

GAUTENG DEPARTMENT OF EDUCATION

SENIOR CERTIFICATE EXAMINATION

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

POSSIBLE ANSWERS / MOONTLIKE ANTWOORDE SUPP 2007

SECTION A
HISTORY OF THEATRE

Answer any FOUR questions from this section.

QUESTION 1

Provide brief notes on any FIVE of the following:

1.1 **PARATHEATRE – closely associated with Jerzy Grotowski’s Poor Theatre**

- “I am trying to create a theatre of participation.”
- He turns to “active culture”
- Wanted to incorporate spectators completely
- Action becomes collective responsibility of actors and audience
- Laboratory Theatre engages in performances called the Special Project and the mountain project: these projects include ritualized re-livings of basic myths and symbols. – learners can elaborate on detail.

1.2 **GESAMTKUNSTWERK**

Wagnerian concept = synthesis of all the parts in a production to create ‘master artwork’. The effectiveness of music-drama depended on performance as much as on composition. Today’s concept of ‘director in charge’ stems from this Wagnerian idea.

1.3 THEATRE OF PROPAGANDA

Associated with the approach of Meyerhold

- Actors speak in declamatory fashion
- Play seen as political rally
- Text was re-written to make it topical and relevant
- Audience involvement
- Actor-chorus guides and stimulates audience response

1.4 MEYERHOLD WAS GREATLY INFLUENCED BY

- George Fuch's *The Stage OF The Future* – theatre as a festive ritual
- Japanese Theatre – use of rhythmical movement
- Commedia del Arte
- Appia – area lighting
- Moliere – mingling the actors with the audience
- Pavlov's Theory of conditioning
- Craig's concept of the *ubermarionette*
- Admiration of Charlie Chaplin

1.5 **Gas presents problems:**

- Theatres cannot install separate lighting plants – too expensive.
- Gas produces fumes and heat
- Continuous fire hazard
- Could not light stages properly

1.6 UBERMARIONETTE:

- Refused hierarchical structure of theatre elements; one dominating over the importance of another
- **Consequently suggested Ubermarionette: Master Artist uses an Ubermarionette, a superpuppet without an ego, but carrying out all demands**
- Along with Appia often denounced as impractical

5x6=[30]

QUESTION 2

MAX REINHARDT (1873 – 1943)

- Believed that each play required a different approach / style
- Mostly known for his **ECLECTICISM**
- Every style was useful
- Work offers clues that the director must find and solve
- Scripts were seen as scores to be interpreted
- Scripts were therefore no longer the primary material
- He desires imperfect plays – believes herein lies opportunities for creative genius
- The director must control every part of the production
- **Regiebuch – promptbook**: all detail meticulously recorded
- All elements included in the promptbook – “rephrasing of play in stage manager’s language”
- Coached actors carefully – too carefully, coaching every aspect of performance
- Conceptualizes the notion of theatrical style extending to the physical arrangement of the theatre and the spatial relationship of the audience to the performance.
- Worked closely with his designers – his productions operating around a central idea or motif – ranging from naturalism to stylization
- He will be remembered for his integrated productions

VSEVOLD MEYERHOLD (1874 – 1940)

- Director was dominant personality
- Work became progressively more stylized
- His idea on stylization were about convention, generalization or symbol
- Aimed to reveal the inner features of period or phenomenon
- Work moves through various stages:

Tableaux vivants (moving pictures) with Komissarzhevskaya

Commedia influence

Use of Biomechanics: Use of constructivism / Theatre of propaganda

- Theatre intellectual / instinctive experience as opposed to Stanislavsky’s emotional theatre
- Completely against building a character from the inside
- Asserts need for full physical expression
- Actor had to become machine – elimination of the actor’s personality and subjection of actor’s complete psychology to the will of the director.
- Movements would be dictated – characters are formed
- Actor’s voice to be ‘plastic’ – free and effectively adaptive
- Believes that emotions were elicited by particular patterns of muscular activity arousing / eliciting responses, emotions from the audience – actors enact appropriate kinetic patterns “all psychological states are determined by specific physiological processes”. By correctly resolving the nature of his state physically, actor reaches the point where he experiences the excitation which communicates itself to the spectator and induces him / her to so share in actor’s performance.
- Gymnastics, circus movement, ballet
- Constructivism – to arrive at a setting, which would be a ‘machine for acting’ with no superficial details.

- Taken from visual arts to describe abstract sculpture
- Used non-representational platforms, ramps, staircases, bridges, turning wheels, trapezes
- Practical rather than decorative
- Entirely built to be a practical for the action.
- Theatrical but giving actor extraordinary opportunities for movement and the use of space
- Invented fluent and uninterrupted action.

Theatre of Propaganda

- Actors speak in declamatory fashion
- Play seen as political rally
- Text was re-written to make it topical and relevant
- Audience involvement
- Actor-chorus guides and stimulates audience response

Was greatly influenced by

- George Fuch's The Stage of The Future – theatre as a festive ritual
- Japanese Theatre – use of rhythmical movement
- Commedia del Arte
- Appia – are lighting
- Moliere – mingling the actors with the audience
- Pavlov's Theory of conditioning
- Craig's concept of the *ubermarionette*
- Admiration for Charlie Chaplin

JERZY GROTOWSKI (1933)

- **Father of Poor Theatre**
- Becomes director of small Theatre of Thirteen Rows in Opole,
- Tired of Old Theatre forms the only professional experimental theatre in Poland
- Becomes known as **Laboratory Theatre**
- 9 actors work with Grotowski against “**mainstream theatre culture**”
- **Poor Theatre** – definition
- Keyword was **asceticism**
- Audience / actor – actor / director relationships explored
- Ritual
- Scripts for performance are selected based on existence of universally relevant / significant codes / meanings.
- Believed spectator to have spiritual needs ...' who wish, through the confrontation with the performance, to analyze the self ...'
- Actor Audience relationship – primary performance
- Early productions of work could be mentioned as examples of the above (**Akropolis, Dr Faustus, The Constant Prince, Apocalypsis Cum Figuris**)

Extensive actor training: Towards a Poor Theatre

- Detailed acting techniques need not be given – but mention following: Draws from yoga, Meyerhold; full control of voice / body work in order to gain control of performance / production
- ‘Exercise plastiques’, vocal-respiratory work, rhythmic work, acrobatics and mastery of the body
- Not skills but elimination of blockage
- Actors gave freely in holiness, in deepest sympathy, in confidence to the performance to reach ‘secular holiness’.
- Performance: intense, all embracing, ritualistic – actors and audience celebrate common humanity, reveal deepest selves and share catharsis
- **Paratheatre – closely associated with Jerzy Grotowski’s Poor Theatre**
- “I am trying to create a theatre of participation.”
- He turns to “active culture”
- Wanted to incorporate spectators completely
- Action becomes collective responsibility of actors and audience
- Laboratory Theatre engages in performances called the Special Project and the mountain project: these projects include ritualized re-livings of basic myths and symbols.

E. GORDON GRAIG (1872 -1966)

- Believes theatre to be an independent art and argued that true theatre artists wield action, words, line, colour and rhythm into a final work of art.
- Directors and actors are craftsmen
- Disregards architectural limitations of theatres
- Frees imagination - responsible for developing ideas on scenic aspects of production.
- Right angles and parallelism - focusing on height creating sense of grandeur
- Moves away from realism and towards stripping and simplification - says more striking and effective
- Believes in representational in terms of suggested means.
- Worked with symbolic backdrops, screens and furniture.
- Harmonious colours for play design
- Spiritual relationship between set and action
- Points out emotional potentialities of figures moving in design, of shifting light and shadow, of the dramatic values of colour
- Theatre was a place of seeing
- Provocative, brilliant, spectacular, sometimes impractical designs
- Refused hierarchical structure of theatre elements; one dominating over the importance of another
- **Consequently suggested Ubermarionette: Master Artist uses an Ubermarionette, a superpuppet without an ego, but carrying out all demands**
- Along WITH Appia often denounced as impractical

2x15=[30]

QUESTION 3

Adolphe Appia (1862 – 1928)

Impressed with Wagnerian concepts

Father of Modern Stage Lighting

Artistic unity:

- Stage presentation involves three conflicting visual elements: the moving, three-dimensional actor; the perpendicular scenery; and the horizontal floor
- Sets should not be two-dimensional causes disunity.
- Flat backdrops should be replaced by three-dimensional units (steps, ramps and platforms) that enhance actors' movements and blend the horizontal floor with the upright scenery
- Writes manifesto in which he dismissed the concept of a painted simulation of a third dimension
- Actors are **massgebend** - unit of measurement - all setting considerations should relate to the three-dimensional actor
- Introduces light as fourth vital plastic element
- Distinguishes between empty (diffused light) and concentrated light
- Concentrated light can reveal objects true meaning - casting shadow, can reveal objects carved, causing an emotional response
- Dramatic light from paintings brought to theatre
- Sets modern light plot as visual comment on music score which is rehearsed separately; general lights (flood lighting) and concentrated light (spot lighting)
- Light as interpreter - guides audience through important moments / meanings in the play
- Counterpart to music - should also change mood and atmosphere and evoke emotion
- Envisioned use of projected lighting
- Influenced by Emile Dalcroze who invented Eurhythmics
- Rhythms embedded in text provide key to every gesture and movement to be used on stage and that the proper mastery of rhythm will unify all spatial and temporal elements
- Appia designs for Dalcroze - many productions disregard the existence / use of Proscenium Arch - operates along lines of an Open Stage

E. GORDON GRAIG (1872 - 1966)

- Believes theatre to be an independent art and argued that true theatre artists wield action, words, line, colour and rhythm into a final work of art.
- Directors and actors are craftsman
- Disregards architectural limitations of theatres
- Frees imagination - responsible for developing ideas on scenic aspects of production.
- Right angles and parallelism - focusing on height creating sense of grandeur
- Moves away from realism and towards stripping and simplification - says more striking and effective
- Believes in representational in terms of suggested means.
- Worked with symbolic backdrops, screens and furniture
- Harmonious colours for play design
- Spiritual relationship between set and action
- Points out emotional potentialities of figures moving in design, of shifting light and shadow, of the dramatic values of colour
- Theatre was a place of seeing
- Provocative, brilliant, spectacular, sometimes impractical designs
- Refused hierarchical structure of theatre elements; one dominating over the importance of another
- **Consequently suggested Ubermarionette: Master Artist uses an Ubermarionette, a superpuppet without an ego, but carrying out all demands**
- Along WITH Appia often denounced as impractical

2x15=[30]

QUESTION 4

4.1

THE BAYREUTH FESTSPIELHAUS - BUILT IN 1872

- Classless theatre - abandones box, pit and gallery idea
- Main auditorium had 30 stepped rows of seats, no side boxes or central aisle and each row
- led to a side exit.
- Rear end one single box surmounted by small gallery.
- Total seating capacity was 1745
- To ensure good sightlines auditorium was shaped like a fan measuring 50 feet across at Proscenium and 115 feet at rear end
- Orchestra pit was hidden from view much of which extends below apron of the stage - helped creating the mystic chasm between real world of the auditorium and the 'ideal world' on stage
- Darkened the auditorium
- Framed stage with double proscenium arch.
- Greatest contribution to modern architecture was auditorium, as much of stage design remained conservative.

(15)

4.2

4.2.1 In 1816 the **CHESTNUT THEATER IN PHILADELPHIA** became the first theatre in the world to light its stage with gas. Was created by William Murdoch in late 18th century.

4.2.2 At the **KLEINES THEATRE** he presented 50 plays drawn from various countries. Abandons acting for directing. In 1906 he opened the **Kammerspiele**, a small theatre, in conjunction with the main house. At the **Deutsches Theatre** he focused on Shakespearian or German classics, while at the **KAMMERSPIELE** he focused on modern, more experimental work (including Ibsen's *Ghosts* and plays by Wedekind and Strindberg). The flexibility in programming and style of production, which is permitted, was to influence almost all state theatres in Germany and everywhere else. This was in many respects the first example of a Theatre Complex, as we know it today.

4.2.3 **THE MARKET THEATRE 1976**

Theatre complex in Newtown, Johannesburg that promotes the voice of a new South Africa. In the late seventies Old Market in Johannesburg transformed into this Theatre Complex. Home to directors like Barney Simon and Lara Foot who along with the management of The Market Theatre have been key in the development of young artists and original texts / performances in our country. Theatre complex which consists of five performance venues, an art gallery and excellent restaurant / catering facilities to serve the needs of an ever-growing new theatre going audience.

4.2.4 **THE POLISH LABORATORY THEATRE**

- **Jerzy Grotowski**
- Becomes director of small Theatre of Thirteen Rows in Opole.
- Tired of Old Theatre forms the only professional experimental theatre in Poland
- Becomes known as **Laboratory Theatre**
- 9 actors work with Grotowski against "mainstream theatre culture"
- Poor Theatre – definition
- Keyword was asceticism
- Audience / actor – actor / director relationships explored
- Ritual
- Scripts for performance are selected based on existence of universally relevant / significant codes / meanings.
- Believed spectator to have spiritual needs ...' who wish, through the confrontation with the performance, to analyze the self ...'
- Actor Audience relationship – primary performance
- Early productions of work could be mentioned as examples of the above (**Akropolis, Dr Faustus, The Constant Prince, Apocalypsis Cum Figuris**)
- Laboratory Theatre engages in performances called the Special Project and the mountain
- project: these projects include ritualized re-livings of basic myths and symbols.

4.2.5 THE BAYREUTH FESTSPIELHAUS - BUILT IN 1872

- Classless theatre - abandones box, pit and gallery idea
- Main auditorium had 30 stepped rows of seats, no side boxes or central aisle and each row
- led to a side exit.
- Rear end one single box surmounted by small gallery.
- Total seating capacity was 1745
- To ensure good sightlines auditorium was shaped like a fan measuring 50 feet across at Proscenium and 115 feet at rear end
- Orchestra pit was hidden from view much of which extends below apron of the stage - helped creating the mystic chasm between real world of the auditorium and the 'ideal world' on stage
- Darkened the auditorium
- Framed stage with double proscenium arch.
- Greatest contribution to modern architecture was auditorium, as much of stage design remained conservative.

(15)

4.2.6 THE MOSCOW ART THEATRE (1897)

- Moscow Art Theatre associated with Realism, Stanislavsky and Danchenko
- Rebelled against the declamatory, conventional style of popular Russian theatre, as well as rebelled against the star system
- Were inspired by the Meiningen players and together decided to start an ensemble company
- Here Meyerhold joined Danchenko and Stanislavsky in creating The Moscow Art Theatre Company, in Moscow, Russia

4x2=(8)
[30]

QUESTION 5

5.1

5.1.1

BARNEY SIMON (1932 -1995)

- Starts career after working in England as Stage Manager.
- Writes short stories
- Edits does work as copywriter
- Involved in Blood Knot and trains actors
- Holds workshops and directs Fugard in Krapps Last Tape and Hello and Goodbye.
- Directs plays in New York, works as Associate editor of New American Review.
- Formulates Mirror I
- Devised and directs health education and community projects in Transkei, KZN and Winterveld.
- Forms The Company with well known SA actors - later puts in a bid for Market Theatre along with Mannie Mannim - fathers of Market Theatre
- Directs during Soweto uprisings: Seagull and Marat Sade
- Non-racial and multi-racial ideals
- Produces and directs countless productions

- Greatest contribution: Workshopped Theater - name examples. Plays tour internationally
- Scripted television series and directs movies
- Learners could comment on his intimate relationship with his actors

Marthinus Basson (1953 -)

- Greatly influenced by his farm background
- Wanted to study Art, at UCT but became a school teacher with drama as filler subject
- Paths crossed with Amateur Theatre Company
- Works in theatre as props master, stage manager, actor - joins CAPAB's youth company
- Joined Glass theatre
- Directs first production for Nico Malan, Arena Theatre: Exit The King
- Directs various styles and genres: Realism, Deconstruction, Shakespearian, Indigenous Work, Multi-Media Productions, Puppetry and Opera.
- Theatre is akin to religion and politics - difference in theatre every perspective is explored and clearly 'shown' - there are no morals; rights or wrongs, judgment is not passed since there exists no morality or political correctness
- "A good piece of theatre must contain something repulsive" ... the audience must want to push it away. If that happens, the audience begins to think and co-operate, because they're taking up a certain attitude towards the piece ..."
- must be unpredictable and challenging; emotive, usually very provocative.
- chosen director of works by Krog, Breytenbach and De Wet.
- Not a 'safe director' - extremely creative, pushes the parameters
- Expects actors too be seriously committed to the text and the process. Detailed attention to detail
- Actors must also give in a two-way deal
- South Africa's purity of form makes its theatre dull, demeaning and boring
- Sees himself as conceptual director - designs for himself and other productions (including sets for opera)
- Simple and detailed designs
- Hates box sets because of their restrictions
- His lack of respect for 'what should be done' – Kellermann
- Also an actor's director who explores deeper meanings, contexts, psychology. Emotional work

15x2=[30]

5.2

THE MARKET THEATRE 1976

Theatre complex in Newtown, Johannesburg that promotes the voice of a new South Africa. In the late seventies Old Market in Johannesburg transformed into this Theatre Complex. Home to directors like Barney Simon and Lara Foot who along with the management of The Market Theatre have been key in the development of young artists and original texts / performances in our country. Theatre complex which consists of five performance venues, an art gallery and excellent restaurant / catering facilities to serve the needs of an ever-growing new theatre going audience.

(10)

5.3 THE BARNEY SIMON THEATRE / MAIN STAGE / LABORATORY

These venues could be rearranged to be either Open stages, Thrust stages, arena stages or any other experimental way. **Learners are credited for describing how they would 'transform' the particular performance space.** (5)
[30]

TOTAL FOR SECTION A: [120]

SECTION B HISTORY OF COSTUME

Answer ALL THREE questions from this section.

QUESTION 6

EARLY, MIDDLE, LATE VICTORIAN: Female Undergarments

EARLY VICTORIAN:

- Multitude of petticoats
- Chemise and corset
- Long under drawers trimmed with embroidery or lace
- Stockings
- Under petticoats - one prob flannel; principal stiffened petticoat 3 m wide, heavily quilted and stiffened with whalebone inserts. Over this three flounces of crinoline, more petticoats
- Painted tilter; rounds of steel wire held together with tapes- prolongs bell-shaped skirt weighing 300 g only one stout petticoat, dress skirt

MID-VICTORIAN

- A number of 'outer garment (silhouette) changes
- Petty coats and corsets remain the same
- Early sixties and seventies - whalebone shape hoop skirt remains
- mid-eighties: comes the BUSTLE - short cage-like structure made from oiled wire, fastened with tapes
- bunched draperies disappear - replaced with cushion or pad stuffed with horsehair
- Bustle later returns in preposterous manner

LATE-VICTORIAN

- A number of 'outer garment (silhouette) changes
- Petty coats and corsets worn
- Ample bust, tiny waist and rounding hips still ideal
- Dark stockings were worn
- Fancy stockings (striped) for evening – later white or russet

[20]

QUESTION 7**Coco Chanel (1883 -1971)**

- Abandoned by father grows up in convent
- Poor background - leads her to Moulins where she works under shopkeeper who specializes in layettes, linens and small wares.
- Meets Etienne Balsan - becomes mistress
- Individual taste
- Settles in Deauville and starts boutique
- Adapts sailor's jackets and men's pullovers for women - starts new fashion trend
- Abandons the corset
- Moves to Paris - success follows; jersey wool dresses, straight line classic evening gowns with cardigan jackets
- Chanel suit in muted tones in flannel and porridge-coloured wool jersey **but also** uses strong violent colours
- Adds fastidious detail - patterned silk linings with matching blouses, fine leather belts, jewelled buttons, magnificent lapel pins and button holes
- Idea of suit
- Little Black dress
- Navy and white hugely successful selling everywhere
- Perfume Chanel no 5
- Designs for many celebrities

CHRISTIAN DIOR (19 -1975)

- Wanted to go into diplomatic service but finances were tight so becomes an art dealer
- Designer for Piguet
- Starts his own fashion house early
- "Dior or New Look" at fashion show February 1947
- Women are beautiful again
- Changes Utility fashion from square shoulders and short skirts and dark military colours
- Curvaceous line
- Accentuates the bust, the waist, the hips and the ankles
- Extravagance of fabric
- Wide, pleated skirt in 1955 creates high-waisted, flared A-line
- Major fashion signature - establishes much of 1950's fashion

2x15=(30)

QUESTION 8**OWN COSTUME DESIGN**

- Learners may choose ANY period, style
- Marks are awarded for a creative choice taken from a play
- Marks are awarded for correct style or period
- Marks are awarded for detailed labelling
- Learners may draw or describe design

(10)

TOTAL FOR SECTION B: [60]**TOTAL: 180**