



CARIBBEAN
EXAMINATIONS
COUNCIL

Caribbean Secondary
Education Certificate®

SYLLABUS

THEATRE ARTS

CXC 32/G/SYLL 17

Effective for examinations from May–June 2020



CSEC®

Correspondence related to the syllabus should be addressed to:

The Pro-Registrar
Caribbean Examinations Council
Caenwood Centre
37 Arnold Road, Kingston 5, Jamaica

Telephone Number: + 1 (876) 630-5200

Facsimile Number: + 1 (876) 967-4972

E-mail Address: cxcwzo@cxc.org

Website: www.cxc.org

Copyright ©2017 by Caribbean Examinations Council
Prince Road, Pine Plantation Road, St Michael BB11091

Contents

RATIONALE.....	1
AIMS.....	1
CAREER CHOICES.....	2
TEACHING RESOURCES	3
APPROACHES TO TEACHING THE SYLLABUS	4
SUGGESTED TIME ALLOCATION FOR TEACHING.....	4
ORGANISATION OF THE SYLLABUS	4
CERTIFICATION.....	5
FORMAT OF THE EXAMINATIONS	6
MARK ALLOCATION BY PAPERS AND PROFILE DIMENSIONS.....	10
REGULATIONS FOR RESIT CANDIDATES	10
REGULATIONS FOR PRIVATE CANDIDATES	11
CORE.....	12
SECTION 1: ELEMENTS OF THEATRE	12
SECTION 2: CARIBBEAN CULTURAL FORMS.....	18
SECTION 3: TEXT ANALYSIS	23
OPTION A: DRAMA.....	26
SECTION 1: DRAMA IMPROVISATION	26
SECTION 2: PLAYMAKING.....	29
SECTION 3: PRODUCTION	31
OPTION B: DANCE	34
SECTION 1: DANCE IMPROVISATION	34
SECTION 2: DANCEMAKING	37
SECTION 3: DANCE FUNDAMENTALS.....	40
OPTION C: STAGECRAFT.....	44
SECTION 1: DANCE OR DRAMA IMPROVISATION	44
SECTION 2: STAGE MANAGEMENT OR PRODUCTION MANAGEMENT.....	49
SECTION 3: COSTUME OR SET OR LIGHTING <i>OR SOUND</i>	53
ASSESSMENT DETAILS.....	60

PERFORMANCE PAPER.....	60
THE SCHOOL-BASED ASSESSMENT.....	79
GLOSSARY OF THEATRE ARTS TERMS	89
GLOSSARY OF BEHAVIOURAL VERBS USED IN THE CSEC® THEATRE ARTS EXAMINATIONS.....	95
SUGGESTED READING AND RESOURCE MATERIALS	97

This document CXC 32/G/SYLL 17 replaces CXC 32/G/SYLL 10 issued in 2010.

Please note that the syllabus has been revised and amendments are indicated by italics.

Amended in 2016
Revised in 2017

Please check the website www.cxc.org for updates on CXC®'s syllabuses.

Theatre Arts Syllabus

◆ RATIONALE

Theatre Arts is at the centre of the artistic and cultural expression of Caribbean peoples. As a discipline, Theatre Arts reflects life and contributes uniquely to the spiritual, intellectual, social, emotional, *economic* and aesthetic growth of an individual. Theatre Arts employs a variety of arts such as, dance, choreography, acting, playwriting, directing, *technical and artistic design of the theatre* as well as the skills of organisation, co-ordination, stage management *and production*. Consequently, Theatre Arts also contributes invaluable to the creative *and cultural industries* of the region.

Through Theatre Arts, *students will develop as Ideal Caribbean Persons who have an informed respect of their cultural heritage which allows them to be independent, critical and divergent thinkers, steeped in a strong sense of Caribbean identity from which to communicate effectively with others. Theatre Arts allows them to build self-esteem, self-confidence and take pride in themselves as creative human beings. Theatre Arts enables students to appreciate, create and communicate traditional and contemporary performances and work within the Caribbean aesthetic. In that regard, students will be able to analyse, construct and perform using Drama, Dance and Stagecraft. By interpreting, understanding, synthesising and communicating Caribbean performance, students embrace the social and cultural values of the Caribbean region. Additionally, students will examine, explore and communicate performances through their creative imagination. Theatre Arts also encourages respect for diversity, team-building and problem-solving strategies that have become important requirements in the contemporary work environment. To this end, Theatre Arts will realise the UNESCO Pillars of Learning: to know, to do, to live together, to be, and to transform self and society.*

Drama, Dance *and Stagecraft* are the three components of the **CSEC®** Theatre Arts Syllabus. Thus, the Theatre Arts Syllabus is organised to be taught, experienced *and assessed* under three main *dimensions*: Appreciating and Analysing, Creating and Performing through Drama, Dance and Stagecraft. *Students will experience this subject through technology integration, collaborative and experiential approaches, peer mentoring, journaling and cultural immersion activities.*

Students who complete a course in Theatre Arts will *be aware of the* close relationship of theatre to areas such as the Humanities, Literature, Composition, *Art and Design, Entrepreneurship, Information and Communications Technology (ICT)* and Oral Communication. Theatre Arts, therefore, enlivens the imagination, challenges the creative intellect and, at the same, time equips students with *knowledge, skills and attitudes* needed for social life and the world of work.

◆ AIMS

The syllabus aims to:

1. *enable the evaluation of texts, performances and works of theatre through different forms (written, oral, performative and the use of technology);*

2. *develop an appreciation of the unique relationship between Caribbean theatre and cultural forms as a mode of expressing creative ideas as well as past, present and contemporary works and respect for diversity;*
3. *nurture an understanding of the history, characteristics, processes and elements of Theatre Arts within the Caribbean;*
4. *provide the knowledge, skills and aptitudes for students to develop their own understanding of the Caribbean aesthetic;*
5. *foster an appreciation for Drama, Dance and Stagecraft as an intellectual, emotional and performance endeavour;*
6. *experience movement and practice in dance, acting and technical theatre through collaboration with their peers as well as cultural and theatrical practitioners;*
7. *develop technique and proficiency in movements for actors, dancers, and technical and production crew; and,*
8. *engage students with technology to demonstrate an understanding of Theatre Arts and cultural practices and to document, create and share work.*

◆ CAREER CHOICES

The skills and knowledge acquired through the study of this syllabus may be further developed and employed in a variety of professions including, but not confined to, theatre, media, communications and community cultural development. The professions include those listed below.

Actor/Dancer/Performer	Flight Attendant
Advertising	Hotel Management
Art Administrator	Human Resources
Attorney-at-Law	Journalist
Calypsonians	Lighting Designer/Technician
Choreographer	Media Arts Production
Costume/Mask Designer	Playwright
Counsellor	Producer
Cultural Officer/Agent	Production Manager
Dance Critic	Politician
Dance Historian	Public Relations
Drama Therapist	Psychologist
Designer	Researcher/Historian
Director	Sound Engineer
Entertainer	Stage Manager
Entrepreneur	Teacher
Fashion Model	Technical Director
Film Producer	

◆ TEACHING RESOURCES

The following is a list of equipment and materials essential to a school in its preparation of candidates for the examinations.

Drama

1. open space for workshop sessions or a hall or a performing space;
2. *television or monitor/DVD Player or recorder/video player/speakers with plug in and/or Bluetooth connectivity;*
3. assortment of props and costumes; and,
4. collection of plays and other reference material.

Dance

1. open space for workshop sessions or a hall or a performing space, (for dance – wooden sprung floor);
2. collection of recorded music – traditional folk, *contemporary, popular, classical;*
3. *television or monitor/DVD Player or recorder/video player/speakers with plug in and/or Bluetooth connectivity;*
4. collection of DVDs on dance performance; and,
5. drum and accompanist for classwork.

Stagecraft

1. workshop facilities;
2. tools to construct props, scenery, costumes;
3. storage facilities;
4. lighting and sound equipment; and,
5. stage management kit.

General

The following is a list of additional equipment and materials that would enhance the delivery of the syllabus.

1. video/digital camera;
2. musical instruments, for example, drums, maracas, and tympani;

3. coloured tape, staple gun, glue gun, scissors, measuring tape, flashlight, clipboard, markers;
4. *wings*;
5. *cyclorama*;
6. mirrors and bars for dance;
7. dance mat; and,
8. *first aid kit*.

◆ APPROACHES TO TEACHING THE SYLLABUS

It is recommended that the CORE be taught over the first two terms. Theory and practical, that is, process work, should be taught simultaneously. This will give candidates a better understanding of the cultural forms and texts being studied. It is further recommended that the 20–30-minute final examination in Production be an excerpt from the text studied in the CORE. Elements of the CORE will undoubtedly spread over the two years as teachers and students work with the texts and cultural forms.

◆ SUGGESTED TIME ALLOCATION FOR TEACHING

It is recommended that a minimum of five 40-minute periods per week, *over two academic years* or the equivalent be allocated to the syllabus. The time should include at least one double period.

◆ ORGANISATION OF THE SYLLABUS

The CSEC® Theatre Arts Syllabus is made up of a Compulsory Core and **THREE** Options. **Each candidate must select the Compulsory Core and ONE of the three Options.**

1. **Core**

SECTION 1: Elements of Theatre
SECTION 2: Caribbean Cultural Forms
SECTION 3: Text Analysis

2. **Option A: Drama**

SECTION 1: Drama Improvisation
SECTION 2: Playmaking
SECTION 3: Production

3. **Option B: Dance**

SECTION 1: Dance Improvisation
SECTION 2: Dancemaking
SECTION 3: Dance Fundamentals

Select ONE from each of the following Sections.

4. Option C: Stagecraft

SECTION 1: (a) Drama or (b) Dance Improvisation

SECTION 2: (a) Stage or (b) Production Management

SECTION 3: (a) Costume or (b) Set or (c) Lighting or (d) Sound

◆ CERTIFICATION

Candidates will be awarded an overall grade reported on a six-point scale. In addition to the overall grade, candidate's performance will be reported by a letter grade under the profile dimensions of Appreciating and Analysing, Performing, and Creating. *These profile dimensions are explained below.*

◆ DEFINITION OF PROFILE DIMENSIONS

On completion of the syllabus, the student is expected to develop skills under three Profile Dimensions:

1. Appreciating and Analysing (APAN)

The ability to:

- (a) recognise the elements of theatre and evaluate the effect of the elements on the theatrical performance/production as a whole;
- (b) use language and concepts appropriate to the art forms to describe, analyse and evaluate a theatrical production;
- (c) recognise the historical and contemporary use of cultural forms and evaluate the use of these forms in theatrical performances;
- (d) demonstrate, through oral, written or graphical presentation of ideas, the experiences gained from research, investigation and experimentation in Theatre Arts; and,
- (e) record what he/she did (as a director of a play or choreographer of a dance, or manager of Stagecraft activities involving lighting, sound, wardrobe) in terms of giving stage life in a real theatre.

2. Performing (PERF)

The ability to:

- (a) create a physical realisation of character through use of voice, bodily movements, and awareness of space and relationships;
- (b) show a sensitivity to the playwrights'/choreographer's language through appropriate

variation in the use of pitch, rhythm, tempo, volume of voice, *movement qualities, lighting, set and sound*;

- (c) demonstrate technical competence in completing tasks associated with Drama or Dance or Stagecraft;
- (d) show a variety of skills and understanding of the creative process of Theatre Arts;
- (e) participate in and contribute to theatrical production and demonstrate personal involvement, powers of organisation and cooperation; and,
- (f) share and be receptive to ideas and demonstrate willingness to participate in theatrical performance/production as a member of a team.

3. **Creating (CREA)**

The ability to:

- (a) articulate how his/her ideas could be given stage life (as an actor or a dancer or a designer of technical effects);
- (b) communicate clearly a practicable interpretation of a play or dance;
- (c) show an appreciation of the nature and practice of theatre by creating and recording theatrical works and linking appropriate research to the performance and production;
- (d) present innovative documentation of his/her understanding of the process of theatrical production;
- (e) work together and resolve differences in a creative process; and,
- (f) find solutions to challenges that may arise in a creative process.

◆ **FORMAT OF THE EXAMINATIONS**

Candidates will be required to complete Paper 01, Paper 02 and Paper 031 or Paper 032.

Paper 01
(1 hour and 30 minutes)
(60 marks)

A compulsory paper assessing the Specific Objectives in the Core and the Appreciating and Analysing profile. The paper will consist of **60 multiple-choice questions** as follows: 30 items on *Elements of Theatre*, 15 items on *Caribbean Cultural Forms* and 15 items on *Text Analysis*.

Paper 02
(Performance Paper)
(100 marks)

An assessment of practical skills based on the Appreciating and Analysing, Creating and Performing profile dimensions. Candidates must choose either Option A OR Option B OR Option C. Details of the conduct and assessment of the practical skills are provided on **pages 60–78**.

OPTION A: DRAMA

Section I: (a) Drama Improvisation (30 marks)

Candidates will be required to:

- (i) participate in a 3–5-minute spontaneous performance from a given stimulus;
- (ii) complete a journal documenting the process; and,
- (iii) respond to questions in a viva voce.

Section II: (b) Playmaking (30 marks)

Candidates will be required to:

- (i) participate in a 10–15-minute prepared performance using a prescribed Caribbean cultural form;
- (ii) complete a journal documenting the process; and,
- (iii) respond to questions in a viva voce.

Section III: (c) Production (40 marks)

Candidates will be required to:

- (i) participate in a 20–30-minute prepared performance of an excerpt from a text on the reading list;
- (ii) complete a journal documenting the process; and,
- (iii) respond to questions in a viva voce.

In special circumstances, for example, in the absence of a candidate due to illness immediately prior to the examination, or where specialised skills are not available among candidates, the substitution of a non-examination student may be permitted.

OPTION B: DANCE

Section I: (a) Dance Improvisation (30 marks)

Candidates will be required to:

- (i) participate in a 3–5-minute spontaneous performance from a given stimulus;
- (ii) complete a journal documenting the process; and,
- (iii) respond to questions in a viva voce.

Section II: (b) Dancemaking (30 marks)

Candidates will be required to:

- (i) present joint composition studies of 5–8 minutes each, working in groups of no more than four students, based on a prescribed Caribbean theme OR present an individual (solo) study of 3–5 minutes based on a prescribed Caribbean theme;
- (ii) complete a journal documenting the process; and,
- (iii) respond to questions in a viva voce.

Section III: (c) Dance Fundamentals (40 marks)

Candidates will be required to:

- (i) participate in a 20–30-minute prepared class performance based on a Caribbean cultural form;
- (ii) complete a journal documenting the process; and,
- (iii) respond to questions in a viva voce.

In special circumstances, for example, in the absence of a candidate due to illness immediately prior to the examination, or where specialised skills are not available among candidates, the substitution of a non-examination student may be permitted.

OPTION C: STAGECRAFT

Section I: (a) Drama Improvisation (30 marks)

Candidates will be required to:

- (i) participate in a 3–5-minute spontaneous performance from a given stimulus;
- (ii) complete a journal documenting the process; and,
- (iii) respond to questions in a viva voce.

OR

(b) Dance Improvisation (30 marks)

Candidates will be required to:

- (i) participate in a 3–5-minute spontaneous performance from a given stimulus;
- (ii) complete a journal documenting the process; and,
- (iii) respond to questions in a viva voce.

Section II: Stage Management OR Production Management (30 marks)

Candidates will be required to:

- (a) participate in a school, or community production;
- (b) complete a journal documenting the process; and,
- (c) respond to questions in a viva voce.

Section III: Costume Design and Construction OR Set Design and Construction OR Lighting Design and Operation OR Sound Design and Operation (40 marks)

Candidates will be required to:

- (a) participate in a school or community production;
- (b) complete a journal documenting the process; and,
- (c) respond to questions in a viva voce.

NB: Students are expected to ASSIST in the technical areas. The emphasis will be on the ability to work as a team with a teacher, director, designer

or facilitator. This may be within the school system or a community or professional production. **Students are not expected to design or manage a full-length play.**

In special circumstances, for example, in the absence of a candidate due to illness immediately prior to the examination, or where specialised skills are not available among candidates, the substitution of a non-examination student may be permitted.

Paper 031
(SBA)
(40 marks)

Projects

During the second, fourth and fifth terms of the course, each candidate will be required to complete a total of TWO Projects. Details of the Projects are provided on pages 79–88.

Paper 032
Alternate to the SBA
(1 hour)

This paper will examine the same skills as those tested in Paper 031. The focus, therefore, will be on critiquing a play or dance, and the research. This paper will consist of two compulsory questions each worth 20 marks.

◆ MARK ALLOCATION BY PAPERS AND PROFILE DIMENSIONS

PROFILE DIMENSION	PAPER 01 (CORE)		PAPER 02 (OPTIONS)		PAPER 031/032		GRAND TOTAL	
	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
<i>Appreciating and Analysing (APAN)</i>	60	30	10	5	20	10	90	45
<i>Performing (PERF)</i>	-	-	60	30	-	-	60	30
<i>Creating (CREA)</i>	-	-	30	15	20	10	50	25
Total	60	30	100	50	40	20	200	100

Marks for Paper 031 are weighted so that they contribute to the overall examination the proportions indicated.

◆ REGULATIONS FOR RESIT CANDIDATES

For **CSEC®** candidates, SBA scores can be carried forward only **ONCE** and only during the year immediately following the first sitting. In order to assist candidates in making decisions about whether or not to reuse a moderated SBA score, the Council will continue to indicate on the preliminary results if a candidate's moderated SBA score is less than 50 per cent in a particular subject. Candidates re-using SBA scores should register as "Re-sit candidates" and must provide the previous candidate number when registering. These resit candidates must complete Papers 01 and 02 of the examination for the year they register.

Resit candidates must be entered through a school or other approved educational institution.

◆ REGULATIONS FOR PRIVATE CANDIDATES

1. *Private candidates must be entered for examination through the Local Registrar or private institutions in their respective territories and will be required to sit Papers 01, 02, and EITHER Paper 031 OR Paper 032.*
2. *Paper 032 is designed for candidates whose work cannot be monitored by tutors in recognised educational and private institutions. The Paper will be of one hour duration and will consist of two questions.*
3. *Candidates entered for the examination through private institutions and who opt to sit the SBA component, Paper 031 must note the following:*
 - (a) *Candidates' work must be monitored by tutors in the institution and given feedback before the final assessment of that component. Tutors must also monitor candidates' project to determine the veracity of work submitted. Tutors should not accept projects which were not monitored during development. The marks recorded in the two components will be collated to form the final SBA mark for submission by April 30, in the year of the examination.*
 - (b) *Marks must be submitted to the Caribbean Examinations Council on the School-Based Assessment forms provided online. The forms should be submitted electronically via the SBA data capture module on the Online Registration System (ORS) on the Council's website. Candidates who do not fulfil the requirements for the School-Based Assessment will be reported as "ungraded".*
 - (c) *Candidates as well as tutors must retain a copy of the completed component as part of their portfolio.*

◆ CORE

SECTION 1: ELEMENTS OF THEATRE

GENERAL OBJECTIVES

On completion of *this Section*, students should:

1. *develop an understanding of the function, elements, nature and processes of Drama, Dance and Stagecraft;*
2. *develop an understanding of the historical, social, cultural, spiritual, and economic impact of cultural forms on Theatre;*
3. *apply the skills gained from engagement with cultural and theatrical practitioners in authentic situations to Theatre Arts;*
4. *demonstrate the fundamental skills and competencies to perform in Drama, Dance and Stagecraft; and,*
5. *utilise a variety of techniques and technologies to locate, create, present and share information learnt in Theatre Arts.*

SPECIFIC OBJECTIVES

Students should be able to:

1. *identify the elements of Theatre Arts;*
2. *describe the functions of the elements of theatre in relation to Drama, Dance and Stagecraft;*
3. *distinguish among the various types of performance spaces;*
4. *discuss the advantages and disadvantages of performing on various performance spaces;*
5. *differentiate among the roles, tasks and relationships of theatre personnel;*
6. *outline the various production processes; and,*
7. *examine the issues of health and safety in theatre.*

SECTION 1: ELEMENTS OF THEATRE (cont'd)

CONTENT

1. *Elements of Theatre Arts*

- (a) *plot, theme, space, characters, dialogue, rhythm, movement, spectacle, audience, and mood;*
- (b) *setting, lighting, sound, costume, props, sound effects, music;*
- (c) *stage positions:*
 - (i) *centre;*
 - (ii) *upstage;*
 - (iii) *downstage;*
 - (iv) *upstage left;*
 - (v) *upstage right;*
 - (vi) *downstage left; and,*
 - (vii) *downstage right.*
- (d) *different types of theatre spaces:*
 - (i) *informal and formal;*
 - (ii) *proscenium, arena, thrust, theatre in the round, street, green room, black box; and,*
 - (iii) *advantages and disadvantages of performing on various performance spaces.*

2. *The Elements of Production*

- (a) *setting;*
- (b) *costume;*
- (c) *makeup;*
- (d) *lighting;*
- (e) *sound;*
- (f) *front of house management;*
- (g) *stage management; and,*
- (h) *directing.*

SECTION 1: ELEMENTS OF THEATRE (cont'd)

3. *Theatre Personnel*

(a) *roles and tasks:*

(i) *production team:*

- *Producer;*
- *Artistic Director;*
- *Director;*
- *Choreographer;*
- *Designers (Set; Costume; Lighting and Sound);*
- *Stage Manager;*
- *Assistant Stage Manager;*
- *Stage Crew/Hands;*
- *Musical Director;*
- *Playwright;*
- *Properties Manager;*
- *Technicians (Lighting and Sound);*
- *Makeup Artist;*
- *Front of House (Manager; Ushers; Box Office); and,*
- *Wardrobe Mistress.*

(ii) *cast/performers; and,*

(b) *hierarchical structure and relationships.*

4. *The Production Process*

(a) *auditions/callback/casting, pre-rehearsals, cue-to-cue, line rehearsal, technical rehearsal, dress rehearsal, production and post-production processes; and,*

(b) *public relations and social media.*

SECTION 1: ELEMENTS OF THEATRE (cont'd)

5. *Preparation for Performance*

(a) *body:*

- (i) *warm-up; and,*
- (ii) *cool down, (breathing, stretches).*

(b) *voice:*

- (i) *warm-up, (breathing, projection, articulation);*
- (ii) *resonance;*
- (iii) *pitch;*
- (iv) *tone;*
- (v) *volume;*
- (vi) *pace; and,*
- (vii) *pause.*

(c) *space:*

- (i) *marking;*
- (ii) *spiking;*
- (iii) *blocking; and,*
- (iv) *technical checks:*
 - *light;*
 - *sound; and,*
 - *properties.*

6. *Health and Safety in Theatre*

(a) *safety inspections and compliance:*

- (i) *emergency equipment and exit routes;*
- (ii) *lighting, hanging lights, using gels;*
- (iii) *tripping hazards;*
- (iv) *platforms and stairs;*
- (v) *flown items;*

SECTION 1: ELEMENTS OF THEATRE (cont'd)

- (vi) electrics;
 - (vii) crew work practices;
 - (viii) use of ladders;
 - (ix) *signage*;
 - (x) *liquids, fragile items, sharp objects*;
 - (xi) *muster points*;
 - (xii) *flammable materials, fire extinguishers, fire curtain*;
 - (xiii) *clothing and protective equipment*; and,
 - (xiv) *poisonous substances*.
- (b) *identifying First-Aid procedures and responses:*
- (i) *First-Aid kit and supplies to meet international standards:*
 - *plasters*;
 - *bandages*;
 - *safety pins*;
 - *tweezers*;
 - *scissors*;
 - *sticky tape*; and,
 - *thermometer*.
 - (ii) *injuries and accidents:*
 - *burns and bruises*; and,
 - *physical injuries, for example, sprains and strains*.
- (c) *applying and removing makeup*.

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this Section, teachers/facilitators are encouraged to engage students in the teaching and learning activities below.

1. *Encourage students to read plays/view productions to evaluate the use of elements.*
2. *Have students draw and label various stage spaces.*

SECTION 1: ELEMENTS OF THEATRE (cont'd)

3. *Take students on a tour of a local theatre to observe various features of the theatre environment. Have students capture their experiences in their journals.*
4. *Organise for students to attend productions to get first-hand experience of theatrical work, for example, plays, and dance recitals.*
5. *Engage students in a research activity to explore the different stage spaces. Have students present their findings.*
6. *Show a video clip for students to critique the elements of costume, lighting, sound and props used in a scene.*
7. *Engage students in a competition for them to draw or sketch costumes for characters. Have students use agreed standards to critique each other's work.*
8. *Engage students in the process of creating an inspiration board, using technology.*
9. *Have students utilise different colour gels in lanterns to create mood or atmosphere.*
10. *Engage students in research on the roles and relationships of production and theatre personnel. Have students compare and contrast the different roles and relationships.*
11. *Engage students in a comparative analysis of operational roles in large productions regionally and internationally versus smaller local productions.*

SECTION 2: CARIBBEAN CULTURAL FORMS

GENERAL OBJECTIVES

On completion of *this Section*, students should:

1. *develop an understanding of the nature of Caribbean cultural forms and how they influence Theatre Arts;*
2. *develop an understanding of the historical, social, cultural, spiritual, and economic impact of cultural forms on theatre;*
3. *demonstrate how Caribbean cultural forms relate to an appreciation and awareness of self and society;*
4. *apply the skills gained from engagement with cultural and theatrical practitioners in authentic situations to Theatre Arts; and,*
5. *utilise a variety of techniques and technologies to locate, create, present and share information learnt in Theatre Arts.*

SPECIFIC OBJECTIVES

Students should be able to:

1. *define the term cultural form;*
2. *identify the elements of cultural form;*
3. *discuss skills learnt or developed from engagement with cultural and theatrical practitioners in authentic situations;*
4. *explain the relationship between Caribbean cultural forms and Theatre Arts;*
5. *describe the influence of Caribbean cultural forms on Drama, Dance or Stagecraft;*
6. *justify the importance of studying cultural forms in contemporary society; and,*
7. *compare the type of movements and/or skills required in the performance of traditional works versus contemporary works.*

CONTENT

1. *Caribbean cultural forms*
 - (a) *definition of cultural forms; and,*
 - (b) *examples of cultural forms and territories they are from.*

SECTION 2: CARIBBEAN CULTURAL FORMS (cont'd)

2. *Elements of cultural forms*

(a) *physical elements of cultural forms:*

- (i) *paraphernalia;*
- (ii) *music;*
- (iii) *sound;*
- (iv) *props;*
- (v) *dress;*
- (vi) *movement and/or dance; and,*
- (vii) *people and roles.*

(b) *symbolic elements of cultural forms:*

- (i) *spiritual;*
- (ii) *ritualistic;*
- (iii) *historic; and,*
- (iv) *economic.*

3. *Cultural form practitioners – past and present*

(a) *Fundamental skills in Drama, Dance and Stagecraft; and,*

(b) *Drama, Dance and Stagecraft sessions with practitioners:*

- (i) *traditional; and,*
- (ii) *contemporary.*

4. *Use of space, paraphernalia, dress, props, people and relationship in cultural forms to elements of theatre:*

(a) *cultural forms in the field (authentic and traditional setting); and,*

(b) *cultural forms in staged performance.*

SECTION 2: CARIBBEAN CULTURAL FORMS (cont'd)

5. *The influence of cultural forms on Theatre Arts in the territory or region they are found:*
 - (a) *cultural forms in text (influence and portrayal); and,*
 - (b) *impact of cultural forms on society, community and individual.*
6. *The impact of cultural forms in society, the economy, history/culture:*
 - *functions and meanings of cultural forms, for example, spiritual and ritualistic.*
7. *Performance modes within cultural forms:*
 - *relationship of cultural forms to contemporary or popular culture.*
8. *Synthesising processes for Drama, Dance and Stagecraft:*
 - (a) *study of traditional works; and,*
 - (b) *study of contemporary forms.*

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this Section, teachers/facilitators are encouraged to engage students in the teaching and learning activities below.

1. *Have students identify examples of cultural forms and their practices from selected videos and texts.*
2. *Organise for students to participate in an authentic experience where they observe a cultural form. Have students present on their experiences.*
3. *Use videos and other internet sources, text and field visits to allow students to experience cultural forms from various territories.*
4. *Expose students to digital stories around paraphernalia, dress, props, people and roles in cultural forms.*
5. *Have students visit the theatre, communities/authentic settings and participate in Drama, Dance and Stagecraft activities.*
6. *Have students critique selected videos of cultural forms showing elements of Theatre Arts.*
7. *Have students attend or watch videos of productions that have transported cultural forms from field to stage.*

SECTION 2: CARIBBEAN CULTURAL FORMS (cont'd)

8. *Have students identify cultural practitioners with whom they would like to interact. Students will plan for and interview the practitioner.*
9. *Have students participate in debates and discussions around topics such as “the relevance of the cultural forms to Theatre Arts”.*
10. *Have students research and make short presentations on the use of cultural forms in religious, spiritual, social, entertainment and ritual practices.*
11. *Have students create short movement phrases/designs showing similarities and differences in cultural forms and contemporary works.*

Caribbean Cultural Forms

For the purposes of this syllabus, the term, cultural forms, denotes aesthetic practices derived from and identified with particular communities and cultures in the Caribbean. These practices include rituals, festivals, celebrations, games, music, dances, and language. The following is a list of some Caribbean cultural forms and territories where they are practised.

CULTURAL FORM	TERRITORY
Bèlè	Trinidad and Tobago, St Lucia, Grenada, Dominica
Bruckins Party	Jamaica
Burru	Jamaica
Canboulay	Trinidad and Tobago
Carolling	Various Territories
Carnival	Various Territories
Crop Over	Barbados
Dinki Mini	Jamaica
Ettu	Jamaica
Fie Pass	Guyana, Trinidad and Tobago
Flower Festivals – La Rose, La Marguerite	St Lucia, Guyana
Heritage Festivals	St Lucia, Tobago, British Virgin Islands
Hosay/Tadja	Trinidad and Tobago, Guyana
Jonkonnu	Jamaica
<i>Koudmen</i>	<i>Dominica</i>
Kumfa	Guyana
Kumina	Jamaica
Kutumba	St Lucia
Landship	Barbados
Lend hand/Gayap	Trinidad and Tobago, Jamaica, St Lucia
Working/Limbo	Various Territories
Mari-Mari	Guyana
Mashramani	Guyana

SECTION 2: CARIBBEAN CULTURAL FORMS (cont'd)

CULTURAL FORM	TERRITORY
Matikoor/Dig Dutty	Guyana, Trinidad
Masquerade, Maskerade, Carnival Characters/Moko Jumbie/ <i>Stilt or Stick Walking</i>	Various Territories
Maypole	Various Territories
Nation Dance	Carriacou
Parang	Trinidad and Tobago
Phagwa	Guyana, Trinidad and Tobago
Quadrille	St Lucia, St Vincent, Jamaica, Dominica
Queh Queh, Kwe-Kwe	Guyana
Ramleela	Guyana, Trinidad and Tobago
Revival	Jamaica
Ring Games	Various Territories
Sewenal	St Lucia
Shakespeare Play	Carriacou
Speech Bands	Tobago
Stick Fighting/Stick Licking	Trinidad and Tobago, Barbados
Storytelling/Nansi Tori/Anansi	Various Territories
Story/Folk Tales	St Kitts and Nevis, Guyana, Antigua and Barbuda, Barbados,
Tea Meeting/Ten Cent Concerts	Jamaica
Tuk Band	Barbados
Wake/Nine Nights/ Set-Up/Forty Nights/Jumbie Dance	Various Territories

CARIBBEAN CULTURAL FORMS TO BE STUDIED FOR THE 2019–2021 EXAMINATIONS

1. *Carnival.*
2. *Wakes.*
3. *Landship.*

CARIBBEAN CULTURAL FORMS TO BE STUDIED FOR THE 2022–2024 EXAMINATIONS

1. *Storytelling/Nansi Tori/Anansi.*
2. *Wakes.*
3. *Stick Fighting/Stick Licking.*

CARIBBEAN CULTURAL FORMS TO BE STUDIED FOR THE 2025–2027 EXAMINATIONS

1. *Storytelling/Nansi Tori/Anansi.*
2. *Ring games.*
3. *Kumina.*

SECTION 3: TEXT ANALYSIS

Text for analysis can include published and unpublished Caribbean plays (classical and contemporary), cultural forms, images, choreographic works, or plays written specifically for young people.

GENERAL OBJECTIVES

On completion of *this Section*, students should:

1. *develop an understanding of the function, elements, nature and processes of Drama, Dance and Stagecraft;*
2. *develop an understanding of Caribbean texts; and,*
3. *explore the thematic concerns of Caribbean plays and playwrights/choreography and choreographers.*

SPECIFIC OBJECTIVES

Students should be able to:

1. *determine the functions of characters in a text;*
2. *analyse text for its thematic concerns;*
3. *evaluate the dramatic and choreographic devices in a text;*
4. *analyse the production elements in a text;*
5. *distinguish among different genres, styles and techniques; and,*
6. *discuss the intention of the text being studied.*

CONTENT

1. Functions of characters:
 - (a) *character analysis;*
 - (b) *obstacle, motivation, objective, action, environment;*
 - (c) *protagonist, antagonist; and,*
 - (d) *relationships.*

SECTION 3: TEXT ANALYSIS (cont'd)

2. *Thematic concerns:*

- (a) *social;*
- (b) *contemporary;*
- (c) *historical; and,*
- (d) *political issues.*

3. *Styles and techniques:*

- (a) *form, style and language.*
- (b) *narrative:*
 - (i) *inciting incident, conflict, rising action, climax, resolution, point of view;*
 - (ii) *plot, setting and structure; and,*
 - (iii) *dramatic devices:*
 - *foreboding;*
 - *flashback;*
 - *soliloquy;*
 - *pathetic fallacy;*
 - *dramatic irony;*
 - *aside;*
 - *foreshadowing; and,*
 - *paradox.*
- (c) *choreographic principles:*
 - (i) *intent;*
 - (ii) *theme;*
 - (iii) *form/design/structure; and,*
 - (iv) *devices (for example, cannon, retrograde, repetition).*

SECTION 3: TEXT ANALYSIS (cont'd)

(d) *Production and design considerations (colour, texture, intensity, direction, balance, appropriateness):*

(i) *lighting;*

(ii) *sound;*

(iii) *staging;*

(iv) *costume; and,*

(v) *casting.*

4. Impact of text on self, community and larger society.

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this Section, teachers/facilitators are encouraged to engage students in the teaching and learning activities below.

1. *Have students complete journal entries on their progress in analysing text.*
2. *Invite guest presenters to share tips with students on how to analyse texts.*
3. *Use field trips, videos and other internet sources to allow students to experience and view text.*
4. *Use videos to illustrate techniques that can be used to develop the skills required to analyse texts.*
5. *Have students visit theatres, auditoriums and performance spaces to see different interpretations of texts on stage.*
6. *Plan field trips to different sites to broaden students' experience – plays, best village, independence activities, dance recitals, poetry readings, festival activities.*
7. *Give students short scenarios for them to role play and engage in improvisation.*
8. *Engage students in character sketches competitions.*
9. *Provide scenes for students to read aloud in class.*
10. *Have students write text analysis in class and for homework.*
11. *Provide short extracts, poems, photographs for students to analyse for their technical elements.*

◆ **OPTION A: DRAMA**

SECTION 1: DRAMA IMPROVISATION

GENERAL OBJECTIVES

On completion of *this Section*, students should:

1. *explore the imagination, emotional and sensory life as instruments of self-discovery and personal imagination;*
2. *develop the ability to work with others in groups;*
3. *understand how to develop improvisation;*
4. *explore cultural forms through improvisation; and,*
5. *know how to communicate contemporary issues through improvisation.*

SPECIFIC OBJECTIVES

Students should be able to:

1. *utilise the body as an instrument of creative expression;*
2. *utilise the voice as an instrument for effective communication of character;*
3. *outline the processes of developing an improvisation;*
4. *demonstrate the skills of improvisation; and,*
5. *perform improvisation using Caribbean cultural forms.*

CONTENT

1. *Exploring the body:*
 - (a) *warm-ups;*
 - (b) *getting-to-know (GTK) exercises;*
 - (c) *trust exercises;*
 - (d) *concentration exercises;*
 - (e) *stretching; and,*
 - (f) *exploring the body in space.*

SECTION 1: DRAMA IMPROVISATION (cont'd)

2. *Understanding the voice:*

- (a) *breathing exercises;*
- (b) *projection;*
- (c) *pause;*
- (d) *pitch;*
- (e) *pace;*
- (f) *tone and articulation;*
- (g) *resonance; and,*
- (h) *exploring the voice in space.*

3. *Solo work:*

- *life stories, proverbs, monologues and working with props (real/imagined).*

4. *Characterisation:*

- *becoming a character, focus work on gesture, movement, mime, age, objective/motivation and obstacle.*

5. *Improvisation:*

- (a) *problem, thematic concern, building character, climax and resolution;*
- (b) *responding to various stimuli, for example, written texts, themes and ideas from Caribbean culture and contemporary social issues; and,*
- (c) *masking, blocking, upstaging, and sharing the space.*

6. *Cultural forms:*

- *elements of props, costumes, staging/space, music/sound, meaning and significance.*

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this Section, teachers/facilitators are encouraged to engage students in the teaching and learning activities below.

1. *Engage students in vocal preparation activities such as reading aloud; tongue-twisters, breathing exercises, record voices of different people.*
2. *Engage students in physical warm-up – relaxation, stretching, group warm-up and solo.*

SECTION 1: DRAMA IMPROVISATION (cont'd)

3. *Encourage solo work – “using” imaginary properties, small properties, dressing up as characters.*
4. *Engage students in different activities aimed at building interpersonal skills – ring games, Chinese whispers, pass the emotion, sculptor and clay, grandmother’s footsteps, secret leader, wink murder, building machines, creating group rhythms, listening games and concentration exercises.*
5. *Have students read scenes to understand what the character’s problem is; draw, sketch, illustrate characters. Keep a journal of faces of different ages, how they walk, what their hands look like.*
6. *Have students work in pairs (initially) to develop improvisation skills; then provide a conflict to be resolved using identified stimuli (space; an opening line; a central property; a closing line; a picture, piece of music) adding one stimulus each time.*
7. *Engage students in the use of improvisation based on cultural forms – use one paraphernalia of form, use music, use costume, watch a YouTube clip of the form.*

SECTION 2: PLAYMAKING

GENERAL OBJECTIVES

On completion of *this Section*, students should:

1. *explore the imagination, emotional and sensory life as instruments of self-discovery and personal imagination;*
2. *understand the structure of a play;*
3. *develop improvisation skills in order to produce a play;*
4. *develop the ability to produce a play-based on personal experience and heritage; and,*
5. *experiment with Caribbean styles, cultural forms and content.*

SPECIFIC OBJECTIVES

Students should be able to:

1. *utilise the body and voice in order to communicate an idea;*
2. *create a text utilising plot, theme, character and dramatic techniques;*
3. *create a character for the playmaking exercise;*
4. *demonstrate the skills of playmaking; and,*
5. *perform a playmaking exercise which shows the skills of voice, physicality, use of space, and thematic concern.*

CONTENT

1. *Voice and body:*
 - *exercises in movement and voice.*
2. *Creating text:*
 - (a) *plot, theme and character; and,*
 - (b) *dramatic techniques:*
 - (i) *flashback;*
 - (ii) *soliloquy;*
 - (iii) *monologue;*

SECTION 2: PLAYMAKING (cont'd)

- (iv) *pathetic fallacy;*
 - (v) *cultural forms;*
 - (vi) *foreshadowing;*
 - (vii) *foreboding;*
 - (viii) *aside;*
 - (ix) *dramatic irony; and,*
 - (x) *paradox.*
3. *Self-discovery and personal imagination:*
- *exercises in building sensory and emotional memory through the “magic if” (Stanislavski).*
4. *Character analysis and expression:*
- *status games for building characters’ relationships, read short scenes, watch videos, and attend productions.*
5. *Improvisation: voice, physicality, use of space and thematic concerns:*
- (a) *Creating stories working in groups of three to four persons;*
 - (b) *Improvisations which explore teenage and social issues; and,*
 - (c) *Improvisations which utilise cultural forms.*

Suggested Teaching and Learning Activities

To facilitate students’ attainment of the objectives of this Section, teachers/facilitators are encouraged to engage students in the teaching and learning activities below.

1. *Engage students in vocal preparation exercises – breathing exercises, tongue-twisters, practise reading aloud; record voices of different people.*
2. *Engage students in physical warm-up activities – relaxation, stretching, group and solo warm-up.*
3. *Have students read scenes to understand what is the character’s problem; students draw, sketch illustrate characters. Keep a journal of faces of different ages, how they walk, what their hands look like.*
4. *Interview professional performers and gather data about preparation and performance processes.*
5. *Encourage students to journal about their experiences.*

SECTION 3: PRODUCTION

GENERAL OBJECTIVES

On completion of *this Section*, students should:

1. *understand the elements of a production;*
2. *understand the processes and logistics of staging a 20–30-minute production;*
3. *interpret plays through the analysis of structure, themes and characters;*
4. *understand the hierarchical roles and relationships among key theatrical personnel; and,*
5. *understand the role of the performance elements in a production.*

SPECIFIC OBJECTIVES

Students should be able to:

1. *evaluate a text for a production/performance;*
2. *outline the responsibilities of each production member;*
3. *practice the use of body and voice within the context of a rehearsal;*
4. *execute a cue to cue, technical rehearsal and dress rehearsal; and,*
5. *outline the challenges and lessons learnt from the process of rehearsal.*

CONTENT

1. (a) *play reading:*
 - (i) *text analysis;*
 - (ii) *casting;*
 - (iii) *audition;*
 - (iv) *pre-rehearsal; and,*
 - (v) *research.*

SECTION 3: PRODUCTION (cont'd)

- (b) *text analysis:*
 - (i) *scene work or full-length play;*
 - (ii) *character wants/motivation and obstacles;*
 - (iii) *thematic concern;*
 - (iv) *play structure;*
 - (v) *genre and style; and,*
 - (vi) *period.*
- 2. *Theatre personnel:*
 - (a) *differences between designers and technicians; and,*
 - (b) *roles and functions of theatre personnel.*
- 3. *Voice and body exercises for character building and interpretation.*
- 4. *Improvisation:*
 - *improvisation work with characters from the script.*
- 5. *Blocking:*
 - (a) *stage position, levels, use of platforms;*
 - (b) *actors communion, proxemics sharing the space, actor/audience relationship; and,*
 - (c) *blocking as storytelling.*
- 6. *Rehearsal:*
 - (a) *blocking, prompt book, cue to cue, rehearsal, dress rehearsal and note taking for improvement; and,*
 - (b) *production and post-production processes.*

SECTION 3: PRODUCTION (cont'd)

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this Section, teachers/facilitators are encouraged to engage students in the teaching and learning activities below.

1. *Have students visit backstage theatre spaces; shadow a professional theatre production rehearsal process.*
2. *Have students watch and critique productions – community plays, church plays, professional theatre, recorded plays.*
3. *Engage students in imaginative writing exercises in character to another character.*
4. *Engage students in practice auditions for productions.*
5. *Have students interview (talk to) actors, musical directors, technical directors, designers and producers, stage managers and technicians about their roles.*
6. *Encourage students to engage in journaling to reflect on their experiences – photo journal, record of theatre visits, interviews of individuals, filming of rehearsal process.*
7. *Record rehearsals for students' viewing of their process.*

A play may be one that is published or unpublished and does not have to include a cultural form. However, the **written text** of that play **MUST** be presented to the external examiner. The production **MUST NOT** be devised by the teacher **or** students. **CXC®** will accept that some teachers have written plays. In that case the date that the script was written must clearly **NOT** be the dates in which students were being entered for the examination. The purpose of the production is that students must be involved in the analysis, interpretation and discussion of a written script and should **NOT** be involved in any way with the creation of a script for examination.

◆ **OPTION B: DANCE**

SECTION 1: DANCE IMPROVISATION

GENERAL OBJECTIVES

On completion of *this Section*, students should:

1. *understand the elements of improvisation;*
2. *demonstrate the fundamental skills and competencies in improvisation activities;*
3. *understand concepts and ideas about improvisation; and,*
4. *create original work in dance.*

SPECIFIC OBJECTIVES

Students should be able to:

1. *use the body as a performing instrument;*
2. *demonstrate action-reaction responses to improvisation;*
3. *demonstrate fundamental skills necessary for execution of improvisation tasks;*
4. *create improvisation performance items;*
5. *apply improvisation techniques; and,*
6. *perform improvisation using Caribbean cultural forms.*

CONTENT

1. *Exploring the body:*
 - (a) *movements;*
 - (b) *gestures;*
 - (c) *tasks;*
 - (d) *motor reflex development;*
 - (e) *relationships (solo; partner and group);*
 - (f) *space; and,*
 - (g) *reach and range of movement.*

SECTION 1: DANCE IMPROVISATION (cont'd)

2. *Elements of improvisation:*

- (i) improvisation in various forms and styles;*
- (ii) imagery and environmental movement for improvisation;*
- (iii) responding to various stimuli, for example, music; and,*
- (iv) create short movement phrases based on various forms and styles.*

3. *Cultural forms and dance in different genres:*

- (i) elements of properties, costumes, staging/space, music/sound, meaning and significance; and,*
- (ii) movement exploration using a range of themes and ring games.*

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this Section, teachers/facilitators are encouraged to engage students in the teaching and learning activities below.

- 1. Engage students in warm-up activities using various objects; poetry; music; drums and other instruments; different sounds (for example, wave, wind, rain, crash, bangs and other sound effects).*
- 2. Have students watch videos and listen to songs and music for evidence of improvisation.*
- 3. Engage students in different improvisation exercises using different stimuli.*
- 4. Engage students in free-movement activities.*
- 5. Have students work with tableaux.*
- 6. Have students participate in field trips to dance festival.*
- 7. Engage students in workshops with practitioners in authentic situations.*
- 8. Encourage students to participate in or observe cultural festivals.*
- 9. Engage students in Concept Mapping exercises.*
- 10. Engage students in peer review of each other's presentations.*
- 11. Encourage students to journal after each session so as to reflect on their experiences.*

SECTION 1: DANCE IMPROVISATION (cont'd)

12. *Engage students in workshop-like sessions where they review videos of themselves in performance and preparation mode and analyse their own thoughts and peer reviewers'/instructors' feedback.*
13. *Encourage students to view videos of performances and cultural forms from across the Region.*
14. *Engage students in the creation of short pieces including movements from cultural forms studied.*
15. *Engage students in activities that have them manipulate cultural movements to create new movements.*
16. *Have students video themselves and their work and critically evaluate their work in relation to the given task.*

SECTION 2: DANCEMAKING

GENERAL OBJECTIVES

On completion of *this Section*, students should:

1. *demonstrate the fundamental skills in Dancemaking;*
2. *understand the elements of Dancemaking;*
3. *analyse, interpret and communicate concepts and ideas about Dancemaking in performance and through technology; and,*
4. *reflect on their own progress and personal growth through the study of the Dancemaking process.*

SPECIFIC OBJECTIVES

Students should be able to:

1. *demonstrate skills of Dancemaking;*
2. *demonstrate skills of motif development;*
3. *utilise principles of choreographic devices and visual design;*
4. *distinguish among techniques, genres and choreographic styles in dance;*
5. *create performance items incorporating technology; and,*
6. *evaluate own work and the work of their peers.*

CONTENT

1. *Fundamental skills in Dancemaking:*
 - (a) *movement manipulation;*
 - (b) *use of choreographic devices and visual design;*
 - (c) *theme development through organisation: phrasing, sequencing, transition, repetition, appraisal and evaluation;*
 - (d) *form and structure;*
 - (e) *use of abstraction;*

SECTION 2: DANCEMAKING (cont'd)

- (f) *use of accompaniment – explore different types of music and accompaniment media; and,*
 - (g) *exploration of movements from various genres.*
- 2. *Motif development:*
 - (a) *choreographic structure and devices;*
 - (b) *visual design;*
 - (c) *conceptualisation for intent or motivating factors; and,*
 - (d) *textual analysis.*
- 3. *Dance and technology:*

Technology integration in the creative process:

 - (a) *creating;*
 - (b) *recording;*
 - (c) *sharing; and,*
 - (d) *critiquing.*

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this Section, teachers/facilitators are encouraged to engage students in the teaching and learning activities below.

1. *Engage students in exercises where they practise/explore motif creation/development using a variety of stimuli.*
2. *Engage students in exploring the linking and transition steps in the process of creating movement phrases/sequences.*
3. *Engage students in researching different choreographic structures and devices; visual design and motif creation.*
4. *Engage students in different exercises focusing on identification of motifs, choreographic structure, choreographic devices, and visual design in movement phrases.*
5. *Engage students in the creation of short movement phrases showing use of motif, choreographic devices, choreographic structure and visual designs.*

SECTION 2: DANCEMAKING (cont'd)

6. *Engage students in exercises on movement manipulation.*
7. *Organise for students to view choreography: online, on DVD/video, on television and live.*
8. *Using the internet, DVD/video, television, text and field visits, show students dance productions in various settings across the region.*
9. *Using targeted assignments/tasks, have students reflect on their processes, strengths, weaknesses, challenges, solutions and improvements/results.*
10. *Engage dance professionals (educators, performers, choreographers, dance scholars/students) in mini panel discussions or interviews.*
11. *Create opportunities for students to record and view their own work and the work of their peers. Obtain instructors' and/or peer reviewers' feedback.*

SECTION 3: DANCE FUNDAMENTALS

GENERAL OBJECTIVES

On completion of *this Section*, students should:

1. *understand the elements of dance fundamentals;*
2. *demonstrate the fundamental skills and competencies in dance technique;*
3. *analyse, interpret and communicate concepts and ideas about dance fundamentals; and,*
4. *reflect on their own progress and personal growth.*

SPECIFIC OBJECTIVES

Students should be able to:

1. *use the body as an instrument of movement and expression;*
2. *demonstrate movement skills utilising elements of dance;*
3. *demonstrate safe practices in movement;*
4. *demonstrate fundamental skills necessary for technique and performance;*
5. *apply technical skills to movement sequences and phrases; and,*
6. *evaluate own work and the work of others.*

CONTENT

1. *Elements of Dance:*
 - (a) *nature and processes of dance;*
 - (b) *principles of alignment;*
 - (c) *spatial awareness;*
 - (d) *body shapes; and,*
 - (e) *relationship of body parts in dynamic alignment, movement and safe dance practice.*

SECTION 3: DANCE FUNDAMENTALS (cont'd)

2. *Fundamental skills in dance technique:*

- (a) *dance fundamentals in different genres of dance;*
- (b) *the language of Dance – vocabulary; and,*
- (c) *technical skills:*
 - (i) *work of the spine;*
 - (ii) *work of feet and legs;*
 - (iii) *turns;*
 - (iv) *jumps/leaps;*
 - (v) *concept and execution of parallel and turn out positions and movements; and,*
 - (vi) *relationship of body parts in movement execution (dynamic alignment).*

3. *Application of skills:*

- (a) *combinations, phrases and sequences;*
- (b) *moving in space, jumps and aerial work;*
- (c) *performance skills;*
- (d) *solo, partner and group work; and,*
- (e) *critical analysis of performances and work of peers.*

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this Section, teachers/facilitators are encouraged to engage students in the teaching and learning activities below.

- 1. *Engage students in exercises exploring each element of Dance such as the body and body parts, use of space, dynamic qualities and relationships.*
- 2. *Use elements of Dance in the teaching of alignment and posture, dynamic qualities, use of space, use of body, visual design and shapes, execution and articulation, presentation and performance.*
- 3. *Have students video, draw, photograph, write, and create concept maps about the Dance process.*

SECTION 3: DANCE FUNDAMENTALS (cont'd)

4. *Provide opportunities for students to view cultural forms and Dance in different genres and identify dance fundamentals embedded in them.*
5. *Explore movements from various genres to teach fundamental concepts and skills such as alignment, walks, runs, gallops, turns, leaps, jumps, musicality, presentation and performance.*
6. *Engage students in drill and practice exercises to provide opportunities for the repetition of technical skills.*
7. *Engage student in activities such as Jeopardy and Wheel of Fortune to allow them to rehearse definitions of dance terminologies, vocabulary for specific terms related to performance, style and movement patterns.*
8. *Engage students in floor work, centre work, moving across the floor and in the centre activities, jumps and aerial work.*
9. *Engage students in execution of combinations, phrases and sequences.*
10. *Engage student in exercises that work the spine: straight, curved, spirals and contractions, and roll downs.*
11. *Engage students in fundamental exercises such as bending and stretching: arms and legs such as plies, rises, releve.*
12. *Engage students in exercises that target working the feet and legs: stretched and flexed, use of the legs on the floor and in the air (brushes, swings, kicks).*
13. *Engage students in activities that reinforce positions of the feet and arms (first, second, third, fourth and fifth).*
14. *Engage students in activities that focus on turns (low, medium and high levels), spotting, and breaks.*
15. *Engage students in activities that focus on jumps/leaps: From two feet, from one foot.*
16. *Engage students in activities that focus on rolls.*
17. *Engage students in activities that focus on exercises executing parallel and turn out positions and movements.*
18. *Engage students in activities that target relationship of body parts in movement execution (dynamic alignment).*
19. *Use the internet, text and field visits to show students dance productions in various settings and from various regions.*
20. *Encourage students to engage in video and audio creation and/or editing of their own work or the work of others.*

SECTION 3: DANCE FUNDAMENTALS (cont'd)

21. *Encourage students to video, draw, photograph, write, create concept maps about the dance process.*
22. *Encourage students to critically evaluate themselves and their work.*
23. *Create opportunities for interviews/discussions with dance professionals – educators, performers, choreographers, dance scholars/students. Have students reflect on these experiences through their journals.*
24. *Encourage students to reflect on their performances and class work through journaling.*
25. *Create opportunities for students to record, view and critique their own work and obtain feedback from others (instructor/peer).*
26. *Engage students in targeted assignments allowing them to reflect on their process, strengths, weaknesses, challenges, solutions and improvements/results.*

◆ **OPTION C: STAGECRAFT**
SECTION 1: DANCE OR DRAMA IMPROVISATION

(a) **DRAMA IMPROVISATION**

GENERAL OBJECTIVES

On completion of *this Section*, students should:

1. *explore the imagination, emotional and sensory life as instruments of self-discovery and personal imagination;*
2. *develop the ability to work with others in groups;*
3. *understand how to develop improvisation;*
4. *explore cultural forms through improvisation; and,*
5. *know how to communicate contemporary issues through improvisation.*

SPECIFIC OBJECTIVES

Students should be able to:

1. *utilise the body as an instrument of creative expression;*
2. *utilise the voice as an instrument for effective communication of character;*
3. *outline the processes of developing an improvisation;*
4. *demonstrate the skills of improvisation; and,*
5. *perform improvisation using Caribbean cultural forms.*

OR

(b) **DANCE IMPROVISATION**

GENERAL OBJECTIVES

On completion of *this Section*, students should:

1. *understand the elements of improvisation;*
2. *demonstrate the fundamental skills and competencies in improvisation activities;*
3. *understand concepts and ideas about improvisation; and,*
4. *create original work in dance.*

SECTION 1: DANCE OR DRAMA IMPROVISATION (cont'd)

SPECIFIC OBJECTIVES

Students should be able to:

1. *use the body as a performing instrument;*
2. *demonstrate action-reaction responses to improvisation;*
3. *demonstrate fundamental skills necessary for execution of improvisation tasks;*
4. *create improvisation performance items;*
5. *apply improvisation techniques; and,*
6. *perform improvisation using Caribbean cultural forms.*

CONTENT

Drama Improvisation

1. *Physical warm-up:*
 - (a) *exercises which focus on warm-up;*
 - (b) *trust exercises;*
 - (c) *concentration exercises; and,*
 - (d) *stretching.*
2. *Vocal preparation:*
 - (a) *exercises which focus on breathing;*
 - (b) *projection;*
 - (c) *pause;*
 - (d) *pitch;*
 - (e) *pace;*
 - (f) *tone and articulation; and,*
 - (g) *resonance.*

SECTION 1: DANCE OR DRAMA IMPROVISATION (cont'd)

3. Solo work:

- (a) *life stories;*
- (b) *proverbs;*
- (c) *monologues; and,*
- (d) *working with props (real/imagined).*

4. Characterisation:

- (a) *becoming a character;*
- (b) *focus work on gesture;*
- (c) *movement;*
- (d) *mime;*
- (e) *talking;*
- (f) *age;*
- (g) *objective/motivation; and,*
- (h) *obstacle.*

5. Improvisation:

- (a) *problem, thematic concern, building character, climax and resolution;*
- (b) *written texts, themes and ideas from Caribbean culture and contemporary social issues; and,*
- (c) *backing, masking, blocking, upstaging, and sharing the space.*

6. Cultural forms:

- (a) *elements of props;*
- (b) *costumes;*
- (c) *staging/space;*
- (d) *music/sound; and,*
- (e) *meaning and significance.*

SECTION 1: DANCE OR DRAMA IMPROVISATION (cont'd)

Dance Improvisation

1. *Exploring the body:*
 - (a) *movements;*
 - (b) *gestures;*
 - (c) *tasks;*
 - (d) *motor reflex development;*
 - (e) *relationships (solo; partner and group);*
 - (f) *space; and,*
 - (g) *reach and range of movement.*
2. *Elements of improvisation:*
 - (a) *improvisation in various forms and styles;*
 - (b) *imagery and environmental movement for improvisation;*
 - (c) *responding to various stimuli, for example, music; and,*
 - (d) *create short movement phrases based on various forms and styles.*
3. *Cultural forms and dance in different genres:*
 - (a) *elements of properties, costumes, staging/space, music/sound, meaning and significance; and,*
 - (b) *movement exploration using a range of themes and ring games.*

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this Section, teachers/facilitators are encouraged to engage students in the teaching and learning activities below.

1. *Engage students in warm-up activities using various objects; poetry; music; drums and other instruments; different sounds (for example, wave, wind, rain, crash, bangs and other sound effects).*
2. *Engage students in different improvisation exercises using different stimuli.*
3. *Engage students in free-movement activities.*

SECTION 1: DANCE IMPROVISATION (cont'd)

4. *Have students work with tableaux.*
5. *Engage students in workshops with practitioners in authentic situations.*
6. *Engage students, using technology such as videos, to view and understand the creative process in improvisation.*
7. *Invite drama/dance groups that utilise improvisation/playback as their main medium to share insights with students.*
8. *Allow students to attend and participate in festivals where they observe for and utilise skills in improvisation.*
9. *Use varied properties, situations and proverbs to create different improvisation pieces.*

SECTION 2: STAGE MANAGEMENT OR PRODUCTION MANAGEMENT

GENERAL OBJECTIVES

On completion of *this Section*, students should:

1. *understand the creative processes of making a performance;*
2. *understand the technical and management or production processes that support the making of theatre; and,*
3. *understand the importance of recording the production process including through technology integration.*

SPECIFIC OBJECTIVES

Students should be able to:

1. *execute artistic interpretations for school and community performances;*
2. *outline the steps involved in taking a topic and bringing it to the stage;*
3. *coordinate a production team;*
4. *work within a production team;*
5. *demonstrate production or technical skills; and,*
6. *outline the processes of their participation in a production.*

CONTENT

1. *Production concept:*
 - (a) *text:*
 - (i) *themes;*
 - (ii) *genre;*
 - (iii) *style;*
 - (iv) *tone; and,*
 - (v) *period.*
 - (b) *preliminary design ideas;*
 - (c) *creation of 3D images, (for example, rough sketches, photography, videography);*

SECTION 2: STAGE MANAGEMENT OR PRODUCTION MANAGEMENT (cont'd)

- (d) *demands of the space:*
 - (i) *type of theatre space;*
 - (ii) *facilities; and,*
 - (iii) *capacity.*

2. *Role, tasks and responsibilities of management:*

- (a) *hierarchical structure;*
- (b) *working relationships with other personnel;*
- (c) *qualities of an effective management personnel; and,*
- (d) *adherence to the production's schedule.*

Choose either 3a or 3b.

3. *Production or Technical Skills:*

- (a) *Stage Management or Stage Crew:*
 - (i) *auditions and call-backs;*
 - (ii) *portfolio with contact list, attendance sheet, scene breakdown chart, plots, flyers;*
 - (iii) *rehearsal schedules;*
 - (iv) *prompt book;*
 - (v) *rehearsals: cleaning the stage, prompting, blocking notation;*
 - (vi) *production meetings;*
 - (vii) *load-in; marking the stage, entrances and exits, outlining the furniture and props;*
 - (viii) *calling cues; scene changes, cue to cue, technical rehearsal, dress rehearsal;*
 - (ix) *stage manager's equipment and tools: headset, flashlight, spike tape, measuring tape;*
 - (x) *stage manager's health and safety: dress code, first aid kit, backstage emergency procedures and theatre space's policies;*
 - (xi) *safety of props and set items: prop table, storage of items backstage;*
 - (xii) *coordinating with Front of House, timing the production, calling the show; and,*
 - (xiii) *load out, removing spike tape, cleaning the stage, removal of props and set items.*

OR

SECTION 2: STAGE MANAGEMENT OR PRODUCTION MANAGEMENT (cont'd)

(b) *Production Management/House Management/Public Relations Management:*

(i) *Production Management:*

- *write a press release;*
- *collate cast and crew biography;*
- *managing the production's budget;*
- *imaging: design a simple programme, flyer and ticket;*
- *box office: ticketing site, ticket sales, distribution, monitoring and reporting;*
- *front of house: pre-show announcements, preparation of the lobby, scheduled open and close of the house;*
- *policies of theatre spaces: access, facilities, capacity, emergency procedures;*
- *organising photographs of rehearsal and production;*
- *promoting the production: through media, technology integration, face to face; and,*
- *liaising with the public, dress code, collaborating with ushers.*

(ii) *House Management:*

- *box office: ticketing site, ticket sales, distribution, monitoring and reporting;*
- *front of house: pre-show announcements, preparation of the lobby, scheduled open and close of the house;*
- *policies of theatre spaces: access, facilities, capacity, emergency procedures; and,*
- *liaising with the public, dress code, collaborating with ushers.*

(iii) *Public Relations Management:*

- *write a press release;*
- *collate cast and crew biography;*
- *imaging: design a simple programme, flyer and ticket;*
- *organising photographs of rehearsal and production;*
- *promoting the production: through media, technology integration, face to face; and,*
- *liaising with the public.*

SECTION 2: STAGE MANAGEMENT OR PRODUCTION MANAGEMENT (cont'd)

4. *Production processes and practices:*
 - (a) *attendance at production meetings and rehearsals;*
 - (b) *role of continuous feedback; and,*
 - (c) *documenting and recording:*
 - (i) *administrative paperwork;*
 - (ii) *journaling with sketches;*
 - (iii) *brainstorming ideas;*
 - (iv) *photographs; and,*
 - (v) *personal reflections.*

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this Section, teachers/facilitators are encouraged to engage students in the teaching and learning activities below.

1. *Using videos, allow students to view and understand the creative process in stage management or production management.*
2. *Organise site visits to theatres for students to interact with practitioners in the authentic setting.*
3. *Allow students to attend festivals where they observe for and utilise skills in stage management or production management.*
4. *Organise for students to attend rehearsals of other persons' productions.*
5. *Organise for students to get authentic experience working with designers.*
6. *Provide opportunities for students to write a press release.*
7. *Provide opportunities for students to create a voice ad.*
8. *Engage students in using technology to design a flyer for promotion.*
9. *Use different stimulus materials to provide students with practice in text analysis.*
10. *Organise opportunities for students to view samples from technical theatre personnel and production houses.*

SECTION 3: COSTUME OR SET OR LIGHTING OR SOUND

GENERAL OBJECTIVES

On completion of *this Section*, students should:

1. *understand the creative processes of making a performance;*
2. *understand the elements of design for a production;*
3. *explore the elements of style, composition and design in order to make appropriate decisions for (costume/set or lighting);*
4. *demonstrate an understanding of the role of costume/set/ lighting/sound in an effective production; and,*
5. *understand the importance of working collaboratively with performers, designers, director, stage management and production team.*

SPECIFIC OBJECTIVES

Students should be able to:

1. *analyse a play/dance for its costume, set, lighting and sound considerations;*
2. *analyse costume, set, lighting or sound for style and period of play/dance;*
3. *execute activities involved in the pre-rehearsal, rehearsal and production periods of play production;*
4. *execute a costume, set, lighting or sound concept for a production;*
5. *execute artistic interpretations for school and community performances with director;*
6. *demonstrate the role of the technical and design team in a production;*
7. *outline the processes of the technical and design team in a production; and,*
8. *demonstrate coordinating and collaborative skills when working within a production team.*

CONTENT

1. *Technical Concepts – Play/Dance:*
 - (a) *technical needs of a play/dance;*
 - (b) *research style and period of play/dance;*

SECTION 3: COSTUME OR SET OR LIGHTING OR SOUND (cont'd)

- (c) sketches, drawings of costume, set, lighting or sound ideas; and,
 - (d) inspiration board (costume); model set (set); simple lighting plot design (lighting); soundscape.
2. Role of designers:
- (a) tasks of designer;
 - (b) responsibilities;
 - (c) working with the production concept;
 - (d) personal qualities required; and,
 - (e) production hierarchy.
3. Note taking:
- (a) research ideas;
 - (b) pre-rehearsal;
 - (c) rehearsal; and,
 - (d) production and post production processes of design.

Choose either 4a, 4b, 4c or 4d.

4. (a) Lighting:
- (i) importance of lighting;
 - (ii) research;
 - (iii) qualities of lighting:
 - intensity;
 - colour; and,
 - distribution.
 - (iv) functions of lighting:
 - visibility;
 - focus;
 - mood;
 - movement; and,
 - composition.

SECTION 3: COSTUME OR SET OR LIGHTING *OR SOUND* (cont'd)

- (v) *creation of shadows;*
 - (vi) *types of lighting:*
 - *natural; and,*
 - *artificial.*
 - (vii) *use of gels and gobos;*
 - (viii) *hanging lights;*
 - (ix) *basic lighting instruments:*
 - *lanterns;*
 - *fresnel;*
 - *floodlight;*
 - *spotlight;*
 - *followspots; and,*
 - *footlights.*
 - (x) *lighting cues:*
 - *fade in;*
 - *fade out;*
 - *fade to black;*
 - *cross fade;*
 - *blackout; and,*
 - *cue sheet.*
 - (xi) *using safety chains;*
 - (xii) *correct cabling; and,*
 - (xiii) *operating the lighting board (with supervision).*
- (b) Costume:
- (i) *importance of costumes;*
 - (ii) *researching the play's/dance's period and genre;*
 - (iii) *elements of design: line, colour, fabric, accessories;*
 - (iv) *inspiration board;*

SECTION 3: COSTUME OR SET OR LIGHTING *OR SOUND* (cont'd)

- (v) character analysis:
 - *age;*
 - *gender;*
 - *socioeconomic status;*
 - *occupation;*
 - *historical period; and,*
 - *distinguishing physical characteristics.*
- (vi) *performers' needs:*
 - *fit;*
 - *comfort; and,*
 - *movement.*
- (vii) *measuring performers;*
- (viii) *costume sketches;*
- (ix) *types of fabrics: natural and synthetic;*
- (x) *collecting fabric swatches;*
- (xi) *basic equipment and materials: iron, ironing board, dress forms, mirror, measuring tape, straight pins, safety pins, needle and thread, hot-glue gun;*
- (xii) *sourcing, pulling and/or modifying stock costumes;*
- (xiii) *footwear and ornaments/accessories; and,*
- (xiv) *creating a costume chart for characters in a play/dance.*
- (c) Set:
 - (i) *importance of sets;*
 - (ii) *types of set:*
 - *open;*
 - *box; and,*
 - *skeletal.*

SECTION 3: COSTUME OR SET OR LIGHTING OR SOUND (cont'd)

- (iii) *elements of design:*
 - *line;*
 - *mass;*
 - *colour;*
 - *texture; and,*
 - *composition.*
- (iv) *floor plans;*
- (v) *tools and materials for measuring and marking:*
 - *tape measure;*
 - *tri-square;*
 - *carpenter's level;*
 - *pencils; and,*
 - *chalk line.*
- (vi) *two dimensional scenery:*
 - *flats;*
 - *windows; and,*
 - *doors.*
- (vii) *three dimensional scenery:*
 - *platforms;*
 - *stairs; and,*
 - *wagons.*
- (viii) *research;*
- (ix) *inspiration board;*
- (x) *sketches, collages, computer drafting programs;*
- (xi) *cyclorama, scrim and projection technology;*
- (xii) *model set;*
- (xiii) *collecting props and furniture pieces; and,*
- (xiv) *setting up a set for a production (with supervision).*

SECTION 3: COSTUME OR SET OR LIGHTING OR SOUND (cont'd)

(d) *Sound:*

- (i) *importance of sound;*
- (ii) *research;*
- (iii) *functions of sound;*
- (iv) *pre-show music;*
- (v) *soundscape;*
- (vi) *sound effects:*
 - *recording;*
 - *creating; and,*
 - *using.*
- (vii) *simple sound amplification for a performer;*
- (viii) *sound operation; and,*
- (ix) *cue sheets.*

5. *Rehearsals:*

- (a) *cue to cue, technical rehearsal, dress rehearsal;*
- (b) *set:*
 - (i) *working with stage crew;*
 - (ii) *scenic painters; and,*
 - (iii) *carpenters.*
- (c) *striking and setting up;*
- (d) *light:*
 - *working with lighting technicians and lighting operators;*
- (e) *sound:*
 - *working with sound technicians and sound operators;*
- (f) *costume:*
 - (i) *costume shop supervisor;*
 - (ii) *cutter-drapers; and,*
 - (iii) *stitchers.*

SECTION 3: COSTUME OR SET OR LIGHTING OR SOUND (cont'd)

- (g) *costume mock-ups, costume fitting / costume parade;*
- (h) *wardrobe master/mistress:*
 - *responsibility and care of costumes during run.*

6. *Production:*

- (a) *pre-show;*
- (b) *striking and set up; and,*
- (c) *communicating with backstage crew and stage manager.*

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this Section, teachers/facilitators are encouraged to engage students in the teaching and learning activities below.

1. *Using videos, allow students to view the creative process in costume, set, lighting and/or sound design/operation.*
2. *Organise for students to visit and communicate with technical theatre personnel.*
3. *Organise for students to view designers and technicians in practice and make notes.*
4. *Encourage students to engage directors, designers and other practitioners for ideas.*
5. *Use different stimulus materials to provide students with practice in text and character analysis.*
6. *Organise opportunities for students to critique plays for costume, set, lighting and sound effectiveness.*
7. *Engage students in sketching and drawing activities.*
8. *Engage students in designing simple lighting plots.*
9. *Allow students to experiment with coloured gels.*
10. *Encourage students to reflect on performances and class work through journaling.*
11. *Provide opportunities for students to practice doing specific tasks such as practice hanging lights, putting gels in lanterns, making a model set to scale, creating inspiration boards, creating soundscapes, making small properties, and drawing set or costumes.*
12. *Provide opportunities for practice in technical and dress rehearsals.*
13. *Provide opportunities for practice in setting up and clearing set.*

◆ ASSESSMENT DETAILS

◆ PERFORMANCE PAPER

PAPER 02

The examination requires candidates to perform either in Drama, Dance or *Stagecraft*.

Candidates must choose either Option A (Drama) or Option B (Dance) or Option C (*Stagecraft*)

OPTION A: DRAMA

Drama Improvisation (Section 1)

Group presentations must consist of no less than three students and no more than five. Students are expected to do a 3–5-minute improvisation from a given stimulus and respond to a viva voce. This assessment will be administered by the classroom teacher and one other specialist with guidance provided by the Council. The assessment should be done during the third term of year one. Students should be given a maximum of 10 minutes to prepare. **A mark out of 30 should be awarded for the performance.**

Playmaking (Section 2)

Group presentations must consist of no less than three students and no more than five. Students are expected to do a prepared 10–15-minute performance and respond to a viva voce. Students must use a Caribbean cultural form. It is expected that the period for rehearsal will be no more than six weeks and no less than three weeks. This assessment will be administered by the classroom teacher and one other specialist with guidance provided by the Council. **It is recommended that the assessment be done during the first term of year two. A mark out of 30 should be awarded for the performance.**

Production (Section 3)

This assessment will be based on a 20–30-minute excerpt from a Caribbean text. It is expected that the period of rehearsal will be no more than eight weeks and no less than six weeks. Groups must consist of no less than three and no more than 10. A viva voce will be given to ascertain the level of contribution by each group member. This assessment will be administered by the classroom teacher and one other specialist with guidance provided by the Council. **A mark out of 40 should be awarded for the performance.** The assessment should take place during the second term of the second year preceding the end of the course. **At least eight weeks must elapse between the assessment of (Section 2) and the final presentation on (Section 3).**

The emphasis for the practical is acting and performing skills. The teacher should not direct the play. However, the teacher is expected to guide and facilitate the process.

JOURNAL

The journal **MUST** be submitted at the end of each period of study to the classroom teacher. The classroom teacher and the visiting specialist should use the completed journal for verification of the student's work. The journal may be divided into three sections.

The journal must contain:

1. descriptions of tasks undertaken and working process;
2. support materials, including sketches, clippings, photographs, and other relevant sources; and,
3. reflection and self-evaluation.

The journal will be used to assist in the assessment of the Appreciating and Analysing Profile (see details on page 4).

OR

OPTION B: DANCE

Dance Improvisation (Section 1)

Group presentations must be no less than three students and no more than five. Students are expected to do a 3–5-minute improvisation from a given stimulus. This assessment will be administered by the classroom teacher and one other specialist with guidance provided by the Council. A viva voce will be given to ascertain the level of contribution by each group member. The assessment must be done during the third term of year one. Students should be given a maximum of 10 minutes to prepare. **A mark out of 30 should be awarded for the performance.**

Dancemaking (Section 2)

Students are expected to present a 5–8-minute group dance **OR** a 3–5-minute solo dance based on a Caribbean theme. The group compositions will be a joint effort; groups must be no more than five and no less than three. A viva voce will be given to ascertain the level of contribution by each group member. This assessment will be administered by the classroom teacher and one other specialist with guidance provided by the Council. It is expected that the period of rehearsal will be no more than six weeks and no less than three weeks. The classroom teacher will recommend a choice of at least three themes for the composition based on Caribbean cultural forms, for example, Wakes, Storytelling, and *Carnival*. It is recommended that the assessment be done during the first term of year two. **A mark out of 30 should be awarded for the presentation.**

Dance Fundamentals (Section 3)

Students are expected to develop a creative compilation of exercises/sequences that develop/show execution of movement combinations and skill manipulation (exercises/sequences must be an original interpretation and/or creation from class exercises or from a recording of a dance production; both must be supported by discussion on the choice of sequences/exercises and the creative process).

JOURNAL

The journal **MUST** be submitted at the end of each period of study to the classroom teacher. The classroom teacher and the visiting specialist should use the completed journal for verification of the student's work. The journal may be divided into three sections.

The journal must contain:

1. descriptions of tasks undertaken and working process;
2. support materials, including sketches, clippings, photographs, and other relevant sources; and,
3. reflection and self-evaluation.

The journal will be used to assist in the assessment of the Appreciating and Analysing Profile.

OR

OPTION C: *STAGECRAFT*

Drama Improvisation (Option C, Section 1a)

Group presentations must consist of no less than three students and no more than five. Students are expected to do a 3–5-minute improvisation from a given stimulus and respond to a viva voce. This assessment will be administered by the classroom teacher and one other specialist with guidance provided by the Council. The assessment should be done during the third term of year one. Students should be given a maximum of 10 minutes to prepare. **A mark out of 30 should be awarded for the performance.**

OR

Dance Improvisation (Option C, Section 1b)

Group presentations must be no less than three students and no more than five. Students are expected to do a 3–5-minute improvisation from a given stimulus and respond to a viva voce. This assessment will be administered by the classroom teacher and one other specialist with guidance provided by the Council. The assessment should be done during the third term of year one. Students should be given a maximum of 10 minutes to prepare. **A mark out of 30 should be awarded for the performance.**

Stage Management OR Production Management (Section 2)

(i) Stage Management (Content Area 3a)

Candidates are expected to function as Stage Managers or Stage Crews for a 20–30-minute excerpt from a Caribbean text or school or community performance. **This assessment will be administered by the classroom teacher and one other specialist with guidance provided by the Council.**

OR

(ii) Production Management (Content Area 3b)

Candidates are expected to function as a production team, that is, as house or public relations management for a 20–30-minute excerpt from a Caribbean text or school or community performance. **This assessment will be administered by the classroom teacher and one other specialist with guidance provided by the Council.**

3c. Costume OR Set OR Lighting OR Sound (Content Areas 4a-4d)

Candidates are expected to function as a production team, that is, as costume, set, lighting *or sound* designers or technicians for a 20–30-minute excerpt from a Caribbean text or school or community performance. **This assessment will be administered by the classroom teacher and one other specialist with guidance provided by the Council.**

It is expected that the period of rehearsal and preparing designs for all of the above courses will be no more than eight weeks and no less than six weeks. A mark out of 40 should be awarded for the performance. **The assessment should take place during the second term preceding the end of the course.** At least eight weeks must elapse between the assessment of course (3a) and the final presentation on course (4a-4d). A viva voce will be given to ascertain levels of contribution to group concept development, house management and stage crew.

Teachers are reminded that this syllabus does not aim to train designers but to equip students with a degree of competence in skills of creating sets, costumes and lighting for theatrical performances. Students offering *Stagecraft* may not act in the performance. A Journal **MUST** accompany each area of study.

JOURNAL

The journal, 400 words in length for each area of study is an essential requirement in Option C. The journal must be submitted to the classroom teacher and external examiner at the end of the Production.

The journal must provide evidence of candidate's role in the production in the form of:

1. sketches, research, photographs, charts, samples of materials and other relevant materials; and,
2. personal reflections and evaluations.

PAPER 02 – MARKING CRITERIA FOR PERFORMANCE OPTIONS

OPTION A: DRAMA

(a) DRAMA IMPROVISATION – 30 marks

PROFILE – APPRECIATING AND ANALYSING (3 marks)

Articulation of choices based on the “viva voce”

- | | |
|--|---|
| • <i>Very good articulation of choices</i> | 3 |
| • <i>Good articulation of choices</i> | 2 |
| • <i>Weak articulation of choices</i> | 1 |

PROFILE – PERFORMING (18 marks)

Effective establishment of situation (6 marks)

- | | |
|---|-----|
| • <i>Very good delineation of dramatic problem, roles and relationships, place and time</i> | 5-6 |
| • <i>Good delineation of dramatic problem, roles and relationships, place and time</i> | 3-4 |
| • <i>Weak delineation of dramatic problem, roles and relationships, place and time</i> | 1-2 |

Dramatic creation of material (4 marks)

- | | |
|--|-----|
| • <i>Very good development and resolution of dramatic problem; very good use of conflict; spontaneity, decision making evident</i> | 4 |
| • <i>Good development and resolution of dramatic problem; good use of conflict; spontaneity, decision making</i> | 2-3 |
| • <i>Dramatic problem weakly developed and resolved; weak use of conflict; spontaneity and decision-making somewhat evident</i> | 1 |

Characterisation (4 marks)

- | | |
|--|-----|
| • <i>Effective use of body and movement, voice and dialogue to portray character</i> | 4 |
| • <i>Good use of body and movement, voice and dialogue to portray character</i> | 2-3 |
| • <i>Weak use of body and movement, voice and dialogue to portray character</i> | 1 |

Use of performance space – defined in action and used consistently and action visible and audible at all times (4 marks)

- | | |
|--|-----|
| • <i>Adapts action to given space and ensures action is visible and audible at all times</i> | 4 |
| • <i>Adapts action to given space and ensures action is visible and audible most times</i> | 2-3 |
| • <i>Adapts action to given space and ensures action is visible and audible sometimes</i> | 1 |

PROFILE – CREATING (9 marks)

Treatment of stimulus (3 marks)

- Takes an original or thought-provoking approach to stimulus 2-3
- Takes a predictable approach to stimulus 1

Use of elements (3 marks)

- Imaginative use of props, space, performers, effects, audience 3
- Good use of props, space, performance, audience, effects 2
- Weak use of props, space, performance, audience, effects 1

Team work (3 marks)

- Very good allocation of and collaboration in tasks 3
- Good allocation of and collaboration in tasks 2
- Weak allocation of and collaboration in tasks 1

(b) PLAYMAKING – 30 marks

PROFILE – APPRECIATING AND ANALYSING (3 marks)

Articulation of choices based on viva voce

- Choices reflect very good understanding of motivation, situation, effects and significance of action 3
- Choices reflect good understanding of motivation, situation, effects and significance of action 2
- Choices reflect weak understanding of motivation, situation, effects and significance of action 1

PROFILE – PERFORMING (18 marks)

Elements of theatre (6 marks)

- Effective use of sets, costumes, props and technical elements 5-6
- Good use of sets, costumes, props and technical elements 3-4
- Weak use of sets, costumes, props and technical elements 1-2

Characterisation (6 marks)

- Effective use of body, movement, voice and dialogue to portray character 5-6
- Good use of body, movement, voice and dialogue to portray character 3-4
- Weak use of body, movement, voice and dialogue to portray character 1-2

Team Work (6 marks)

- Very good balance in distribution of roles/tasks; co-operation in preparation and performance, discipline in preparation and performance 5-6
- Good balance in distribution of roles/tasks; co-operation in preparation and performance, discipline in preparation and performance 3-4
- Weak balance in distribution of roles/tasks; co-operation in preparation and performance, discipline in preparation and performance 1-2

PROFILE – CREATING (9 marks)

Treatment of cultural form (5 marks)

- Imaginative and effective integration of cultural form in performance 5
- Partial and predictable integration of cultural form in performance 3-4
- Weak integration of cultural form in performance 1-2

Dramatic Structure (4 marks)

- Dramatic problem fully established, developed and resolved 4
- Dramatic problem partially established, developed and resolved 2-3
- Dramatic problem weakly established, developed and resolved 1

(c) PRODUCTION – 40 marks

PROFILE – APPRECIATING AND ANALYSING (4 marks)

Articulation of choices based on viva voce

- Choices reflect excellent understanding of motivation, situation, effect and significance of action 4
- Choices reflect very good understanding of motivation, situation, effect and significance of action 3
- Choices reflect good understanding of motivation, situation, effect and significance of action 2
- Choices reflect weak understanding of motivation, situation, effect and significance of action 1

PROFILE – PERFORMING (24 marks)

Characterisation - believability: consistency, timing and fluency of lines (4 marks)

- Character is believable in all interactions 4
- Character is believable in most interactions 2-3
- Character is believable in some interactions 1

Body and Movement (6 marks)

- Body and movement effectively and fully used to portray character 5-6
- Body and movement used most times to portray character 3-4
- Body and movement used sometimes to portray character 1-2

Voice and Speech (6 marks)

- Voice and speech effectively and fully used to express character 5-6
- Voice and speech used most times to express character 3-4
- Voice and speech used sometimes to express character 1-2

Team Work (8 marks)

- Excellent balance in distribution of roles/tasks; co-operation in preparation and performance, discipline in preparation and performance 7-8
- Very good balance in distribution of roles/tasks; co-operation in preparation and performance, discipline in preparation and performance 5-6
- Good balance in distribution of roles/tasks; co-operation in preparation and performance, discipline in preparation and performance 3-4
- Weak balance in distribution of roles/tasks; co-operation in preparation and performance, discipline in preparation and performance 1-2

PROFILE – CREATING (12 marks)

Characterisation (Interpretation) (3 marks)

- Imaginative and interesting interpretation of character 3
- Predictable interpretation of character 2
- Weak interpretation of character 1

Elements of Theatre (6 marks)

- Excellent use of: set/space; costume and make-up; props and other performance elements to create character 5-6
- Very good use of: set/space; costume and make-up; props and other performance elements to create character 3-4
- Good use of: set/space; costume and make-up; props and other performance elements to create character 2
- Weak use of: set/space; costume and make-up; props and other performance elements to create character 1

Journal (3 marks)

- Description of tasks undertaken 1
- Support materials present 1
- Reflection and self-evaluation evident 1

OPTION B: DANCE

(a) DANCE IMPROVISATION – 30 marks

PROFILE – APPRECIATING AND ANALYSING (3 marks)

Articulation of choices based on the viva voce (3 marks)

- Very good articulation of choices 3
- Good articulation of choices 2
- Weak articulation of choices 1

PROFILE – PERFORMING (18 marks)

Generation of the movement as it relates to dance – relevant to the concept/intent (5 marks)

- Very good reflection of intent and understanding of the concept 5
- Good reflection of intent and understanding of the concept 3-4
- Weak reflection of intent and understanding of the concept 1-2

Level of abstraction – manipulation of abstracted movement (4 marks)

- Excellent ability demonstrated 4
- Very good ability demonstrated 3
- Good ability demonstrated 2
- Weak ability demonstrated 1

Manipulation of elements (9 marks)

Space – use of general and personal working space, levels, changes in direction, spatial design (3 marks)

- Very good demonstration of spatial awareness 3
- Good demonstration of spatial awareness 2
- Weak demonstration of spatial awareness 1

Time – use of rhythm and musical phrasing (2 marks)

- Good rhythmic sense 2
- Weak rhythmic sense 1

Force/energy – use of *dynamic qualities* in movements (2 marks)

- Good use of *dynamic qualities* 2
- Weak use of *dynamic qualities* 1

Relationship – dancer to dancer, to objects, audience and the relationships of different body parts (2 marks)

- Good demonstration of the levels of movement 2
- Weak demonstration of the levels of movement 1

PROFILE – CREATING (9 marks)

Personal interpretation and spontaneity of movements, rhythm, dynamics, Relationships (9 marks)

- | | |
|-------------|-----|
| • Excellent | 8-9 |
| • Very good | 6-7 |
| • Good | 3-5 |
| • Weak | 1-2 |

(b) DANCEMAKING – 30 marks

PROFILE – APPRECIATING AND ANALYSING (3 marks)

Articulation of choices based on the viva voce (3 marks)

- | | |
|-------------------------------------|---|
| • Very good articulation of choices | 3 |
| • Good articulation of choices | 2 |
| • Weak articulation of choices | 1 |

PROFILE – PERFORMING (18 marks)

Motivic development through choreographic devices (4 marks)

- | | |
|-------------|---|
| • Excellent | 4 |
| • Very good | 3 |
| • Good | 2 |
| • Weak | 1 |

Thematic development (3 marks)

- | | |
|-------------|---|
| • Very good | 3 |
| • Good | 2 |
| • Weak | 1 |

Appropriate movement vocabulary and abstraction (4 marks)

- | | |
|-------------|-----|
| • Very good | 4 |
| • Good | 3 |
| • Weak | 1-2 |

Use of accompaniment (2 marks)

- | | |
|--------|---|
| • Good | 2 |
| • Weak | 1 |

Use of production elements – costume and make-up (2 marks)

- | | |
|--------|---|
| • Good | 2 |
| • Weak | 1 |

Communication with audience (3 marks)

- Appropriate and consistent at all times 3
- Appropriate and consistent most times 2
- Inconsistent 1

PROFILE – CREATING (9 marks)

Treatment of cultural form (5 marks)

- Imaginative and effective integration of cultural form in performance 4-5
- Partial and predictable integration of cultural form in performance 2-3
- Weak integration of cultural form in performance 1

Elements of performance - understanding of motivic development, abstraction, and interpretation of production elements (4 marks)

- Very good understanding 4
- Good understanding 2-3
- Weak understanding 1

(c) DANCE FUNDAMENTALS – 40 marks

PROFILE – APPRECIATING AND ANALYSING (4 marks)

- Very good articulation of choices 4
- Good articulation of choices 2-3
- Weak articulation of choices 1

PROFILE – PERFORMING (24 marks)

Body awareness – articulation and alignment (6 marks)

- Excellent body control and correct placement/alignment 6
- Very good body control and correct placement/alignment 4-5
- Good body control and correct placement/alignment 2-3
- Weak body control and correct placement/alignment 1

Skills development – modern or folk (6 marks)

- Excellent body control and execution of the modern/folk dance technique 6
- Very good body control and execution of the modern/folk dance technique 4-5
- Good body control and execution of the modern/folk dance technique 2-3
- Weak body control and execution of the modern/folk dance technique 1

Movement combination (6)

- Excellent interpretation and execution of movement combinations 6
- Very good interpretation and execution of movement combinations 4-5
- Good interpretation and execution of movement combinations 2-3
- Weak interpretation and execution of movement combinations 1

Performance – body alignment, execution of specific skills and movement styles
(6 marks)

- | | |
|-------------------------|-----|
| • Excellent performance | 6 |
| • Very good performance | 4-5 |
| • Good performance | 2-3 |
| • Weak performance | 1 |

PROFILE – CREATING (12 marks)

Creative compilation of exercises/sequences (12 marks)

Demonstration/Compilation (7 marks)

- | | |
|--|-----|
| • Exercises/Sequences show an excellent demonstration of technical ability/development | 7 |
| • Exercises/Sequences show a very good demonstration of technical ability/development | 6 |
| • Exercises/Sequences show a good demonstration of technical ability/development | 5 |
| • Exercises/Sequences show a fair demonstration of technical ability/development | 4 |
| • Exercises/Sequences show a weak demonstration of technical ability/development | 1-3 |

Journal (5 marks)

Choice/relevance of exercises/sequences and creative process discussed
(3 marks)

- | | |
|---|---|
| • Choice/relevance of exercises/sequences OR creative process discussed | 2 |
| • Description of Exercises/Sequences presented | 1 |
| • Support materials present | 1 |
| • Reflection and self-evaluation evident | 1 |

OPTION C: STAGECRAFT

(a) DRAMA IMPROVISATION – 30 marks

PROFILE – APPRECIATING AND ANALYSING (3 marks)

Articulation of choices based on the viva voce (3 marks)

- | | |
|-------------------------------------|---|
| • Very good articulation of choices | 3 |
| • Good articulation of choices | 2 |
| • Weak articulation of choices | 1 |

PROFILE – PERFORMING (18 marks)

Effective establishment of situation (6 marks)

- | | |
|--|-----|
| • Very good delineation of dramatic problem, roles and relationships, and place and time | 5-6 |
| • Good delineation of dramatic problem, roles and relationships, and place and time | 3-4 |
| • Weak delineation of dramatic problem, roles and relationships, and place and time | 1-2 |

Dramatic creation of material (4 marks)

- | | |
|--|-----|
| • Very good development and resolution of dramatic problem; very good use of conflict; spontaneity and decision-making evident | 4 |
| • Good development and resolution of dramatic problem; good use of conflict; spontaneity and decision-making fairly evident | 2-3 |
| • Weak development and resolution of dramatic problem; weak use of conflict; spontaneity and decision-making somewhat evident | 1 |

Characterisation (4 marks)

- | | |
|---|-----|
| • Very good use of body and movement, voice and dialogue to portray character | 4 |
| • Good use of body and movement, voice and dialogue to portray character | 2-3 |
| • Weak use of body and movement, voice and dialogue to portray character | 1 |

Use of performance space (4 marks)

- | | |
|---|-----|
| • Adapts action to given space and ensures action visible and audible at all times | 4 |
| • Adapts action to given space and ensures action visible and audible at most times | 2-3 |
| • Adapts action to given space and ensures action visible and audible some times | 1 |

PROFILE – CREATING (9 marks)

Treatment of stimulus (3 marks)

- Takes an original or thought-provoking approach to stimulus 3
- Takes a predictable approach to stimulus 1-2

Use of Elements (3 marks)

- Imaginative use of props, space, performers, effects, audience 3
- Good use of props, space, performance, effects, audience 2
- Weak use of props, space, performance, effects, audience 1

Team Work (3 marks)

- Very good allocation of and collaboration on tasks 3
- Good allocation of and collaboration in tasks 2
- Weak allocation of and collaboration in tasks 1

OR

DANCE IMPROVISATION – 30 marks

PROFILE – APPRECIATING AND ANALYSING (3 marks)

Articulation of choices based on the viva voce (3 marks)

- Very good articulation of choices 3
- Good articulation of choices 2
- Weak articulation of choices 1

PROFILE – PERFORMING (18 marks)

Generation of the movement as it relates to dance – relevant to the concept/intent (5 marks)

- Very good reflection of intent and understanding of the concept 5
- Good reflection of intent and understanding of the concept 3-4
- Weak reflection of intent and understanding of the concept 1-2

Level of abstraction – manipulation of abstracted movement (4 marks)

- Excellent ability demonstrated 4
- Very good ability demonstrated 3
- Good ability demonstrated 2
- Weak ability demonstrated 1

Manipulation of elements (9 marks)

Space – use of general and personal working space, levels, changes in direction, spatial design (3 marks)

- *Very good demonstration of spatial awareness* 3
- *Good demonstration of spatial awareness* 2
- *Weak demonstration of spatial awareness* 1

Time – use of rhythm (2 marks)

- *Good rhythmic sense* 2
- *Weak rhythmic sense* 1

Force/energy – use of *dynamic qualities* in movements (2 marks)

- *Good use of dynamic qualities* 2
- *Weak use dynamic qualities* 1

Relationship – dancer to dancer, to objects, audience and the *relationships of different body parts* (2 marks)

- *Good demonstration of the levels of movement* 2
- *Weak demonstration of the levels of movement* 1

PROFILE – CREATING (9 marks)

Personal interpretation and spontaneity of movements, rhythm, dynamics, relationships (9 marks)

- *Very good* 7-9
- *Good* 4-6
- *Weak* 1-3

(b) STAGE MANAGEMENT – 30 marks

PROFIILE – APPRECIATING AND ANALYSING (3 marks)

Use of journal: choices reflect an understanding of the roles and responsibilities, personal reflections, problem situations.

Articulation of choices based on the viva voce (3 marks)

- *Very good articulation of choices* 3
- *Good articulation of choices* 2
- *Weak articulation of choices* 1

PROFILE – PERFORMING (18 marks)

Clarity and accuracy of prompt book - should contain the production records and all relevant plots (scenery, costumes, lights, props) and programme flyers and press clippings (4 marks)

- Accurate with good preparatory work 4
- Accurate with satisfactory preparatory work 3
- Inaccuracies and/or shows insufficient preparatory work 1-2

Running of performance - cue calls, management of time, space, props, people (8 marks)

- Excellent running of performance 7-8
- Very good running of performance 5-6
- Good running of performance 3-4
- Weak running of performance 1-2

Efficient management of rehearsal and closure: discipline in attendance and return of props, costumes, stage lights, scenery; the restoration of the performance space (6 marks)

- Very good management of rehearsal and closure tasks 5-6
- Good management of rehearsal and closure tasks 3-4
- Weak management of rehearsal and closure tasks 1-2

PROFILE – CREATING (9 marks)

Problem Solving - adjusting to circumstances taking initiatives, decision making, resolving problems (4 marks)

- Finds solutions to problems all the time 4
- Finds solutions most of the times 3
- Finds solutions some of the time 1-2

Interpersonal Relationships: attends rehearsals punctually, maintaining discipline, rapport with cast and crew (5 marks)

- Very excellent relationships with cast and crew 5
- Very good relationships with cast and crew 4
- Good relationship with cast and crew 2-3
- Weak relationship with cast and crew 1

OR

PRODUCTION MANAGEMENT – 30 marks

PROFILE – APPRECIATING AND ANALYSING (3 marks)

Articulation of choices based on the viva voce (3 marks)

- Very good articulation of choices 3
- Good articulation of choices 2
- Weak articulation of choices 1

PROFILE – PERFORMING (18 marks)

Planning of show: budgeting, securing resources, scheduling publicity and front of house (6 marks)

- Effective planning of show 5-6
- Good planning of show 3-4
- Weak planning of show 1-2

Management and closure of the show (8 marks)

- Excellent management and closure of show 7-8
- Very good management and closure of show 5-6
- Good management and closure of show 3-4
- Weak management and closure of show 1-2

Promotion of production (relative to size of audience) (4 marks)

- Very good promotion of production 4
- Good promotion of production 2-3
- Weak promotion of production 1

PROFILE – CREATING (9 marks)

Imaging of production: creation of design that conveys an attractive public impression (6 marks)

- Excellent creation of design 6
- Very good creation of design 4-5
- Good creation of design 2-3
- Weak creation of design 1

Team work – the ability to work within the group and to adapt to a variety of situations (3 marks)

- Very good ability to work within the group 3
- Good ability to work within the group 2
- Weak ability to work within the group 1

(c) **STAGECRAFT – 40 marks**

SET/COSTUME/LIGHTING/SOUND

PROFILE – APPRECIATING AND ANALYSING (4 marks)

Interpretation of the play or dance –understanding of the director’s or choreographer’s intent, the plot of the production, theme, style, storyline (4 marks)

- | | |
|----------------------------|---|
| • Excellent interpretation | 4 |
| • Very good interpretation | 3 |
| • Good interpretation | 2 |
| • Weak interpretation | 1 |

PERFORMING (24 marks)

Quality of execution of at least 3 of the tasks listed in content on page 51 (6 marks)

- | | |
|--|-----|
| • Excellent use of instruments and materials | 6 |
| • Very good use of instruments and materials | 5 |
| • Good use of instruments and materials | 3-4 |
| • Weak use of instruments and materials | 1-2 |

Understanding and execution of process (12 marks)

- | | |
|---|------|
| • Excellent understanding and execution of process | 12 |
| • Very good understanding and execution of process | 9-11 |
| • Good understanding and execution of process | 6-8 |
| • Satisfactory understanding and execution of process | 3-5 |
| • Weak understanding and execution of process | 1-2 |

Evidence of supporting materials (for example, cue sheets, plots, sketches, schedules) (6 marks)

- | | |
|----------------------------------|-----|
| • Excellent supporting materials | 6 |
| • Very good supporting materials | 5 |
| • Good supporting materials | 3-4 |
| • Weak supporting materials | 1-2 |

PROFILE – CREATING (12 marks)

Individual input and contribution to the process in terms of imagination and initiative as well as being team-oriented and disciplined.

Imagination and Initiative (4 marks)

- *Excellent imagination and initiative* 4
- *Very good imagination and initiative* 3
- *Good imagination and initiative* 2
- *Weak imagination and initiative* 1

Interpersonal Relationships (5 marks)

- *Works exceptionally well with production team and cast* 5
- *Works well with production team and cast* 4
- *Has some difficulty with production team and cast* 3
- *Has poor interpersonal relationships* 1-2

Journal (3 marks)

- *Evidence of reflection upon challenges and solutions* 1
- *Identifies qualities needed to work backstage* 1
- *Documents what they learnt about themselves* 1

◆ THE SCHOOL-BASED ASSESSMENT

CONDUCT AND ASSESSMENT OF PERFORMANCE OPTIONS (100 marks)

School-Based Assessment is an integral part of student assessment in the course covered by this syllabus. It proposes to assist students with acquiring specific knowledge, skills and attitudes that are critical to the subject. The activities for the School-Based Assessment are linked to the sections and should form part of the learning activities enabling the student to achieve the objectives of the syllabus. *Students are encouraged to work in groups.*

During the course of study of this subject, students obtain marks for the competence they develop and demonstrate when undertaking their School-Based Assessment assignments. These marks contribute to the final marks and grades that are awarded to students for their performance in the examination.

The guidelines provided in this syllabus for selecting appropriate tasks are expected to assist teachers and students with the selection of assignments that are valid for the purpose of School-Based Assessment. These guidelines should assist teachers with awarding marks according to the degree of achievement of the candidates in the School-Based Assessment component of the course. In order to ensure that the scores awarded by teachers are aligned with **CXC®** standards, the Council undertakes the moderation of a sample of School-Based Assessment assignments marked by each teacher.

School-Based Assessment provides an opportunity to individualise a part of the curriculum to meet the needs of students. It facilitates feedback to the students at various stages of the experience. This helps to build the self-confidence of the students as they proceed with their studies. School-Based Assessment further facilitates the development of essential research skills that allow the student to function more effectively in his or her chosen vocation. School-Based Assessment, therefore, makes a significant and unique contribution to the development of relevant skills in the students. It also provides an instrument for testing them and rewarding them for their achievements.

PAPER 03: PROJECT ASSIGNMENTS (40 marks)

Rationale

The Critique and Research Paper form an integral part of the **CSEC®** Theatre Arts examination process. The Critique provides candidates with the opportunity to assess the role of theatre personnel in the execution of a production. The aim is to test students' ability to analyse a theatrical performance based on the recommended guidelines provided by the Council.

The Research Paper examines the involvement of individuals in the development of theatre in the region. It provides insight into the lives and experiences of those who have made significant contributions to drama, dance and technical theatre or cultural performance on various levels.

These written projects will help to develop the interviewing and analytical skills of students, while providing them with a better understanding and a greater appreciation of theatre practitioners and productions. *Students are encouraged to work in groups.*

The Critique and the Research Paper must be written in essay format.

1. Critique

The Critique must:

- (a) be based on a production viewed;
- (b) be no **more than 500 words** in length;
- (c) include **production details**: the date, time and venue and any other relevant details;
- (d) **be written using** appropriate theatre terminology **specific to the dance or dramatic production viewed**;
- (e) include information about the style, design **and other technical elements** ideas in the production; (**discriminate between what is specific to Dance or Drama – for example, Dance includes levels, type of music**);
- (f) include personal opinion in the discussion of significant aspects of the production; and,
- (g) include a **detailed** description of the impact and importance of the production; **with reference to impact on audience, society, student.**

Church plays and School plays performed at a standard comparative to syllabus requirements are acceptable. Students should be able to discuss production details to cover all areas specified in the rubric.

2. Research Paper

The Research Paper must:

- (a) be about any one of the following: a cultural or theatre practitioner, **a cultural institution or cultural/folk group, Dance Company, Theatre Company, Technical Production Company, or a venue of Historical and Cultural significance**;
- (b) be **no more than 500** words in length;
- (c) include a content page;
- (d) include (**an accurate**) bibliography;
- (e) include one interview;
- (f) include evidence of research and supporting materials **which can include** photographs, newspaper clippings, and significant objects/words;
- (g) include personal evaluations– *target this aspect for the CREA*;
- (h) include a **reflective creative piece. This piece must be informed by experience/information gathered/evaluated during the research process. This may include but not limited to any one of the following: a poem, song, cartoon, short video clip; and,**
- (i) *include personal reflections and evaluations.*

Candidates will be penalised for plagiarism – the wholesale inclusion of Internet information to their project; copying of one another’s work. Teachers are expected to guide students through their process. It is recommended that candidates be provided with the assessment criteria before commencing the SBA projects.

CRITIQUE

The following aspects of the projects will be assessed for the **CRITIQUE**:

(a) Length of Project

This essay should contain **no more than 500** words.

(b) Details of the Production

Candidates must gather data about a drama or dance production. The required details are identified in the mark scheme.

(c) Summary

Candidates are required to view either a drama OR a dance production. The content of the summary will be different for each type of production. The production should be live. Where no opportunity exists for viewing live performance students may view a recorded production approved by the teacher. The candidates CANNOT review a production that they are involved with whether on stage or off.

(i) Drama Production

Candidates are expected to:

- identify and describe the setting of the story;
- state what the play is about (theme/statement/meaning);
- recount the story line; and,
- describe the characters, their contributions to the plot and their relationships with other characters.

Summarising and Paraphrasing are essential.

(ii) Dance Production

Candidates are expected to:

- identify the theme (if any) of the production;
- identify genre;
- identify choreographic style/structure;

- provide a description of movements for example dynamics, motif, use of body;
- comment on the use of space;
- comment on dancers and their role in the production, relationship to story line or each other if present; and,
- describe THREE dances in the repertoire and explain their relationship to the theme.

Summarising and Paraphrasing are essential.

(d) Review

Candidates are expected to comment on:

- (i) the style and design of the production (set, lights, costumes, sound);
- (ii) effectiveness of the actors or dancers in their portrayals;
- (iii) establishment of the plot;
- (iv) stage management; and,
- (v) front of office and/or management team.

(e) Evaluation (Impact of the Production)

Candidates are expected to:

- (i) comment on the playwright's, choreographer's or the director's intentions (for example, for entertainment, raising of social or political issues, tragedy, raise funds, education);
- (ii) describe the reaction of the audience;
- (iii) state their opinions about the production and give reasons for their opinions (using details from the play/production);
- (iv) assess relevance and social value; and,
- (v) interpret and evaluate all aspects of the production such as staging, acting, directing and choreography.

(f) Communication of Information

Candidates are expected to apply the rules of grammar, spelling, punctuation and organisation.

Note to Teachers:

- (i) For EACH component, the aim is to ascertain the level of achievement attained by the candidate.
- (ii) Fractional marks should NOT be awarded for any component.
- (iii) It is recommended that the assessment criteria be available to candidates at all times.

MARKING CRITERIA FOR THE CRITIQUE

The assessment is to be marked as follows:

APPRECIATING AND ANALYSING – (20 MARKS)

1.	Details of the Production	(2 marks)
(a)	At least three of the following: date, time, venue, production company, name of production	1
(b)	At least one of the following: Playwright/choreographer, director OR	1
(c)	At least one of the following: Lead male and/or female actors and/or dancers	
(d)	Offers no details of the production	0
2.	Summary of the Production	(3 marks)
(a)	Discusses the narrative or plot of the play	1
(b)	Outlines the structure of the narrative or plot of the play	1
(c)	Identifies the characters	1
	OR	
(d)	Describes the choreographic principles or narrative of the dance	1
(e)	Comments on the theme	1
(f)	Comments on the dance styles/genre	1
3.	Analysis of the Production	(6 marks)
(a)	Candidates provide a full discussion of EACH of the following	2
(b)	Candidates provide a simple statement on the following:	1
	<ul style="list-style-type: none">• The way in which the technical elements either enhance or negatively impact on the production; technical elements include costume, lighting, sound, set• How the stage management affected their enjoyment of the play• The strengths and weaknesses of performances	

4. Impact of Production (6 marks)

- (a) Candidates provide a full discussion of EACH of the following 2
- (b) Candidates provide a simple statement on the following: 1
- The behaviour of the audience
 - How the play made them feel
 - How the production is relevant to contemporary society OR how the production depicts Caribbean history and culture

5. Communication of Information (3 marks)

- (a) Communicate information in a logical way using correct grammar and appropriate terminology MOST of the time
- (b) Communicate information in a logical way using correct grammar and appropriate terminology SOME of the time
- (c) Communicate information in a logical way using correct grammar and appropriate terminology RARELY

RESEARCH PAPER

GUIDELINES FOR THE CONDUCT OF THE RESEARCH PAPER

1. Interview

Students are expected to:

- (a) select an individual or institution that has made valuable contribution to theatre arts. This may include a cultural institution or cultural/folk group, Dance Company, Theatre Company, Technical Production Company, or a venue of Historical and Cultural significance;
- (b) include a rationale/justification for his/her choice;
- (c) conduct at least ONE interview for their research to ascertain the contribution to Theatre Arts;
- (d) include presentation of findings, paying careful attention to structure and organisation;
- (e) present the research in essay format and attach the transcript after the bibliography; and,
- (f) provide a creative reflection on his/her process.

2. Discussion

An excellent research project is one in which the body of the essay has been informed by the interview questions in conjunction with other support materials gathered by the students.

3. **Supporting Materials**

Support materials must be relevant to the theme. These may include photographs, newspaper clippings, significant objects, parts of costumes, and other artefacts. Each item must be labelled.

Here are three examples that would be acceptable.

- (a) This is a picture of Nova Singh performing in the play “The Plantation Girls” in 1992.
- (b) This is part of the costume for the character Shivanee worn by Afiyah Valentine in the dance production “Shades of we” in St Kitts in 2001.
- (c) This videotape shows Gene Carson’s choreography of “Spirit of Africa” as it was performed in Barbados in 2002.

4. **Conclusion**

Candidates are expected to draw conclusions from the information that is gathered about the cultural form, arts organisation, performing company or practitioner. They must be able to describe the impact of the subject’s contribution on the performing arts in their territory and/or in the wider Caribbean.

5. **Reflection**

Candidates are expected to:

- (a) identify what they have learnt, positive and/or negative;
- (b) identify something new that they never knew before;
- (c) discuss the impact of the findings on them;
- (d) discuss how the research helps them to better understand what was being researched;
- (e) discuss how what they learned can help them in the future; whether as theatre practitioners or as human beings;
- (f) describe the challenges that they experienced during the research;
- (g) describe the solutions used to the challenges that they have experienced; and,
- (h) discuss what they learned about themselves through the process.

Note to Teachers:

- (i) For EACH component, the aim is to ascertain the level of achievement attained by the candidate.
- (ii) Fractional marks should **NOT** be awarded for any component.
- (iii) It is recommended that the assessment criteria be available to candidates at all times.

MARKING CRITERIA FOR THE RESEARCH PAPER

The assessment is to be marked as follows:

1. Rationale/Justification of Study (4 marks) (4 marks APAN)

- Presents *two reasons/benefits with discussion, one personal and one to others, for choice of subject* 4
- Presents *two reasons/benefits with discussion of ONLY one personal or one to others, for choice of subject* 3
- Presents *two reasons/benefits with no discussion* 2
- Presents *one reason/benefit with no discussion* 1
- Presents *no rationale for choice of subject* 0

2. Presentation of Findings (8 marks) (4 marks APAN)

- (a) Interview 4
- The use of open-ended questions demonstrate prior knowledge of subject 4
 - Questions are open-ended but show no prior knowledge of subject 3
 - Only one or two questions are open-ended, most are closed 2
 - Questions are closed-ended 1
 - No evidence of interview questions 0

NB. Candidates must clearly show how they conducted the interview

(b) Structure and Organisation (4 marks APAN)

Candidate's research paper contains:

- Table of contents 1
- Body 1
- Appendices 1
- Bibliography 1

3. Discussion (4 marks)

Link between rationale and findings (4 marks APAN)

- Candidates fully discuss the impact of the findings and make link to his/her rationale 4
- Candidates partially discuss the impact of the findings and make link to his/her rationale 3
- Candidates discuss the impact of the findings and make NO link to his/her rationale 2
- Candidates identify a finding with NO link to rationale 1

4. Communication (4 marks) (4 marks APAN)

Communication of Information

- Communicate information in a logical way using correct grammar and appropriate terminology MOST of the time 4
- Communicate information in a logical way using correct grammar and appropriate terminology SOME of the time 3
- Communicate information in a logical way using correct grammar and appropriate terminology RARELY 1-2

5. Reflection (20 marks)

Supporting materials – At least two pieces of supporting materials (3 marks CREA)

- Supporting materials, labelled, relevant, presented neatly, dated 3
- Supporting materials but lacking any two of the following: labelled, relevant, presented neatly, dated and referenced 2
- Supporting materials but lacking any three of the following: labelled, relevant, presented neatly, dated and referenced. 1
- No supporting materials or supporting materials have no connection to the research project 0

Written component (10 marks CREA)

Candidates must answer all questions for full 10 marks.

(a) What did you learn about *yourself* through the process? (2 marks CREA)

- Students identify at least two things that he/she/they learnt about themselves 2
- Students identify at least one thing that he/she/they learnt about themselves 1
- Students are unable to identify 0

(b) Describe how you dealt with the challenges that you experienced during the research. (1 mark CREA)

- Students identify a challenge during the research and provide a solution 1
- Students fail to identify any challenges 0

(c) How will the new knowledge help you now and in the future; whether as theatre practitioner or as a human being? (3 marks CREA)

- Students identify new knowledge and make the link with improvement of self and becoming a theatre practitioner 3
- Students identify new knowledge and make the link with improvement of self or becoming a theatre practitioner 2
- Students identify new knowledge but do not make link with improvement of self or becoming a theatre practitioner 1
- Students identify no new knowledge 0

- | | |
|--|-------------------------------------|
| (d) Identify something new that you never knew before and discuss why learning it was important | (1 mark CREA) |
| <ul style="list-style-type: none"> Students share why learning the new knowledge was Students fail to share why learning the new knowledge was important | <p>1</p> <p>0</p> |
| (e) How can this research help you to better understand what was being researched? | (3 marks CREA) |
| <ul style="list-style-type: none"> Students identify three areas in which the research can help them to better understand the subject studied Students identify two areas in which the research can help them better understand the subject studied Students identify one area in which the research can help them to better understand the subject studied Students fail to identify areas on how the research can help | <p>3</p> <p>2</p> <p>1</p> <p>0</p> |

Creative component

(7 marks CREA)

Candidates are expected to:

- | | |
|---|-------------------------------------|
| (a) Synthesise the written reflection | |
| (b) Pose some new perspective and/or questions about the research | |
| (c) Present a creative response using imagery, text, metaphor | |
| (a) Synthesis of ideas | (2 marks CREA) |
| <ul style="list-style-type: none"> Clear and strong demonstration of synthesis of ideas Some demonstration of synthesis of ideas No demonstration of synthesis of ideas | <p>2</p> <p>1</p> <p>0</p> |
| (b) New perspective and/or questions | (3 marks CREA) |
| <ul style="list-style-type: none"> New perspectives and/or questions communicated with ideas being presented using a creative medium or in a creative format New perspectives and/or questions communicated Lack of creativity in presentation of ideas or themes/no new insight No journal | <p>3</p> <p>2</p> <p>1</p> <p>0</p> |
| (c) Creative Response | (2 marks CREA) |
| <ul style="list-style-type: none"> Presentation/medium and format is creative Presentation/medium shows minimal level of creativity Presentation/medium does not show creativity (e.g. typed text only with no creative presentation of typed text) | <p>2</p> <p>1</p> <p>0</p> |

Note to Teacher:

Marks allocated to APAN profile from both the critique and research projects are to be added and divided by two in order to produce candidates scores out of 20. Marks allocated to CREA profile remain out of 20.

◆ GLOSSARY OF THEATRE ARTS TERMS

<u>Word/Term</u>	<u>Definition/Meaning</u>
Abstraction	Moving from the representational to the symbolic and manipulation of a movement to create something new which retains the essence of the original.
Actor	A person who creates an imaginary reality before an audience, using body and voice to express emotion and ideas.
Apron	The front of the stage extending into the auditorium beyond the proscenium arch. This is usually at stage level, but sometimes it is built lower than the stage.
Arena	An acting area surrounded by the audience, either totally or on two or three sides.
Art Form	An artistic medium for expression, such as Dance or Drama.
Backdrop/Backcloth	A scene canvas across the width of the upstage area, usually fixed at both the top and the bottom.
Backing	Any flat or cloth behind doors or windows to mask parts of the stage that should not be seen.
Bar/Barrel/Boom	An iron pipe above the stage for carrying lighting equipment and scenery, or fastened in a vertical position.
Batten – Electrical	The compartment trough carrying a set of lamps, divided into 3 or 4 circuits.
Batten – Scenic	Lengths of timber for tautening backcloths at the top and bottom. The top end of cloth is gripped between two battens called sandwich battens . The bottom end is usually slotted through a canvas hem.
Blocking	A pattern of movement designed by the director/choreographer to help the performers create narrative, relationship, emotion and mood.
Book flats	Two free- standing flats hinged together to fold to any angle.
Border	Horizontal, narrow, flat or curtain hanging from a bar or grid to mask lights (and/or) ceiling from the audience.
Box set	An enclosed setting that has three walls and sometimes a ceiling or hanging lamp/chandelier to indicate a ceiling.
Brace	An extending rod with attachments to support flats. French brace is hinged.

<u>Word/Term</u>	<u>Definition/Meaning</u>
Brail	The rope and adjusting part of hanging scenery.
Centre Line	A line drawn from front to back of stage on the ground plan drawing (indicated with long and short dashes) or chalk the stage itself for correct placing of setting and props.
Choreographer	One who creates or organises a dance work from a given stimulus or idea.
	Cleat Metal lining on the back of flats to which a throw line is attached.
Concept	An overall vision or interpretation of an artistic work.
Core	A body of knowledge that is central to the syllabus.
Cut-out	Cloth or other material (card, ply) with parts cut away to suggest foliage.
Cyclorama	Either a permanent wall or a curved or straight backcloth hung at the rear of the stage, usually painted white and lit as required for use as sky or other background as required, (never painted with scenery).
Dance fundamentals	The basic elements of dance related to the development of skills necessary for execution and performance.
Dancemaking	The art and craft of creating and arranging dance movements into a meaningful whole using a stimulus or idea.
Design concept	The vision for creating the physical environment of the production in consultation with the director.
Dimmer or Rheostat	An electrical appliance which varies the intensity of light.
Dip	Metal trap in the stage floor for electrical sockets used for plugging in stage floor lights.
Director	An individual responsible for the creative interpretation, the casting and rehearsal process of a production to completion.
Dock	Back stage storage area for scenery.
Downstage	Stage area towards the audience.
<i>Dry Tech</i>	<i>Usually a rehearsal without performers where each designer runs his segment of the performance and the technical crew practice the use of equipment.</i>
Elements of dance/drama	Include use of space, technique, movement, rhythm, mood, characterisation, pace, audience relationship.
False proscenium/tormentor	A smaller temporary 'proscenium' of flats or cloths behind the main proscenium arch to make the stage area smaller.

<u>Word/Term</u>	<u>Definition/Meaning</u>
Flat	A rectangular wooded frame covered with cloth, hardboard or canvas to create walls/scenery.
Flies	The space above the stage where most sets can be “flown” or taken up.
Floats or Footlights	An electrical batten at the front of the stage at floor level.
Flood	Lamp giving a wide spread of light.
Front cloth	A movable cloth immediately behind the proscenium arch.
Front of house (FOH)	Term applied to the auditorium area, box office and lobby.
FOH Lighting	Spotlights positioned in the auditorium to illustrate forestage.
Gelatine or gel	A colour filter for lighting.
<i>Green Room</i>	<i>A room in a Theatre where performers can relax when they are not performing.</i>
Ground plan	A scaled drawing of a set including furniture as seen from above.
House curtain	The proscenium curtains, also called “front tabs” or “house tabs”.
House lights	Lights in the auditorium; the normal hall lights.
Improvisation	A technique of creating based on personal or group response to a stimulus.
Inset	A small scene within a larger set.
Journal	A journal of the practicalities of a creative process and a reflection of one’s personal responses.
Legs	Canvas (soft) wings, hanging vertically, used to mask the side of the stage.
Level	Any platform or other raised portion of the stage.
Lines	Hemp rope used for raising and lowering scenery and lights.
Mask (v)	To hide or conceal unwanted areas or machinery from audience.

OR

	To stand in front of or obscure another performer unintentionally.
Mime	Performance without words using only the body to create characters and situations.
Model	A three-dimensional representation of the stage including backstage and settings.

<u>Word/Term</u>	<u>Definition/Meaning</u>
Motif	An incomplete phrase or intent, capable of being developed.
Musicality	The attention and sensibility to the musical elements of dance while creating or performing.
Performance	Elements of presentation for communication to include focus projection, interpretation and awareness in realising concept/intent.
Performance style	Elements used in the realisation of a work in performance, for example, storytelling style, carnival style.
Permanent set	A set that is divided into several smaller sets to represent the various locales of the play.
Playmaking	Creating a dramatic performance through the use of improvisation techniques. Also called devising.
Portfolio	An organised collection of materials demonstrating a creative process.
Practical	An adjective applied to any property or piece of scenery that is expected to work or to be used by actors.
Pre-set	Lighting and props set up in advance for a performance.
Producer	The individual/company/organisation that takes the responsibility of the cost of the realisation of an artistic work.
Production choices	The choice of elements that the director makes for the realisation of a concept of an artistic work.
Prompt Book	The book kept by the stage manager or director.
Props/Properties	Every article on stage except the scenery.
Proscenium	The stage opening that separates the audience from the actors on a traditional stage. The arch that frames the stage opening.
Rail	Either the bottom or the top horizontal parts of the framework of a flat.
Ramp	A sloping passageway leading from a lower to a higher level, used in place of steps.
Rostrum/Platform	Platform for raising part of the stage. One of a series of rostra for building a movable stage.
Script	The written dialogue, description, and directions provided by the playwright.

<u>Word/Term</u>	<u>Definition/Meaning</u>
Set or setting	The arrangement of scenery to provide a background or environment in which the action of the play can develop.
Soundscape	A collection of sounds to create a dramatic environment.
Spike	Marking with tape on the stage or around the stage to show the correct positions of set pieces, furniture, performers or other items which must be in a specific position.
Stagecraft	Creative use of performance space, set, costume, make-up, lighting.
Stagecraft	Specialist skills that complement staging a performance.
Stage hand	An individual who assists the stage manager.
Stage manager	The individual responsible for the backstage operation of a production, that is, placement of set, costumes, props, communication with cast and crew on all issues and responsible for recording all business, cues and pauses in the prompt book during rehearsals.
Stage right	The right side of the stage as determined by actor standing in the centre and facing the audience.
Stage left	Left side of stage as determined by an actor standing in the centre and facing the audience.
Strikes	To take down or remove a set from the stage.
Stiles	The vertical members of a flat.
Story	The journey from beginning to end of an artistic work (dance/drama).
Style	A distinctive way of expression; the creation of a technique of dance or drama work that identifies a particular performer, choreographer, group or period.
<i>Technical Theatre</i>	<i>The technical elements that go into making a production, for example, costume, set, lighting and sound.</i>
<i>Text</i>	<i>Text refers to poem, pictures/photographs, illustrations, videos and prose.</i>
Throw-line	Line for latching two flats together, side by side.
Thrust stage	A stage that extends out into the auditorium so that the audience sits on three sides of the actors.
Toggle bar	Any supporting cross-piece of lumber of a flat, other than the top and bottom rails.

<u>Word/Term</u>	<u>Definition/Meaning</u>
Traditions	Commonly held meanings, values, customs and practices handed down from generation to generation.
Traditional dance	Dances and dance forms that have emerged out of the tradition of a people, for example, Africa, India, China.
Trap	A door in the stage floor for special effects and entrances.
Truck	A mobile rostrum on wheels or ball castors carrying a section of the setting.
Turntable/Revolving Stage	A large circular stage set into or on the permanent stage floor.
Production concept	A brief statement, metaphor, or expression of the essential meaning of a play and the director's approach to communicating this meaning.
Unit set	A set with certain permanent features, such as arches or columns that, by the addition of doors or draperies or windows, can be made to serve as the background.
Up-stage	Towards the rear of the stage.
Up-stage	To distract from the focus of attention on stage.
Wings	The flats or drapes masking the sides of the stage. As a general term, used to designate all areas at the sides of the stage.

◆ GLOSSARY OF BEHAVIOURAL VERBS USED IN THE CSEC® THEATRE ARTS EXAMINATIONS

WORD	TASK
Analyse	<p>Examine methodically and in detail the structure of an object or a process or a phenomenon and then draw a conclusion.</p> <p>For Example: Choose ONE character from a prescribed text or video that you have studied.</p> <p>(a) Name the text or video and identify the character.</p> <p>(b) Analyse the relationship between the character and</p> <p style="padding-left: 40px;">(i) the theme, cultural form or dance; and,</p> <p style="padding-left: 40px;">(ii) the development of the plot or dance motif.</p>
Comment	<p>Examine how the writer uses different elements (of theatre for example) to create effect and meaning. The overall effect on the piece of work must also be provided. The effect must take into account the writers' purpose, and other elements of the piece of work.</p> <p>For Example: Comment on the relationships among all the characters in the scene.</p>
Compare and Contrast	<p>Write an extended answer stating, describing and elaborating the similarities and differences; and provide specific examples of these similarities and differences.</p> <p>For Example: Compare and contrast two cultural forms studied, with reference to five of the following elements.....</p>
Define	<p>Provide a precise statement giving the nature or the scope or the meaning of a term; or using the term in one or more sentences so that the meaning is clear and precise.</p> <p>For Example: Define the term 'improvisation'.</p>
Describe	<p>Provide detailed statements of the features or characteristics of an object or process.</p> <p>For Example:</p> <p>(a) Name ONE cultural dance form that is indigenous to your country.</p> <p>(b) Describe TWO features of the dance form named in (a) above.</p>

WORD	TASK
Discuss	<p>Provide an extended answer exploring related concepts and issues using detailed examples but not necessarily drawing a conclusion.</p> <p>For example: Discuss how the title or theme that you have chosen (for a performance photograph) is illustrated in THREE elements of the performance.</p>
Explain	<p>Focus on what, how and why something occurred. State the reasons or justifications, interpretation of results and causes.</p> <p>For example: Explain TWO ways in which the cultural form is used in this excerpt (excerpt given).</p>
Give	<p>Provide short concise answers.</p> <p>For example: Give TWO reasons for your answers.</p>
Identify	<p>Extract the relevant information from the stimulus without explanation.</p> <p>For example: You have a choice to audition for a role in a musical or pantomime.</p> <p>Identify ONE activity that you would perform at the audition. Give ONE reason for your choice.</p>
List	<p>Itemise the requested information. Details are not required.</p> <p>For example: Name ONE practical work you have undertaken in which you developed a performance from a play or a video you have studied.</p> <p>List FOUR points that this practical work was meant to highlight.</p>
Name	<p>Provide actual names but no other details.</p> <p>For example: Name the cultural form you will use in staging the production.</p>
Outline	<p>Show or trace the development of something from the point of origin to that specified in the question.</p> <p>For example: Using a named cultural form briefly outline.</p> <ul style="list-style-type: none"> (i) when this form originated; (ii) what cultural influences shaped this form; and, (iii) who was involved in its development in the Caribbean?
State	<p>Provide short concise answer without explanation.</p> <p>For example: State TWO reasons why you would be the most suitable person for the position advertised.</p>

◆ SUGGESTED READING AND RESOURCE MATERIALS

The following is a list of books and other printed material that may be used for **CSEC®** Theatre Arts. This list is by no means exhaustive or intended to be prescriptive, but is intended only to indicate some possible sources that teachers could use as appropriate. We make strong recommendations that teachers prepare by reading at least THREE of the Teacher Resources in preparation for teaching the syllabus.

GENERAL RESOURCES:

Compton, J.	<i>An Introduction to Theatre Arts</i> . Hansib Publications Limited, 2008.
Constance, Z.	<i>Sheer Genius – The Complete Plays of Zeno Obi Constance</i> . Vols. 1 and 2, Zeno Obi Constance, 1994.
Edgecombe, D.	<i>Heaven and Other Plays</i> . Virgin Islands: Eastern Caribbean Institute, 1993.
Edwards, V.	<i>Caribbean Drama for Secondary Schools – 4 Plays</i> . Caribbean Tutorial Publishers Ltd, 2008.
Gibbons, R.	<i>A Calypso Trilogy</i> . Ian Randle Publishers, 1999.
Hill, E.	<i>A Time and a Season: Eight Caribbean Plays</i> . St Augustine: School of Continuing Studies, UWI, 1996.
Hill, E., Walcott, D., Scott, D.	<i>Plays for Today</i> . Longman, 1985.
Hippolyte, K.	<i>The Song of One</i> from <i>International Plays for Young Audiences</i> – ed. Ellis, Roger. Meriwether Publishing, 2000.
John, E.	<i>Moon on a Rainbow Shawl</i> . Faber, 1958.
Mohammed, P.	<i>Caribbean Mythology and Modern Life – Five One-Act Plays for Young People</i> . The Majority Press, 2004.
Noel, K., Ryman, C. and Noel, A.	<i>Carlong Theatre Arts for CSEC with SBA, Study Guide & Exercises</i> . Carlong Publishers (Caribbean) Limited, 2013.
Noel, K.	<i>Carlong Caribbean Drama for the Classroom</i> . Carlong Publishers, 2001.
Rhone, T.	<i>Old Story Time and Smile Orange</i> . Longman, 1981.
Sistren Theatre Collective	<i>Belly Woman Bangarang</i> from <u>Contemporary Drama of the Caribbean</u> – ed. Waters and Edgecombe. The Caribbean Writer, 2001.
Stone, J.	<i>You can Lead a Horse to Water and Other Plays</i> (Winston Saunders, Dennis Scott and Godfrey Sealy). MacMillan Caribbean, 2005.

Springer, E. *Survivor: A Collection of Plays for Children and Young Adults.* Lexicon Trinidad Ltd, 2017.

DRAMA RESOURCES

Boon, R and Plastow, J. (ed.) *Theatre Matters: Performance and Culture on the World Stage.* Cambridge University Press. 1998.

Cooke, A. *Country Duppy and Jonkanoo Jamboree.* Bloomington: AuthorHouse Publishers, 2014.

Hill, E. *The Jamaica Stage 1655-1900: Profile of a Colonial Theatre.* University of Massachusetts Press, 1992.

King, B. *Derek Walcott and West Indian Drama.* Oxford: Clarendon Press, 1985.

Lee, J. and Hippolyte, K. *Saint Lucian Literature and Theatre: An Anthology of Reviews.* Cultural Development Foundation, 2006.

Okagbue, Osita *Culture and Identity in African and Caribbean Theatre.* Adonis & Abbey Publishers Ltd, 2009.

Omotoso, K. *The Theatrical in Theatre.* New Beacon Books, 1982.

Pavelka, M *So you want to be a Theatre Designer?* Nick Hern Books, 2015.

Spolin, V. *Theatre Games for the Classroom.* Northwestern University Press, 1986.

Stone, J. *Studies in West Indian Literature, Theatre.* MacMillan Caribbean, 1994.

Thompson, F. *A History of Theatre in Guyana 1800–2000.* Hansib Publications Limited, 2008.

Zarrilli, P. *Theatre Histories – An Introduction.* Routledge, 2006.

DANCE RESOURCES

Ahye, M. *Cradle of Caribbean Dance.* Trinidad and Tobago: Heritage Cultures Limited, 1983.

Besson, G. *Folklore and Legends of Trinidad and Tobago.* Paria Publishing Co. Limited, 1994.

Burnett, M. *Jamaican Music.* Oxford University Press, 1992.

Carty, H. *Folk Dances of Jamaica, An Insight.* London: Dance Books Limited, 1988.

- Cheney, G. *Basic Concepts in Modern Dance, A Creative Approach.* Dance Horizons, Princeton Book Company 1989.
- Phillips, D. *The Heritage Dances of Dominica.* Heritage Awareness Programme, 1998.
- Dance, D. *Folklore from Contemporary Jamaicans.* University of Tennessee Press, 1992.
- H'Doubler, M. *Dance, A Creative Art Experience.* University of Wisconsin Press, 1957.
- Minton, S. *Choreography – A Basic Approach using Improvisation.* Human Kinetics, 1997.
- Morgenroth, J. *Dance Improvisation.* University of Pittsburgh Press, 1987.
- Nettleford, R. *Dance Jamaica – Cultural Definition and Artistic Discovery.* New York: Grove Press Incorporated, 1985.
- Penrod, J. and Plastino, J. *The Dancer Prepares: Modern Dance for Beginners.* McGraw-Hill Higher Education, 2005.
- Seaga, E. *Revival Cults in Jamaica.* Jamaica Journal, Volume 3 # 2., 1989.
- Warner, K. *The Trinidad Calypso.* Heinemann Educational Books, 1982.

STAGECRAFT RESOURCES

- Adland, D. *Practical Course in Theatre Arts.* Longman, 1984.
- Braun, E. *The Director and the Stage.* Mathuen Drama, 1982.
- Cohen, R. *Theatre Brief Edition.* University of California, Irvine, 1983.
- Cohen, R., and Harrop, J. *Creative Play Direction.* Prentice-Hall, Incorporated, 1984.
- Fraser, N & Bennison, S. *The Handbook of Stage Lighting.* The Crowood Press, 2007.
- Holt, Michael *A Phaidon Theatre Manual: Costume and Makeup.* Phaidon Press Limited, 2001.
- Kaluta, J. *The Perfect Stage Crew.* New York: Allworth Press, 2003.
- Kelshall, M. *Studying Drama - An Introduction.* Edward Arnold, 1985.
- Tanner, F. *Basic Drama Projects,* 4th Edition. Clark Publishers, 1979.
- Warren, B. *Creating a Theatre in your classroom.* Captus University Publishers, 1995.

CULTURAL FORMS RESOURCES

- Anthony, P. *The Flower Festivals of Saint Lucia*. Folk Research Centre/Jubilee Trust Fund, 2009.
- Besson, G. *Folklore and Legends of Trinidad and Tobago*. Paria Publishing Limited, 1994.
- Bisnauth, D. *A History of Religions in the Caribbean*. Kingston Publishers, 1989.
- Dujon, V. *The Flower festivals of Saint Lucia: An Investigation into their Origins, Development and Prospects*. B. A. Research Paper, 1985.
- Frederick, J. *Piti Kon Nou Piti – A Fun Activity Book for Children in the Traditional Masquerade of Saint Lucia*, UNESCO Project, 2003.
- Frederick, J. *Traditional Masquerade of Saint Lucia: Interviews*, (from The Revitalization of Traditional Masquerade Performing Arts and Costume Makeup: Developing a Tourist Product for the Caribbean. UNESCO Project, 2003.
- Hill, E. *Trinidad Carnival: Mandate for a National Theatre*. London: New Beacon Books, 1997.
- Lee, J.A. *Give Me Some More Sense – A Collection of Caribbean Island Folk Tale*. Macmillan Caribbean, 1998.
- Liverpool, H. *From the Horse's Mouth – Stories of the History and Development of the Calypso*. Juba publications, 2003.
- Mahabir, K. *Caribbean Indian Folk Tales*. Chakra Publishing House, 2005.
- Moore-Miggins, D. *The Caribbean Proverbs That Raised Us*. Outskirts Press Incorporated 2007.
- Nunley, J. and Bettelheim, J. *Caribbean Festival Arts: Each and Every Bit of Difference*. The Saint Louis Art Museum and University of Washington Press, 1988.
- Ryman, C. *Jonkonnu: A Neo-African Form*. Jamaica Journal Vol.17 Nos. 1 and 2, 1984.
- Samuel, K. *Form, Structure and Characterisation in the Saint Lucian Folk Tales*. Folk Research Centre Bulletin, Vol. 2, No. 2, July-December, 1991.
- Seaga, E. *Revival Cults in Jamaica*. Jamaica Journal, Vol.3 No.2, 1989.

- Tanna, L. *Jamaican Folktales and Oral Histories*. Jamaica: Institute of Jamaica, 1984.
- Titus, R. *Wake People Wake – The Sacred and the Profane*. Hansib Publications, 2008.
- Weaver, J. *Creolisation and the Role of the Festival Jounen Kweyol (Creole Day) in the Re-casting of St Lucian Identity*: M.A. Thesis, University of Iowa, 1999.

Caribbean Eye: Festivals, (DVD format) Gayelle Productions.

PLAYS

- Constance, Z. *The Agouti's Tale – Sheer Genius Vol 2*. Trinidad and Tobago, 1994.
- Hippolyte, K. *The Drum-Maker- Caribbean Plays for Playing*. Heineman, 1985.
- Mohammed, P. *Caribbean Mythology and Modern Life – Five One-Act Plays*. The Majority Press, 2004.
- Rhone, T. *Old Story Time*. Longman Caribbean, 1981.
- Scott, D. *Sir Gawain and the Green Knight*. National Theatre for the Deaf, 1978.
- Springer, Pearl E. *Survivor: A Collection of Plays for Children and Young Adults*
- Walcott, D. *Ti-Jean and his Brothers – Plays for Today*. Longman Caribbean, 1985.

GAMES

- Constance, Z. *My Father's Child – Sheer Genius, Vol 2*. Trinidad and Tobago, 1994.
- Duelling Voices – Sheer Genius, Vol 1*. Trinidad and Tobago, 1994

Wakes/nine night/rites of passage

- Bully, A. *Good Morning, Miss Millie, Caribbean Plays for Playing*. Heinemann, 1985.
- Constance, Z. *The Ritual of Friday Morning First Period, Caribbean Plays for Playing*. Trinidad and Tobago, 1994.
- Cooke, A. *Country Duppy and Jonkanoo Jamboree*. Bloomington: Author House Publishers, 2014.

Hill, E. *Dance Bongo - Caribbean Plays*, Vol 2. University of the West Indies, 1965.

Scott, D. *An Echo in the Bone – Plays for Today*. Longman, 1985.

Weekes, Y. *Blue Soap in Emancipation Moments, edited by Rawle Gibbons*. UWI Press, 2009.

Masquerade

Arrivi, F. *Masquerade – A Time and A Season*. University of the West Indies, 1976.

Wynter, S. *Masquerade, West Indian Plays for Schools*. Jamaica Publishing House, 1979.

Carnival

Amoroso, R. *Master of Carnival, Three Caribbean Plays*. Longman Caribbean 1979.

Gibbons, R. *A Calypso Trilogy, Jamaica/Trinidad and Tobago*. Ian Randle Press, 1999.

Hill, E. *The Ping Pong – Jamaica*. University College of the West Indies, 1958.

Lovelace, E. *The Dragon Can't Dance – Black Plays: Two*, Methuen, 1989.

Matura, M. *Play Mas*, Methuen, 1982.

Mc Donald, I. *Tramping Man – A Time and a Season*. University of the West Indies, 1976.

Walcott, D. *Drums and Colours*. Caribbean Quarterly, Vol 17, 1-2, 1961.

Walcott, R. *Shrove Tuesday March*. University of the West Indies, 1966.

Kalinda/Stick-Fighting

Hill, E. *Man Better Man – Plays for Today*. Longman Caribbean, 1985.

Noel, D. *Tears in the Gayelle – Carray*. Macmillan Caribbean, 1977.

Flower Festivals

Walcott, R. *Banjo Man – A Time and A Season*. University of the West Indies, 1976.

Landship

Cumberbatch, G

Landship Dance Technique, 2016 Published by European Commission.

Farrell, Winston

House of Landship (Full length unpublished play)

Gay, Reyda

Beneath the Docks 2016 (Film).

Western Zone Office
28 September 2017

CARIBBEAN EXAMINATIONS COUNCIL

Caribbean Secondary Education Certificate® CSEC®



THEATRE ARTS

Specimen Papers and Mark Schemes/Keys

Specimen Paper: - Paper 01
Paper 02
Paper 032

Mark Scheme and Key: - Paper 01
Paper 02
Paper 032

C A R I B B E A N E X A M I N A T I O N S C O U N C I L

**CARIBBEAN SECONDARY EDUCATION CERTIFICATE®
EXAMINATION**

THEATRE ARTS
TABLE OF SPECIFICATIONS

SPECIMEN PAPER 2017

PAPER	SECTION/QUESTION	PROFILE	COGNITIVE LEVEL	NUMBER OF ITEMS	TOTAL ITEMS PER SECTION
Paper 01	1. Elements of Theatre	Appreciating and Analysing (APAN)	Knowledge and Comprehension Use of Knowledge	20	30
	2. Cultural Forms				15
	3. Text Analysis				15
			TOTAL no. of ITEMS	60	60
Paper 032	1. Critique	Appreciating and Analysing (APAN)	Knowledge and Comprehension Use of Knowledge	(a) 6 (b) 4 (c) 6 (d) 4	20
	2. Research	Creating (CREA)	Knowledge and Comprehension Use of Knowledge	(a) 4 (b) 6 (c) 4 (d) 6	20
			TOTAL MARKS	40	40

Link to Multiple Choice Specimen Paper 01 – <http://www.cxc.org/demo-etests/>

Question	Key	Syllabus Objective	Cognitive Level	Question	Key	Syllabus Objective	Cognitive Level
1	B	1.3.1c	KC	31	C	2.2.2b	KC
2	A	1.3.1d	KC	32	D	2.2.4b	UK
3	C	1.4.1d	KC	33	B	2.2.1b	KC
4	A	1.5.3a	KC	34	D	2.2.2a	UK
5	B	1.5.3a	UK	35	D	2.2.6	KC
6	B	1.3.1c	UK	36	A	2.2.5a	UK
7	A	1.5.3a	KC	37	A	2.2.1b	KC
8	C	1.7.6a	UK	38	B	2.4.5b	KC
9	A	1.5.3a	UK	39	C	2.4.2b	KC
10	B	1.6.4a	KC	40	D	2.6.5b	KC
11	C	1.3.1d	KC	41	B	2.2.1b	KC
12	B	1.6.4a	KC	42	D	2.5.4a	UK
13	C	1.6.3a	KC	43	A	2.2.2b	UK
14	B	1.5.3a	KC	44	D	2.2.2a	UK
15	C	1.6.5	KC	45	C	2.2.2a	UK
16	B	1.4.1d	UK	46	D	3.3.3c	UK
17	C	1.5.4a	UK	47	D	3.2.3a	UK
18	D	1.2.1b	KC	48	A	3.4.3b	UK
19	A	1.2.2f	UK	49	D	3.4.3b	UK
20	B	1.2.2f	UK	50	A	3.3.3c	UK
21	D	1.6.4a	UK	51	B	3.4.3b	UK
22	C	1.7.6a	UK	52	C	3.4.3b	UK
23	D	1.5.3b	UK	53	C	3.6.3b	UK
24	A	1.5.3a	UK	54	B	3.5.3d	UK
25	A	1.6.4a	UK	55	C	3.5.3c	UK
26	D	1.6.5ii	UK	56	B	3.2.1a	UK
27	D	1.6.4a	UK	57	A	3.3.3c	UK
28	C	1.6.4a	UK	58	A	3.3.3d	UK
29	A	1.7.6a	UK	59	C	3.3.3d	UK
30	D	1.6.4a	UK	60	B	3.4.3d	UK

CARIBBEAN EXAMINATIONS COUNCIL

CARIBBEAN SECONDARY EDUCATION CERTIFICATE®

“*”Barcode Area*””
Front Page Bar Code

FILL IN ALL THE INFORMATION REQUESTED CLEARLY IN CAPITAL LETTERS.

TEST CODE

0	1	2	4	8	0	3	2
---	---	---	---	---	---	---	---

SUBJECT THEATRE ARTS – Paper 032

PROFICIENCY GENERAL

REGISTRATION NUMBER

--	--	--	--	--	--	--	--	--	--

SCHOOL/CENTRE NUMBER					

NAME OF SCHOOL/CENTRE

CANDIDATE’S FULL NAME (FIRST, MIDDLE, LAST)

DATE OF BIRTH

D	D	M	M	Y	Y	Y	Y
---	---	---	---	---	---	---	---

SIGNATURE _____

“*”Barcode Area*””
Current Bar Code

“*”Barcode Area*””
Sequential Bar Code

SPEC 2017/01248032



TEST CODE 01248032

CARIBBEAN EXAMINATIONS COUNCIL

CARIBBEAN SECONDARY EDUCATION CERTIFICATE®

THEATRE ARTS

Paper 032

ALTERNATIVE TO SCHOOL-BASED ASSESSMENT

1 hour

READ THE FOLLOWING INSTRUCTIONS CAREFULLY.

1. This paper consists of TWO questions. Answer BOTH questions.
2. Write your answers in the spaces provided in this booklet.
3. Do NOT write in the margins.
4. You are advised to take some time to read through the paper and plan your answers.
5. If you need to rewrite any answer and there is not enough space to do so on the original page, you must use the extra lined page(s) provided at the back of this booklet. **Remember to draw a line through your original answer.**
6. **If you use the extra page(s) you MUST write the question number clearly in the box provided at the top of the extra page(s) and, where relevant, include the question part beside the answer.**

DO NOT TURN THIS PAGE UNTIL YOU ARE TOLD TO DO SO.

Copyright © 2017 Caribbean Examinations Council
All rights reserved.

01248032/SPEC 2017

“*”Barcode Area”*”
Sequential Bar Code

1. The following questions are based on the production you have viewed.

-
- This image shows a full page of white paper with horizontal dashed lines, typical of primary-ruled notebook paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

01248032/SPEC 2017

GO ON TO THE NEXT PAGE

“*”Barcode Area”*”
Sequential Bar Code

- DO NOT WRITE IN THIS AREA**

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

L



(c) Describe the impact of any TWO of the following technical elements on the production:

- Set
- Light
- Sound
- Costume

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

[6 marks]

GO ON TO THE NEXT PAGE

- DO NOT WRITE IN THIS AREA**

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

L

“*”Barcode Area”*”
Sequential Bar Code

2. You have viewed a documentary on the late Professor Rex Nettleford, and you are asked to conduct further research into Professor Nettleford's contribution to theatre.

- (a) Imagine TWO possible challenges that you may encounter in carrying out the research. For EACH challenge, outline ONE strategy you would use in approaching the research.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

[6 marks]

- (b) State TWO questions that you would ask in your investigation.

.....

.....

.....

.....

[2 marks]

GO ON TO THE NEXT PAGE

- DO NOT WRITE IN THIS AREA**

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

- (d) Imagine you are a camp counsellor and that you have been asked to speak about Professor Nettleford to a group of teenagers. Write a paragraph outlining what you would share about the life and work of Professor Nettleford.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

[6 marks]

Total 20 marks

END OF TEST

IF YOU FINISH BEFORE TIME IS CALLED CHECK YOUR WORK ON THIS TEST.

01248032/SPEC 2017

“*”Barcode Area”*”
Sequential Bar Code

If you use this extra page, you MUST write the question number clearly in the box provided.

This image shows a full page of white paper with horizontal dotted lines. The lines are evenly spaced and run across the width of the page, providing a guide for handwriting practice. There are no margins, text, or other markings on the page.

“*”Barcode Area”
Sequential Bar Code

“*”Barcode Area”*”
Sequential Bar Code

DO NOT WRITE IN THIS AREA

***DO NOT
WRITE ON
THIS PAGE***

CANDIDATE'S RECEIPT

INSTRUCTIONS TO CANDIDATE:

1. Fill in all the information requested clearly in capital letters.

TEST CODE:

0	1	2	4	8	0	3	2
---	---	---	---	---	---	---	---

SUBJECT: THEATRE ARTS – Paper 032

PROFICIENCY: GENERAL

REGISTRATION NUMBER:

--	--	--	--	--	--	--	--	--	--

FULL NAME: _____
(BLOCK LETTERS)

Signature: _____

Date: _____

2. Ensure that this slip is detached by the Supervisor or Invigilator and given to you when you hand in this booklet.
3. Keep it in a safe place until you have received your results.

INSTRUCTION TO SUPERVISOR/INVIGILATOR:

Sign the declaration below, detach this slip and hand it to the candidate as his/her receipt for this booklet collected by you.

I hereby acknowledge receipt of the candidate's booklet for the examination stated above.

Signature: _____
Supervisor/Invigilator

Date: _____

C A R I B B E A N E X A M I N A T I O N S C O U N C I L

CARIBBEAN SECONDARY EDUCATION CERTIFICATE®

THEATRE ARTS

PAPER 032

MARK SCHEME

SPECIMEN

THEATRE ARTS
PAPER 032
MARK SCHEME

Question 1**S.O.: —1.2, 1.4, 1.5, 1.6**

Profile: APAN

(a) Overview of Production

Identifies two themes (1 mark each) - 2 marks

Full discussion of themes and reference to the production (1 mark each) - 2 marks

*(full discussions and references to the production can include major characters, setting, genre, style)***[4 marks]****(b) (Elements of theatre include: plot, theme, space, characters, dialogue, rhythm, movement, spectacle, mood)**

Analysis of the production

Identification of each element (1 mark each) - 2 marks

Full discussion of each element (2 marks each) - 4 marks

Partial discussion (1 mark each)

[6 marks]**(c) Impact of Production**

For each element, award three (3) marks for the following:

Technical element and its impact is described in detail using evidence from the video - **3 marks**Technical element is examined, but without details of its impact or evidence from the video - **2 marks**Impact of technical element is only stated but not further described - **1 mark****[6 marks]****(d) Evaluation of the production**Reason stated and outlined - 2 marks x 2 - **4 marks**
(justification e.g. history, culture, education)

Reason stated but not outlined - 1 mark

TOTAL 20 marks

KC	UK
4	
6	
6	
4	
10	10

THEATRE ARTS
PAPER 032
MARK SCHEME

Question 2

S.O.: — 2.3, 2.6

Profile: CREA

- (a) Two challenges clearly stated - (1 mark each) - 2 marks
Strategy to deal with challenge stated (1) and outlined (1) - x 2
[6 marks]
- (b) Two new/different, open-ended questions clearly stated - 1 mark each
[2 marks]
- (c) Way knowledge gained will impact practice **stated** (1 mark each)
Way knowledge gained will impact **outlined** (1 mark each)
[6 marks]
- (d) Synthesis of ideas
 - Clear and strong demonstration of synthesis of ideas 2
 - Some demonstration of synthesis of ideas(1)
References AT LEAST TWO contributions of Rex Nettleford 2
Outlines EACH contribution of Rex Nettleford (1 mark each) 2

KC	UK
6	
2	
	6
	4
2	
10	10

TOTAL 20 marks