



CARIBBEAN EXAMINATIONS COUNCIL

# CSEC<sup>®</sup> Theatre Arts

SYLLABUS  
2012–2019

Macmillan Education  
4 Crinan Street, London, N1 9XW  
A division of Macmillan Publishers Limited  
Companies and representatives throughout the world

[www.macmillan-caribbean.com](http://www.macmillan-caribbean.com)

ISBN 978-1-380-03089-4

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[www.cxc-store.com](http://www.cxc-store.com)

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First published 2018

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## **Theatre Arts**

Theatre Arts employs a variety of arts, such as, dance, choreography, acting, playwriting and directing. It also uses the crafts of the carpenter, painter, artist and designer, and the skills of organisation, co-ordination, and stage management of activities. Consequently, Theatre Arts also contributes invaluablely to the creative economy of the region.

Dance and Drama are two major components of Theatre Arts. The third component, Stage Crafts, links Dance and Drama by providing the crafts and skills required for producing theatre. Thus, the Theatre Arts Syllabus is organised to be taught and experienced under three main principles: Appreciating and Analysing, Creating and Performing through Dance, Drama and Stage Crafts. As such, Theatre Arts should not be conceived of as three distinct disciplines. Rather, the Theatre Arts Syllabus has been designed to provide experiences that enable students to appreciate create and communicate theatrical events with their minds as well as their senses, emotions and their bodies, thereby fostering self-confidence, self-discipline and self-motivation.

The Theatre Arts Syllabus is made up of a Compulsory Core, THREE Options and TWO Projects.

### **COMPULSORY CORE**

- Caribbean Cultural Forms
- Elements of Theatre Arts

<b>OPTIONS (Select One)</b>		
<b>DRAMA</b> 1. a. Drama Improvisation b. Playmaking c. Production	<b>DANCE</b> 2. a. Drama Improvisation b. Dancemaking c. Dance Fundamentals	<b>STAGE CRAFTS</b> 3. a. Drama OR Dance Improvisation b. Stage OR Production Management c. Stage Crafts – Costume or Set or Lighting

### **PROJECTS**

1. Critique and
2. Research Paper



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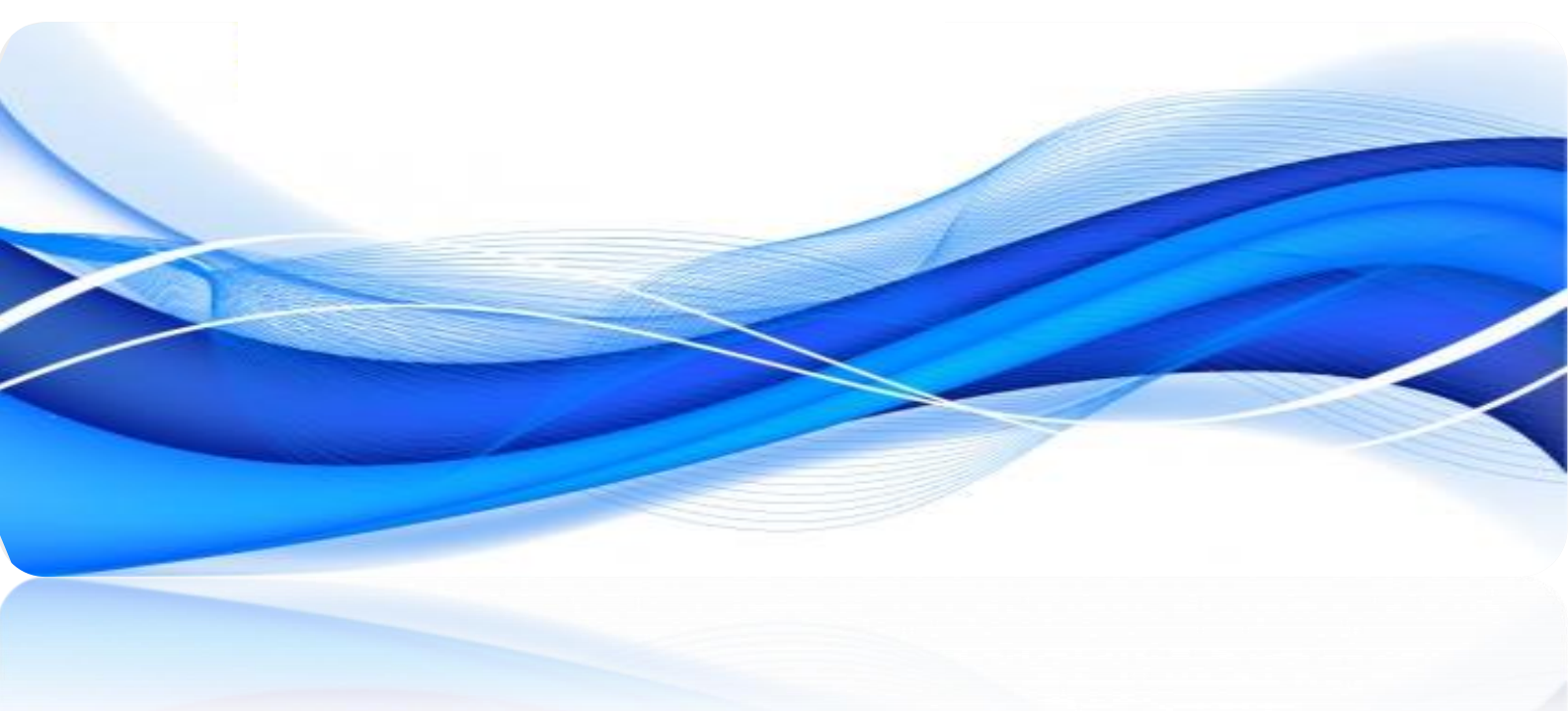
Caribbean Secondary  
Education Certificate®

# SYLLABUS

# THEATRE ARTS

CXC 32/G/SYLL 10

Effective for examinations from May–June 2012



CSEC®

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This document CXC 32/G/SYLL 10 replaces CXC 32/G/SYLL 01 issued in 2001.

*Amended in 2016*



# Theatre Arts Syllabus

## ◆ RATIONALE

Theatre Arts is at the centre of the cultural expression of Caribbean peoples. As a discipline, Theatre Arts reflects life and contributes uniquely to the spiritual, intellectual, social, emotional, and aesthetic growth of an individual. Theatre Arts *employs* a variety of arts, such as, dance, choreography, acting, playwriting and directing. It also uses the crafts of the carpenter, painter, artist and designer, and the skills of organisation, co-ordination, and stage management of activities. Consequently, *Theatre Arts also contributes invaluablely to the creative economy of the region.*

Through Theatre Arts we are able to express our deepest emotions, thus satisfying our innate urge to communicate. It is this urge to communicate that helps us to interact with the world. Theatre Arts provides an important means of understanding, constructing, appreciating, and communicating social and cultural values. It allows *us to interpret, value, and transmit* traditions of the past; *explore, celebrate, challenge the present, and build concepts of the future through the imagination. Theatre Arts also encourages team-building and problem solving strategies that have become important requirements in the contemporary work environment.*

Dance and Drama are two major components of Theatre Arts. The third component, Stage Crafts, links Dance and Drama by providing the crafts and skills required for producing theatre. Thus, the Theatre Arts Syllabus is organised to be taught and experienced under three main principles: Appreciating and Analysing, Creating and Performing through Dance, Drama and Stage Crafts. As such, Theatre Arts should not be conceived of as three distinct disciplines. Rather, the Theatre Arts Syllabus has been designed to provide experiences that enable students to appreciate create and communicate theatrical events with their minds as well as their senses, emotions and their bodies, thereby fostering self-confidence, self-discipline and self-motivation.

*Students who complete a course in Theatre Arts will find that it has contributed significantly to their personal development. It will also make them aware of the close relationships of theatre to such areas as the humanities, literature, composition, and oral communication. Theatre Arts, therefore, enlivens the imagination, challenges the creative intellect and at the same time equips students with attitudes and skills needed for social life and the world of work.*

## ◆ AIMS

The syllabus aims to:

1. foster appreciation for the forms that Theatre Arts has assumed in various cultural contexts in the Caribbean;
2. develop an understanding of the nature, processes and logistics of the theatre;
3. enable an appreciation for theatre by participating (as actor, playwright, director, artist, painter, designer, dancer, choreographer, technical director, light or sound technician and stage or production manager) in making theatre;

4. provide opportunity to experience theatre through the mind, senses, voice, emotions and body;
5. nurture an understanding of theatre by studying certain texts, audio and video tapes;
6. enable evaluation of texts and works of theatre through the written, oral, performative and graphic media; and,
7. *develop an appreciation of the aesthetic ways of knowing in addition to the scribal and logical modes.*

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

## ◆ 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. *DVD/Video/Cassette recorder/player*
3. *Assortment of props and costumes*
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 floor)*
2. *Collection of taped music – traditional folk, modern*
3. *Television/DVD Player/recorder*
4. *Collection of DVD's on dance performance*
5. *Drum and accompanist for class work*

### ***Stage Crafts***

1. *Workshop facilities*
2. *Tools to construct props, scenery, costumes*
3. *Storage facilities*
4. *Lighting and sound equipment*

### **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, tympani*
3. *Stage management kit, for example, coloured tape, staple gun, glue gun*
4. *Mirrors and bars for dance*

## ◆ SUGGESTED TIME ALLOCATION FOR TEACHING

It is recommended that a minimum of two double periods per week be allocated to the subject over a two-year period.

## ◆ ORGANISATION OF THE SYLLABUS

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

COMPULSORY CORE	OPTIONS (Select One)	PROJECTS
Caribbean Cultural Forms Elements of Theatre Arts	<b>DRAMA</b> 1. a. Drama Improvisation b. Playmaking c. <i>Production</i>  <b>DANCE</b> 2. a. Drama Improvisation b. Dancemaking c. Dance Fundamentals  <b>STAGE CRAFTS</b> 3. a. <i>Drama <u>OR</u> Dance Improvisation</i> b. <i>Stage <u>OR</u> Production Management</i> c. <i>Stage Crafts – Costume or Set or Lighting</i>	1. Critique  <i>And</i>  2. <i>Research Paper</i>

## ◆ CERTIFICATION AND DEFINITION OF PROFILE DIMENSIONS

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

### 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:

- recognise the elements of theatre and evaluate the effect of the elements on the theatrical performance/production as a whole;
- use language and concepts appropriate to the art forms to describe, analyse and evaluate a theatrical production;
- recognise the historical and contemporary use of cultural forms and evaluate the use of these forms in theatrical performances;*
- 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' language through appropriate variation in the use of pitch, rhythm, tempo, and volume of voice;
- (c) demonstrate technical competence in completing tasks associated with drama or dance or stage craft;
- (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) record 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 03.

**Paper 01** (1 hour and 30 minutes) **A compulsory paper based on the objectives in the Core.** The paper will consist of **SIX COMPULSORY ESSAY** questions carrying 60 marks.

**Paper 02** An assessment of practical skills based on the Appreciating and Analysing, Creating and Performing profile dimensions. Candidates must choose either Option 1 OR Option 2 OR Option 3. Details of the conduct and assessment of the practical skills are provided on **pages 27 – 41.**

### **OPTION 1: DRAMA**

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

Candidates will be required to:

- (i) participate in a 3 – 5 minutes spontaneous performance from a given stimulus;
- (ii) complete a journal documenting the process;
- (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 minutes prepared performance using a prescribed Caribbean cultural form;
- (ii) complete a journal documenting the process;
- (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 minutes prepared performance of an excerpt from a text on the reading list;
- (ii) complete a journal documenting the process;
- (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 2: DANCE**

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

Candidates will be required to:

- (i) participate in a 3 – 5 minutes spontaneous performance from a given stimulus;
- (ii) complete a journal documenting the process;
- (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 4 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;
- (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 minutes prepared class performance based on a Caribbean cultural form;
- (ii) complete a journal documenting the process;
- (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 3: STAGE CRAFTS**

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

Candidates will be required to:

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

#### **Section II: (a) Stage Management OR Production Management (30 marks)**

Candidates will be required to:

- (i) participate in a school or community production;
- (ii) complete a journal documenting the process;
- (iii) respond to questions in a viva voce.

#### **Section III: (a) Costume Design and Construction OR Set Design and Construction OR Lighting Design and Operation (40 marks)**

Candidates will be required to:

- (i) participate in a school or community production;
- (ii) complete a journal documenting the process;
- (iii) 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 03

## Projects (40 marks)

During the second, fourth and fifth terms of the course, each candidate will be required to complete TWO Projects. Details of the Projects are provided on pages 43 – 49.

## ◆ MARK ALLOCATION BY PAPERS AND PROFILE DIMENSIONS

PROFILE DIMENSION	PAPER 01 (CORE)		PAPER 02 (OPTIONS)		PAPER 03 (PROJECTS)		GRAND TOTAL	
	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
<i>Appreciating and Analysing (APAN)</i>	50	25	10	5	30	15	90	45
<i>Performing (PERF)</i>	-	-	60	30	-	-	60	30
<i>Creating (CREA)</i>	10	5	30	15	10	5	50	25
<b>Total</b>	<b>60</b>	<b>30</b>	<b>100</b>	<b>50</b>	<b>40</b>	<b>20</b>	<b>200</b>	<b>100</b>

Marks for Paper 03 (Projects) are weighted so that they contribute to the overall examination the proportions indicated. See pages 45 – 49 for the marking criteria for the projects.

## ◆ REGULATIONS FOR RESIT CANDIDATES

*Candidates, who have earned a moderated score of at least 50 per cent of the total marks for the School-Based Assessment component, may elect not to repeat this component, provided they rewrite the examination no later than TWO years following their first attempt. 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.*

*Candidates who have obtained less than 50 per cent of the marks for the School-Based Assessment component must repeat the component at any subsequent sitting.*

*Resit candidates who have obtained less than 50% of the marks for the Paper 03 must repeat the component at any subsequent sitting.*

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

## ◆ REGULATIONS FOR PRIVATE CANDIDATES

Private candidates must be entered through institutions recognised by the Council.

Private candidates will be required to complete all aspects of the examination (Papers 01, 02 and 03).

The Paper 03 activities of private candidates must be monitored by tutors in the institution through which they register. Private candidates must submit their own work, which must be validated by their tutors.

## ◆ 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 minutes 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. The table below is illustrative of how the teaching should be done.

COMPONENTS	TERM 1	TERM 2	TERM 3	TERM 4	TERM 5	TERM 6
<b>CORE</b>	<b>Theory and Practical</b>	<b>Theory and Practical</b>	<b>Theory and Practical</b>	<b>Theory and Practical</b>	<b>Theory and Practical</b>	<b>External Examination</b>
<b>OPTIONS</b>	Drama Improvisation	Drama Improvisation	(a) Drama/ Dance Improvisation Theory/ Practical	(b) Playmaking/ Dancemaking (Process work)	(c) Production/ Dance Fundamentals (c) Stage Crafts (costume/lighting /set)	Production/ Dance Fundamentals / Stage Crafts
	Dance Fundamentals	Dance Fundamentals		Production/ Dance Fundamentals /Stage Crafts		
			3-5 minute improvisation	10-15 minutes rehearsed presentation (drama)  5-8 minute group or 3-5 minute solo (Dance)	20-30 minutes rehearsed presentation	
<b>PROJECTS</b>	View Production	Complete Critique		Begin Research Paper	Complete Research Paper	

## ◆ RECOMMENDED TEACHING AND LEARNING ACTIVITIES

To facilitate students' attainment of the objectives of this syllabus, the following activities are strongly recommended.

1. Visits to theatre spaces and performances.
2. Seminars by theatre and cultural practitioners.
3. Attendance at festivals, conferences, concerts, dance recitals, poetry readings, and workshops.
4. Journal writing.
5. Play reading.
6. Field trips to cultural sites and activities.
7. Research and library skills.
8. Student exchanges.
9. Teachers' networking and collaboration.
10. Participation in school, community clubs and cultural organisations.

## GLOSSARY OF THEATRE TERMS

Please refer to Glossary of Theatre Terms on pages 50 – 55 for clarification of terms used in the syllabus.

## ◆ CORE

### GENERAL OBJECTIVES

On completion of the CORE, students should:

1. *develop an understanding of the nature, function and processes of theatre;*
2. *develop an understanding of the nature of Caribbean cultural forms and how they influence Theatre Arts;*
3. *demonstrate how Caribbean cultural forms relate to an appreciation and awareness of self and society; and,*
4. *reflect on their own progress and personal growth through the study of Theatre Arts.*

### SPECIFIC OBJECTIVES

Students should be able to:

1. *examine elements of theatre arts;*
2. *describe the role of personnel in theatrical and traditional presentations;*
3. *identify criteria for evaluating formal and non-formal performance spaces;*
4. *analyse theatrical texts (videos, songs, poems, stories, photographs);*
5. *evaluate production choices;*
6. *describe the relationships between cultural forms and theatre;*
7. *analyse the use of cultural forms in a given text or video; and,*
8. *describe how cultural forms influence and are influenced by the values and history of Caribbean society.*

### CONTENT

#### 1. Elements of Theatre Arts

- (a) Theatre personnel and terminology.
- (b) Safety in theatre.
- (c) Stage positions and levels.
- (d) Performance Skills (movement, voice, speech, characterisation).
- (e) *Types of performance space.*
- (f) *Text analysis and critical evaluation.*
- (g) Production components of Dance and Drama.
- (h) *Pre-rehearsal, production and post production processes.*

## 2. Caribbean Cultural Forms

- (a) Origins and development of cultural forms in the region.
- (b) Functions and meanings of cultural forms.
- (c) Practitioners - traditional and contemporary.
- (d) Use of space and other theatrical elements in cultural forms.
- (e) Cultural forms as they relate to texts.
- (f) Performance modes within cultural forms.
- (g) Relationship of cultural forms to contemporary or popular culture.

### 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
Dink 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
Kumfa	- Guyana
Kumina	- Jamaica
Kutumba	- St. Lucia
Landship	- Barbados
Lend/hand/Gayap/ Working/Koudmen Limbo	- Trinidad and Tobago, Jamaica, St. Lucia
Mari-Mari	- Guyana
Mashramani	- Guyana
Matikoor/Dig Dutty	- Guyana
Masquerade, Maskerade	- Various Territories
Maypole	- Various Territories
Nation Dance	- Carriacou
Quadrille	- St. Lucia, St. Vincent, Jamaica, Dominica
Parang	- Trinidad and Tobago

CULTURAL FORM	TERRITORY
Phagwa	- Guyana, Trinidad and Tobago
Ramleela	- Guyana, Trinidad and Tobago
Revival	- Jamaica
Ring Games	- Various Territories
Queh Queh, Kwe-Kwe	- Guyana
Sewenal	- St. Lucia
Shakespeare Play	- Curriacou
Speech bands	- Tobago
Stick fighting/Stick Licking	- Trinidad and Tobago, Barbados
Story telling/Nansi Tori/Anansi	- Various Territories
Story/Folk Tales Tea meeting/Ten cent concerts	- St. Kitts and Nevis, Guyana, Antigua and Barbuda, Barbados, Jamaica
Tuk Band	- Barbados
Wake/Nine nights/ Set- Up/Forty nights	- Various Territories

#### **CARIBBEAN CULTURAL FORMS TO BE STUDIED FOR THE 2015 – 2017 EXAMINATIONS**

Candidates must select a minimum of **THREE** of the following set cultural forms for study:

1. Story Telling
2. Masquerade
3. Wake
4. Mashramani
5. Flower Festivals-La Rose/La Marguerite
6. Ramleela
7. Tuk Band
8. Maypole
9. Ring Games
10. Tea Meeting/Ten Cent Concert

#### **CARIBBEAN CULTURAL FORMS TO BE STUDIED FOR THE 2018 - 2019 EXAMINATIONS**

Candidates must select a minimum of **THREE** of the following set cultural forms for study:

1. Masquerade, Maskerade
2. Maypole
3. Bele
4. Tea Meeting/Ten Cent Concerts
5. Mashramani
6. Ramleela
7. Tuk Band
8. Dinki Mini
9. Limbo
10. Storytelling/Nansi Tori/Anansi

## ◆ OPTIONS

Students must choose Option 1 Drama: 1a, 1b, 1c **OR** Option 2 Dance: 2a, 2b, 2c **OR** Option 3 Stage Crafts: 3a, 3b, 3c.

### **OPTION 1:     DRAMA**

- (a)     DRAMA IMPROVISATION**
- (b)     PLAYMAKING**
- (c)     PRODUCTION**

### **GENERAL OBJECTIVE**

On completion of this Option, students should explore the elements of improvisation, playmaking and production to communicate issues through the use of Caribbean cultural forms.

### **SPECIFIC OBJECTIVES**

Students should be able to:

1.     *use the body and voice as performing instruments;*
2.     *use the imagination and emotional life as instruments of self-discovery and personal interaction;*
3.     *demonstrate the skills of improvisation;*
4.     *interpret plays through the analysis of structure, themes and characters;*
5.     *demonstrate performance skills using Caribbean cultural forms; and,*
6.     *demonstrate interpersonal and problem-solving skills.*

### **CONTENT**

#### **1a.     Drama Improvisation**

- (i)     *Concentration, imagination and self discovery through theatre games and ring games.*
- (ii)    *Body as performer's instrument through gesture, movement and mime.*
- (iii)   *Processes and elements of improvisation through the exploration of inter-personal and problem-solving situations.*

**OPTION 1: DRAMA (cont'd)**

- (iv) Solo improvisations based on life experiences, symbolisation and proverbs.
- (v) Monologues based on given stimuli.
- (vi) Small and large group improvisations using written texts, themes and ideas from Caribbean culture and contemporary social issues.

**1b. Playmaking**

- (i) Playmaking through improvisation based on personal experience and heritage.
- (ii) Basic structure of a play.
- (iii) Text analysis (inter-relationship of character, plot and theme).
- (iv) Experiment with Caribbean styles, cultural forms and content.
- (v) Stage positions and levels.

**1c. Production**

- (i) *Exercises in movement and voice.*
- (ii) *Exercises in imagination and emotional authenticity.*
- (iii) *Character analysis and expression for the performer.*
- (iv) *Performance elements – lights, sound, setting, props, costumes.*
- (v) *Theatre personnel (for example, producers, directors, choreographers, actors, stage managers).*
- (vi) *Relationship between the performer and the production staff.*
- (vii) *Scene work based on selected texts.*
- (viii) *Types of performance space-influence on actor-audience relationship.*

*Teachers are reminded that performance skills (movement, voice, speech, characterisation) are to be taught in all areas.*



## **OPTION 2: DANCE**

- (a) DANCE IMPROVISATION**
- (b) DANCEMAKING**
- (c) DANCE FUNDAMENTALS**

### **GENERAL OBJECTIVE**

On completion of this Option, students should explore the elements of improvisation, dancemaking and *dance fundamentals* to communicate concepts and ideas through the use of Caribbean cultural forms.

### **SPECIFIC OBJECTIVES**

Students should be able to:

1. *use the body as* a performing instrument;
2. *demonstrate skills* of improvisation;
3. *demonstrate* inter-personal and problem solving skills;
4. demonstrate fundamental skills necessary for execution and performance;
5. *apply* knowledge of traditional folk dance by the use of Caribbean cultural forms and styles; and,
6. demonstrate principles of dancemaking.

### **CONTENT**

#### **2a. Dance Improvisation**

- (i) Imagery and environmental movement for improvisation.
- (ii) Movement exploration using a range of theme and ring games.
- (iii) Motor reflex development.
- (iv) Creating Forms.
- (v) Responding to various stimuli, for example, music.
- (vi) Action-reaction responses.
- (vii) Working with properties.
- (viii) Solo, partner and group relations.

**OPTION 2:      DANCE (cont'd)**

**2b.      Dancemaking**

- (i)      Conceptualisation for intent or motivating factors.
- (ii)     Motif development through exploration and improvisation.
- (iii)    Movement manipulation.
- (iv)    Use of choreographic devices and visual design.
- (v)    Theme development through organisation: phrasing, sequencing, transition, repetition, appraisal and evaluation.
- (vi)    Form and structure.
- (vii)   Use of abstraction.
- (viii)  Use of accompaniment.

**2c.      Dance Fundamentals**

- (i)      Principles of alignment.
- (ii)     Skills development in Modern and Folk Dance.
- (iii)    Spatial awareness.
- (iv)    Floor work, centre work, moving in space, jumps and aerial work.
- (v)    Combinations, phrases and sequences.
- (vi)    Musicality.
- (vii)   Style.
- (viii)  Performance skills.
- (ix)    Safe dance practice.
- (x)    The language of Dance, its terminology, vocabulary for specific terms related to performance, style and movement patterns.

### **OPTION 3:      STAGE CRAFTS**

- (a)      *DRAMA OR DANCE IMPROVISATION***
- (b)      *STAGE MANAGEMENT OR PRODUCTION MANAGEMENT***
- (c)      *COSTUME OR SET OR LIGHTING***

### **GENERAL OBJECTIVES**

On completion of this Option, students should:

1.      *understand the creative processes of making a performance;*
2.      *understand the technical and management processes that support the making of theatre; and,*
3.      *explore the elements of improvisation.*

### **SPECIFIC OBJECTIVES**

Students should be able to:

1.      use the body as a performing instrument;
2.      demonstrate the processes and elements of improvisation;
3.      *conceptualize and execute artistic interpretations for school and community performances;*
4.      demonstrate performance, production or technical skills;
5.      *demonstrate knowledge of co-ordinating and working within a team; and,*
6.      *document the processes of their participation in the production by creating a portfolio.*

### **CONTENT**

#### **3a.      Drama Improvisation**

- (i)      Concentration, imagination and self-discovery through theatre games and ring games.
- (ii)      Body as performer's instrument through gesture, movement and mime.
- (iii)      Processes and elements of improvisation through the exploration of inter-personal and problem-solving situations.
- (iv)      Solo improvisations based on life experiences, symbolisation and proverbs.

**OPTION 3:      STAGE CRAFTS (cont'd)**

- (v) Monologues based on given stimuli.
- (vi) Small and large group improvisations using written texts, themes and ideas from Caribbean culture and contemporary social issues.

**OR**

**3a. Dance Improvisation**

- (i) Imagery and environmental movement for improvisation.
- (ii) Movement exploration using a range of themes and ring games.
- (iii) Motor reflex development.
- (iv) Creating Forms.
- (v) Responding to various stimuli, for example, music.
- (vi) Action-reaction responses.
- (vii) Working with properties.
- (viii) Solo, partner, and group relations.

**3b. Stage Management**

- (i) *Roles and responsibilities of stage manager and stage management team.*
- (ii) *Reading rehearsal, production schedules and cue sheets.*
- (iii) *Preparation of prompt book.*
- (iv) *Rehearsal: preparation and management.*
- (v) *The show: opening to final performance.*
- (vi) *Post-production.*

**OR**

**3b. Production Management**

- (i) *Roles and responsibilities of production manager and production management team.*

**OPTION 3: STAGE CRAFTS (cont'd)**

- (ii) *Production requirements, budgets, sponsorship letters.*
- (iii) *Production planning (budgeting, securing resources, schedules).*
- (iv) *Promotion (press releases, interview schedule, advertising scripts, photo-shoots, documentation).*
- (v) *Programme (design and layout, collating information).*
- (vi) *Front of House (box office, tickets, ushering).*
- (vii) *Post-production.*

**3c. Costume/Set/Lighting**

- (i) *Roles and responsibilities.*
- (ii) *Tools, instruments, materials (use and safety).*
- (iii) *Design conceptualisation.*
- (iv) *Design production – sketches, plots, plans, models.*
- (v) *Construction Process.*
- (vi) *Installation and management (fittings, wardrobe, cue sheets, viewing technical operations and maintenance).*
- (vii) *Post-production.*

***Candidates are expected to demonstrate evidence of competence in at least THREE of the technical processes listed above.***

***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 Stage Crafts may not act in the performance. A Journal MUST accompany each area of study.***

## ◆ 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.*

*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 02

**Candidates must choose either Option 1 (Drama) or Option 2 (Dance) or Option 3 (Stage Crafts)**

#### OPTION 1: DRAMA

##### 1a. Drama Improvisation

Group presentations must consist of no less than 3 students and no more than 5. *Students are expected to do a 3 to 5 minutes 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.**

### **1b. Playmaking**

Group presentations must consist of no less than 3 students and no more than 5. *Students are expected to do a prepared 10 to 15 minutes 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 6 weeks and no less than 3 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.***

### **1c. Production**

This assessment will be based on a 20 to 30 minutes excerpt from a Caribbean text. It is expected that the period of rehearsal will be no more than 8 weeks and no less than 6 weeks. Groups must consist of no less than 3 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 8 weeks must elapse between the assessment of (1b) and the final presentation on (1c).**

**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 pages 24).*

## **OR**

### **OPTION 2: DANCE**

#### **2a. Dance Improvisation**

Group presentations must be no less than 3 students and no more than 5. Students are expected to do a 3 to 5 minutes 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.**

## **2b. Dancemaking**

Students are expected to present a 5 to 8 minutes group dance OR a 3 to 5 minutes solo dance based on a Caribbean theme. The group compositions will be a joint effort; groups must be no more than 5 and no less than 3. 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 6 weeks and no less than 3 weeks. The classroom teacher will recommend a choice of at least three themes for the composition based on Caribbean cultural forms, for example: Anancy; Ole Higue; River Mumma. 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.**

## **2c. Dance Fundamentals**

This assessment will be based on a group presentation in the form of a 20 to 30 minutes prepared class structured to demonstrate technical and performance skills, and based on a Caribbean Cultural Form. 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 level of understanding related to skills and practices of the selected cultural dance.* It is expected that the period of rehearsal will be no more than 8 weeks and no less than 6 weeks. Groups must be no less than 3 and no more than 10. **A mark out of 40 should be awarded for the presentation.** The assessment should take place during the second term preceding the end of the course. **At least 8 weeks must elapse between the assessment of (2b) and the final presentation on (2c).**

## **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 pages 34 – 35).*



OR

**OPTION 3: STAGE CRAFTS**

**3a. Drama Improvisation**

Group presentations must consist of no less than 3 students and no more than 5. *Students are expected to do a 3 to 5 minutes 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

**3a. Dance Improvisation**

Group presentations must be no less than 3 students and no more than 5. *Students are expected to do a 3 to 5 minutes 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.**

**3b. Stage Management OR Production Management**

**(i) Stage Management**

*Candidates are expected to function as Stage Managers or Stage Crews for a 20 – 30 minutes 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**

*Candidates are expected to function as a production team, that is, as house or public relations management for a 20 – 30 minutes 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**

*Candidates are expected to function as a production team, that is, as costume, set or lighting designers or technicians for a 20 to 30 minutes 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 8 weeks and no less than 6 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 8 weeks must elapse between the assessment of course (3b) and the final presentation on course (3c). *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 Stage Crafts may not act in the performance. A Journal MUST accompany each area of study.*

*The journal, 400 words in length for each area of study is an essential requirement in Option 3. 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 1: DRAMA

#### (a) DRAMA IMPROVISATION 30 marks

##### PROFILE – APPRECIATING AND ANALYSING – ( 3 marks)

###### Articulation of choices based on the “viva voce”

- 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, place and time 5-6
- Good delineation of dramatic problem, roles and relationships, place and time 3-4
- Weak delineation of dramatic problem, roles and relationships, 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, decision making evident 4
- Good development and resolution of dramatic problem; good use of conflict; spontaneity, decision making 2-3
- Dramatic problem weakly developed and resolved; weak use of conflict; spontaneity and decision-making somewhat evident 1

###### Characterisation (4 marks)

- Effective 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 – defined in action and used consistently and action visible and audible at all times (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 most times 2-3
- Adapts action to given space and ensures action visible and audible sometimes 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

Dramatic creation of material (4 marks)

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

Characterisation (4 marks)

- Effective 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 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

**(b) PLAY MAKING (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

## 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

## (c) PRODUCTION 40 marks

### PROFILE – APPRECIATING AND ANALYSING – (4 marks)

#### Articulation of choices based on viva voce

- *Choices reflect excellent understanding of motivation, situation, effects and significance of action* 4
- *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 – (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) (4 marks)

- *Imaginative and interesting interpretation of character* 4
- *Predictable interpretation of character* 3
- *Weak interpretation of character* 1-2

Elements of Theatre (8 marks)

- *Excellent use of: set/space; costume and make-up; props and other performance elements to create character* 7-8
- *Very good use of: set/space; costume and make-up; props and other performance elements to create character* 5-6
- *Good use of: set/space; costume and make-up; props and other performance elements to create character* 3-4
- *Weak use of: set/space; costume and make-up; props and other performance elements to create character* 1-2

**OPTION 2: 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 dynamics in movements* (2 marks)

- *Good use of dynamics* 2
- *Weak use dynamics* 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

**DANCE MAKING – 30 marks**

**PROFILE – APPRECIATING AND ANALYSING – (3 marks)**

Articulation of choices based on viva voce (3 marks)

- Very good articulation 3
- Good articulation 2
- Weak articulation 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
- Appropriate and consistent most times
- Inconsistent

**PROFILE – CREATING – (9 marks)**

Treatment of cultural form (5 marks)

- Imaginative and effective integration of cultural form in performance 4
- 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 6
- Very good interpretation and execution of movement 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)

### Elements of performance – understanding and execution of movement combinations and skill manipulation (12 marks)

- Excellent understanding 10-12
- Very good understanding 7-9
- Good understanding 4-6
- Weak understanding 1-3

### OPTION 3: STAGE CRAFTS

#### (a) DRAMA IMPROVISATION 30 marks

##### PROFILE – APPRECIATING AND ANALYSING – (3 marks)

###### Articulation of choices based on viva voce

- *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

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 dynamics in movements (2 marks)

- *Good use of dynamics* 2
- *Weak use dynamics* 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 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

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)

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**

5-6

**PROFILE – APPRECIATING AND ANALYSING – (3 marks)**

3-4

Articulation of choices

1-2

- 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) STAGE CRAFTS 40 marks

### (i) SET/COSTUME/LIGHTING

## 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 in page 19 (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
- Weak understanding and execution of process 3-5

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 (6 marks)

- Excellent imagination and initiative 6
- Very good imagination and initiative 5
- Good imagination and initiative 3-4
- Weak imagination and initiative 1-2

Interpersonal Relationships (6 marks)

- Works exceptionally well with production team and cast 6
- Works well with production team and cast 5
- Has some difficulty with production team and cast 3-4
- Has poor interpersonal relationships 1-2

## ◆ THE SCHOOL BASED ASSESSMENT

### 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 dance, drama 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.

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

#### 1. Critique

The Critique must:

- (a) be 500-700 words in length;
- (b) include the date, time and venue and any other relevant details on the production;
- (c) use appropriate theatre terminology;
- (d) include information about the style, design and ideas in the production;
- (e) include personal opinion in the discussion of significant aspects of the production;
- (f) include a description of the impact and importance of the production; and,
- (g) be based on a production viewed.

#### 2. Research Paper

The Research Paper must:

- (a) be about a cultural or theatre practitioner;
- (b) be 500-700 words in length;
- (c) include content page;
- (d) include bibliography;
- (e) include one interview;
- (f) include photographs, newspaper clippings, and significant objects/words;
- (g) include evidence of research and supporting materials; and,
- (h) 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 between 500 – 700 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.

**(i) Drama Production**

Candidates are expected to:

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

**(ii) Dance Production**

Candidates are expected to:

- identify the theme (if any) of the production; and,
- describe THREE dances in the repertoire and explain their relationship to the theme.

**(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 office management.

**(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 issues, tragedy, education);
- (ii) describe the reaction of the audience; and,
- (iii) state their opinions about the production and give reasons for their opinions.

**(f) Communication of Information**

- (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 graded out of a total of **40 marks [30 marks for Appreciating and Analysing (APAN) and 10 marks for Creating (CREA)]** as outlined below. Six marks (**6 marks out of the 30 marks for APAN**) are allocated for communicating information in a logical way using correct grammar.

**CREATING – (10 MARKS)**

**1. Details of the Production**

Include	(4 marks)
• Date, time, venue, production company, name of production	1
• Playwright/choreographer, director	1
• Lead male and/or female actors and/or dancers	1
• Production team for lighting, costume, stage management, front of house	1
• <i>Offers no details of the production</i>	0

**2. Summary of the Production** (6 marks)

• <i>Very good description of the production</i>	5-6
• <i>Good description of the production</i>	3-4
• <i>Weak description of the production</i>	0-2

## APPRECIATING AND ANALYSING – (30 MARKS)

### 3. Analysis of the Production (12 marks)

- *Excellent insight and analysis of the production* 10-12
- *Very good insight and analysis of the production* 8-9
- *Good insight and analysis of the production* 5-7
- *Limited insight and analysis of the production* 3-4
- *Very limited insight and analysis of the production* 0-2

### 4. Impact of Production (12 marks)

- Excellent description of the impact/importance of the production 10-12
- Very good description of the impact/importance of the production 8-9
- Good description of the impact/importance of the production 5-7
- Satisfactory description of the impact/importance of the production 3-4
- Weak description of the impact/importance of the production 0-2

### 5. Communication of Information (6 marks)

- Communicates information in a logical way using correct grammar and appropriate terminology MOST of the time 5-6
- Communicates information in a logical way using correct grammar and appropriate terminology SOME of the time 3-4
- Communicates information in a logical way using correct grammar and appropriate terminology RARELY 1-2

## RESEARCH PAPER

### GUIDELINES FOR THE CONDUCT OF THE RESEARCH PAPER

#### (a) Interview

*Students are expected to:*

- select a theatre or cultural practitioner who has made valuable contribution to theatre arts either in their territory or the Caribbean;
- include a rationale/justification for his/her choice;
- conduct at least ONE interview designed to ascertain the nature of the practitioner's work and his or her contribution to theatre arts;
- include presentation of findings paying careful attention to structure and organisation;
- present the research in essay format; and,
- attach the transcript after the bibliography.

#### (b) 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 student.*

**(c) 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.

- This is a picture of Nova Singh performing in the play “The Plantation Girls” in 1992.
- 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.
- This videotape shows Gene Carson’s choreography of ‘Spirit of Africa’ as it was performed in Barbados in 2002.

**(d) Conclusion**

Candidates are expected to draw conclusions from the information that is gathered about the work of the *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.

For EACH component, the aim is to ascertain the level of achievement reached by the candidate. Fractional marks should not be awarded for any component. 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 graded out of a total of **40 marks [30 marks for Appreciating and Analysing (APAN) and 10 marks for Creating (CREA)]** as outlined below. Six marks (**6 marks out of the 30 marks for APAN**) are allocated for communicating information in a logical way using correct grammar.

<b>1. Rationale/Justification of Study (4 marks)</b>	<b>(4 marks APAN)</b>
<ul style="list-style-type: none"><li>• Presents <i>a very good</i> rationale for choice of subject</li><li>• Presents good rationale for choice of subject</li><li>• Presents satisfactory rationale for choice of subject</li><li>• Presents weak rationale for choice of subject</li><li>• Presents no rationale for choice of subject</li></ul>	<ul style="list-style-type: none"><li>4</li><li>3</li><li>2</li><li>1</li><li>0</li></ul>
<b>2. Presentation of Findings (16 marks)</b>	<b>(4 marks APAN)</b>
(a) Interview	
<ul style="list-style-type: none"><li>• Good and purposeful questions</li><li>• Satisfactory questions</li><li>• Weak questions</li><li>• Inappropriate questions</li><li>• No evidence of interview questions</li></ul>	<ul style="list-style-type: none"><li>4</li><li>3</li><li>2</li><li>1</li><li>0</li></ul>

(b) Creative Approach (2 marks CREA)

*Approach to interview and response to interview situations*

- Very creative approach to conducting interview 2
- *Lack of creativity in conducting interview* 1
- No interview conducted 0

*NB. Candidates must clearly show how they conducted the interview*

(c) Support materials (4 marks APAN)

- MOST materials are relevant to the research topic 4
- MANY materials are relevant to the research topic 3
- SOME materials are relevant to the research topic 2
- FEW materials are relevant to the research topic 1
- No relevance to the research topic 0

(2 marks CREA)

- Presentation of supporting materials is innovative 2
- Presentation of supporting materials is interesting 1

(d) Structure and Organisation (4 marks APAN)

- Candidate's research paper contains table of contents, body, appendices, Bibliography (1 mark for each) 1-4

(2 marks CREA)

- Neat and effective presentation of work 2
- Some lapses in neatness and effectiveness 1

### 3. Discussion (12 marks)

(a) Link between rationale and findings (4 marks APAN)

- Excellent link between rationale and findings 5
- Very good link between rationale and findings 4
- Good link between rationale and findings 3
- Satisfactory link between rationale and findings 2
- Weak link between rationale and findings 1

(b) Reflection on findings (2 marks CREA)

- Good reflection on findings 2
- Weak reflection on findings 1



(c) Offers personal reflection (3 marks APAN)

- Good personal reflections 3
- *Satisfactory* personal reflections 2
- Weak personal reflections 1
- *Offers no* personal reflections 0

(d) Presentation of ideas (2 marks CREA)

- Demonstrate exceptional ability to creatively present ideas 2
- Demonstrate ability to creatively present ideas 1

**4. Communication of Information (6 marks)**

- Communicates information in a logical way using correct grammar and appropriate terminology MOST of the time 5-6
- Communicates information in a logical way using correct grammar and appropriate terminology SOME of the time 3-4
- Communicates information in a logical way using correct grammar and appropriate terminology RARELY 1-2

## ◆ GLOSSARY OF THEATRE 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 <b>sandwich battens</b> . 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.

<b><u>Word/Term</u></b>	<b><u>Definition/Meaning</u></b>
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.
Elements of dance/drama	Include use of space, technique, movement, rhythm, mood, characterization, pace, audience relationship.
Elements of production	Setting, costume, makeup, lighting, performance stage management, house management, directing.

<b><u>Word/Term</u></b>	<b><u>Definition/Meaning</u></b>
False proscenium/tormentor	A smaller temporary 'proscenium' of flats or cloths behind the main proscenium arch to make the stage area smaller.
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.
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.  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.

<b><u>Word/Term</u></b>	<b><u>Definition/Meaning</u></b>
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.

<b><u>Word/Term</u></b>	<b><u>Definition/Meaning</u></b>
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.
Stagecraft	Creative use of performance space, set, costume, make-up, lighting.
Stage crafts	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.
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
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.

<b><u>Word/Term</u></b>	<b><u>Definition/Meaning</u></b>
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 THEATRE ARTS EXAMINATIONS

WORD	TASK
<b>Analyse</b>	<p>Examine methodically and <b>in detail</b> the structure of an object or a process or a phenomenon and then draw a conclusion.</p> <p><b>For Example:</b> 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>
<b>Comment</b>	<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><b>For Example:</b> Comment on the relationships among all the characters in the scene.</p>
<b>Compare and Contrast</b>	<p>Write an extended answer stating, describing and elaborating the similarities and differences; and provide specific examples of these similarities and differences.</p> <p><b>For Example:</b> Compare and contrast two cultural forms studied, with reference to five of the following elements.....</p>
<b>Define</b>	<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><b>For Example:</b> Define the term 'improvisation'.</p>
<b>Describe</b>	<p>Provide detailed statements of the features or characteristics of an object or process.</p> <p><b>For Example:</b></p> <p>(a) Name ONE cultural dance form that is indigenous to your country.</p> <p>(b) <b>Describe</b> TWO features of the dance form named in (a) above.</p>



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

### DRAMA: TEACHER RESOURCES

- |                           |   |
|---------------------------|---|
| Fleming, M.               | <i>Teaching Drama in Primary and Secondary Schools: An Integrated Approach</i> , David Fulton Publishers, 2001. |
| Hill, E.                  | <i>The Jamaica Stage 1655- 1900: Profile of a Colonial Theatre</i> , University of Massachusetts Press, 1992.   |
| King, B.                  | <i>Derek Walcott and West Indian Drama</i> , Oxford: Clarendon Press, 1985.                                     |
| Lee, J. and Hippolyte, K. | <i>Saint Lucian Literature and Theatre: An Anthology of Reviews</i> , Cultural Development Foundation, 2006.    |
| Omotoso, K.               | <i>The Theatrical in Theatre</i> , New Beacon Books, 1982.  |
| Spolin, V.                | <i>Theatre Games for the Classroom</i> , Northwestern University Press, 1986.                                   |
| Stone, J.                 | <i>Studies in West Indian Literature, Theatre</i> , MacMillan Caribbean, 1994.                                  |
| Thompson, F.              | <i>A History of Theatre in Guyana 1800 –2000</i> , Hansib Publications Limited, 2008.                           |
| Zarrilli, P.              | <i>Theatre Histories – An Introduction</i> , Routledge, 2006.   |

### DRAMA: STUDENT TEXTS

- |               |   |
|---------------|---|
| 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. *A Time and a Season: Eight Caribbean Plays*, St. Augustine: School of Continuing Studies, UWI, 1996.
- Hill, E., Walcott, D., Scott, D. *Plays for Today*, Longman, 1985.
- Hippolyte, K. *The Song of One* from International Plays for Young Audiences – ed. Ellis, Roger, Meriwether Publishing, 2000
- John, E. *Moon on a Rainbow Shawl*, Faber, 1958.
- Mohammed, P. *Caribbean Mythology and Modern Life – Five One-Act Plays for Young People*, The Majority Press, 2004.
- Noel, K. *Carlong Caribbean Drama for the Classroom*, Carlong Publishers, 2001.
- Rhone, T. *Old Story Time and Smile Orange*, Longman, 1981.
- Sistren Theatre Collective *Belly Woman Bangarang* from Contemporary Drama of the Caribbean– ed. Waters and Edgecombe, The Caribbean Writer, 2001
- Stone, J. *You can Lead a Horse to Water and Other Plays* (Winston Saunders, Dennis Scott and Godfrey Sealy), MacMillan Caribbean, 2005.

#### **DANCE: TEACHER 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.
- Daryl, P. *The Heritage Dances of Dominica*, Heritage Awareness Programme, 1998.
- Dance, D. *Folklore from Contemporary Jamaicans*, University of Tennessee Press, 1992.
- Doubler, H. *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.
- Seaga, E. *Revival Cults in Jamaica*. Jamaica Journal, Volume 3 # 2., 1989.
- Warner, K. *The Trinidad Calypso*, Heinemann Educational Books, 1982.

## STAGE CRAFTS

- 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.
- Kaluta, J. *The Perfect Stage Crew*, New York: Allworth Press, 2003.
- Kelshall, M. *Studying Drama - An Introduction*, Edward Arnold, 1985.
- Nelms, H. *Play Production*, Barnes and Noble, 1958.
- Tanner, F. *Basic Drama Projects*. (4th Ed.), Clark Publishers, 1979.
- Warren, B. *Creating a Theatre in your classroom*, Captus University Publishers, 1995.

## CULTURAL FORMS

- 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.*
- 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.*
- 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.*

### **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.
- Brown, L. *Devil Mass – Kuntu Drama*, Grove Press, 1974.
- 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.

**Western Zone Office**  
**30 June 2016**

# CARIBBEAN EXAMINATIONS COUNCIL

Caribbean Secondary Education Certificate®  
CSEC®



## THEATRE ARTS

### Specimen Paper and Mark Scheme/Key

**Specimen Paper:** - Paper 01

**Mark Scheme and Key:** - Paper 01





TEST CODE **01248010/SPEC**

**FORM TP 01248010/SPEC/2010**

**CARIBBEAN EXAMINATIONS COUNCIL**

**SECONDARY EDUCATION CERTIFICATE**

**THEATRE ARTS**

**SPECIMEN PAPER**

**Paper 01 – General Proficiency**

*1 hour 40 minutes*

**INSTRUCTIONS TO CANDIDATES**

1. This paper consists of SIX questions.
2. Answer ALL questions.
3. You are advised to use 10 minutes of the allocated time to read all the questions on the paper.

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

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**Answer ALL questions.**

**Each question is worth 10 marks.**

**1.** (a) Define THREE of the following terms associated with the theatre:

- (i) Call time
- (ii) Striking the set
- (iii) Cyclorama
- (iv) Blocking
- (v) Cues
- (vi) Stagehand
- (vii) Dress rehearsal
- (viii) Upstage
- (ix) Prompt book

**(6 marks)**

(b) Select TWO of the terms from the list at (a) above.

State TWO ways in which you used EACH of the selected terms during your preparation for, or performance of your Dance Fundamentals or Production examinations.

**(4 marks)**

**Total 10 marks**

2. You have been invited to speak about the importance of ONE Caribbean cultural form that you have studied, to a group of secondary school students from Forms 4 and 5 (Grades 10 and 11).

(a) Name the cultural form of your choice.

**(1 mark)**

(b) Identify ONE aspect of the cultural form named in (a) above that you find interesting.

**(1 mark)**

(c) Explain FOUR points you will make to the students about the Caribbean cultural form you named in (a) above to explain why you believe this cultural form is interesting or important. Use suitable examples to support your explanation.

**(8 marks)**

**Total 10 marks**

3. Study carefully the picture below and answer the questions that follow.



*Mark McWatt and Hazel Simmons-McDonald, A World of Poetry for CXC.  
Heinemann Educational Publishers, 1994, p. 135.*

- (a) Suggest a suitable title or theme for this picture. (1 mark)
- (b) Write THREE sentences to justify your answer for (a). (3 marks)
- (c) (i) Using the picture as a stimulus for creating a dance or play, state ONE decision you would make if you were responsible for any TWO of the following aspects of the performance:
- Movement
  - Characterisation
  - Style
  - Lighting
  - Music
- (c) (ii) Give ONE reason to support EACH of your decisions in (c)(i) above. (6 marks)

**Total 10 marks**

4. Refer to ONE dance or drama production you have seen to answer the questions that follow:

(a) Briefly explain EACH of the following:

- (i) Theme
- (ii) Style
- (iii) Story **or** structure

**(6 marks)**

(b) Briefly describe any TWO of the following aspects of the production:

- (i) Lighting
- (ii) Costume
- (iii) Stage design
- (iv) Front of house

**(4 marks)**

**Total 10 marks**

5. (a) (i) Name ONE Theatre Arts practitioner whom you have studied.

(ii) Identify his/her expertise in the areas of dance, drama or stagecraft in the Caribbean.

**(2 marks)**

(b) For the practitioner identified in (a)(i) above, describe TWO features of his/her work which you found to be appealing.

**(4 marks)**

(c) Explain TWO ways in which this person has helped you to appreciate the value of Theatre Arts.

**(4 marks)**

**Total 10 marks**

**6.** You have responded to an advertisement for a “Vacation Camp Recreation Director”. Using your study in Theatre Arts:

(a) State TWO reasons why you would be suitable for the position.

**(4 marks)**

(b) Suggest THREE reasons why Theatre Arts should be included in the vacation programme.

**(6 marks)**

**Total 10 marks**

**END OF TEST**



**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**

**SECONDARY EDUCATION CERTIFICATE**

**THEATRE ARTS**

**GENERAL PROFICIENCY - PAPER 01**

**KEY AND MARK SCHEME**

**ALLOCATION OF MARKS TO PROFILES**

1. Marks for Questions 1, 2, 4, 5, and 6 are awarded for Appreciation and Analysing (APAN) while
2. Marks for Question 3 are awarded for Creating (CREA).

THEATRE ARTS  
GENERAL PROFICIENCY – PAPER 01  
KEY AND MARK SCHEME

QUESTION	POSSIBLE ANSWERS	TOTAL MARKS
<p><b>1.</b> (a)</p>	<p><b>Call Time</b> - This is usually the time indicated by the stage manager for crew and performers to be at the theatre. It can be one to two hours before the performance.</p> <p><b>Striking the set</b> - Taking down the set after a performance. This is done by stage hands or actors themselves. Storing the set away.</p> <p><b>Cyclorama</b> - White back-drop for projecting images and reflecting lights on stage.</p> <p><b>Blocking</b> - The pattern of movement created by the Director/Choreographer to help the performers create narrative relationship, emotion and mood.</p> <p><b>Cues</b> - The words, moments of action which indicate exit or entrance or a line of a dialogue. A signal for a sound/lighting effect.</p> <p><b>Stagehand</b> - A person who assists backstage, moving props/furniture between scenes. Clears set at end of each performance. Provides support for actors.</p> <p><b>Dress Rehearsal</b> - This is the last rehearsal in full costume before the actual performance.</p> <p><b>Upstage</b> - The part of the stage furthest away from the audience. or To distract from focus or attention on stage.</p> <p><b>Prompt Book</b> - The prompt book is a record of the play's set for each scene, as well as all performers' movements and notes of sound and lighting cues kept by the stage manager who watches the rehearsals.</p> <p><b>2 marks for any one answer with complete definition to a maximum of 6 marks;</b></p> <p><b>1 mark if definition is incomplete.</b></p>	<p style="text-align: center;"><b>6</b></p>



THEATRE ARTS  
GENERAL PROFICIENCY – PAPER 01  
KEY AND MARK SCHEME

QUESTION	POSSIBLE ANSWERS	TOTAL MARKS
1. (b)	<p><b>1 mark for each distinct statement of way in which used, to a maximum of 4 marks (2 x 2)</b></p> <p>For example: Cues were used in Dance Fundamentals to</p> <ul style="list-style-type: none"> <li>(i) keep the dancers alert and</li> <li>(ii) ensure the smooth flow of the session.</li> </ul> <p><b>Answers must come from the Production process – answers should reflect consistency.</b></p> <p style="text-align: right;"><b>Total</b></p>	<p style="text-align: center;"><b>4</b></p> <p style="text-align: center;"><b>10 marks</b></p>
2. (b)	<p>The cultural forms identified in the syllabus for 2012-2014 are:</p> <ul style="list-style-type: none"> <li>• Heritage Festivals</li> <li>• Divali</li> <li>• Matikoor/dig dutty</li> <li>• Revival</li> <li>• Landship</li> <li>• Quadrille</li> <li>• Wake</li> <li>• Bruckins</li> <li>• Stick fighting</li> <li>• Folktales</li> </ul> <p><b>Identification of the cultural form – 1 mark</b></p> <p>Answers may include:</p> <ul style="list-style-type: none"> <li>• It shows the importance to the cultural heritage of the territory or the Caribbean region as a whole</li> <li>• How the form instils national pride</li> <li>• How the form has been used for commercial activity (e.g. tourism, local entrepreneurship)</li> </ul> <p><b>Any plausible response – 1 mark</b></p>	<p style="text-align: center;"><b>1</b></p> <p style="text-align: center;"><b>1</b></p>

THEATRE ARTS  
GENERAL PROFICIENCY – PAPER 01  
KEY AND MARK SCHEME

QUESTION		POSSIBLE ANSWERS	TOTAL MARKS														
2	(c)	<p>Candidates may choose to outline</p> <ul style="list-style-type: none"><li>• The entertainment value</li><li>• The historical background</li><li>• The commercial value</li><li>• Possible career choices</li><li>• Religious values</li><li>• Social values</li></ul> <p><b>Four points taken from at least two of the areas listed above.</b> <b>Award 2 marks for a full, clear explanation of the point with examples</b> <b>Award 1 mark for the point without example or explanation</b></p>	8														
			Total 10 marks														
3	(a)	<p><u>Possible titles/themes</u></p> <table><tr><td>- love</td><td>- family</td></tr><tr><td>- reassurance</td><td>- partnership</td></tr><tr><td>- comfort</td><td>- danger</td></tr><tr><td>- support</td><td>- contentment</td></tr><tr><td>- celebration</td><td></td></tr></table>	- love	- family	- reassurance	- partnership	- comfort	- danger	- support	- contentment	- celebration		1				
- love	- family																
- reassurance	- partnership																
- comfort	- danger																
- support	- contentment																
- celebration																	
	(b)	<p><u>Justification</u></p> <p><b>Responses should consider either of the following:</b> <b>References to posture and position of bodies, action being performed, expression on faces, mood, lighting, setting.</b></p> <p><b>OR any other reasonable response.</b> <b>Award 1 mark for each sentence/statement of justification</b></p>	3														
	(c)	<p><u>Movement</u></p> <table><tr><td>- flowing, such as waltz</td><td>- style and form</td></tr><tr><td>- smooth movement</td><td>- energy, space, time</td></tr><tr><td>- duet/partnership</td><td>- narrative, A + B</td></tr></table> <p>Any choice indicating nature or structure of movement</p> <p><u>Characterisation</u></p> <table><tr><td>- choices re type of character</td><td>- choice of performer</td></tr><tr><td>- personality</td><td>- status</td></tr><tr><td>- relationship</td><td>- age</td></tr><tr><td>- costume</td><td>- method of playing/presentation</td></tr></table> <p><b>N.B.</b> They are not looking into each other’s eyes.</p>	- flowing, such as waltz	- style and form	- smooth movement	- energy, space, time	- duet/partnership	- narrative, A + B	- choices re type of character	- choice of performer	- personality	- status	- relationship	- age	- costume	- method of playing/presentation	
- flowing, such as waltz	- style and form																
- smooth movement	- energy, space, time																
- duet/partnership	- narrative, A + B																
- choices re type of character	- choice of performer																
- personality	- status																
- relationship	- age																
- costume	- method of playing/presentation																

QUESTION		POSSIBLE ANSWERS		TOTAL MARKS
3	(c) cont'd	<p><u>Style</u></p> <div><div>- surreal</div><div>- cultural form</div></div> <div><div>- musical</div><div>- abstract</div></div> <div><div>- realism</div><div>- mime</div></div> <div><div>- poetic</div><div>- narrative</div></div> <div><div>- ritual</div><div>- modern</div></div> <p><u>Lighting</u></p> <div><div>- type of lighting</div><div>- mood/atmosphere</div></div> <div><div>- colour</div><div>- appropriateness</div></div> <div><div>- use of gobos</div><div></div></div> <p><u>Music</u></p> <div><div>- type of music</div><div>- soft/loud/fast/slow</div></div> <div><div>- creation of mood/atmosphere</div><div>- traditional or contemporary</div></div> <div><div>- appropriateness of choice</div><div></div></div> <p>Names of songs</p> <p><b>Award 1 mark for EACH point and 1 mark for discussion. ( 2 x 2 )</b></p> <p><b>Award 1 mark when the point is so general that it is open to interpretation.</b></p> <p><b>0 mark when the point is too generalised and therefore meaningless.</b></p>		6
(c) (ii)	<p><b>Reason given must be appropriate for the choice made (see the sample responses which gives the choice made and the reason).</b></p> <p>(2x1)</p> <p><u>Sample responses</u></p> <div><div>1. (i) For movement – A slow intimate dance where the couple maintains contact throughout.</div><div>(ii) This is because of the obvious closeness seen in the picture. There is the sense that neither wants to let the other go.</div><div>2. (i) For relationship – The male character has the female character in a total embrace and her hand is on his arm.</div><div>(ii) This embrace suggests that the relationship between the characters is one of comfort, support and love for each other.</div></div>			
Total				10 marks

QUESTION	POSSIBLE ANSWERS	TOTAL MARKS
4.	<p>(a) (i)</p> <p>Theme</p> <ul style="list-style-type: none"> <li>• central message of the play</li> <li>• topic or issues being explored</li> <li>• application to society</li> <li>• connection to the play through personal experience</li> </ul> <p><u>Sample response</u></p> <p>“Broken Dolls” explores the theme of mental illness. It examines society’s negative attitude towards mental illness and the difficulties that four young women who are on a mental ward have to face. It also explores how the young women are treated as children by parents, teachers and other adults. The themes explored are abuse, rape, poverty and single-parent families.</p> <p><b>Award 2 marks for an explanation which deals with any TWO of the points above.</b></p> <p><b>Award 1 mark for an explanation which deals with ONE of the points.</b></p> <p>(a) (ii)</p> <p><u>Style</u></p> <ul style="list-style-type: none"> <li>• features of style such as flashback/mime/dance/song/music</li> <li>• how the play is done</li> <li>• qualities of the play such as comic/tragic/realistic/fantasy</li> <li>• playwright’s approach</li> </ul> <p><u>Sample response</u></p> <p>The style of the “Sarah: Mother of the Nation” was confusing at times. At the beginning it was modern day and then it went in the past and then back to modern day times. It was generally funny but there were a lot of scenes which happened as flashbacks and one could not tell whether it was in the nineteenth or twentieth century. Some would say it was a historical play.</p> <p><b>Award 2 marks for an explanation which deals with any TWO of the points above.</b></p> <p><b>Award 1 mark for an explanation which deals with ONE of the points.</b></p>	

QUESTION	POSSIBLE ANSWERS	TOTAL MARKS
4.	<p>(a) (iii) <u>Story or structure</u></p> <ul style="list-style-type: none"> <li>• main plot of the play</li> <li>• action of the story</li> <li>• roles of the characters</li> <li>• characters and their actions within the play</li> </ul> <p><u>Sample response</u></p> <p>“Voices in Exile” tells the story of a young girl who discovers the body of an old drunk and past calypsonian outside the theatre in their community. Led by Mother Shepherd, they come together to plan a tribute for Lord Stereo. Mother Shepherd is visited by ghosts of the past who show her the importance of planning a proper wake to send of Lord Stereo’s spirit.</p> <p><b>Award 2 marks for an explanation which deals with any TWO of the points above.</b>  <b>Award 1 mark for an explanation which deals with ONE of the points.</b></p> <p>(b) (i) <u>Lighting</u></p> <ul style="list-style-type: none"> <li>• the colour of lights used</li> <li>• when lighting does not work</li> <li>• the way colour affects story</li> <li>• the use of gobos for particular effect</li> <li>• the way colour was used to highlight moments in the play</li> <li>• intensity and how it affects his/her enjoyment of the play</li> </ul> <p><u>Sample response</u></p> <p>The lighting for “At the Foot of the Cross” clearly depicted the sadness of the death of Jesus. There were lots of shadows and green light during the moment when Judas betrayed Jesus. The lighting suddenly went to black at the moment of Jesus’ death. There was a gobo with a cross effect and a white light above the dancer playing Jesus.</p> <p><b>Award 2 marks for a description of any TWO of the points above.</b>  <b>Award 1 mark for a description which deals with ONE of the points.</b></p>	6

THEATRE ARTS  
GENERAL PROFICIENCY – PAPER 01  
KEY AND MARK SCHEME

QUESTION	POSSIBLE ANSWERS	TOTAL MARKS
4. (b) (ii)	<p><u>Costume</u></p> <ul style="list-style-type: none"> <li>colours of the costumes</li> <li>appropriateness of the costume for the theme/character/story</li> <li>aspects which are not appropriate</li> <li>role of characters/dancers as a result of costume</li> </ul> <p><u>Sample response</u></p> <p>The costumes which depicted the dance entitled “ICE” were blue and white which depicted the ice very well. The blue section was made of chiffon and silk. This gave the effect of the flowing water as well as mist. The white leotards underneath were appropriate because they reminded me of the coldness of the snow and ice.</p> <p><b>Award 2 marks for a description of any TWO of the points above.</b> <b>Award 1 mark for a description which deals with ONE of the points.</b></p>	
(iii)	<p><u>Stage design</u></p> <ul style="list-style-type: none"> <li>What the set looks like</li> <li>significance of the set</li> <li>relation of set to the story</li> <li>use of the set for particular moments</li> <li>period and style of the set</li> </ul> <p><u>Sample response</u></p> <p>“Looking Back At Sodom” had an interesting set. The whole set looked like a large garbage dump with newspapers and empty bottles and graffiti everywhere. Even the rooms of the house were full of garbage. There was a car in the play and this was made of simple chairs on a platform with lots of garbage around it. I thought it was really interesting the way they had two lanterns for the lights of the car.</p> <p><b>Award 2 marks for a description of any TWO of the points above.</b> <b>Award 1 mark for a description which deals with ONE of the points.</b></p>	

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QUESTION	POSSIBLE ANSWERS	TOTAL MARKS
<p><b>4.</b> (b) (iv)</p>	<p><u>Front of house</u></p> <ul style="list-style-type: none"> <li>• float</li> <li>• handling of patrons</li> <li>• appearance of the foyer</li> <li>• the way patrons were ushered into the theatre</li> <li>• the distribution of the programmes</li> </ul> <p><u>Sample response</u></p> <p>The front of house seemed well organised with ushers who smiled as they gave out the programmes. They were dressed in a beautiful purple and black outfit. There were fresh flowers in the foyer and they ushered patrons to their seats in a timely manner.</p> <p><b>Award 2 marks for a description of any TWO of the points above. Award 1 mark for a description which deals with ONE of the points.</b></p> <p style="text-align: right;"><b>Total</b></p>	<p style="text-align: center;"><b>4</b></p> <p style="text-align: center;"><b>10 marks</b></p>

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QUESTION	POSSIBLE ANSWERS	TOTAL MARKS
5. (a) (i)	Name of person	1
(ii)	Area of expertise	1
	<p>e.g. Beryl McBurnie (Trinidad) - dancer  Louise Bennett (Jamaica) - story-teller/poet  Paul Keens-Douglas (Grenada) - story-teller/poet</p> <p><b>For the award of 2 marks the information must be accurate and specific.  Accurate – name of person,  Specific – Area of expertise and precise aspect of dance, drama etc., in which the individual works or worked.</b></p>	
(b)	<p>Features of practitioner's work may include</p> <ul style="list-style-type: none"> <li>• attention to detail (costuming, storylines, movements chosen in dance routines)</li> <li>• colourful/outlandish costumes</li> <li>• use of props</li> <li>• flexibility of portrayals</li> <li>• powerful stage presence</li> <li>• effective use of Caribbean dialect</li> </ul>	4
	<p><b>Identification and examples – 2 marks each  (elaboration of point)</b></p>	
(c)	<p><b>Identification of features alone – 1 mark each</b></p>	
	<p>Increased appreciation of Theatre Arts could have resulted from</p> <ul style="list-style-type: none"> <li>• greater understanding of the technical aspects of the work</li> <li>• greater understanding of the impact and status of the works in the territory and beyond</li> <li>• greater understanding of the ways in which the work affects personal values, attitudes, behaviour and life choices</li> </ul>	4
	<p><b>N.B. Must be linked to content (implicitly) giving a full explanation of how what the candidate learned contributed to appreciation of value of Theatre Arts. That is, influence and <u>example</u> or <u>elaboration</u>.</b></p> <p style="text-align: right;"><b>Total</b></p>	10 marks



QUESTION	POSSIBLE ANSWERS	TOTAL MARKS
6. (a)	<p><b>Candidates must indicate the possession of certain skills or abilities as indicated below and show how these skills make them qualified for the position. Answers must link Theatre Arts to the requirements of the job of Camp Director.</b></p> <ul style="list-style-type: none"> <li>• leadership qualities</li> <li>• communication skills</li> <li>• creativity</li> <li>• motivational skills</li> <li>• cultural awareness and literacy</li> <li>• team player</li> </ul> <p><b>Any other reasonable response.</b></p> <p><b>Any two of the above with explanation – 2 marks each</b>  <b>Award one mark if the candidate indicates the skill but does not show how it will be used.</b></p>	4
(b)	<p>Reasons for including Theatre Arts may include:</p> <ul style="list-style-type: none"> <li>• develops creativity</li> <li>• promotes team-building</li> <li>• promotes respect for others</li> <li>• is fun and leisure</li> <li>• provides entertainment</li> <li>• builds self-confidence</li> <li>• builds self-esteem</li> <li>• widens career opportunities (performer, dancer, stage manager, public relations, director, producer, choreographer)</li> <li>• you learn about team work</li> <li>• you learn to respect other cultures</li> <li>• you learn to communicate effectively with others</li> <li>• you can explore feelings and emotions (sympathy/empathy)</li> <li>• you can overcome the fear of speaking in a group</li> <li>• you can grow as a public speaker</li> </ul> <p><b>Any other reasonable response.</b></p> <p><b>Any three of the above, well-explained with examples – 2 marks each</b>  <b>Explanations without examples – 1 mark</b></p>	6
	<b>Total</b>	<b>10</b>