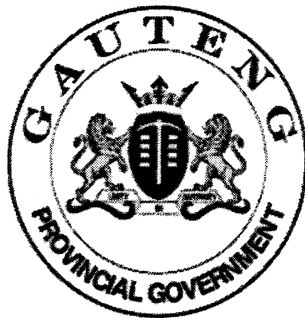


**SENIOR CERTIFICATE EXAMINATION
SENIORSERTIFIKAAT-EKSAMEN**



**OCTOBER / NOVEMBER
OKTOBER / NOVEMBER**

2004

**HISTORY OF THEATRE,
COSTUME AND LITERATURE**

**GESKIEDENIS
VAN TEATER,
KOSTUUM EN
LITERATUUR**

**(First Paper: History of Theatre
and Costume)**

**(Eerste Vraestel: Geskiedenis
van Teater en Kostuum)**

SG

612-2/1

HISTORY OF THEATRE etc SG: Paper 1

**5 pages
5 bladsye**



612 2 1

SG

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GAUTENGSE DEPARTEMENT VAN ONDERWYS

SENIORSERTIFIKAAT-EKSAMEN

**GESKIEDENIS VAN TEATER,
KOSTUUM EN LITERATUUR SG
(Eerste Vraestel: Geskiedenis
van Teater en Kostuum)**

TYD: 3 uur

PUNTE: 180

INSTRUKSIES:

- Beantwoord SEWE vrae: – VIER vrae uit Afdeling A
– DRIE vrae uit Afdeling B
 - Maak seker dat jou antwoorde in ooreenstemming met die nommers op die vraestel genommer is.
 - Geniet die eksamen!
-
-

**AFDELING A
TEATERGESKIEDENIS**

Beantwoord enige VIER vrae uit hierdie afdeling.

**VRAAG 1
MEYERHOLD**

Skryf kort aantekeninge oor enige SES van die volgende aspekte van Meyerhold se lewe en werk:

- 1.1 Meyerhold se betrokkenheid by die Moskouse kunsteater
- 1.2 Propaganda-teater
- 1.3 “Biomechanics”
- 1.4 Konstruktivisme
- 1.5 Meyerhold as regisseur
- 1.6 Invloede op Meyerhold
- 1.7 Meyerhold se laaste jare

[30]

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GAUTENG DEPARTMENT OF EDUCATION

SENIOR CERTIFICATE EXAMINATION

**HISTORY OF THEATRE,
COSTUME AND LITERATURE SG
(First Paper: History of Theatre
and Costume)**

TIME: 3 hours

MARKS: 180

INSTRUCTIONS:

- Answer SEVEN questions: – FOUR questions from Section A
– THREE questions from Section B
 - Ensure that your answers are numbered in accordance with the numbers on the question paper.
 - Enjoy the examination!
-
-

**SECTION A
HISTORY OF THEATRE**

Answer any FOUR questions from this section.

**QUESTION 1
MEYERHOLD**

Write brief notes on any SIX of the following aspects of Meyerhold's life and work:

- 1.1 Meyerhold's involvement with the Moscow Art Theatre
- 1.2 Theatre of Propaganda
- 1.3 Biomechanics
- 1.4 Constructivism
- 1.5 Meyerhold as a director
- 1.6 Influences on Meyerhold
- 1.7 Meyerhold's last years

[30]

**VRAAG 2
SIMON EN BASSON**

Suid-Afrika het reeds verskeie benaderings ten opsigte van regie beleef, maar daar kan seker nie twee meer uiteenlopende regisseurs as Barney Simon en Marthinus Basson wees nie. Verbeel jou dat bogenoemde twee persone die meeste nominasies ontvang het vir die titel "Suid-Afrikaanse Teaterpraktisyn van die Eeu" en jy is gevra om die finale besluit te neem. Om jou met die besluit te help, moet jy die volgende vrae beantwoord.

- 2.1 Vergelyk hulle loopbane ten opsigte van invloede en prestasies. (12)
- 2.2 Beskryf hulle werksmetodes en enige innovasies wat hulle in hulle werk gebruik het. (10)
- 2.3 Kies EEN van bogenoemde twee praktisyns vir die toekenning en gee goeie redes vir jou keuse. (8)
- [30]**

**VRAAG 3
APPIA EN CRAIG**

Beide Adolphe Appia en Edward Gordon Craig was verantwoordelik vir innovasies (nuwighe) ten opsigte van ontwerp.

- 3.1 Kies EEN van hierdie praktisyns en lewer volledige kommentaar oor hulle innovasies / uitvindings. (10)
- 3.2 Dink jy dat hierdie twee mense goed met mekaar sou kon saamwerk en by mekaar sou kon aanpas in 'n gesamentlike produksie? Gee redes vir jou antwoord. (10)
- 3.3 Albei van hulle het interessante idees gehad aangaande hoe die akteur beskou moet word. Vergelyk hul beskouings aangaande die akteur. (6)
- 3.4 Gee besonderhede van EEN van hulle produksies waarin vernuwing in ontwerp gebruik is, en verduidelik hoe dit die produksie 'n baanbreker gemaak het. (4)
- [30]**

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**QUESTION 2
SIMON AND BASSON**

South Africa has seen a variety of approaches to the making of theatre, but there could not be two more different directors than Barney Simon and Marthinus Basson. Imagine that these two have received the most nominations for the title "South African Theatre Practitioner of the Century" and you have been asked to make the final decision. To make your decision, answer the following questions:

- 2.1 Compare their careers in terms of influences and achievements. (12)
- 2.2 Describe their work methods and any innovations that they have used in their work. (10)
- 2.3 Choose ONE of these two practitioners for the award and give good reasons for your choice. (8)
- [30]**

**QUESTION 3
APPIA AND CRAIG**

Both Adolphe Appia and Edward Gordon Craig were responsible for innovations in terms of design.

- 3.1 Choose ONE of these practitioners and comment on their innovations in detail. (10)
- 3.2 Do you think that these two men would have been able to work compatibly together on a joint production? Give reasons for your answer. (10)
- 3.3 Both of them had interesting ideas about how the actor should be viewed. Compare their ideas on the actor. (6)
- 3.4 Give details of ONE of their productions in which they used innovations in design, explaining what made it a groundbreaking production. (4)
- [30]**

**VRAAG 4
GROTOWSKI EN SCHECHNER**

Schechner het die begrip **omgewingsteater** gebruik en het die Poolse Laboratorium-teater as omgewingsteater beskou.

- 4.1 Gee 'n volledige verklaring van wat Schechner bedoel het met omgewingsteater deur van die ses aksiome as jou uitgangspunt gebruik te maak. (10)
- 4.2 Tot watter mate dink jy het Grotowski dieselfde beginsels in sy werk gebruik? (8)
- 4.3 Vergelyk hierdie twee teaterpraktisyns met betrekking tot wat hulle van akteurs verwag. Watter opleiding het hulle akteurs nodig gehad? (12)
- [30]**

**VRAAG 5
WAGNER, REINHARDT EN TEATERKOMPLEKSE**

Wagner was verantwoordelik vir die ontwerp van die "Bayreuth Opera Theatre". Dit was 'n enkel teater, wat al sy produksies kon huisves. Reinhardt, aan die ander kant, was die skepper van wat as die eerste teaterkompleks beskou is.

- 5.1 Beskryf Wagner se teater volledig en gee sy motivering vir die ontwerp van hierdie tipe verhoog en ouditorium. (12)
- 5.2 Wat is die voordele van 'n teaterkompleks bo 'n enkel teater? (8)
- 5.3 Beskryf Reinhardt se gebruik van die verskeie ruimtes in sy teaterkompleks volledig – hoe het die ruimte die tipe produksie wat daarin opgevoer is, beïnvloed? (10)
- [30]**

TOTAAL VIR AFDELING A: [120]

**QUESTION 4
GROTOWSKI AND SCHECHNER**

Schechner coined the term **environmental theatre** and considered the Polish Laboratory Theatre to be environmental.

- 4.1 Give a detailed explanation of what Schechner meant by environmental theatre, using the six axioms as your starting point. (10)
- 4.2 To what extent do you consider Grotowski to be using the same principles in his work? (8)
- 4.3 Compare these two theatre practitioners in terms of their expectations of actors. What training did their actors require? (12)
- [30]**

**QUESTION 5
WAGNER, REINHARDT AND THEATRE COMPLEXES**

Wagner was responsible for the design of the Bayreuth Opera Theatre. This was a single theatre, which housed all his productions. Reinhardt, on the other hand, created what could be considered the first theatre complex.

- 5.1 Describe Wagner's theatre in detail and give his motivation for designing this type of stage and auditorium. (12)
- 5.2 What are the advantages of the theatre complex over a single theatre? (8)
- 5.3 Describe in detail Reinhardt's use of the various spaces within his theatre complex – how did the space influence the kind of production performed in it? (10)
- [30]**

TOTAL FOR SECTION A: [120]

**AFDELING B
KOSTUUMGESKIEDENIS**

Beantwoord AL DRIE vrae uit hierdie afdeling.

VRAAG 6

Jy moet die kostuums ontwerp vir 'n produksie wat in die Viktoriaanse tydperk afspeel. Jou begroting is egter baie skraps. Jy besluit om die belangrikste aspekte van die silhoeëtte te gebruik om 'n smakie van die periode te gee, eerder as om 'n volledige Viktoriaanse skepping te ontwerp. Skryf aantekeninge oor die belangrikste aspekte van BEIDE mans- EN damesmodes van hierdie periode. Watter aspekte sou gebruik kon word om die korrekte silhoeëtte daar te stel?

[20]

VRAAG 7

Dit het mode geword om Shakespeare in periodes buite die Elizabethaanse tydperk te plaas, om sodoende sy universaliteit te bevestig. Jy is 'n kostuumontwerper vir 'n moderne kostuum Shakespeare-produksie. Jou regisseur het besluit dat hy sy karakters uiters modebewus wil maak. Hy het nog nie besluit watter twintigste-eeuse dekade hy wil gebruik nie. Skryf aantekeninge oor ENIGE TWEE periodes waarin jy aandui wat die mees modebewuste **dames** van hierdie tydperk sou dra om hom sodoende in sy besluit te help.

[20]

VRAAG 8

Jy is gevra om 'n modeparade te beplan met 'n retrospektiewe blik op die groot modeontwerpers van die twintigste eeu. Kies TWEE ontwerpers wat, volgens jou, in hierdie modeparade ingesluit **moet** word en motiveer waarom jy voel dat hulle so belangrik was in die ontwikkeling van die twintigste-eeuse modebedryf.

[20]

TOTAAL VIR AFDELING B: [60]

TOTAAL: 180

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SECTION B
HISTORY OF COSTUME

Answer ALL THREE questions from this section.

QUESTION 6

You are to design the costumes for a play set in the Victorian period. However, you have a very tight budget. You decide to extract the most important aspects of the silhouette and use these details to give a flavour of the period, rather than going for full Victorian dress. Write notes on the most important aspects of BOTH men's AND women's fashion of the period which would be useful for creating the correct silhouette. [20]

QUESTION 7

It has become fashionable to set Shakespeare in periods other than the Elizabethan Age, in order to demonstrate his universality. You are a costume designer on a modern-dress Shakespeare production. Your director has decided that he would like his characters to be extremely fashion-conscious. He has not yet decided which twentieth century decade he wishes to use. Provide notes on ANY TWO periods, indicating what the most fashionable **women** of the day would be wearing, in order to help him make his decision. [20]

QUESTION 8

You are to create a fashion show, which gives a retrospective of the great fashion designers of the twentieth century. Choose TWO designers who you feel **must** be included in this retrospective and motivate why you feel they are so important to the development of twentieth century fashion. [20]

TOTAL FOR SECTION B: [60]

TOTAL: 180

END