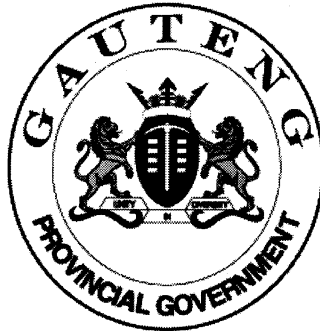


# SENIOR CERTIFICATE EXAMINATION



**FEBRUARY / MARCH**

**2007**

**HISTORY OF  
THEATRE,  
COSTUME AND  
LITERATURE**

**SG**

**First Paper**

**612-2/1 E**

HISTORY OF THEATRE etc SG: Paper 1



612 2 1E

SG

**X05**

4 pages



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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

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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.
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**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
- 1.2 *Gesamtkunstwerk*
- 1.3 Theatre of Propaganda
- 1.4 The influences on Meyerhold's work
- 1.5 The disadvantages of gas lighting
- 1.6 *Ubermarionette*

5x6=[30]

**QUESTION 2**

Write a concise essay in which you discuss ANY TWO of the following Twentieth century theatre practitioners. Ensure that you clarify why you regard their work as significant:

- 2.1 E. Gordon Craig
- 2.2 Max Reinhardt
- 2.3 Jerzy Grotowski
- 2.4 Vsevolod Meyerhold

2x15=[30]

**QUESTION 3**

In your capacity as Grade 12 drama educator, you have to prepare notes on the significance of Adolphe Appia and Edward Gordon Craig and how, as designers, they lay the foundations of Twentieth century stage and lighting design.

Write an overview in which you discuss the major contributions and innovations brought about by Edward Gordon Craig and Adolphe Appia in the field of design.

2x15=[30]

**QUESTION 4**

Much of what was introduced at The Bayreuth Festspielhaus for the first time, can still be seen in the designs of contemporary theatre buildings today.

- 4.1 Write a concise paragraph in which you outline the most important features initiated by the designs at Bayreuth.

(12)

- 4.2 Write brief notes on each of the following theatre buildings:

- 4.2.1 The Chestnut Street Theatre in Philadelphia
- 4.2.2 Kammerspiele
- 4.2.3 The Market Theatre
- 4.2.4 The Polish Laboratory Theatre
- 4.2.5 The Bayreuth Festspielhaus
- 4.2.6 The Moscow Art Theatre

6x3=(18)  
[30]

**QUESTION 5**

After having been inspired by the work of either **Barney Simon** or **Marthinus Basson**, you decide to direct a play by a young, unknown South African playwright at the Market Theatre in Johannesburg.

Write a proposal to the management of the Market Theatre in which you discuss and clarify the following:

- 5.1 Your reasons for being inspired and influenced by the work of **either** Marthinus Basson **or** Barney Simon (15)
- 5.2 Your motivation for choosing the Market Theatre as an ideally suited theatre complex and why it would be perfect for your target audience (10)
- 5.3 Your chosen performance venue and how you might adapt it to suit your play's particular spatial requirements (5)

**[30]**

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

**SECTION B  
HISTORY OF COSTUME**

Answer ALL THREE questions from this section.

**QUESTION 6**

Trace the trends of FEMALE undergarments through the **Early, Middle and Late Victorian** era.

**[20]**

**QUESTION 7**

The Twentieth century fashion designers were able to dictate to their customers what they should wear, instead of following their lead.

Write brief notes on TWO fashion designers that you studied this year who dictated tastes to their customers and describe these tastes in some detail.

15x2=**[30]**

**QUESTION 8**

Design **ONE** costume (MALE **OR** FEMALE) for a character from a play set during any twentieth century period of your choice. Clearly state the play's title and the period in which it is set. Pay particular attention to clearly labelling your design.

**[10]**

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

**TOTAL: 180**

**END**