

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

**HISTORY OF THEATRE, COSTUME AND
LITERATURE SG
(First Paper)**

* Unless otherwise stated, each fact mentioned below counts 1½ marks.

**SECTION A
HISTORY OF THEATRE**

**QUESTION 1
ADOLPHE APPIA AND EDWARD GORDON CRAIG**

Write brief notes on any FIVE of the following:

- 1.1 *Appia's Artistic Unity*
Stressed importance of artistic unity – fundamental goal of a production
three conflicting visual elements
moving 3D actor, horizontal floor, vertical scenery
painted 2D scenery = major cause of disunity
replaced them with 3D scenery
or unit of measurement
unit could only be achieved by relating every part of set to actors
actor was 3D, therefore sets had to be too
everything needs to relate to him to create unity
introduced lighting as fourth plastic element
emphasised role of light in fusing all visual elements into a unified whole
makes stage a microcosm of the real world
strengthened the role of the director
artistic unity requires that one person controls all the elements of a production
director should convince the individual members of his acting company to submit
to unity of the production.
- 1.2 *Craig's Ubermarionette*
suggested that ideally the master-artist should use an Ubermarionette
Craig blamed starring actors for the low state of theatre
since they sought to aggrandise themselves
and interject their own conceptions between those of the director and the
public
suggested that ideally the master-artist
should use a super-puppet
without any ego
but capable of carrying out all demands
most controversial of all his statements

- 1.3 Appia's relationship to Wagner
 First came into contact with the theatre through his music studies
 impressed by Wagner's music-dramas and theoretical writings
 recognised that usual mounting of the operas did not properly embody Wagner's theories
 published *The Staging of Wagner's Musical Dramas* (1895)
Music and Stage Setting (1899)
The Work of Living Art (1921)
 In these set forth his ideas about theatrical production
 Began with assumption that artistic unity is the fundamental goal of theatrical production
 light was the visual counterpart of music, which changes from moment to moment in response to shifting moods, emotions and action
 wished to orchestrate and manipulate light as carefully as a musical score
- 1.4 Craig's early career
 son of famous actress, Ellen Terry and E.W. Godwin
 began his career as an actor in Henry Irving's company
 argued that the public goes to see a play rather than to hear a play
 designer rather than actor: 1903 designed *Much Ado About Nothing* and *The Vikings* by Ibsen
 exhibited his work in 1902
 published book, *The Art of the Theatre* (1905)
 designed a play for Brahm in Berlin
 1906 designed for Eleanore Duse in Florence
 1911 designed the costumes for Yeats' *The Hour Glass* at the Abbey theatre –
 invention of screens as a background for the light to play on
 1912 designed a production of *Hamlet* for the Moscow Art Theatre
 very controversial
 set forth his provocative and original ideas in *On the Art of the Theatre* (1911), *Towards a New Theatre* (1913), *The Theatre Advancing* (1919) and *The Mask*, a periodical issued sporadically between 1908 and 1929, devoted to the art of the theatre.
- 1.5 Craig's stage settings
 simplified set design
 believed that simplicity was more striking
 strove for mobile setting
 moved away from realism
 wanted a suggestion and evocation rather than loyal representation
 promoted 3D settings
 responsible for surge in interest in scenic design
 often impractical, but opened others' minds
 conceived of theatre primarily in visual terms

argues that one goes to SEE a play, not HEAR it
 Right-angles and parallelism
 height and resulting sense of grandeur
 mobile setting constantly attempted
 simplification of settings
 suggestion and 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

- 1.6 Appia's concepts regarding light
 with Appia lighting makes the stage a microcosm of the world
 before him everything of even radiance
 diffused and concentrated light
 diffused makes visible in blank visibility
 concentrated arouses emotions
 casts shadows (NB light for stage – dramatic light)
 introduction of flooding and spotting idea
 light used as interpreter
 to augment emotional response to play
 lighting plot introduced
 visual counterpart of music
 supreme scene-painter
 predicted projected scenery
 light as fourth plastic element to fuse all visual elements
 lighting made stage a microcosm of the world for first time
 light indicates where the audience should focus
 light as visual counter-point to music
 light replaces painted scenery

5x6=[30]

QUESTION 2 WAGNER AND REINHARDT

WAGNER: ANY TWO

- Staging
 Idealised music-dramas
 not a recording of domestic affairs
 drama dipped in the magic fountain of music
 no spoken dialogue admitted
 stage was essentially conservative in design
 stage floor raked upward toward the back
 chariot-and-pole system of scene-shifting was retained
 principal innovation was a system of vents to create realistic effects of fog and mist and a "steam curtain" to mask scene changes
 aimed at complete illusion
 forbade the musicians to tune their instruments in the orchestra pit
 allowed no applause during performances or curtain calls at the end
 used moving panoramas

- The role of the director
Every aspect of production controlled by author-composer
Effectiveness depends upon performance as well as upon composition
Argued that author-composer should supervise every aspect of production
to synthesise all the parts into a *gesamtkuntswerk*
or master artwork
Beginnings of belief in need for strong director
and unified production
precise historical accuracy in costumes and scenery
taste for minute detail
ideal was to be reached through total illusion
- Theatre architecture
Classless theatre
abandoned box/pit/gallery arrangement
30 stepped rows of seats
no side boxes or centre aisle
each row led directly to an exit
total seating capacity of 1 745
auditorium shaped like a fan
uniform price charged for all seats
orchestra pit hidden from view
helped to create a "mystic chasm" between the real world of the auditorium
and the "ideal" world of the stage
reinforced by darkening the auditorium during performances
by framing the stage with a double proscenium arch
music from orchestra emanated from this chasm
proscenium opening, about 40 feet wide, gave onto a stage 80 feet deep by
93 feet wide.
About 100 feet of overhead space and 32 feet of below-stage space were
provided
ample workshops, storage, dressing rooms and rehearsal space

(15)

REINHARDT: Any TWO

- The theatre complex
Spatial arrangement of the audience to the performers adapted to suit
production
spaces often remodelled to fit the play's needs
opened Kammerspiele
intimate theatre in conjunction with Deutsches Theater
smaller theatre in conjunction with main house
main theatre housed classics
smaller theatre accommodates modern, more experimental plays
providing flexibility in programming
believed that each play required its own style
some plays required a more intimate space, some a prosc

also produced plays in “found spaces”
 e.g. Cathedral, Circus, Palace
 recognised that some plays required intimate surroundings, others large spaces
Oedipus Rex in a circus
 17th century play in a 17th century castle
 foreshadowing “found spaces”
 transformed theatre into cathedral for medieval pageant drama
 foreshadowing “transformed spaces”
 remodelling spaces to fit the requirements of a production

- The role of the director

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* (Promptbook)
 complete, detailed paraphrase of the play in the stage manager’s language
 recorded every detail of movement, setting, properties, lighting, sound and costume
 prepared before commencement of production
 embodying the belief that the director needed to control every aspect of a production
 Eclecticism
 integrated productions
 with careful harmonisation of voice, movement, music and setting
 nonetheless achieved first-rate performances

- Eclecticism

Influence through diversity
 Each play in different style
 reconciled many conflicting movements
 each style had its uses
 each new production a problem to be solved
 use clues in the work itself
 script is score to be interpreted
 director must control every aspect of the production
 coached his actors carefully
 world-famous performances for their stylistic excellence
 conception of theatrical style extended to the **physical arrangement** of the theatre and the **spatial relationship** of the audience to the performers
 some plays required intimate surroundings, others large spaces
 some needed a proscenium, others an open platform
 remodelled spaces to fit the needs of a particular kind of play
 productions could centre around a motif, a ruling idea, or the staging conventions of a past period
 used all styles from naturalism to extreme stylization

(15)
 [30]

**QUESTION 3
MEYERHOLD**

- 3.1 Move from realism to non-realistic styles
 studied under Nemirovich-Danchenko
 joined Nemirovich-Danchenko and Stanislavski in creating the Moscow Art Theatre
 played various large roles in their productions, the first being Treplev in *The Seagull*
 1902 not invited to become a shareholder in company, resigned
 hired a theatre in the Ukraine, still using the realist style of the Moscow Art Theatre
 seen as the exponent of the "New Drama"
 Stanislavski invited him to become the artistic director of a more experimental group attached to the Moscow Art Theatre, as a studio
 Ten productions were planned, but first production unsuccessful
 Stanislavski was extremely critical, postponed the opening of the theatre and then cancelled it entirely.
 joined the company of Vera Komissarzhevskaya, as artistic director and actor
 read Georg Fuchs' *The Stage of the Future* – focus should be on the rhythmical movement of the human body in space
 very influenced by a touring Japanese company
Hedda Gabler was a very beautiful, stylised production
Sister Beatrice by Maeterlinck – **tableaux vivants** – creating a series of beautiful pictures
The Fairground Booth used techniques of Commedia dell' Arte: masks, improvisation, popular theatre techniques, lazzi, the grotesque
 1907, *The Life of a Man* – five episodic scenes – used overhead spots (Appia) to create pools of light in which he grouped his actors around items of furniture
On the History and Technique of the Theatre described the origins and development of **stylisation** – spectator must use his imagination to supply the details suggested by the action on stage
 no illusion of reality

(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**

No illusion of reality, used system of **Biomechanics** = exercises to train actors to bring performance into line with New Drama
 actor becomes as efficient as machine
 actor subjected to will of director
 intellectual rather than emotional approach
 demanded complete elimination of actor's personality
 and the subjugation of his mind and body to the will of the director
 the actor had to have a free, plastic voice and body for this to be effective
 he would then dictate movements for him/her

Sets also were not realistic – **Constructivism**

machine for acting

no superfluous detail

stage stripped of all but bare essentials

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

non-representational

platforms/ramps/turning wheels/trapezes

practical not decorative

also tableaux vivants

pools of light à la Appia

bare bones of the setting against the backstage brick wall

no decorative or aesthetic intention

intellectual rather than emotional approach to acting

he believed that emotions were elicited by a pattern of muscular activity
appropriate kinetic pattern would thus evoke in the audience a particular emotion

example

actors thus trained in gymnastics, circus movement and ballet

prolific director

desperately wanted to experiment

wanted to explore the limits of theatre as an artistic medium

move towards abstractionism

wanted to create a theatre that would realise the symbolist ideal of total artistic synthesis

Stylisation – indivisibly tied up with convention, generalisation and symbol
determined to use every possible means to reveal the inner features of a period/ phenomenon

director is the most dominant personality

(15)

3.3 Theatre of Propaganda and reaction of the communist authorities

Atmosphere of political rally

actors spoke in declamatory fashion

text rewritten for topical references

all theatrical illusion dispelled

spirit of rebellion

audience involved

chorus guided responses

very popular in post-revolutionary society

Would have been acceptable in terms of promoting the cause of the socialist society and about lives of ordinary people,

BUT now vogue for realism and this was not a realistic style.

also the spirit of rebellion fine in terms of old society,

not within new regime where criticism was not tolerated

(artist not being simple servant of the state)

(7)
[30]

QUESTION 4
GROTOWSKI OR SCHECHNER

EITHER Jerzy Grotowski OR Richard Schechner.

4.1 Choose the practitioner you consider to have been most important

Grotowski: career and achievements

Polish

1951 Acting Department of the State Theatre School in Cracow

received his actor's diploma in 1955

published four articles

directing course at the State Institute of Theatre Arts in Moscow; studied

Stanislavsky and Meyerhold

travelled to Central Asia – profound effect on his work

became politically active – Secretary of the Central Committee of the Socialist Youth Movement

published politically-oriented articles

directed first productions at the Old Theatre: Ionesco's *The Chairs*

Gods of Rain used Meyerhold's constructivism and montage techniques

1959 Grotowski visited Paris and met Marcel Marceau. He was much

impressed by the mime artist's work.

asked by Ludwik Flaszen to be the director of the small Theatre of Thirteen Rows in Opole

formed only professional experimental theatre in Poland – **Laboratory Theatre**

Early productions by the Laboratory Theatre were: *Orpheus, Cain; Mystery-Bouffe; Shakuntala; Dziady.*

basic premise = "poor theatre"

asceticism

investigated two relationships: (1) audience/actor (2) actor/manipulative director

Also explore relationship between ritual and play

Kordian; Akropolis (which went through various versions over eight years);

The Tragical History of Doctor Faustus; The Hamlet Study; The constant

Prince and Apocalypsis Cum Figuris.

Each play created a specific actor-audience relationship.

developed system of actor training based on Stanislavsky, Yoga, Meyerhold and others

OR

Schrechner: Career and achievements

American

formed Performance Group in 1968

theatre was converted garage

towers and platforms could be rearranged to suit production

everything used by actors and spectators

no seats as such and so spectators were a part of the total event

very ritualistic

Dionysus in 69 – first production

reworking of *The Bacchae* looking at rituals relating to the flesh and sex or to freedom and repression

plea for greater freedom coupled with a warning against blindly throwing off restraints

Makbeth (based on Shakespeare's play)

Commune (1970), a company-created work about the American past and present

Sam Shepard's ***The Tooth of Crime*** (1973), a play about rivalries in the pop music world treated in terms of gangsterism

1975 Brecht's ***Mother Courage***

increasingly interested in ritual and shamanism

(15)

4.2 Grotowski: theatrical approach and innovations or philosophies
felt that theatre borrowed too heavily from film and 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 and minimised spectacle not made by the actor

no make-up or costume changes

no scenery in traditional sense – merely functional props

abandoned proscenium arch in favour of a large room that could be rearranged

sought script to find universal meanings for the day

aimed to have audience and actors confront one another in an almost religious experience

sought appropriate actor-audience relationship for each play

influenced by Stanislavski / Yoga / Meyerhold / etc.

system required that an actor gain absolute control over himself (voc / phys / psych)

so that in performance he might completely transform himself as the production demands.

idea is not to acquire skills, but to eliminate muscular blockages

actors had to be willing to give of themselves fully

should arouse in audience a sense of wonder for going so far beyond what they could do

secular holiness

“the actor is reborn – not only as an actor but as a man – and with him I am reborn”
sought to make actor and audience confront themselves in a quasi-religious
experience

no costume changes were permitted to indicate change in role or a change within
character

Later: Paratheatre

active culture

theatre of participation

wanted to incorporate spectators entirely

action and creation became a mutual responsibility

Special Project

research university

everyone attending had to participate

ritualised relivings of basic myth and symbols

Mountain Project/Theatre of Sources/Tree of People

4.3 Schechner: theatrical approach and innovations or philosophies

popularised term **environmental theatre**

1968 published six “axioms” designed to clarify environmental theatre:

- events may be placed on a continuum with “Pure/Art” at one end and “Impure/Life” at the other, traditional theatre – environmental theatre – happenings – public events and demonstrations
- all the space is used for performance; all the space is used for the audience.
- Spectators are both “scene-makers” and “scene-watchers”
- the event can take place either in a totally transformed space or in a ‘found’ space.
- focus is flexible and variable
- all production elements speak their own language
- text needs be neither the starting point nor goal of a production

formed Performance Group in 1968

theatre was converted garage

towers and platforms could be rearranged to suit production

everything used by actors and spectators

no seats as such and so spectators were a part of the total event

very ritualistic

Dionysus in 69 – first production

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(15)
[30]

QUESTION 5
BASSON, SIMON AND THEATRE COMPLEXES

- 5.1 Market Theatre – houses Main stage, Barney Simon theatre, and one other, art gallery, restaurants, Kippies all in same area
 Artscape – house Opera theatre, Arena theatre, Drama theatre, restaurants (max 2)
- attract audiences to other shows in same venue, e.g. 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
 share single box-office
 share technical crew
 share FOH staff and facilities
 built-in publicity
 allows for variety of performance styles (max 4) (6)
- 5.2 Comparison of approaches, giving examples of productions to illustrate your points.
- Simon: methods of working with actors**
 approached his artists with honesty
 motivated by the people he worked with
 always attempting things he hadn't done before
 thus surprising himself, his actors and his audiences
 worked with actors to make them feel completely vulnerable – Joburg Sis
 pushed actors to their limits
 made them discover things about themselves and their characters
 would never tell an actor what to do
 always allowed them to discover the truth for themselves
 he made them question
 would send them out into the streets to find their characters – **Woza Abert**
 in workshopped productions, focus was always the actor
 orange exercise
 wanted to hold up a mirror to society – **Born in the RSA, Black Dog Njnyama**
 sensitivity, humanity

Basson: methods of working with actors

directs in a constant attempt to understand the material (often difficult texts)

the smallest detail is his deepest concern

"I fight with a text until it opens itself to me"

talks about finding "the hook" for each project

inquisitive nature a tremendous strength

a director is a guide for actors, not God

never safe

will challenge himself, his actors and his audiences – **Quartet** (very challenging, banned)

design and direction faultlessly interconnected – **Ek, Anna van Wyk**

Arrives at first rehearsal having lived with the text for a long time

Expects actors to come with their own input

thrives on a two-way communication between actor and director

places great responsibility on the actors

a conceptual director rather than an actor's director

"I do not think that one should go to the theatre and walk out unaffected"

also an accomplished actor and also designer

lack of respect for what 'should be done'

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.

(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.

Either yes or no, acceptable, provided suitable answers given and motivations provided.

(10)

[30]

TOTAL FOR SECTION A: [120]

SECTION B HISTORY OF COSTUME

Answer all THREE questions from this section.

** In Costume, the choices are very wide, hence the memo will give examples, rather than a full explanation of all possible choices.

QUESTION 6

Victorian period EITHER men (status) OR women (seduction)

MEN

Top-hat / Stiff straw boater / Derby in mid, late / Slouch and fedora in late – hat gives status

Ties very formal

Neck-Stock / Old-fashioned neckcloth / Collars standing and turned down / Later standing replaced by wing (very high in late) / String tie / four-in-hand / bow tie in late

Ascot (mid, late)

Windsor (late)

Tail-coat and frock coat

Cutaway returns in mid, late

Sack coat becomes increasingly popular

Norfolk jacket popular in mid with knickerbockers

Striped blazer in mid

Tuxedo introduced in late

Waistcoats matched trousers and/or jackets

Sleeves had small cuffs which disappeared

False dicky in mid

In late formal shirts opened up the back

Shirtwaist opened down the front

Replaced by cardigans and pullovers in late (considered very informal)

Or omitted entirely in late

Trousers pretty standard throughout period – tubular

Early on, formal trousers strapped beneath foot

Large checks, stripes and plaids popular early, mid

Suits in place by late

Pumps for evening

Later front lacing shoes became popular, Oxfords

Canvas shoes introduced in mid

Capes with velvet collars popular

Inverness

Overcoats become more so during the period

Monocle (aged the person, rendering status)

Canes

Gloves

Women

Caps for matrons or spinsters / Bonnets early, mid / Toques mid, late / Leghorns,
 pillboxes
 Enormous in late
 Elaborately adorned
 Sloping shoulder in early
 Close-fitting bodice throughout (emphasis on breasts)
 Though outer layer draped in late
 Pointed in front
 Wasp waist in late
 Princess line
 Garibaldi in early
 Basques in late
 For evening: sleeves in early ruffled and looped
 Sometimes only deep bertha in early
 Enormous sleeves in late with sleeve bustles
 Mousquetaire sleeves in late
 1850s enormous bell shape (emphasizing hips and buttocks through the period)
 crinoline
 Multiplicity of petticoats
 Patent tilter later in early
 1860s beginnings of bustle
 pull-back drapery
 Bustle in four phases

- *En tablier*
- Natural; fishtail
- Enormous bustle
- Small cushion

 Postillion back in late
 Suit become ubiquitous (less feminine)
 La pliante
 Petticoats of taffeta
 Rainy daisy skirts in late
 1890s wasp waists (very feminine silhouette)
 severe corsets
 enormous sleeves
 sleeve bustles
 Heelless slippers at first – heels added later
 Toothpick toes in late
 Ankle boots for outdoors
 Later Oxfords
 Shawls popular (paisley)
 Dolman in mid
 Capuchin
 Full-length, sweeping capes in late
 Parasols

[20]

QUESTION 7

For example:

1950s

pointed, conical breasts

tight fitting sweaters

wide, many-petticoated skirts

emphasis on youth (bobby socks)

padded hips

WITH

1960s

mini skirts

shorter and shorter

flatter shape

boyish

Twiggy ideal

Give detailed examples of aspects of dress and how they conceal or reveal the female figure in the constant search for "sexiness".

[20]

QUESTION 8

Any TWO fashion designers

Descriptions of fashions for men and women

(8)

How they revolutionized the taste of men and women

(8)

Seductiveness/sexiness of clothing

(4)

[20]

TOTAL FOR SECTION B:

[60]

TOTAL:

180