

**GAUTENG DEPARTMENT OF EDUCATION****SENIOR CERTIFICATE EXAMINATION****OCTOBER / NOVEMBER 2005  
OKTOBER / NOVEMBER 2005****HISTORY OF THEATRE, COSTUME  
AND LITERATURE SG  
(First Paper: History of Theatre and  
Costume)****TIME: 3 hours****MARKS: 180**

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**INSTRUCTIONS:**

- Answer SEVEN questions: FOUR questions from Section A, and THREE questions from Section B.
  - Ensure that your answers are numbered in accordance with the numbers on the question paper.
  - Enjoy the examination!
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**SECTION A  
HISTORY OF THEATRE**

Answer any FOUR questions from this section.

**QUESTION 1  
BARNEY SIMON**

Provide brief notes on any FIVE of the following aspects of Barney Simon's life and work:

- 1.1 Simon and The Market Theatre
- 1.2 Workshopped theatre
- 1.3 Influence of Fugard on Simon
- 1.4 Simon's methods as a director
- 1.5 Influence of Grotowski on Simon
- 1.6 Simon's early life

5x6=[30]

**QUESTION 2**  
**BASSON AND THEATRE COMPLEXES**

Marthinus Basson has been described as being a “total artist”. The look of his productions has always been a part of their total meaning.

- 2.1 Discuss the importance of design in Marthinus Basson’s work. Refer to specific productions for examples of how he works. (8)
- 2.2 As a result, he is sometimes accused of not spending enough time on the text, and too much time on the visual images. From your study of Basson’s work, do you agree or disagree with this opinion? Give detailed reasons for your answer. (10)
- 2.3 Basson worked at the Nico Malan Centre (now Artscape) for many years. This is an example of a theatre complex. Explain what a **theatre complex** is and why you think Basson flourished in this environment. (8)
- 2.4 Name TWO other theatre complexes in South Africa and the cities in which they are found. (4)
- [30]**

**QUESTION 3**  
**APPIA AND CRAIG**

Both Adolphe Appia and Edward Gordon-Craig broke away from realism in their staging and design innovations.

- 3.1 Explain WHY they found realism unsatisfying and give a brief overview of the philosophies behind their innovations in staging and design. (12)
- 3.2 Discuss Appia’s ideas regarding lighting and consider what his contribution has been to this field. (10)
- 3.3 Discuss Craig’s ideas regarding scene design and staging and consider what his contribution has been to this field. (8)
- [30]**

**QUESTION 4  
GROTOWSKI AND SCHECHNER**

- 4.1 Grotowski's theatre is based on the concept of **poor theatre**. Explain this concept in detail as it relates to both the staging and the actor's performance. (12)
- 4.2 Do you think Schechner practises **poor theatre**? Give detailed reasons for your answer, referring to specific productions put on by Schechner. (8)
- 4.3 Compare these two practitioners in terms of their approach to the audience and how the audience is positioned in the space. (10)
- [30]**

**QUESTION 5  
WAGNER, REINHARDT, MEYERHOLD**

Choose any TWO of the following questions:

- 5.1 Wagner went to great lengths to achieve complete illusion in his work. Imagine that you have just attended one of his performances.
- Write a letter to a friend in which you explain in detail all the aspects of performance which he combined in order to achieve this illusion. You may express personal opinions as to the relative success or failure of his techniques. (15)
- 5.2 Imagine that you have been performing in a Reinhardt production. Write a journal entry in which you describe his working methods and his demands on you as an actor. You may express personal opinions about your experience – what did you enjoy or dislike about this way of working? (15)
- 5.3 You have moved across from Stanislavsky's theatre company to Meyerhold's and you find that the demands made upon you as an actor are completely different from what you have experienced before. Write a journal entry which describes in some detail the kind of training you are receiving and the reasons Meyerhold has given you for this particular approach to acting. (15)
- 2x15=**[30]**

**TOTAL FOR SECTION A: [120]**

**SECTION B  
HISTORY OF COSTUME**

Answer ALL THREE questions from this section.

**IT IS AMUSING TO OBSERVE IN EVERY AGE THE INGENUITY OF DRESS IN  
CHANGING THE HUMAN FIGURE. – HANNAH FARNHAM LEE**

**QUESTION 6**

Referring to the above quotation, give details of how, in the Victorian period, women's fashions of the period went about "changing the human figure". Mention all aspects of the costume, which influenced the shape of the female figure.

**[20]**

**QUESTION 7**

The Twentieth century also saw a number of fashion choices which were aimed at changing the human figure. Compare any TWO decades in terms of how clothing items went about changing the appearance of the figure in order for the wearer to appear fashionable.

**[20]**

**QUESTION 8**

Designers are often responsible for the most extreme choices when it comes to changing the human figure. Choose ONE designer who you feel was responsible for setting a trend in this regard. Examine his / her career and his / her main design innovations, focusing on the changes he / she made to the human figure.

**[20]**

**TOTAL FOR SECTION B: [60]**

**TOTAL: 180**

**END**