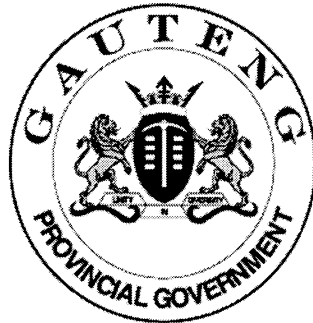


**SENIOR CERTIFICATE
EXAMINATION
SENIORSERTIFIKAAT-EKSAMEN**



**FEBRUARY / FEBRUARIE
MARCH / MAART**

2005

**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**



X05



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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 vraagnommers op die vraestel genommer is.
 - Geniet die eksamen!
-
-

**AFDELING A
TEATERGESKIEDENIS**

Beantwoord enige VIER vrae in hierdie afdeling.

**VRAAG 1
ADOLPHE APPIA EN EDWARD GORDON CRAIG**

Skryf kort aantekeninge oor enige VYF van die volgende:

- 1.1 Appia se "*Artistic unity*"
- 1.2 Craig se "*Ubermarionette*"
- 1.3 Appia se verhouding met Wagner
- 1.4 Craig se vroeëre loopbaan
- 1.5 Craig se verhoogdekor ("settings")
- 1.6 Appia se konsepte van lig

5x6=[30]

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
ADOLPHE APPIA AND EDWARD GORDON CRAIG**

Write brief notes on any FIVE of the following:

- 1.1 Appia's *Artistic unity*
- 1.2 Craig's *Ubermarionette*
- 1.3 Appia's relationship to Wagner
- 1.4 Craig's early career
- 1.5 Craig's stage settings
- 1.6 Appia's concepts regarding light

5x6=[30]

**VRAAG 2
WAGNER EN REINHARDT**

- 2.1 Alhoewel Wagner op die operavorm gekonsentreer het, sou sy idees 'n groot inslag op alle vorme van moderne teater vind. Bespreek hierdie invloed ten opsigte van TWEE van die volgende:
- "Staging"
 - Rol van die regisseur
 - Teaterargitektuur
- (15)
- 2.2 Reinhardt het ook 'n reuse-invloed op twintigste-eeuse teaterproduksies gehad. Bespreek hierdie invloed ten opsigte van TWEE van die volgende:
- Die teaterkompleks
 - Die rol van die regisseur
 - Eklektisisme
- (15)
[30]

**VRAAG 3
MEYERHOLD**

Meyerhold is onder baie verdagte omstandighede, gearresteer, gemartel en vermoor, omdat sy kuns as te radikaal in die nuwe Rusland onder Stalin se bewind beskou is. Sosialistiese Realisme is as die enigste aanneemlike kunsvorm beskou. Die volgende beginsels was deel daarvan:

- Die bevordering van die saak van die sosialistiese gemeenskap
 - Die kunstenaar in diens van die staat
 - Volledige realisme in 'staging'
 - Dramas moet handel oor die lewens van gewone mense.
- 3.1 Meyerhold het as akteur in Stanislavsky se teatergeselskap begin en het daarom realisme baie goed verstaan. Hy het deur die jare egter wegbeweeg van realisme. Bespreek hierdie beweging volledig, verwys na sy vroeëre produksies en sy eksperimentering met "tableaux vivants", "commedia dell arte" en ander nie-realistiese style. (8)
- 3.2 Bespreek hoe Meyerhold se kunsskeppings die beginsels van Sosialistiese Realisme weerspreek het deur te verwys na aspekte van sy werk soos **biomechanics, konstruktivisme en stilisme**. (15)
- 3.3 Meyerhold was wel verantwoordelik vir Propaganda Teater. Beskryf hierdie vorm kortliks en verduidelik dan wat jy dink die reaksie van die kommunistiese owerhede hierop sou wees. (7)
[30]

QUESTION 2
WAGNER AND REINHARDT

2.1 Although Wagner focused on the operatic form, his ideas were to have a huge influence on all forms of modern performance. Discuss this influence in terms of TWO of the following:

- Staging
- The role of the director
- Theatre architecture

(15)

2.2 Reinhardt also had a huge influence on twentieth century theatrical performance. Discuss this influence in terms of TWO of the following:

- The theatre complex
- The role of the director
- Eclecticism

(15)

[30]

QUESTION 3
MEYERHOLD

Meyerhold was arrested, tortured and killed under mysterious circumstances, because his art was seen as being too radical in the new Russia under Stalin. Socialist Realism was considered the only acceptable form of art. The following were some of its principles:

- To promote the cause of the socialist society
- The artist as the servant of the state
- Complete realism in staging
- Plays should be about the lives of ordinary people

3.1 Meyerhold started out as an actor in Stanislavsky's company and as a result would have understood realism very well. However, over the years he moved away from realism. Describe this move in some detail, referring to his early productions and his experimentation with tableaux vivants, commedia dell arte and other non-realistic styles.

(8)

3.2 Discuss how Meyerhold's artistic innovations would have contradicted the principles of Socialist Realism by referring in detail to such aspects of his work as **biomechanics**, **constructivism** and **stylisation**.

(15)

3.3 Meyerhold was nevertheless responsible for Theatre of Propaganda. Briefly describe this form and then consider what you believe the reaction of the communist authorities would have been to it.

(7)

[30]

**VRAAG 4
GROTOWSKI EN SCHECHNER**

Jy is gevra om 'n artikel oor die grootste teaterpraktisyn van die twintigste eeu te skryf. Jy moet kies tussen Jerzy Grotowski of Richard Schechner.

- 4.1 Kies die praktisyn wat jy as die belangrikste beskou en gee 'n volledige beskrywing van sy loopbaan en prestasies. (15)
- 4.2 Bespreek sy aanslag tot die teater volledig, verwys na enige innovasies of filosofieë met betrekking tot die teater wat van hom 'n leier op sy gebied gemaak het. (15)
[30]

**VRAAG 5
BASSON, SIMON EN TEATERKOMPLEKSE**

Beide Marthinus Basson en Barney Simon het in teaterkomplekse in Suid-Afrika gewerk. Simon was verantwoordelik vir die stigting van die teaterkompleks wat bekend staan as die Markteater en 'n groot deel van Basson se loopbaan het in die Nico Malan Teaterkompleks (Artscape) in Kaapstad afgespeel.

- 5.1 Beskryf een van hierdie teaterkomplekse kortliks en noem die voordele wat die teaterkompleks vir die teaterpraktisyn inhou. (6)
- 5.2 Beide teaterpraktisyns het interessante metodes waarmee hulle met akteurs werk. Vergelyk hulle aanslagte deur gebruik te maak van voorbeelde van produksies om jou antwoord te illustreer. (14)
- 5.3 Basson is daarvan beskuldig dat hy meer op die dekor gefokus het as op die toneel self, terwyl Simon se primêre belang was om eenvoudig 'n storie te vertel. Stem jy saam met hierdie stelling? Motiveer jou antwoord volledig. (10)
[30]

TOTAAL VIR AFDELING A: [120]

**QUESTION 4
GROTOWSKI AND SCHECHNER**

You have been asked to write an article on the greatest theatre practitioner of the twentieth century. You have to choose between **either** Jerzy Grotowski **or** Richard Schechner.

- 4.1 Choose the practitioner you consider to have been most important and give a detailed account of his career and achievements. (15)
- 4.2 Describe his theatrical approach in detail, referring to any innovations or philosophies regarding theatre that have put him at the forefront of his field. (15)
- [30]**

**QUESTION 5
BASSON, SIMON AND THEATRE COMPLEXES**

Both Marthinus Basson and Barney Simon have worked in theatre complexes in South Africa. Simon was responsible for creating the theatre complex known as The Market Theatre, and much of Basson's career has played out at the Nico Malan Theatre Complex in Cape Town, now known as Artscape.

- 5.1 Describe one of these theatre complexes briefly and list the advantages of the theatre complex for the theatre practitioner. (6)
- 5.2 Both theatre practitioners have interesting methods of working with actors. Compare their approaches, giving examples of productions to illustrate your points. (14)
- 5.3 Basson has been accused of focusing more on the design than the play itself, while Simon's primary interest has been simple storytelling. Do you agree with this statement? Give detailed reasons for your answer. (10)
- [30]**

TOTAL FOR SECTION A: [120]

**AFDELING B
KOSTUUMGESKIEDENIS**

Beantwoord AL DRIE vrae uit hierdie afdeling.

Tradisioneel het vroue aangetrek om te verlei en mans vir status.

VRAAG 6

Bogenoemde stelling kan as korrek beskou word vir die Viktoriaanse tydperk, waarin vroue alles gedoen het om hul vroulikheid en mans alles gedoen het om hulle status en formaliteit te beklemtoon. Fokus op die kostuum van Viktoriaanse mans, **of** Viktoriaanse vroue en beskryf daardie eienskappe wat spesifiek die bostaande kenmerke ondersteun. [20]

VRAAG 7

Die konsep van wat as verleidelik of 'sexy' beskou word, verskil van generasie tot generasie. Verskillende dele van die liggaam word in verskillende tydperke as besonder aantreklik beskou en klere word gebruik om die aandag op daardie dele te vestig deur dit te beklemtoon, te versteek of te ontbloot. Vergelyk die damesmodes van TWEE dekades uit die twintigste eeu en verduidelik hoe dit die vroulike figuur weggesteek of beklemtoon het in die ewige soeke na "sexy" wees. [20]

VRAAG 8

Mode-ontwerpers is meestal verantwoordelik vir die algemene publiek se persepsie van wat 'sexy' of verleidelik is. Kies enige TWEE mode-ontwerpers van die twintigste eeu en verduidelik hoe hulle 'n beroering in die smaak van mans en dames veroorsaak het met hul innoverende mode-ontwerpe. [20]

TOTAAL VIR AFDELING B: [60]

TOTAAL: 180

EINDE

**SECTION B
HISTORY OF COSTUME**

Answer ALL THREE questions from this section.

Traditionally, women have dressed for seduction and men have dressed for status.
--

QUESTION 6

The above statement can be said to be true of the Victorian period, in which women did everything to emphasize their femininity and men did everything to emphasise their status and formality. Focus on the dress of **either** Victorian men **or** Victorian women, describing those features which particularly emphasised the above characteristics.

[20]

QUESTION 7

The concept of what is considered seductive or “sexy” does not remain the same from generation to generation. Different parts of the body are seen as being particularly attractive in different periods and clothes are used to draw attention to these areas by emphasizing, concealing or revealing them. Compare the female fashion of TWO decades of the twentieth century in terms of how they conceal or reveal the female figure in the constant search for “sexiness”.

[20]

QUESTION 8

Fashion designers are often responsible for determining what the general public will consider “sexy” or seductive. Choose any TWO fashion designers of the twentieth century and explain how they revolutionised the taste of men and women through their innovative fashion designs.

[20]

TOTAL FOR SECTION B: [60]

TOTAL: 180

END