

QUESTION 4

4.1 Edward Gordon Craig

conceived of the theatre primarily in visual terms
 right-angles and parallelism favoured
 height & resulting sense of grandeur
 mobile setting constantly attempted
 moved away from realism
 simplification of settings
 suggestion & evocation rather than representation
 backdrop/screens/essential props
 costumes as part of overall design
 movement and colour also used as part of whole effect
 designs never what he had intended
 due to his disregard for architectural limitations

(10)

4.1 Adolphe Appia

Stressed importance of artistic unity – fundamental goal of a production
 emphasised role of light in fusing all visual elements into a unified whole
 fourth plastic element
 makes stage a microcosm of the real world
 no longer equal radiance
 empty light/diffused light
 objects become visible - blank visibility; no emotion
 concentrated light
 reveals object's essential form/casts shadows
 arouses observer emotionally
 dramatic light introduced to the theatre
 predicted modern technical set-up
 flood-lighting vs spot-lighting
 light used as interpreter
 indicates to audience where to concentrate
 augment emotional response
 proposed light-plot
 visual counterpart of music
 changes from moment to moment in response to shifting moods
 attempts to implement his theories have led to much of modern stage-lighting
 light as scene-painter
 envisaged projected scenery

(10)

4.2 Richard Wagner

Bayreuth Festspielhaus
 classless
 abandoned gallery/box/pit structure
 30 stepped rows of seats
 no centre aisle
 each row led directly to side exit
 fan-shaped auditorium
 uniform price charged
 orchestra pit hidden beneath apron
 seating capacity of 1 745
 all with equally good view of stage
 rehearsal rooms

(10)

[30]

QUESTION 5**5.1 Marthinus Basson**

the smallest detail is his deepest concern
 design and the direction were faultlessly interconnected
 usually designs his own productions
 often is requested to design for other directors as well - particularly for opera
 designs are always striking in their simplicity
 yet at the same time incredibly detailed conceptually
 hates box sets because of the restrictions which they impose
 however, he believes in the importance of realising the writer's vision in a first set
 criticism has been that he is more focussed on the design than the play itself
 memorable more for their images than their words
 full of fire and water, blood and steel, their primary impact is visual
 there has certainly been a change in approach as he has matured as a director
 "The script has become more important than the 'painting'."

- 5.2 Thrust, Proscenium, Traverse, Promenade, Arena, End-on (10)
- 5.3 Wits, State, Market, Civic etc. (6)
- 5.4 Max Reinhardt (4)

Kammerspiele = smaller theatre
 in conjunction with main house
 at Deutsches Theater
 main theatre housed classic
 while smaller theatre housed modern, "experimental" work
 allowed for great flexibility of programming
 believed that each play required its own style
 also its own type of performance space
 some plays required a more intimate space, some a prosc

(10)
[30]

TOTAL FOR SECTION A: 120

SECTION B**HISTORY OF COSTUME**

In this section, any relevant facts will be accepted and marked at the set rate of 1½ marks per fact (and per tick).

20 X 3 = [60]

TOTAL FOR SECTION B: [60]