



CARIBBEAN EXAMINATIONS COUNCIL

# CSEC® Theatre Arts

**SYLLABUS  
SPECIMEN PAPER  
MARK SCHEME  
SUBJECT REPORTS**

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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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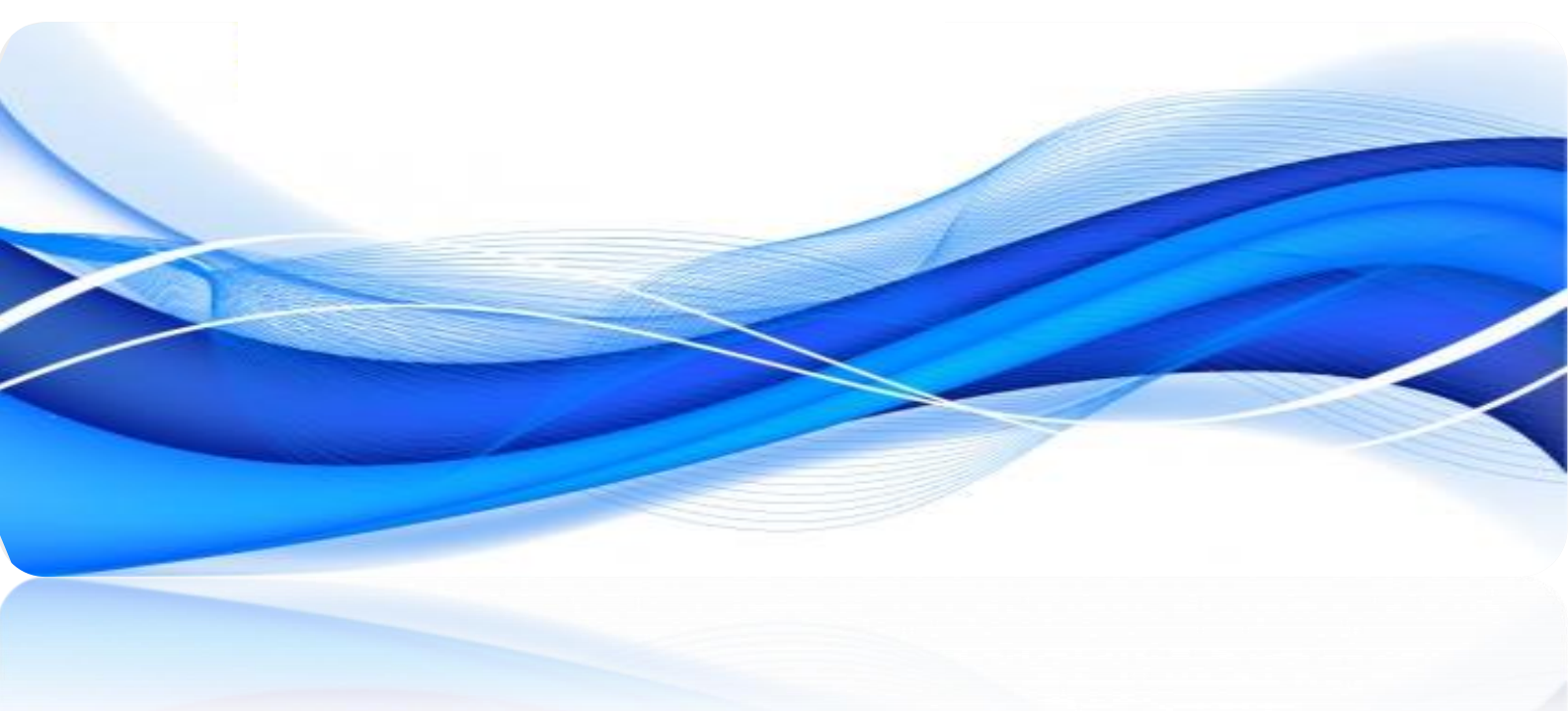
Caribbean Secondary  
Education Certificate®

# 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/	- Trinidad and Tobago, Jamaica, St. Lucia
Working/Koudmen Limbo	- Various Territories
Mari-Mari	- Guyana
Mashramani	- Guyana
Matikoor/Dig Dutty	- Guyana
Masquerade, Maskarade	- 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**



**CARIBBEAN EXAMINATIONS COUNCIL**

**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														
			<b>Total 10 marks</b>														
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> <ul style="list-style-type: none"> <li>- surreal                      - cultural form</li> <li>- musical                     - abstract</li> <li>- realism                    - mime</li> <li>- poetic                      - narrative</li> <li>- ritual                       - modern</li> </ul> <p><u>Lighting</u></p> <ul style="list-style-type: none"> <li>- type of lighting                  - mood/atmosphere</li> <li>- colour                              - appropriateness</li> <li>- use of gobos</li> </ul> <p><u>Music</u></p> <ul style="list-style-type: none"> <li>- type of music                      - soft/loud/fast/slow</li> <li>- creation of mood/atmosphere   - traditional or contemporary</li> <li>- appropriateness of choice</li> </ul> <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>		<b>6</b>
	(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 style="text-align: right;"><b>(2x1)</b></p> <p><u>Sample responses</u></p> <ol style="list-style-type: none"> <li>1. (i) For movement – A slow intimate dance where the couple maintains contact throughout.</li> <li>(ii) This is because of the obvious closeness seen in the picture. There is the sense that neither wants to let the other go.</li>   <li>2. (i) For relationship – The male character has the female character in a total embrace and her hand is on his arm.</li> <li>(ii) This embrace suggests that the relationship between the characters is one of comfort, support and love for each other.</li> </ol> <p style="text-align: right;"><b>Total    10 marks</b></p>		

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>  <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>  <b>Award 1 mark for an explanation which deals with ONE of the points.</b></p>	

QUESTION	POSSIBLE ANSWERS	TOTAL MARKS
4. (a) (iii)	<p><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>	6
(b) (i)	<p><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>	

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>	

THEATRE ARTS  
GENERAL PROFICIENCY – PAPER 01  
KEY AND MARK SCHEME

QUESTION	POSSIBLE ANSWERS	TOTAL MARKS
4. (b) (iv)	<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>

THEATRE ARTS  
GENERAL PROFICIENCY – PAPER 01  
KEY AND MARK SCHEME

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>

**CARIBBEAN EXAMINATIONS COUNCIL**

**REPORT ON CANDIDATES' WORK IN THE  
SECONDARY EDUCATION CERTIFICATE EXAMINATION  
MAY/JUNE 2004**

**THEATRE ARTS**

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## **THEATRE ARTS**

**MAY/JUNE 2004**

### **GENERAL COMMENTS**

This is the second year in which Theatre Arts is being examined and the aims of the syllabus are presented for easy referral.

The syllabus aspires to:

- (i) foster appreciation for the forms that Theatre Arts have assumed in the various cultural contexts in the Caribbean;
- (ii) develop an understanding of the nature, process and logistics of the theatre;
- (iii) enable an appreciation for theatre by participating (as actor, playwright, director, artist, painter, designer, dancer, choreographer and stage manager) in making theatre;
- (iv) provide opportunity to experience theatre through the mind, senses, voice, emotions and body;
- (v) nurture an understanding of theatre by studying certain prescribed texts, audio and video tapes;
- (vi) enable evaluation of texts and works of theatre through the written, oral and graphic media

The Theatre Arts syllabus offers three options:

OPTION 1 – Drama Improvisation, Playmaking, Performance Skills

OPTION 2 – Dance Improvisation, Dancemaking, Dance Fundamentals

OPTION 3 – Drama Improvisation, Dance Improvisation, Stage Crafts

The examination is comprised of three papers.

Paper 1 is a written test with SIX compulsory structured essay-type questions.

Paper 2 is a practical examination, set by CXC, conducted in the school, marked by the teacher and moderated by an external examiner. For this paper, candidates are expected to answer questions on any one of the three options shown above.

Paper 3, the School-Based Assessment (SBA) requires candidates to produce a research paper and a critique of a production.

This year, 258 registered for the examination but it was written by 237 which represents 91.86% of the initial registrants.

### **DETAILED COMMENTS**

#### **Paper 01**

The names of many of the cultural forms found throughout the Caribbean are listed on page ten of the Theatre Arts syllabus. The specific cultural forms to be examined in the period 2003 to 2006 are also identified on that page. Candidates are required to have a thorough understanding of three of the cultural forms for the examination.

The opening instruction on this paper stated, “A different cultural form must be used in each of the questions 1, 2 and 3.” Many candidates did not follow the instruction and this impacted negatively on their acquisition of marks. Generally, candidates failed to identify the cultural forms or they used one form in the three questions.

#### **Question 1**

In this question candidates' knowledge and understanding of cultural forms and their representation in plays, dance, video productions or documentaries was tested. Many candidates were unable to make the link between the cultural forms that they studied and how they were presented in any of the formats mentioned previously.

### **Question 2**

The focus in this question was on candidates' appreciation of the significance of cultural forms in Caribbean societies in the areas of social relations, the economy and the arts. Candidates made relevant points but many could not proffer the three points needed in each area. In the area of social relations, issues of class, race or ethnicity, the use of games and rituals should have emerged in candidates' responses. Many Caribbean territories depend on tourism for the development of their economies, so the mention of the sale of products and services, the attraction of tourists, the generation of employment would have allowed candidates to access a higher number of marks. Finally cultural forms have made a significant contribution to the arts. They have provided material for exhibitions, plays, films, documentaries and dance productions, they form part of the cultural heritage in the Caribbean and artefacts are stored in museums in the different territories.

### **Question 3**

Candidates were required to look critically at how cultural forms have been represented in the media in order to shape their responses to this question. They were able to describe the positive and negative impact that the media has on different cultural forms. Many candidates however, were unable to detail how the media had affected their attitude towards a particular cultural form. It was expected that candidates would describe what changes they made in their behaviour, relationships and their tolerance of different aspects of the culture in their territories.

### **Question 4**

Candidates' understanding and appreciation of their practical work, was tested in this question. Candidates were able to list the four points, which the practical work attempted to highlight. Candidates were unable however, to describe how their performance of the work improved their understanding of the play or video that was studied. Candidates should be able to make associations and understand the relevance of the activities in which they are engaged while studying this subject.

### **Question 5**

In this question candidates' ability to describe production roles in the context of a play or cultural form was tested. Most students did not read the question carefully and failed to name the play or cultural form. The answers given did not relate to the text and in some cases only general characteristics were listed. The relationship to the play or cultural form was important. The expectations of the make-up artist in a play such as "Echo in the Bone" would be different for the make-up artist for the cultural form, the Maypole.

### **Question 6**

In this question candidates were required to analyze and interpret an excerpt from a text. Candidates gave fair responses for the definition of the term "blocking" and the suggestions about occurrences in the previous scene. In the last part of the question, candidates were asked to describe two movements they would have created for the celebration at the end of the scene. The responses were poor indicating the need for candidates to be more involved in creative interpretations.

## **Paper 2**

Generally, performance on Paper 2 could be considered as very good.

This paper, comprising three practical assignments, was marked and moderated in schools. The following general observations however could be made:

- (i) Of the three options offered, Option 1 was the most popular choice. Very few candidates chose Dance or Stage Crafts.
- (ii) For Option 1 more emphasis should be placed on the teaching of improvisation techniques. There was an over-emphasis on the spoken word with little corresponding effort in the areas of characterisation and use of body and space. There is a beginning, middle and end to every improvisation and many students failed to use the three minutes allotted to show this. They rushed this aspect of their assessment, and their 'crisis moments' were not obvious or problems were left unresolved.
- (iii) The value of relationships should be emphasized in the creation and presentation of scenarios.

### **Paper 3**

Performance on this paper improved in 2004. The submissions of the two SBA assignments afforded a more comprehensive view of the performance of candidates.

#### **Research Paper**

Candidates experienced some difficulty in meeting the interview requirement where the subject of the study proved to be inaccessible. Some chose to interview other informants on the subject. The interview is not only an important source of data-gathering but a means of developing questioning and interactive skills valuable in communication and conducting research. In some instances candidates from the same centre had identical questions. While candidates may plan together there must be evidence of individual work. Cultural practitioners can be used as subjects of study, but theatre or dance practitioners are preferred.

The exercise is intended to encourage students to interpret information and express themselves in writing. It should be noted that separate marks are allocated for 'content' and 'supporting material'. Candidates are advised to submit copies rather than originals of valuable material loaned by informants.

Candidates must include all sources of information in their bibliography.

#### **Critiques**

Candidates must be guided about the details required in the analysis of the various components of a theatrical or dance production. In many instances marks were lost through the lack of basic information such as the time and place of performance, lead actor/dancer.

In some cases, teachers' marks were at wide variance with the moderators' marks. However an improvement was seen as a greater attempt was made to closely follow the mark scheme.

#### **Recommendations to Teachers**

The Theatre Arts syllabus covers two areas not formerly undertaken for academic study and examination in schools. The theatre arts and Caribbean expressive cultural forms such as but not limited to folk tales, dances, festivals and religious ceremonies are novel as a subject area. Approaches to their teaching therefore must be innovative, resourceful and trans-disciplinary. The optimum delivery of the syllabus requires that teachers are:

- (a) trained in the arts of the theatre, drama and dance.
- (b) provided with adequate time on the timetable and space for the teaching of the subject.

- (c) equipped with appropriate teaching and support materials.

Based on the performance of schools in the 2004 examination, the Examining Committee recommends the following:

- (1) Schools should request through their Ministries of Education, access to training programmes and workshops to better equip their teachers to deliver this syllabus. A list of resource persons who can facilitate such workshops can be obtained from the Local Registrars in the different territories.
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- (4) Teachers should review the syllabus as well as past papers, in order to adequately guide students in the content areas and in the reading, understanding and preparation of responses to examination questions.
- (5) Teachers should arrange for students to visit performances of live theatre, dance productions and cultural events. Many producers will offer special discounts or even free performances to student audiences.
- (6) Teachers must adhere closely to the detailed mark scheme for Papers 02 and 03 when awarding marks.

**CARIBBEAN EXAMINATIONS COUNCIL**

**REPORT ON CANDIDATES' WORK IN THE  
SECONDARY EDUCATION CERTIFICATE EXAMINATION  
MAY/JUNE 2004**

**THEATRE ARTS**

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## **THEATRE ARTS**

**MAY/JUNE 2004**

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**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**

**REPORT ON CANDIDATES' WORK IN THE  
SECONDARY EDUCATION CERTIFICATE EXAMINATION**

**JUNE 2006**

**THEATRE ARTS**

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St Michael, Barbados**

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## **THEATRE ARTS**

**MAY/JUNE 2006**

### **GENERAL COMMENTS**

This is the fourth year of the Theatre Arts CSEC examination. Five hundred and thirty-six candidates were recorded as registering for the examination. Only 481 scripts, however, were received. They represented candidates from 46 centres across six territories: Barbados, British Virgin Islands, Guyana, Jamaica, St. Lucia and Trinidad and Tobago.

Theatre Arts is examined through three papers. Paper 01 and Paper 03 (SBA) are marked by CXC. Paper 02 (Practical) is school-based and is moderated by a Theatre Arts Specialist.

Paper 01 consists of six questions, all of which are compulsory. Generally, this paper seemed to present greater difficulty for this year's candidates than was the case last year.

#### **Question 1**

This question tested candidates' knowledge of the state of Caribbean Cultural forms and their understanding of the use and effects of elements of theatre. The question has a speculative/imaginative component based on candidates' knowledge of theatre. The question met objectives: GI, II; SI, II, IV, V, VI in the syllabus.

Candidates' responses ranged mostly between 0 – 7 on the Marking scale (1 - 10). Weaker candidates failed to read/interpret the question adequately. The term 'extinct' may have presented a challenge to some candidates whose responses did not reflect this descriptor.

There was also a great deal of variation in the interpretation of 'theatrical elements' - from 'music and dance' to stage props. Weaker candidates were also challenged in distinguishing clearly the impact of their chosen elements on the categories listed in the question.

Many candidates also misinterpreted the phrase practitioner of the form question (d) (iii). They were not able to make reference to what would interest a practitioner to a prescribed cultural form as the form is presented by a young person or a non-practitioner.

#### Recommendations:

- Students need to be given practice in reading and interpreting questions.
- Attention must be paid to clarifying theatre terminology, for example: theatrical elements/devices/techniques/strategies – and the components of a cultural form – music, movement and ritual.

#### **Question 2**

This question tested candidates' knowledge of set texts and set videos. The question further tested analytical skills and candidates' ability to make rational aesthetic choices. In so doing, the question met objectives GII, SIII, IV, VI.

Many candidates failed to score any marks in this question. Those who did however, ranged comfortably between 4 - 8, the very middle of the mark scale. Candidates who failed to score either

ignored the instruction “from a prescribed text or video you have studied” or interpreted this literally enough to cite any video material of their liking.

In section (b), weaker responses also simply re-told the plot or were unable to make connections between character and theme or cultural form.

Recommendations:

- Students need to be given practice in reading and interpreting questions.
- Students should be required to study at least one prescribed text which should be carefully analysed in terms of character, plot, story, theme, statement. Students should be encouraged to read other available texts on the syllabus.

**Question 3**

This question tested candidates’ regional knowledge as well as their ability to discern by comparison. The question met objectives GI, II, III, SII, III in the syllabus. Most responses fell within the lower to middle ranges of the mark scale 0 - 7. Candidates often failed to name two Caribbean countries where a specified cultural form could be found.

The wording of the question could have been more explicit in this regard. Marks were allocated therefore at any point in answer where candidates made reference to the countries. Many responses reflected a lack of comparative knowledge about cultural form in the region.

Recommendations:

- Students need practice in reading and interpreting questions. In particular, teachers need to stress the guiding words in a question, for example - analyse, explain, describe, identify.
- Schools need to acquire more reference material on Caribbean cultural forms.
- Students should be encouraged to establish pen-pals across the region so information and experiences can be exchanged.
- A contact list of Theatre Arts schools and teachers should be circulated by CXC so that teachers can set up their own links for information exchange and support.

**Question 4**

This question tested candidates’ knowledge of cultural forms and appreciation of drama as a cultural form. In so doing, the question met objectives GI, II, SII, III, of the syllabus. This question was well handled with the majority of responses ranging from 4 - 8 in the mark scale.

Weaker answers were too generalised or failed to identify a ‘cultural dance form’. The term ‘indigenous’ was not understood in some cases.

Recommendations:

- Students need practice in reading and interpreting questions.
- Teaching cultural forms should include an appreciation of the context of the performance. Students should be able to distinguish between a performance in its natural setting and its staged version. The experience of cultural performances in their natural environment as far as possible is highly recommended.

### **Question 5**

This question tested candidates' understanding of theatrical roles, knowledge of prescribed material and aesthetic reasoning, therefore meeting objectives SIV, VI, in the syllabus. Candidates in the main scored in the lower end of the mark scale 1 - 4.

Many candidates failed to make the required link between their knowledge of theatre roles and the characteristics of a specific production. Many candidates however did not identify a named text, cultural form or dance. Candidates merely recalled the roles of the personnel without specific reference to text. In addition, candidates even where they named a text, cultural form or dance were unable to analyse the roles in relation to the chosen text but merely listed the characteristics. The mark scheme was adjusted to allow for a maximum of 3 marks in these instances.

#### Recommendations:

- Students need practice in reading and interpreting exam questions.
- Students need practice in text analysis - full plays as well as scenes.
- Students need more experience in practical theatre processes.

### **Question 6**

The question tested candidates' analytical skills and knowledge of cultural forms. The questions met objectives GI, II, IV, VI. Most responses ranged between 1 - 6 on the mark scale. Weaker candidates were challenged by the analysis required and displayed a poor knowledge of the movement aspect of cultural forms.

#### Recommendations:

- Students need practice in text analysis as a written exercise.
- Students need to read other texts in the syllabus.
- Students need to learn to apply a comparative approach to the study of cultural forms.
- Additional time may be required for reading of extract (10 minutes)

### **School-Based Assessment - Paper 03**

In all 49 School-Based Assessments (SBA's) were moderated during this 2006 exercise. The quality of SBA's was generally fair. Critiques showed an understanding and appreciation of theatrical productions in the level of critical appraisal and the use of appropriate terminology. Overall the mark scheme was fairly applied.

The research papers reflected a wide variety of subjects within the limits of the exercise. This is to be commended as in the past, there were many instances of groups of students selecting the same practitioner and asking the same set of questions.

Some candidates tended to choose practitioners who may be easily accessible but so young that their career in the arts or cultural practice was limited. We recommend therefore that teachers guide

candidates in the selection of research subjects toward persons with substantial experience in the arts and cultural practice/tradition, especially individuals whose contribution may not otherwise be documented.

Marking on this assignment was at a wide variance with CXC's. It is our conclusion that the mark scheme for the research paper maybe misleading as

1. Teachers/candidates may conclude that the interview is to consist of five (5) questions;
2. Assigning 1 mark per question and 1 mark per response fails to take into account qualitative differentiation in the interview. As a result, high marks were often given in that area by teachers (maximum 10 marks) which skewed the assessment.
3. In many instances, the full text of the interview was not presented as an appendix.
4. The mark scheme does not refer to or include the body of material that is the research paper itself. The interview is one research tool from which information is extracted for shaping and presenting the body of the paper.

Some submissions were therefore consistent with the mark scheme but lacking the substance and body of a research paper.

Other disturbing trends that developed this year were:

1. Instances of candidates downloading material from the Web in lieu of interviewing the subject.
2. Candidates copying, that is duplicating page for page, from one another.

What was alarming about these instances was that nothing in the marking or comments on these projects suggested that teachers responded to the situation.



**CARIBBEAN EXAMINATIONS COUNCIL**

**REPORT ON CANDIDATES' WORK IN THE  
SECONDARY EDUCATION CERTIFICATE EXAMINATION**

**JUNE 2007**

**THEATRE ARTS**

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## THEATRE ARTS

MAY/JUNE 2007

### GENERAL COMMENTS

Six hundred and ninety (690) candidates registered for Theatre Arts this year from the following territories: Barbados, British Virgin Islands, Guyana, Jamaica, St. Lucia and Trinidad and Tobago. This figure represents an increase of 28.7% over last year's five hundred and thirty-six (536).

There was also an improvement over last year's performance. In 2006, 86.25% of the candidates achieved Grades I – III, while in 2007 the number increased significantly to 91.90%. It was evident that schools that received feedback reports in good time followed the Examiner's recommendations.

Three papers comprise the Theatre Arts examination. Paper 01 offers six written questions accounting for 30% of the total marks. Paper 02, representing 50% of the marks, is the practical examination and is examined by a Theatre Arts Specialist and the teacher. Two assignments are given in Paper 03, the SBA, for the final 20%. The Examination Committee is responsible for the marking of Paper 01 and the moderating of Paper 03.

#### Question 1

This question tested candidates' understanding of the social significance of Caribbean cultural forms. The question focused on objectives Gii, Giii, Sii, and Sv.

Response to this question was very good with the majority of marks at the higher end of the scale. Some scripts showed in-depth knowledge of cultural forms, one of the principal objectives of the syllabus. Weaker responses classified theatre arts components (dance, drama) or generic forms (folk dance) as cultural forms.

Candidates also lost marks where responses were merely listed rather than 'explained' as the question stated.

We recommend adherence to the syllabus and the current list of selected cultural forms. **These should be taught in terms of their history and origins, practices, spiritual, moral, and social values, economic aspects, practitioners, theatrical elements and aesthetic influence.**

Students should also be given practice in reading and interpreting examination questions.

#### Question 2

This question required candidates to interpret a text (folk tale) in terms of the elements of dance and drama. This question related to objectives Gi, Giii, Si, Sii, and Sv.

Candidates' response to this question was barely satisfactory. Many seemed to misunderstand terms such as 'function', 'portray' and 'staging of the story'.

We recommend that students be given practice in the analysis of text of all kinds, including stories, plays, poems and dances.

At the same time, they should also be taught to see theatre as a live event rather than a literary text.

### **Question 3**

This question tested candidates' knowledge of theatre and ability to link taught / learnt experiences with real life situations. Objectives Sv, and Svi, were assessed in this question.

Response to this question was good with a significant proportion of marks ranging between 4 and 8. Most candidates showed a strong appreciation of the skills gained in Theatre Arts. One weakness was the failure to link their experience specifically to a 'musical or pantomime' as required.

We recommend that students be exposed to as many different types of theatre as possible and that teachers continue to encourage them to reflect on their own processes and progress through classroom discussion and journaling.

### **Question 4**

This question required candidates to recall their research experiences and reflect on their significance to them. In so doing, the question reinforced SBA (Paper 03). Objectives Gi, Gii, Giii, Sii, and Sv were tested in this question.

Candidates performed well in this question with a good distribution of marks at the upper and middle range of the scale. The weaker candidates failed to specify features of the practitioner's work and also failed to give examples.

We recommend that students be more specific in their research projects and that teachers structure means for reflection, for example, journaling and class discussion.

### **Question 5**

This question tested candidates' critical sense and understanding of critical terms. In so doing, it reinforced the SBA (Paper 03) requirements and met objectives Gi, and Svi.

Response to this question was fair. Few candidates achieved scores at the upper end of the scale. Many had difficulty expressing the concept of 'style'. The instruction 'Briefly comment' was not always interpreted correctly.

We recommend that teachers familiarize students with basic concepts of play analysis and encourage viewing and critical reflection on theatre events through journals and class discussions.

### Question 6

This question tested candidates ability to apply the knowledge and experience of Theatre Arts to a work situation and to reflect on their own experience in the programme. The question focused on objectives Gii, Giii, Siii and Sv.

This question received quite fair responses with most marks gained at the middle of the scale. Candidates argued strongly for the relevance of theatre to the job situation. Weaker responses did not sufficiently make links to specific areas of syllabus content.

We recommend encouraging reflection on theatre processes in which students are engaged.

### **GENERAL COMMENTS**

In spite of the difficulties mentioned above, there was an overall qualitative improvement in performance on this examination. More candidates displayed a better grasp of analytical skills and fewer candidates had problems understanding the requirements of each question. In addition to the recommendations above, the Examiners suggest the teaching of all Options offered in the syllabus, as each re-enforces the others. Teachers are reminded that the syllabus is essentially an interdisciplinary one and as such encouraged to employ talent resources of their schools and communities in its delivery.

### **School-Based Assessment - Paper 03**

The requirements of the SBA are a Research Paper based on a Theatre Arts or Cultural practitioner and a Critique of a drama or dance production or film/video of such a production.

1. There were instances of schools in Barbados, Guyana, British Virgin Islands, Trinidad and Tobago not doing research on a THEATRE ARTS PRACTITIONER or CULTURAL PRACTITIONER as stated in the syllabus. These may be schools entering candidates for the first time.
2. Some teachers failed to record marks on the assignments and, in one instance, to submit the mark sheet.
3. Critiques were generally well done and the mark scheme accurately applied.
4. There was confusion of the interview requirement with research paper. The interview is a research tool to inform the writing of research paper. **The body of the Research Paper is to be presented in essay form.**
5. Candidates lost marks through the inadequacy of research materials.

**Recommendation: New teachers need to familiarize themselves with every aspect of the syllabus and contact CXC for clarification where necessary.**

**CARIBBEAN EXAMINATIONS COUNCIL**

**REPORT ON CANDIDATES' WORK IN THE  
SECONDARY EDUCATION CERTIFICATE EXAMINATION**

**JUNE 2008**

**THEATRE ARTS**

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## THEATRE ARTS

MAY/JUNE 2008

### GENERAL COMMENTS

Seven hundred and seventeen (717) candidates registered for Theatre Arts in 2008 from the following territories: Barbados, British Virgin Islands, Guyana, Jamaica, St. Lucia and Trinidad and Tobago. This figure represents an increase of 4 per cent over last year's 690.

Three papers comprise the Theatre Arts Examination. Paper 01 offers six written questions accounting for 30 per cent of the total marks. Paper 02 representing 50 per cent of the marks, is the practical examination and is examined by a Theatre Art Specialist and the teacher. Two assignments are given in Paper 03, the SBA for the final 20 per cent.

While there was a small increase in the number of candidates, their performance in paper 01 was less than satisfactory. The basic areas of difficulty appeared to be

- (a) inaccurate use/weak knowledge of theatre terminology
- (b) improper reading of questions
- (c) weak reflection on their learning process
- (d) weak imaginative development and
- (e) weak written expression.

However, questions requiring memory or recall were satisfactorily handled.

#### Question 1

This question sought to test candidates' knowledge of commonly-used theatre terminology, as well as the application of this knowledge to the candidates' learning process.

Candidates' response was barely satisfactory; the mean was 4. Part b which required the synthesizing of theory and practice, presented the most challenges for candidates.

**Suggestion:** Teachers need to use and teach accurate terminology in both practical and theory work.

#### Question 2

This question tested candidates' knowledge of cultural forms as well as elements of theatre.

This part of the question was well done. The meaning of the terms "Costuming" and "Music" seemed quite clear to some candidates, others however, were unsure of these terms; some candidates were unsure of how the term "makeup" applied to cultural forms. Some scripts however, showed exceptional knowledge of cultural forms and were able to compare and contrast competently the question asked. The terms "Properties", "Performance Space", and "Pre-performance Preparation" presented some difficulty. Candidates are used to using the term "PROPS" in place of PROPERTIES.

Some candidates appeared not to understand the meaning of the word "function," they equated this term with origin/history.

***Suggestions for Class work:***

1. Teachers should allow students to practice with the past papers so that they may develop an aptitude for writing and continue to gain understanding about cultural forms.
2. Teachers need to use correct terminology when communicating with students.
3. Practitioners of the cultural forms should be invited into schools to provide correct information about the forms. It would be better to invite more than one (if possible) of any one form for varied perspectives.
4. Students should be made aware of the difference between the form in its natural environment and as a staged performance. Teachers/candidates should be aware that staged presentations of cultural forms differ significantly from what happens in the “field”. With this in mind, field trips are a necessity to the process.

**Question 3**

This question assessed candidates’ knowledge of and attitude toward cultural forms. Though some were unable to identify forms prescribed in the syllabus, candidates generally handled this question moderately well.

***Suggestions:***

1. Teachers must pay attention to the prescribed forms for use.
2. Teachers also need to make clear to students what is a cultural form and what is NOT in terms of the syllabus. For example, obeah, drama and reggae are not cultural forms on the syllabus.
3. Teachers need to remind students that instructional words as well as mark allocation for questions indicate the examinations expectations.
4. Candidates need to read carefully and understand questions before attempting to answer them.

**Question 4**

This question tested candidates’ observation and interpretive skills. Candidates were also required to engage imaginatively with the stimulus.

Part (a), of this question was well done. Part (b) presented some difficulty. The term “element” and “develop” presented a challenge. The purpose of the question was missed.

***Suggestions:***

1. Teachers SHOULD allow students to practice for their examinations using the past papers so that they may develop an aptitude for writing and using their creativity and imagination. In a number of instances candidates were not used to “having a voice/say” and demonstrating that right. They seemed afraid to imagine.
2. Teachers need to assist students to transfer knowledge from practical experiences to theory through processes of reflection, discussion, writing in journals, diaries, reports, reviews etc.
3. Teachers should use a variety of stimuli in teaching in order to develop analytical skills.

### **Question 5**

This question tested candidates' basic knowledge of technical theatre and understanding of the social and institutional value of the art. Candidates were credited for using their specific school circumstances. Candidates' performance was poor. The weakest responses were unable to identify what was a technical need.

Many candidates failed to distinguish between the contribution of the theatre space to their school's development and the theatre's contribution to their own development.

#### ***Suggestions:***

1. Students need to be introduced to the terms, equipment and functions of the technical aspects of theatre. E.g. In lighting – lanterns, spotlights etc.
2. Students need to read and practise answering past paper.

### **Question 6**

This question tested candidates' knowledge of the syllabus, ability to link syllabus objectives to practical experience and their sense of visualization.

Candidates were able to handle Part (b) quite well. This section allowed the candidates to think about their process, and for most, because it is recall they were able to make connections. Part (a) and (c), however presented some challenges to the candidates. For instance, information from the SBA was not transferred to the response. It appeared as though candidates are not clear about what should be gained from the SBA experience. Also, candidates were unsure of what is termed "theory".

#### ***Suggestions:***

1. Teachers must allow candidates to read and practice past papers. Terminologies – the phrasing of the questions, also application skills/synthesis, need to practice writing out their thoughts.
2. Candidates need to be engaged with more reading exercises in class. They should begin to understand the need for theory as an active component to practice – cognition.
3. Also, journaling and reflective writing should be practiced. Candidates need to have a general understanding of the importance of the arts to their development as creative beings as well as being employable.
4. Teachers also need to focus on skills of analysis and application.
5. Teachers need to help students understand the relationship between the creative, performing and visual arts.



### **SCHOOL BASED ASSESSMENT (SBA)**

The requirements of the SBA are: 1) the research paper based on a Theatre Artist or cultural Practitioner and 2) a critique of a dance or drama production or a film or video of such a production.

SBA's generally met CXC requirements in terms of the number of submissions. The following concerns however, need to be restated.

#### **RESEARCH PAPER**

1. The subject of the Research paper must be a Theatre Artist or Cultural practitioner. That is not cultural form or genre of music.
2. The Research paper must be written according to CXC guidelines.
3. It is expected to be done in ESSAY format.
4. The interview must be conducted by the candidate.
5. The interview is a tool for research and not the substance of the Research.
6. The entire interview should comprise more than the 5 questions submitted in the paper.
7. Teachers should make qualitative distinctions in marking the interview.
8. Should a secondary source be used for information an interview must still be conducted.
9. Personal reflection must convey the candidates' voice– his/her opinion, sentiments, his findings and reflections on the research and his impact on him/her.
10. To avoid plagiarism all sources of information written or otherwise must be acknowledged in the bibliography.
11. Supporting materials should be identified by labelling.

#### **CRITIQUE**

1. Students should be given practice in critique writing.
2. Critique headings are guidelines to content and are not intended for use as sub-headings.

#### **GENERAL COMMENTS**

1. Teachers must mark SBA work so that CXC can see the teacher's markings.
2. Marks are to be recorded in the script and on the assessment sheet.
3. Students' information must be placed on the front page of each assignment.

**CARIBBEAN EXAMINATIONS COUNCIL**

**REPORT ON CANDIDATES' WORK IN THE  
SECONDARY EDUCATION CERTIFICATE EXAMINATION**

**MAY/JUNE 2009**

**THEATRE ARTS**

## **THEATRE ARTS**

**MAY/JUNE 2009**

### **GENERAL COMMENTS**

The CSEC examination in Theatre Arts consists of three papers.

Paper 01 consists of six essay questions measuring the profile Analyzing and Appreciating. Each question is worth a maximum of 10 marks for a total of 60 marks.

Paper 02 consists of three options, each measuring the profile Creating and Performing in different ways. Candidates are required to choose one option for study. Each option of Paper 02 is worth 100 marks. Comments on candidates' performance on Paper 02 were provided by the External Examiners but are not presented in this report as External Examiners and teachers would have already discussed them.

Paper 03 requires the candidates to prepare two projects, one being a critique and the other a research paper. Paper 03 is worth 40 marks.

Approximately 761 candidates from seven of the participating territories wrote the Theatre Arts examination in 2009. Sixty-seven SBA samples were received.

### **DETAILED COMMENTS**

#### **Paper 01 – Essay Questions**

Paper 01 comprises six questions.

##### **Question 1**

This question was designed to test candidates' knowledge of roles in a theatre production (General Objective (i), Specific Objective (v)). The question was attempted by 717 (94.2%) of the candidates. The mean mark for the question was 4.06. Responses were generally good, but could have been improved had candidates:

- a) distinguished between technical and artistic roles in theatre (the question placed emphasis on the technical)
- b) been exposed to theatre practitioners as guests in the classroom
- c) gained practice through proper role allocation in school productions.

##### **Question 2**

This question tested candidates' observation, conceptualization, knowledge of elements of theatre and creative imagination. These are identified as General Objective (i) and Specific Objectives (iii) and (iv) in the syllabus.

The 688 (90.4%) responses to this question were generally good. The mean mark for the question was 4.91. The most challenging parts of this question were Part (b), where candidates were asked to justify their answers, and Part (c), where weaker candidates had difficulty with the terms 'characterization' and 'style'.

Candidates need to know all the elements of theatre. These are defined in the syllabus for use by teachers. Candidates should also practise answering questions on past papers to get a better understanding of the links between different parts of a question.

### **Question 3**

This question tested candidates' understanding of the purpose behind preparatory activities for a theatre class. (General Objective (i) and (iv) and Specific Objectives (ii) and (iv)).

Seven hundred and five (92.6%) candidates responded to this question. Responses were fairly good, and the mean mark for the question was 4.82. However, many candidates failed to relate activities specifically to 'preparation' and instead stated any activity that would be done in a dance or drama class.

Candidates should practise reading and understanding what a question requires and be guided in this by the teacher.

### **Question 4**

This question was designed to test candidates' knowledge of cultural forms (General Objectives (ii) and (iii) and Specific Objective (vii)). Candidates were also asked to link the traditional and contemporary use of the form. This question was attempted by 721 (94.7%) of the candidates. The mean mark for this question was 3.64. Some candidates experienced difficulty in comprehending the term "territory" used in the question. Some interpreted the term 'territory' as local region or parish where cultural form is found; others referred to places outside the Caribbean. Teachers need to assist students in understanding relevant or key words and linking traditional and contemporary use of cultural forms.

### **Question 5**

This question tested candidates' ability to reflect on their process of learning in Theatre Arts and to articulate what they learnt, as well as their knowledge of elements of theatre (General Objectives (i) and (iv) and Specific Objectives (ii), (iii), and (iv)). There were 683 (89.8%) responses to this question. The mean mark for this question was 3.58.

Candidates need to be more familiar with the elements of theatre and should be able to discuss and analyse these critically. Journalising as a medium for reflection helps in this process. Again, candidates are advised to practice interpreting and answering questions.

### **Question 6**

This question was designed to test candidates' ability to transfer their knowledge and understanding of Theatre Arts to an extra-theatrical, but relatively common social situation. General Objectives (i) and (iii) and Specific Objectives (ii) were tested in this question. The majority of candidates found this question very challenging. Similar questions have been set in the past, but with reference to other contexts. Many answers simply referred to the benefits of Theatre Arts generally. The mark scheme allowed one mark each for such general answers. There were 671 (88.2%) responses and the mean mark for the question was 3.66. Candidates could be better prepared for this type of question by exploring the social and emotional aspects of theatre, apart from its aesthetic elements. Teachers could help in this process by illustrating theatre as a mechanism not only for entertainment, but social action.

### **Paper 03 - School-Based Assessment**

There were two assignments comprising Paper 03: Critique of a dance or drama production and a research paper on a theatre personality or cultural practitioner. Sixty-seven samples were submitted and moderated by the Examining Team. The following are the observations and recommendations of the Examining Committee.

#### **Research Paper**

1. Candidates need to be reminded that the value of the subject of research is the practitioner's contribution to culture and the arts. While there can be no stipulation regarding age, practitioners with years of experience in the arts may have a great deal more to offer from which the researcher can learn, than the less experienced.
2. In several cases, interviews were not conducted by the candidate but simply plagiarized from the Internet. Teachers should seriously caution their students against plagiarism, that is, presenting work which does not belong to them as their own. This is intellectual theft. It is always unethical and in some cases, illegal. Copying of work among students is also plagiarism. All parties involved should be penalised by the teacher and this penalty should be reflected in the teacher's comments and marking of the paper.
3. The syllabus allows for interviews with secondary sources where the candidate may not have direct access to the practitioner.
4. Interview questions should seek information relevant to the work of the practitioner, as against incidental information.
5. Information gathered from the interview and other research sources should be presented in essay form as the body of the paper. Interview questions are attached as an appendix and not included in the body of the essay.
6. Candidates should be reminded to offer their personal reflections on and impressions of the practitioner in concluding the essay.
7. Supporting materials add to the value of the paper by providing evidence of the actual interview and supporting the candidate's conclusions about the subject (practitioner).
8. Teachers must ensure that their marking and corrections are clearly presented on the paper.

#### **Critique**

1. The critiquing of video-productions is a secondary option where no live theatre may be available. In reality, there is no substitute for live theatre. This experience can have immeasurable learning value and students must be given every opportunity to benefit from it. Both written and classroom discussion of live theatre will help build students' critical skills (APAN).
2. This material is to be presented in the essay form, not necessarily listing the elements of theatre as distinct sub-headings.
3. Teachers are advised to follow the guidelines clearly stated in the syllabus.

In general, candidates did not respond well to the interpretive and applied aspects of the written examination. The appreciation that theatre reflects life could serve as a useful teaching guideline in integrating the subject with students' personal and public life experiences.

**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**

**REPORT OF CANDIDATES' WORK IN THE  
SECONDARY EDUCATION CERTIFICATE EXAMINATION**

**MAY/JUNE 2010**

**THEATRE ARTS  
GENERAL PROFICIENCY**

## GENERAL COMMENTS

The Theatre Arts examination consists of three components. Paper 01, a short-answer paper, consists of six compulsory questions. Paper 02, the practical examination, is examined externally by the Theatre Arts teacher and a specialist in the field.

Paper 03, the School-Based Assessment, consists of two projects — a critique and a research paper. Nine hundred and ninety-seven candidates from 80 centres registered for the Theatre Arts examination in 2010 from the following territories: Antigua and Barbuda (1 centre); Barbados (7 centres); British Virgin Islands (1 centre); Guyana (2 centres); Jamaica (37 centres); St. Lucia (2 centres) and Trinidad and Tobago (30 centres). The number of candidates who registered for the Theatre Arts examination this year increased by 117 from 2009.

In October of 2009 and January of 2010, the Caribbean Examinations Council (CXC) organised training workshops in the assessment of Paper 02 for the teachers and specialists engaged in the Theatre Arts examination. This training was conducted in Jamaica, Trinidad and Tobago and Barbados and teachers from all the participating countries were invited to attend. These workshops were expected to positively impact the 2010 examination and those in the near future.

## DETAILED COMMENTS

### Paper 01 – Short-Answer Questions

The Paper 01 examination is designed to test the objectives of the core. The basic structure of the Paper 01 examination is as follows:

Question 1	Functions of theatre personnel
Question 2	Cultural form
Question 3	Reflection /Social function of theatre/ Reinforcement of work done for Paper 02 and 03
Question 4	Elements of theatre
Question 5	Stimulus (This could be text or a visual, for example, a picture)
Question 6	Reinforcement of work done for Paper 02 and 03

Most of the questions in the examination were divided into parts which span the cognitive domain. Candidates' performance on this paper was good. Performance on this paper improved over that of 2009.

#### Question 1

This question tested candidates' knowledge of

- functions of theatre personnel
- elements of theatre arts and
- cultural forms as contained in the syllabus.

Part (a) tested candidates' knowledge of spatial requirements for different types of performance. Part (b) tested candidates' knowledge of functions and duties of theatre personnel which is a standard question for this examination. Candidates performed less than expected on this standard question because the question was set in the context of Carifesta, the regional arts festival last held in 2008 in Guyana. Candidates were expected to apply their knowledge of the use of space and functions of the theatre arts personnel to this wider, festival context. The more able candidates were able to supply good responses to (a) (ii), the requirements of the space for a National Dance Theatre Company, (a) (iii), a Storyteller, and (b) (ii), the duties of the Public Relations Manager.

A response which gained full marks for a (iii) was *for a storyteller, two requirements of the space include proper lighting and a space embodying a proscenium stage*. Most candidates, however, seemed unable to apply basic knowledge to a particular context. The mean for this question was 4.20 out of 10.

### Question 2

This question tested candidates' knowledge of

- Caribbean cultural forms
- links between cultural forms and artistic practice.

This question was generally well handled by candidates, in particular the parts which required simple factual information such as Parts (a) where the candidates had to name a cultural form and where it was practised and (c) where they had to identify two performers or choreographers or writers who use the cultural form in their work. The candidates who scored full marks were able to competently articulate the reasons why the cultural form survived (Part b), and explain one positive lesson learnt from the study of the cultural form (Part d). Except for Part (d), all other parts of this question required simple recall of information about a critical part of the syllabus — Caribbean Cultural Forms. Hence, better performance was expected. The mean for this question was 5.85 out of 10.

### Question 3

This question tested candidates' knowledge of

- cultural forms and playmaking within an imaginative construct.

The question was divided into three parts. Candidates generally gave better responses to Parts (a) and (b). Part (a) simply required candidates to select a cultural form to convey the awareness of HIV/AIDS and Part (b) required them to give the storyline of the production they would create. Each part of the question was worth two marks and candidates were generally able to access these marks. Many candidates selected carnival, stick fighting and revival as the cultural form they would use. However, performance on Part (c) which assessed whether candidates could link cultural form to plot proved challenging for some candidates. The mean for this question was 4.28 out of 10. Teachers need to help students differentiate between the concepts of story and storyline as well as elements of theatre and elements of cultural form. Responses indicated many candidates could not make the distinction between these concepts.

### Question 4

This question assessed candidates' ability to

- evaluate production choices.

Candidates' preparation of their School-Based Assessment (SBA) should have enabled them to do well in this question as the skills of critiquing which should have been learnt as they prepared the critique for the SBA were tested. Candidates were simply expected to recall and organise their response to elements of a show they had seen. Generally, responses were very good for Parts (a) and (c) which asked them to recall the storyline of the show or play (Part a) and to say one thing that they liked or disliked about the show (Part c). However, Part (b) which required them to produce technical information about the show/play was often too generalised and so prevented candidates from gaining full marks. Candidates showed particular weakness in the area of lighting. Teachers should give this area more attention to better prepare their students for the SBA component as well as the Paper 01 examination. The mean for this question was 6.45.



### Question 5

This question tested candidates' ability to

- observe detail in reading a script
- imaginatively interpret action in a script to make production choices.

This question proved challenging. Most candidates were able to respond to Part (a) and gained the two marks for suggesting a title for the script. Candidates experienced some difficulty in identifying moods and the appropriate movement that would reflect this mood (Part b). Like Question 4, many of the candidates were unable to produce the technical requirements of theatre, notably lighting. Candidates should be taught how to transfer knowledge and skills across the subject areas and not simply learn discrete bits of knowledge. Mood is a concept which is taught in the humanities; hence, candidates should experience no difficulty in identifying mood in an excerpt as it is done in English A as well as English B. Teachers should assist students in textual analysis. They should also encourage field trips to theatre venues to study lighting, especially when none exists in the school.

### Question 6

This question was intended to assess candidates' ability to

- reflect on their own progress and personal growth through the study of Theatre Arts.

This question attempted to reinforce candidates' learning in the areas of Playmaking, Dancemaking, and Stage Crafts. Responses were generally good. Generally, the students who were able to competently handle Part (a) did well on Parts (b) and (c). Part (a) required that candidates recall four activities that they engaged in to prepare for the final examination in Playmaking or Dancemaking or Stage Crafts. The weaker candidates scored very few marks on this question as it required them to reflect on the activities they did in the classroom and to indicate what they learnt from these activities. However, the better candidates were able to do very well. Of the six questions on the paper, this question had the highest mean. The mean was 6.84 out of 10.

## **RECOMMENDATIONS FOR PAPER 01**

- Candidates need to allocate time wisely in the examination in order to answer all the questions. It was noted this year that many candidates did not complete the paper.
- Teachers should utilise teaching methodologies to assist students in developing skills of analysis, interpretation and synthesis. It was noted that candidates were able to respond adequately to questions which required basic recall, but experienced difficulty when greater cognitive demands were required.
- Teachers should make use of correct technical terms in their correct contexts in spite of local peculiarities and usage to assist students in learning the terms.
- Students need to be taught to read and interpret questions carefully.
- Students need more practice in text analysis.
- Teachers need to point out distinguishing features of formal and non-formal spaces.
- Field trips should be organised to theatre venues so that technical equipment can be observed backstage as well as in practice. Generally, candidates need more knowledge of the technical aspects of theatre in **all three options**.

- Teachers need to involve their students directly or otherwise in arts festivals and other arts-related opportunities presented in the region from time to time. These are occasions for participation as performers, production crew and audience or, secondarily, through research and information-gathering.
- Students need to reflect on the meaning and value of their experiences within the study of Theatre Arts. This must be built into the teaching activities.

### **Paper 02 – Practical Examination**

Candidates' performance on the Paper 02 for the Drama option was extremely consistent with the past two years while performance in the Dance option showed improvement. It was envisaged that with the workshops conducted greater improvement would have been seen in candidates' performance on Paper 02.

### **Paper 03 – School-Based Assessment**

Eighty samples were received and moderated this year. Candidates' performance declined considerably this year. The quality of the work submitted was below that of previous years. Additionally, it was noted that many candidates were guilty of plagiarism. Candidates copied work directly from the Internet and from each other. Some even submitted inauthentic interviews, that is, interviews they indicated they conducted were with interviewees who have been dead for quite some time! It must be pointed out that teachers, in many of these instances, awarded very high marks to these samples.

Some of the weaknesses noted in the SBA are as follows:

- Research projects were presented as loosely structured pieces of work rather than as a cohesive whole in essay format.
- The subjects for the research papers were unsuitable. The subject of the research paper, as specified in the syllabus, must be a theatre arts specialist or a cultural practitioner, not cultural forms.
- Candidates presented research papers and interviews of the **same** practitioner. This can hardly be called 'research'; candidates did not choose subjects of their own interest; and questions were formatted and repetitive.
- Inappropriate movement vocabulary in writing critiques of dance productions.

### **RECOMMENDATIONS FOR PAPER 03**

- Teachers need to apply CXC criteria strictly when marking SBAs. Where this happens, there is commendable conformity with CXC marking. Some teachers either do not comprehend or choose to disregard the stated criteria to the detriment of the candidates' work.
- Every effort should be made to have candidates see live theatre. This is a challenge in smaller territories or situations where not much live theatre is presented. Recorded works are acceptable for the syllabus and will not be discounted, but there is no substitute for the experience of live theatre as being of value in itself.
- Where options for viewing live theatre are available, students should critique work outside of their own school in which they are not involved. It is difficult for the student to avoid bias when so linked to the work.
- Teachers are reminded that the research paper should be presented in essay format. The essay is informed by the interview and other sources of information (e.g. bibliographical) on the practitioner. These sources are to be submitted in accordance with the stated guidelines.

**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**

**REPORT OF CANDIDATES' WORK IN THE  
SECONDARY EDUCATION CERTIFICATE EXAMINATION**

**MAY/JUNE 2011**

**THEATRE ARTS  
GENERAL PROFICIENCY EXAMINATION**

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## **GENERAL COMMENTS**

The Theatre Arts examination consists of three components. Paper 01, an essay paper, consists of six compulsory questions each worth 10 marks. Paper 02, the practical examination, is examined externally by the Theatre Arts teacher and a specialist in the field. Paper 03, the School-Based Assessment (SBA), consists of two projects — a research paper and a critique. The research paper is based on a Theatre Arts or cultural practitioner and the critique on a dance or drama production.

In 2011, 1,275 candidates registered for the Theatre Arts examination from the following territories: Antigua and Barbuda (1 centre), Barbados (10 centres), British Virgin Islands (1 centre), Grenada (2 centres), Guyana (5 centres), Jamaica (47 centres), St Lucia (7 centres), St Vincent and the Grenadines (1 centre) and Trinidad and Tobago (40 centres). The total number of candidates registered in 2011 increased by 27 per cent compared with 2010. Two countries, Grenada and St Vincent and the Grenadines registered candidates for the first time in 2011.

In October of 2009 and January of 2010, the Caribbean Examinations Council (CXC) organized training workshops in the assessment of Paper 02 for teachers and specialists engaged in the Theatre Arts examination. This training was conducted in Jamaica, Trinidad and Barbados and teachers from all the participating countries were invited to attend. These workshops were expected to positively impact the 2010 examination and those in the near future. The improved performance on the Paper 02 examination in 2011 can be credited to the training workshops for teachers and specialists.

The steady and very positive growth in the number of candidates registering for the Theatre Arts examination presents the challenge of ensuring that the supporting systems of information, workshops as well as materials are in place to sustain and improve quality in the examination. It is noted, however, that some teachers are networking with their colleagues at other centres in their countries and even outside of their countries. This is commendable.

In general, while the overall performance of candidates was good, instances of outright plagiarism and copying in the SBA's, weak requisite skills, shoddiness in the presentation of work, and teachers' failure to detect or discern these faults remain nothing short of alarming. These cases do not relate to first-time schools necessarily, but include those with considerable experience in which a higher standard is expected.

## **DETAILED COMMENTS**

### **Paper 01 – Essay Questions**

Paper 01 is designed to test core objectives of the syllabus. These include knowledge of cultural forms, knowledge of types of theatre spaces, the function of theatre personnel and theatrical action as elements of theatre and knowledge of the personal and social value of theatre processes.

This paper engages candidates in the recalling of facts, describing, observing, analyzing, imagining and reflecting.

This basic structure of the Paper 01 examination is as follows:

- |              |   |
|--------------|---|
| • Question 1 | Functions of theatre personnel                                    |
| • Question 2 | Cultural Forms  |
| • Question 3 | Stimulus (This could be text or a visual, for example, a picture) |

- Question 4 Elements of theatre
- Question 5 Reinforcement of work done for Paper 02 and 03
- Question 6 Reflection /social functions of theatre/Reinforcement of work done for Papers 02 and 03

Overall, performance on this paper was fair. There were refreshing examples of candidates referencing cultural forms beyond their own territories and providing persuasive testimony to the impact of Theatre Arts on their lives. On the other hand, some candidates seemed unable to apply knowledge or factual information learnt in the classroom to a new or given situation.

### Question 1

This question tested candidates' knowledge of Caribbean cultural forms.

This question specifically assessed Caribbean cultural forms in terms of origins, influences, elements and functions. So, while most of the responses to this question scored half of the total marks or lower, candidates should have been able to perform even better on this question. The question was clearly phrased, but underlying it was a complex cultural process (creolization) in which influences could be observable both in form (elements) as well as social evolution (development). Weaker candidates had difficulty answering Part (a) which required them to name a cultural form with both European and African elements and Part (b) which required them to identify two European and two African elements in the cultural form. Candidates had difficulty particularly in identifying European elements. Weaker candidates also had difficulty answering Part (c) which was worth one mark because they did not understand the meaning of the terms *element* and *occasion or event*. On the other hand, those candidates who gained full marks for this question were able to competently and succinctly describe the European and African elements in the Caribbean cultural form they identified.

The mean for this question was 4.17 out of 10.

Teachers need to approach the teaching of Caribbean cultural forms in terms of their origins, history, development, functions and elements as guided by the syllabus. It is also suggested that information on cultural forms be sought by networking among teachers and the production of supporting tests and resource material.

### Question 2

This question tested candidates' knowledge of a fundamental pre-performance process — physical preparation and invited reflection on its value.

For this question, candidates needed to draw on knowledge gained in the classroom as well as the experience of performance activity for their Paper 02 examination. Responses to this question were good. The majority of candidates gained over 50 percent of the marks for this question. Part (a), which required candidates to describe two activities used to prepare the body for performance, was generally well handled. A response which gained full marks for Part (a) identified warm-ups and short improvised scenes as the two activities used to prepare the body for performance. The candidate further indicated that *the warm ups include walking around in the space and stretching the body in preparation for lots of movement. The short improvised scenes basically allow us to open up our imaginations and assume different characters on the spot.* Weaker responses, however failed to elaborate on the activity as required by the use of the verb *describe*. Hence, candidates in such instances were only able to score two out of the four marks. A similar performance was noted for Part (b).

The mean for this question was 5.43 out of 10.

Candidates must be given practice in answering questions for Paper 01. They should be quite clear about the requirements of the common behavioural verbs used in the examination such as *describe* and *explain*. Discussion and journaling are also critical to building reflection and understanding of activities undertaken in and outside of the classroom.

### Question 3

This question tested candidates' analysis and creative interpretation of dramatic action as well as their knowledge of folk forms.

An extract from the text *Old Story Time* by Trevor Rhone was used for this question. Candidates needed to visualize and identify significant details in the extract. Part (a) required candidates to explain what the scene was about. Most candidates were able to gain one out of the two marks for this part of the question. A response that would have earned full mark should have indicated that *the two characters are remembering the life and death of Pa Zaccy, or that Pa Ben is trying to make Mama forget her boy by singing a song and getting her to prepare for Pa Zaccy's nine nights*. Candidates who simply indicated that Pa Ben and Mama are talking to each other would have earned only one mark. Candidates who were able to score either one or two marks in Part (a) of the question also did well on Part (b). It was recognized that there was some ambiguity in Part (c) in the use of the term *appropriate movement* as some candidates interpreted this as relating both to a cultural form and the song itself. The mark scheme was adjusted accordingly. Candidates' responses were good, the majority being at the middle to the upper range of scores. However, the less prepared candidates had difficulty describing movements appropriate to either context in Part (b).

Part (c) required candidates to identify three actions related to the Caribbean folk customs. Many candidates were able to identify traditional elements in the scene. Any of the following would have been awarded a mark: *libation, singing, dancing, telling of jokes, and holding of nine nights*.

The mean for this question was 5.55 out of 10.

All candidates irrespective of their option, should be involved in improvisational movement and dance activity and explore the dance patterns of traditional forms.

### Question 4

This question tested candidates' knowledge of the roles and function of theatre personnel.

This is a core objective of the syllabus. The question allowed candidates to draw on knowledge that they would have gained in doing their Paper 03 — SBA projects. The word *managing* was highlighted in Part (a) to delimit the scope of the functions requested. The question asked for roles required specifically for managing a theatre. The less prepared candidates failed to recognize the word *managing* in the question and so identified jobs unrelated to managing the theatre. Therefore, they did not earn marks for their response. The following are some of the jobs for which marks were awarded: *producer, director, artistic, director, stage manager, technical director, front of house manager and public relations manager*.

Part (b) required a description of two of the jobs identified. Responses were generally good. A full answer indicated the activities, which the job involved. For example,

*The stage manager is the individual who is present at all rehearsals in order to record the activities in the prompt book. Activities that could be recorded in the prompt book are the cues for the scene changes as well as the blockings for each actor in the production. The stage manager would also direct a rehearsal if the director was absent, since he would have all the information in the prompt book.*

This response earned full marks.

Part (c) was done fairly well, especially by those candidates who were able to perform well on Parts (a) and (b). Candidates were able to use the name of the Theatre Arts practitioner in their submission for the name of the theatre space and give an appropriate reason for their choice as required in the question.

The mean for this question was 4.71 out of 10.

Teachers need to address the roles of Theatre Arts personnel more clearly and specifically, both in relation to their own local circumstances and as practised in professional theatre. Students must also be given practice in preparing for the Paper 01 examination through the use of past papers and in so doing, learn to apply their knowledge of the syllabus to different contexts.

#### Question 5

This question was a reinforcement of the interviewing skills developed in the research paper for the School-Based Assessment. The question required knowledge of a dance or theatre company and its artistic director and skill in developing interview questions. In this question, the interview questions were supposed to focus on eliciting information about the company's accomplishments. Candidates' performance was less than expected. Many candidates failed to recognize the term *artistic director*, or to identify a dance or theatre company. They used, instead, music bands and carnival bands, for example, for which no marks were awarded. Some candidates also failed to focus questions on *accomplishments* and instead developed questions for general bio data.

The mean for this question was 3.10 out of 10.

Teachers are reminded that any student preparing for the Theatre Arts examination must be acquainted with the names, roles, functions and contributions of Theatre Arts practitioners in their countries, first of all, and the wider region. Contemporary music bands, carnival bands and popular singers are outside the scope of the syllabus. Further, it is clear that students needed to develop skills in formulating appropriate interview questions as required for the research paper.

#### Question 6

This question tested candidates' ability to reflect on their own progress and personal growth through the study of Theatre Arts. It assessed candidates' ability to link value-based outcomes of the course to particular components or activities. In this instance, how the study of Theatre Arts can build self-esteem.

Responses to this question were generally good. Candidates seemed to enjoy this question and many wrote persuasively on the impact of Theatre Arts on their own development. Exemplary responses were insightful and detailed. Weaker response failed to make the link between the values and course activities.

The mean for this question was 4.85 out of 10.

Teachers are encouraged to continue emphasizing the values and objectives of classroom activity and coursework in the cognitive, affective and psychomotor domains.

### **Paper 02 — Practical Examination**

The only evidence of school-based performance available to the examining committee is the external examiners' report. The examining committee advises the following:

- Teachers and examiners are to mark the exercise *separately*. Their marks are to be recorded in the appropriate column and an *agreed mark* also entered.
- Examiners are expected to enter comments for each school's performance in the report. Reports devoid of comments are of no help to teachers, students, the school or the examining body.
- Drama and dance teachers are encouraged to work together in conducting 'mock' marking exercises in order to discuss the issue of the work which students present and the methods of assessment.

### **Paper 03 — School-Based Assessment (SBA)**

There were some schools which began to use the 2012 marking scheme. Adjustments were made to accommodate this and in most cases the marks were not significantly different. However, with the examination of the new syllabus in 2012, it is important that teachers apprise themselves of the new marking criteria, cultural forms, texts to be studied and all matters relating to the teaching of the revised CSEC Theatre Arts syllabus.

#### **The Research Paper**

There was a number of instances where students chose musicians, calypsonians and visual artists as the practitioner to be interviewed for the research paper. This is to be discouraged. Unless the individuals have made significant contributions to dance, drama or a cultural form identified in the syllabus, students *must not* choose these individuals. Additionally, some students choose to present published interviews of practitioners from the Internet or other texts. Students are to conduct their own interviews. There were also students who 'interviewed' individuals who are deceased and therefore fabricated responses. This is quite unacceptable and marks will not be awarded in these instances. There were a number of instances where SBA assignments were submitted and in which students had copied each other's work and clearly plagiarized. It is a concern to the examining committee that some teachers fail to recognize these instances of copying and plagiarism. Marks cannot be awarded for copying or plagiarism.

Teachers must be mindful of the following:

- All students' work must be clearly marked and presented as marked.
- All students' work must have either on the front or on the back the CSEC marking criteria with their marks clearly written for the SBA moderation process.



- All students' must present the critique and the researcher paper as two separate typed documents with all the necessary information — school name, student name, registration number — on the front of each assignment.
- Marks must be awarded according to CSEC marking criteria. There were instances where marks were awarded for specific areas that were not evidenced by the students' work.
- The interview and the full responses are to be included as an appendix. Some students included their interview as a cassette or DVD and this is commendable. The outstanding students provided support material which was clearly typed and labelled and used the material to support the various facts and work of the practitioner,

It is therefore important that teachers guide students in selecting practitioners who have contributed to the country or the regions in the area of dance, drama and a cultural form. While this problem is declining, once again we remind teachers that the research paper is to be presented as an *essay*. Students must be given the opportunity to develop the skills of formulating their *own* questions. In some instances, there was a collective approach to the interview and all students asked the same questions of the practitioner. This is to be discouraged so that students' work is original; this also encourages a personal voice.

### The Critique

Students were generally able to discuss the summary/plot of the play but were generally weak in their discussion of the theatrical elements of the production. They do not appear to be particularly clear about the social impact or the impact of the production on the audience. This area of discussion was lacking. The dance critiques are of particular concern since students did not describe the dances seen with any clarity. For example, they did not refer to the choreography or dance-making elements. Nor were students clear about why, for example, costume or lighting impacts on a dance whether negatively or positively. Attention must be paid to the theatrical elements of both the dance and drama critique. Students must be encouraged to use the appropriate theatrical and/or dance terminology. However, there was evidence of a better handling of the drama critiques. The centres in the countries that recently registered candidates must be commended, as it is evident that teachers guided their students and applied the CSEC marking criteria.

## **GENERAL RECOMMENDATIONS**

The CSEC Theatre Arts syllabus has had a 27 per cent increase in candidates for 2011 including candidates from new countries and schools. A new syllabus is to be examined in 2012. As a result of these factors the examining committee wishes to make the following recommendations:

1. Workshops should be conducted to cover:
  - cultural forms both practical and theoretical:
  - critique writing:
  - interviewing skills and applying methods of assessment for Paper 02.
2. Field trips — Teachers should where possible, expose students to activities such as CARIFESTA; CEAF 2012; Carnival and other cultural festivals.
3. There is a need for greater networking and exchange of information among schools and countries.

**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**

**REPORT OF CANDIDATES' WORK IN THE  
CARIBBEAN SECONDARY EDUCATION CERTIFICATE® EXAMINATION**

**MAY/JUNE 2012**

**THEATRE ARTS  
GENERAL PROFICIENCY EXAMINATION**

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## **GENERAL COMMENTS**

The Theatre Arts examination consists of three components. Paper 01, an essay paper, consists of six compulsory questions each worth 10 marks. Paper 02, the practical examination, is examined externally by the Theatre Arts teacher and a specialist in the field. Paper 03, the School-Based Assessment (SBA), consists of two projects — a research paper and a critique. The research paper is based on a Theatre Arts or cultural practitioner and the critique on a dance or drama production.

Since 2003 when the Theatre Arts syllabus was examined for the first time, new centres and territories have registered for the examination each year. It has been noted that on some occasions these new centres may misinterpret areas of the syllabus. Teachers, however, learn quite quickly and use feedback to improve their teaching. There are some centres, however, which continue to do the wrong thing and this affects candidates' performance.

This is the first year of examination for the revised syllabus. In the revised syllabus, there was a change in the allocation of profile marks in Paper 01. Five (5%) of the 60 marks that were previously assigned to Profile 1 (Analysing and Appreciating) were assigned to Profile 3 (Creating). In the 2012 examination, Question 3 assessed Profile 3.

Amendments to Paper 02 in the revised syllabus included the inclusion of 10 marks (5 %) for Profile 1. This change ensured that the three profiles were assessed in the three components of the examination.

Amendments to Paper 03 (school-based assessment) included: specific instructions for the research paper to be presented in an essay-type format and the increase of Profile 1 marks, from 20 to 30 marks and a decrease of the Profile 3 (Creating) marks from 20 to 10. More detailed marking criteria were also developed.

Overall performance on the 2012 examination was very good. Approximately three per cent more candidates in 2012 earned Grades I–III than in 2011. Performance in Profiles 1 and 3 also improved while performance in Profile 2 (Performing) was consistent with that of 2011.

## **DETAILED COMMENTS**

### **Paper 01– Essay Questions**

Paper 01 is designed to test core objectives of the Syllabus. These include knowledge of cultural forms, knowledge of types of theatre spaces, the function of theatre personnel and theatrical action as elements of theatre, the analysis of dramatic action and knowledge of the personal and social value of theatre processes.

This paper engages candidates in the recalling of facts, describing, observing, analysing, imagining and reflecting.

The structure of Paper 01 is as follows:

- Question 1      Functions of theatre personnel
- Question 2      Cultural forms
- Question 3      Stimulus (This could be text or a visual, for example, a picture.)
- Question 4      Elements of theatre
- Question 5      Reinforcement of work done for Paper 02 and 03
- Question 6      Reflection /Social function of theatre/ Reinforcement of work done for Paper 02 and 03

Overall performance on this paper was good. More candidates are referencing cultural forms beyond their own territories and providing persuasive testimony to the impact of Theatre Arts on their lives. On the other hand, many candidates continue to be unable to apply knowledge or factual information learnt in the classroom to a new or given situation.

### Question 1

This question tested candidates' knowledge of theatre terminology and understanding of the function of these elements (Specific Objective 1).

Part (a) of the question required candidates to define three of the eight theatre terms given. The selection of theatre terms allowed for candidates in any of the three options: drama, dance or stage crafts to respond. The question was set at the cognitive level of knowledge and many of the candidates performed well on it. Candidates particularly chose to define the terms box office, downstage, flat and masking. Candidates found it difficult to define rigging the lights and fourth wall. A response which gained full marks for the definition of rigging the lights was *rigging the lights is the hanging and installation of stage lanterns in their proper positions for a show*.

Candidates experienced difficulty in responding to Part (b). This question was designed to assess application of knowledge. Although candidates were able to define the terms, many were unable to give two ways they could be used in a theatre production. A response for rigging the light which gained full marks was *rigging the lights can be used in a production to provide illumination on stage and to implement a lighting design*.

Performance on this question was fair with a mean of 4.73 out of 10. Sixty (4.63%) of the 1,296 candidates who attempted this question scored full marks.

### Question 2

This question assessed candidates' knowledge of cultural forms, one of the two major components of the syllabus (Syllabus Objectives 5, 6, and 8). For this question candidates needed to draw on the knowledge gained in the classroom as well as the experience they would have gained in their preparation for the Paper 02 examination, where they are required to devise a drama or dance based on a cultural form.

Part (a), which required candidates to name a Caribbean cultural form and country where it is practised, was well done by the more able candidates. Weaker candidates gave countries outside of the Caribbean as their responses. Marks were also lost where candidates did not use the prescribed cultural forms. A list of Caribbean cultural forms and the countries where they are practised can be found on pages 13–14 of the syllabus.

Part (b) of this question proved challenging for candidates. Many of them were unable to state two ways that the named cultural form could be used in a dance or drama production and so were not able to gain the two marks for Part (b). A response which gained full marks for Part (b) indicated that the cultural form of storytelling can be used by a lead character or soloist in a narrative work and that it could be used for dramatizing a story.

Performance on Part (c) was not as good as anticipated. Candidates were required to "Explain TWO ways that the cultural form named in (a) can contribute to any ONE of the following:

- (i) Entertainment
- (ii) Education
- (iii) Community development"

Some candidates misunderstood the question and attempted to give two ways the cultural form could be used in two of the areas specified.

Performance on this question was good with candidates achieving a mean of 5.34 out of 10. Thirty-six (2.74%) of the 1,312 candidates who attempted this question scored full marks.

### Question 3

This question was designed to assess Profile 3. The skills that candidates needed to adequately respond to the question were the ability to observe, imagine and create. The question also tested candidates' application of theatre elements (Syllabus Objectives 1, 4 and 5). A picture was used as the stimulus for this question. Candidates needed to identify significant details in the picture in order to respond to the question.

Part (a) required candidates to suggest a title or theme for the picture and provide justification for their choice. Most candidates were able to gain the two marks awarded for this part of the question. Responses that earned full marks included: *Bacchanal in Church*, *Sunday Morning Confusion*, and *Church Meeting*. The justification provided included, *there is a cross on a podium on a stage or altar, the chairs are arranged in rows and the elderly lady is wearing a church hat*.

Part (b) was fairly well done. The better candidates appeared to be limited by the one paragraph requirement for this part of the question, but still managed to respond quite well. However, the weaker candidates failed in many instances to identify the elements of a story.

Part (c) proved to be a challenge to most of the candidates. This part of the question required candidates to apply two elements of theatre to the staging of the story developed in Part (b). The application of these elements to the story was quite weak. In many instances candidates failed to provide a response for Part (c).

Overall, candidates gave a fair performance on this question with a mean of 4.94 out of 10. Three (0.23%) of the 1,314 candidates who attempted this question gained full marks.

Teachers need to provide more opportunities for students to view live theatre or filmed theatre productions to enable the students to see the elements of theatre at work. In addition, teachers should provide students with classroom practice in responding to questions such as this to allow them to develop their creative and application skills.

### Question 4

This question assessed the elements of theatre. Responses required knowledge of major theatre processes and reflection on the experience of engaging with them (Syllabus objectives 5).

Most candidates were able to earn the maximum mark of 4 for Part (a) of the question, which required them to define the terms stage management and production management. It was clear that the candidates were very familiar with the terms and understood what they involved. However, some candidates did encounter problems with defining production management. A response which gained the full two marks was *production management is the control of the financial, scheduling, programming and public aspects of the show, and the documentation of the requirements of the show*.

Part (b) proved challenging to some of the candidates who merely stated, for instance, that *production management was the management in charge of the production*. A response which gained the full two marks was *production management is important because it ensures that everything that is needed for the production to be successful is addressed. This includes approaching various sponsors for funding, ensuring that the public knows about the show and providing the requirements for the show, for example, box office and ushers*.

Candidates who performed well on Part (b) also performed well on Part (c). It was clear that the experience of working on their productions for Paper 02 influenced their responses.

Performance on this question was fair with the mean of 4.62 out of 10. Thirty (2.30%) of the 1,305 candidates who attempted this question scored full marks.

#### Question 5

This question assessed the candidates' ability to assess the contribution of practitioners to theatre and the contribution of the practitioner to the candidates' appreciation of Theatre Arts (Syllabus Objectives 4 and 8). Candidates could have drawn on the research of the theatre arts practitioner done for the Paper 03. The question required knowledge of a theatre arts practitioner and his or her contribution to theatre in the Caribbean.

Performance on this question was generally quite good. Nonetheless, some candidates still named popular deejays and musicians as theatre arts practitioners for Part (a). No marks were awarded for such responses.

Part (c) which was worth eight marks and which required candidates to state four ways the practitioner influenced their appreciation of Theatre Arts was fairly well done. Responses included that *they now have a better understanding of the effort and commitment that are necessary in order to succeed*. It was noted, though, that some responses did not take into consideration how the practitioner 'has influenced your appreciation of Theatre Arts' and therefore such responses could not be awarded the maximum mark.

The mean for this question was 5.77 out of 10. Sixty-nine (5.36%) of the 1287 candidates who responded to this question earned full marks.

#### Question 6

The question draws on candidates' experience of seeing live dance or drama and their reflection on the study of the subject and its value. This question assessed candidates' application skills, but with reference to a situation with which candidates should be familiar; namely a theatre arts festival.

Some candidates misinterpreted Part (b) as an activity for performers rather than patrons and were unable to say how their proposed activities would be included in the festival.

Candidates performed very well on this question, achieving a mean of 6.33 out of 10. This was the highest mean achieved in any of the questions. Sixty-five of the 1,274 candidates who responded to this question scored full marks.

In summary, candidates generally performed quite well on this paper. The questions were structured to assess simple recall and application. It was surprising to find weaknesses in the recall of basic definitions and use of correct terminology. Candidates seemed unable at times to move beyond simple recall to application, analysis and synthesis.

### **Recommendations for Paper 01**

1. Students should be provided with the behavioural terms used in setting the questions for the examination which are included in the syllabus (pages 54–55). Teachers should ensure that students understand the requirements of each term.
2. The glossary of theatre terms included in the syllabus (pages 49–53) should also be given to students and referenced as they prepare for their Paper 02 examination and in class assignments.
3. Students need to know and practise correct use of Theatre Arts terminology.

4. Teachers need to explain the difference between ‘function (what)’ and ‘process (how)’ of a role.
5. Students need to be given practice in answering written questions.
6. Students should be exposed to more live theatre.
7. Students need to be presented in the classroom with more opportunities to analyse, synthesize and evaluate.

### **Paper 02 — Practical Examination**

The only evidence of school-based performances available to the Examining Committee is the External Examiners’ Report. The Examining Committee advises the following:

1. Teachers and Examiners are to mark the exercise **separately**. Their marks are to be recorded in the appropriate column and an **agreed mark** also entered.
2. Examiners are expected to enter comments on each school’s performance in the report. Reports devoid of comments are of no help to teacher, students, the school or the examining body.
3. Drama and dance teachers are encouraged to work together in conducting “mock” marking exercises in order to discuss the issues of the work which students present and the methods of assessment.

These recommendations were made in the 2011 subject report, however, the problems noted in the reports submitted this year were the same and appeared to be from the same centres and the same specialists who examined the students at the centres.

### **Paper 03 — School-Based Assessment (SBA)**

Many schools did not use the new marking criteria for the revised syllabus. Adjustments were made, as far as possible, during the moderation process so that the candidates were not disadvantaged in any way.

#### The Research Paper

In 2011, there were a number of instances where candidates chose musicians, calypsonians and visual artistes as the practitioner to be interviewed for the research paper. Some chose practitioners whose contribution to the territory and/or Caribbean was either minimal or negligible. This was also the case in 2012. Again, this must be discouraged. Unless the individuals have made significant contributions to dance, drama or a cultural form identified in the syllabus, candidates must not choose these individuals. Teachers must be vigilant and assist candidates in their selections to ensure that their research meets the requirements of the syllabus.

In 2011, some candidates chose to present published interviews of practitioners from the Internet or other texts. This was repeated in 2012. Candidates must conduct their own interviews. Teachers must also ensure that this is done and that the candidates do not use an interview from the Internet or another SBA project.

There were also candidates who “interviewed” individuals who are deceased and therefore fabricated responses. This is quite unacceptable and marks will not be awarded in these instances. There were a number of instances where SBA assignments were submitted and in which candidates had copied each other’s work and clearly plagiarised. It is a concern to the Examining Committee that some teachers fail to recognise these instances of copying and plagiarism. Plagiarism and copying are treated as serious offences by the Council. Where these are detected during the moderation process the candidate is subjected to severe penalties.

Teachers must be mindful of the following:

- All candidates' work must be clearly marked and presented as marked.
- All candidates' work must have either on the front or on the back the CSEC marking criteria with their marks clearly written for the SBA moderation process.
- All candidates must present the critique and the research paper as two separate typed documents with all the necessary information of school name and candidates' registration number on the front of each assignment.
- Marks must be awarded according to the CSEC marking criteria. There were instances where marks were awarded for specific areas that were not evidenced by the candidates' work; for example no rationale or supporting materials were provided but the teacher awarded marks.
- The interview and the full responses are to be included as an appendix. Some candidates included their interview as a cassette or DVD and this is commendable. The outstanding candidates provided support material which was clearly typed and labelled and used the material to support the various facets and work of the practitioner.

Candidates must be given the opportunity to develop the skills of formulating their *own* questions. In some instances, there was a collective approach to the interview and all candidates asked the same questions of the same practitioner. This is to be discouraged so that candidates' work is original; this also encourages a personal voice.

### The Critique

In 2011, candidates were generally able to discuss the summary/plot of the play but were generally weak in their discussion of the theatrical elements of the production. This was again the situation in 2012. Candidates do not appear to be particularly clear with regards to the social impact or the impact on the audience of the production. This area of discussion was lacking. **The dance critiques are of particular concern since candidates do not describe the dances seen with any clarity.** Candidates, for example, do not refer to the choreography or dancemaking elements. Nor are the candidates clear about why, for example, costume or lighting impacts on a dance whether negatively or positively. Attention must be paid to the theatrical elements of both the dance and drama critique. Candidates must be encouraged to use the appropriate theatrical and/or dance terminology. However, there was evidence of a better handling of the drama critiques.

Teachers need to ensure that the

- Marking criteria with the breakdown of how each mark was awarded are included and placed at the end of each assignment
- Candidates do not engage in plagiarism and copying of other candidates' work
- Candidates submit the research paper and critique as two separate documents and NOT include them in one folder.

Teachers, students, parents and school administrators are asked to note page 43 of the CSEC Theatre Arts syllabus on CXC's position regarding plagiarism.



**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**

**REPORT ON CANDIDATES' WORK IN THE  
CARIBBEAN SECONDARY EDUCATION CERTIFICATE® EXAMINATION**

**MAY/JUNE 2013**

**THEATRE ARTS  
GENERAL PROFICIENCY EXAMINATION**

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## GENERAL COMMENTS

The Theatre Arts examination consists of three components. Paper 01, the essay paper, consists of six compulsory questions each worth 10 marks. Paper 02, the practical examination, consists of three practicals within three options: Dance, Drama and Stagecrafts. These practical examinations are examined externally by the Theatre Arts teacher and an independent specialist in the field. Paper 03, the School-Based Assessment (SBA), consists of two projects – a research paper and a critique. The research paper is based on a Theatre Arts or cultural practitioner and the critique on a dance or drama production.

Since 2003 when the Theatre Arts syllabus was examined for the first time, new centres and territories have registered for the examination each year. It has been noted on some occasions that these new centres may at times misinterpret areas of the syllabus, particularly in relation to the SBA. Most of these teachers have learnt quite quickly and have used the SBA feedback to improve their teaching. However, there are some teachers who, despite the feedback to their school, continue to ignore the comments and suggestions made on these reports. For example, despite the fact that the cultural forms to be studied are clearly identified in the syllabus **up until 2017**, teachers continue to teach cultural forms that are not on the syllabus at all or those that are not being studied for the particular year. This negatively affects candidates' performance. Students and teachers need to take responsibility for ensuring that their examination preparation is in line with the current syllabus.

This is the second year of the examination of the revised syllabus. In the revised syllabus, there was a change in the allocation of profile marks in Paper 01. Ten of the 60 marks that were previously assigned to Profile 1 (Analysing and Appreciating) were assigned to Profile 3 (Creating). In the 2013 examination, Question 4 assessed Profile 3. Candidates were given a choice of themes and asked to imagine and then create a dance or drama on one of the themes. They were also required to state how they would use two theatrical elements in order to stage their dance or drama.

This year 1442 candidates registered for the examination. Overall performance on the 2013 examination was good.

## DETAILED COMMENTS

### Paper 01— Essay Questions

Paper 01 is designed to test core objectives of the syllabus. These include knowledge of production personnel and their responsibilities; cultural forms; theatre elements; the ability to create from a given stimulus and to make creative predictions; as well as describe the personal value of aspects of the theatre arts process.

This paper engages the candidates in recalling of facts, describing, observing, analysing, imagining and reflecting.

The structure of the Paper 01 is as follows:

- |            |  |
|------------|--|
| Question 1 | Responsibilities of the theatre personnel during a musical |
| Question 2 | Cultural forms   |
| Question 3 | A picture stimulus   |
| Question 4 | Imagining  |

Question 5      Reinforcement of work done on Paper 03

Question 6      Reflection/Reinforcement of work done on Paper 02

### Question 1

This question tested candidates' knowledge of the responsibilities of theatre personnel involved in a musical production (Specific Objective 1).

Part (a) of the question required candidates to identify four production personnel required for a musical. Candidates had the freedom to select appropriate and accurate roles from within any of the three options: drama, dance or stagecrafts to respond to this question. This part of the question tested simple recall. There was evidence of a lack of accuracy on the part of candidates in correctly labelling roles. Names such as "lights man" and stage coordinator" were not accepted. Teachers must teach the students to use the correct terminology. Other colloquialisms and slang terms were not accepted. While the stage-hand is a member of the back stage team, he would certainly not be considered a formal member of the production team. Of particular concern, was the fact that some candidates listed names of individuals with whom they were familiar, such as; Mr. Oliver Samuels, or listed physical infrastructure as personnel, such as costume room, or in some cases listed items such as piano or guitar as production personnel. Furthermore, a number of candidates included: singers, actors and dancers in the response about production personnel. Some candidates even used words such as "cast" and "technical team". These responses suggested that candidates were unclear about what is meant by the term 'production personnel'. Indeed the word 'personnel' appeared to not be a part of the vocabulary of some students.

Some candidates experienced difficulty in responding to Part (b). This part of the question was designed to assess the candidates' ability to describe responsibilities of the chosen personnel in a musical within a classroom setting. Candidates had difficulty applying the knowledge of these roles to the production of the musical. Candidates had some difficulty in identifying the responsibilities of the musical director and the sound designer, sometimes confusing the role of the sound designer with that of the musical director. Candidates need to be taught the difference between the roles of the technician and the roles of the designer in all areas of the design process. Many candidates merely identified the tasks without necessarily applying them to the production of the musical.

Performance on this question was fair, with a mean of 4.89 out of 10. Sixty eight (4.74%) out of the 1 436 candidates who attempted this question scored full marks.

### Question 2

This question assessed candidates' knowledge of cultural forms, one of the major components of the syllabus (Syllabus Objectives, 5, 6, and 8). For the question candidates needed to draw on the knowledge which they would have acquired in the classroom as well as the experience they would have gained in their preparation for the Paper 02 examination.

Teachers are advised to pay careful attention to the list of cultural forms on the syllabus. Candidates will not gain marks by using cultural forms which are not on the syllabus. Teachers MUST refer to page 14 of the syllabus which lists the cultural forms to be studied up to 2017. Teachers must teach a minimum of THREE of the cultural forms identified in the syllabus.

Candidates performed very well on Part (a) of this question and the majority of the candidates earned the full two marks. The question required simple recall. Candidates were required to name a national holiday and the cultural form to be performed at the national holiday celebrations. A small number of candidates did not name the correct cultural form, and fewer did not identify a national holiday. Easter and summer

holidays and Carnival were not accepted as correct responses. Candidates needed to identify a specific holiday such as Kadooment Day or Emancipation Day.

Candidates did not score as well on Part (b) of this question. Indeed, this part of the question appeared to be the most challenging question on the paper. Some candidates provided only one-word responses such as "music" or "costumes". Too few candidates were able to fully explain the elements of the cultural form. Some candidates also tended to give inaccurate information about the cultural form.

Part (c) of the question was done better than Part (b). Candidates were required to justify the appropriateness of the cultural form chosen for the national holiday celebration. The majority of candidates were able to make the link between their choice of cultural form and the national holiday chosen. This section clearly showed candidates understood the significance of the cultural form chosen in relation to the national holiday. Candidates offered a variety of reasons for choosing the cultural form.

Performance on this question was fair with a mean of 4.57 out of 10. Thirty (2.08%) of the 1442 candidates who attempted this question scored full marks.

### Question 3

A picture was used as the stimulus for the question. Candidates needed to identify significant details in the picture in order to respond to the question.

Part (a) required candidates to suggest a title or theme for the picture. Most candidates were able to earn the one mark available.

Part (b) required candidates to provide justification for their choice. The majority of candidates had no difficulty providing two reasons for their title in Part (a). Most candidates were able to earn the three marks.

Part (c) proved to be the most difficult for the candidates. Many candidates failed to apply the elements of theatre to the picture. Many of the candidates provided definitions of the elements of theatre listed. Some made generalizations about the elements in relation to the picture rather than making specific recommendations about the way in which the elements would take the image on the page to the stage. Some candidates even continued to provide more rationale for their title in Part (c). No marks were awarded in the latter instance.

Teachers need to use the practical/rehearsal times with students to help them to realise how to apply the theatre elements to improvisation, playmaking, dance making and production so that candidates can apply this learning in Paper 01.

Performance on this question was good with a mean of 5.62 out of 10. Seventy-one (4.89%) of the 1452 candidates who attempted this question scored full marks.

### Question 4

Question 4 was designed to test Profile 3, Creativity. The candidates were required to imagine and create a dance or drama based on a number of themes. These themes were: Haiti, Fashion, Bullying, Social Networking and Graduation. The question also tested candidates' application of theatre elements (Syllabus Objectives 1, 4 and 5).

For Part (a), candidates were required to provide two reasons for their choice of topic. Most candidates gave well expressed and insightful reasons for their choice. Candidates generally did well on this part of the question.

For Part (b), candidates were required to select a theme and develop an outline for either a dance or drama. Candidates' responses suggested that they were comfortable with the following topics: Haiti, Fashion, Bullying and social networking. Having chosen their topics, candidates presented reasonable justifications for their choice. Graduation Night was not a popular topic. However, candidates who chose Graduation Night presented their personal experiences and failed to outline a narrative structure for Part (b).

For Part (b), the candidates who chose to provide an outline for a play showed a clear understanding of setting, plot, character(s) and their relationships, conflict and also provided a resolution to their story. Very few of these candidates failed to resolve the conflict of the narrative. The majority of candidates did well in this section. However, candidates who chose to provide a dance outline often began a narrative drama and made no mention of dance elements. These candidates showed little evidence of knowledge of how to create or structure a dance. Those candidates who chose dance did not do well.

For Part (c), candidates had to select any two elements of theatre to apply to their dance or drama. Too many candidates were not able to apply the elements to the story that they had written in Part (b).

Teachers need to use the opportunities provided in the practical Paper 02 to demonstrate clearly with the students how to use all of the theatre elements. They ought to ask critical questions about lighting, sound, costume design, makeup and setting during class time and rehearsals in order to improve candidates' performance in this area. Using the past papers would also aid in this area.

Performance on this question was good, with a mean of 5.21 out of 10. Fifty-eight (4.02 %) out of the 1442 candidates who attempted this question scored full marks.

### Question 5

This question was a reinforcement of the work done for SBA in which candidates would have had to interview either a theatrical or cultural practitioner. Generally, candidates posed questions which were insightful and showed that they understood what was required of interviewing a theatrical or cultural practitioner. Some candidates, however, showed little understanding of interviewing. For these candidates all five questions asked were about: "What inspired you to write?" "What inspired you to act?" "What inspired you to be in theatre?" and "Who inspired you?" These questions suggested that some candidates might either not be adequately prepared for the SBA research paper or might have a difficulty transferring the skill acquired in Paper 03 to Paper 01, the essay paper.

Performance on this question was good with a mean of 5.92 out of 10. Fifteen (1.04%) out of 1442 candidates who attempted this question scored full marks.

### Question 6

The question drew on candidates' experience of journal writing and their reflection on the process and its impact on their own learning. The question assessed the candidates' ability to operate in the affective domain, with reference to the act of journal writing which they should be familiar.

Many of the responses to Part (a) of the question showed that candidates seemed not to understand the role of the journal. Too often they responded to this question by merely writing about how Theatre Arts had helped them rather than commenting on the journal writing processes.

For Part (b), the majority of candidates were able to identify their challenges in writing the journal.

Overall, there were some exceptional responses to this question which had a mean of 5.74. One hundred and eight (7.66 %) of 1412 candidates who attempted this question scored full marks.

### Recommendations for Paper 01

In summary, the overall performance on this paper was good. Candidates generally referenced the cultural forms accurately although there were a few territories whose candidates referenced cultural forms which are not on the syllabus. It was refreshing too, to see the number of candidates who were able to comment on how much they had learnt from the journal writing process. Unfortunately, there are too many candidates who seem unable to apply knowledge and factual information learnt in the classroom to a new or given circumstance. The following recommendations are made in this regard:

- Students need to be provided with the behavioural terms used in setting the questions for the examination and which are included in the syllabus on pages 54–55. Teachers should continue to ensure that students understand the requirements of each term in relation to producing appropriate relevant and complete responses.
- Students need to know and to practise correct use of Theatre Arts terminology.
- Students need to be given practice in answering questions from past papers.
- Students need to be presented in the classroom with more opportunities to analyse, synthesize and evaluate the elements of theatre and be given opportunities to apply this to live theatre.
- Students should be taught the terms and terminology associated with ‘best practice.’
- Rather than limit students to merely studying cultural forms from their own territory, teachers should consider teaching at least ONE cultural form from another territory. This would provide students with greater opportunities to acquire more varied and wider knowledge, understanding and appreciation of the cultural forms of the Caribbean region.
- Teachers should encourage students to develop sample interview questions before conducting their SBA.
- Teachers should allow students to practise mock interviews.
- Teachers need to guide students in journal writing and should constantly monitor and evaluate the journal process, providing constructive critical feedback to students during the process of working on their journals.

### Paper 02 – Practical Examination

The reports done by the External Examiners are the evidence of the conduct of the Paper 02 examinations. The Examining Committee wishes to advise the participating territories through their Local Registrars, to use a team of specialists (where they are available) to ensure objectivity in assessment. The Examining Committee also advises teachers and specialists to mark independently, and encourages schools to follow the guidelines provided by CXC on the timing of examinations so that all candidates are able to sit their practical examinations under conditions of fairness and equity.

In this regard, territories need to ensure that schools adhere to the schedule for the three practical exams as specified in the syllabus. Schools are therefore reminded that the Practical 1a must take place in Term 3 of Year Four, Practical 1b must take place in Term 1 of Year Five and that Practical 1c must take place in Term 3. Additionally, the production **MUST** be based on a 20 to 30 minute excerpt from a Caribbean text. It is expected that the period of rehearsal will be no more than eight weeks and no less than six weeks. **At least eight weeks must elapse between the assessment of 1b and the final presentation on 1c.** There is evidence that this has not been adhered to in several cases. Teachers are asked to pay careful attention to page 6 of the Theatre Arts Syllabus, which clearly states that the production must be based on an excerpt from a text on the reading list on the final pages of the syllabus, pages 23 to 41, which outline the conduct and assessment of the practicals.

### **Paper 03 – School-Based Assessment (SBA)**

Only a few schools did not use the new marking scheme this year. The SBA team ensured that those schools were not disadvantaged in any way.

#### **The Research Paper**

As in previous years, some candidates again chose musicians, calypsonians, and visual artistes as practitioners to be interviewed for the research paper. However, it is important to note that this practice was less frequent. We urge schools to ensure that this is discouraged. The person chosen must make significant contribution to dance, drama and/or a Caribbean cultural form as identified in the syllabus. Some teachers persist in failing to advise their students about the inappropriate selection for the Research Paper of individuals who are neither theatre nor cultural practitioners across territories. Teachers need clarification and guidance about this as they also continue to mislead candidates, as demonstrated through the high marks inappropriately awarded by some teachers for research papers based on craftsmen, visual artists and soca artistes.

Teachers could perhaps compile a list of practitioners to ensure that the research meets the objectives of the syllabus. Indeed, there is no reason why a candidate in Antigua could not do research on a practitioner in St. Kitts or a candidate in Barbados could not do research on a practitioner in Trinidad and Tobago. Perhaps the choice of cultural practitioners should correspond to the cultural forms being studied per year. In this way, there would be two groups of individuals who could be researched: theatre personnel and practitioners connected to any of the elements of a given cultural form.

There were also candidates from schools who presented exactly the same questions and in fact exactly the same paper. This is unacceptable as this would suggest plagiarism and copying. It continues to be of concern to the Examining Committee that some teachers fail to recognise these instances of copying and plagiarism. Indeed, it would seem that there are a few teachers who condone or support candidates who produce exactly the same questions and interview the same practitioner. Schools are once again asked to desist from this collective approach which impacts on the candidates' ability to demonstrate a personal voice. This is certainly not good teaching practice. Furthermore, plagiarism and copying are treated as serious offences by the Council. Where these are detected during the moderation exercise the candidates are subjected to severe penalties. Candidates can use web sources for research, but they are reminded that copying and pasting text into the body of their report and presenting it as their own work, without acknowledgment of the original author, is an act of plagiarism.

Candidates need support and guidance in the field research component of the Research Project which requires them to meet with and interview practitioners. Candidates' interview questions need to be better crafted before they set out to conduct the interview. Further, the submission of a CD without a transcription is not allowed. Candidates should aim to provide evidence of the interview through photographs and a transcription. Information from the interview must feed the report writing. Some interview questions are inappropriate such as: "How old are you?"

The Research Paper needs to be in an essay format without subdivisions. It should be neat, preferably typed and printed, and follow closely the guidelines of the syllabus. It must include a table of contents, report, appendix and bibliography.

Teachers must provide a breakdown of the mark scheme for the Research Project for each candidate of their sample and attach this to each Research Project. Teachers need to ensure their calculations are accurate in their recording of scores on the Moderation Forms.

#### **The Critique**

Most candidates were able to select either a dance or drama production for review. This means that many teachers are providing the necessary support to facilitate field trips at schools. There was a marked improvement in the critiques of plays, which was not evidenced in dance critiques. The latter continues to be of concern.

Of particular concern to the Examining Committee is the fact that there were two schools from the same territory in which all candidates wrote a dance critique in which they were actually performing. This is not acceptable. The purpose of the critique is to provide candidates with the experience of being an objective member of an audience so that they can reflect on and make judgments about the dance presented before them. The syllabus clearly states (page 42) that the critique must be based on a production viewed. These same schools also had candidates who interviewed their teachers for their research. Teachers miss the point of the objectives of the subject when they deliberately or unwittingly limit their students' dance experiences to only those over which teachers themselves have control. It inevitably resulted in poor evaluation and analysis since it is impossible to critique work that you are not actively observing. Teachers are reminded that they are placing their students at a disadvantage when they fail to follow the syllabus guidelines.

### **Recommendations for the School-Based assessment**

The following recommendations are made for the SBA.

- Candidates need to become better acquainted with the descriptive language needed to critique live performances, particularly the ability to review theatre elements and comment on how or why these were used for a particular production.
- Candidates need to be encouraged to comment on what they gained from the production as well as develop their confidence in commenting on what the director or choreographer was attempting to say through the use of theatre or dance.
- Candidates need to attend many dance recitals in order to practise the skills of observation, description, evaluation and analysis of the work of choreographers.
- Teachers who are new to the syllabus and those who have been teaching for some time, need to ensure that they read the syllabus carefully to avoid placing their students at a disadvantage.
- Training workshops by Ministries of Education or institutions such as the Barbados Community College, the Centre for Festival and Creative Arts and the Edna Manley College could certainly assist in providing training for teachers in this area in order that teachers themselves would be better equipped to assist students in the writing of critiques. This training should also include assistance for teachers to build their capacity to help students with the Research Paper.



**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**

**REPORT ON CANDIDATES' WORK IN THE  
CARIBBEAN SECONDARY EDUCATION CERTIFICATE® EXAMINATION**

**MAY/JUNE 2014**

**THEATRE ARTS  
GENERAL PROFICIENCY EXAMINATION**

## **GENERAL COMMENTS**

The Theatre Arts examination consists of three components. Paper 01, an essay paper, consists of six compulsory questions each worth 10 marks. Paper 02, the practical examination, is examined externally by the Theatre Arts teacher and a specialist in the field. Paper 03, the School-Based Assessment (SBA), consists of two projects — a research paper and a critique. The research paper is based on a Theatre Arts or cultural practitioner and the critique on a dance or drama production.

Since 2003 when the Theatre Arts syllabus was examined for the first time, new centres and territories have registered for the examination each year. It has been noted that on some occasions these new centres may misinterpret areas of the syllabus, again particularly in relation to the SBA. Most of these teachers, however, learn quite quickly and have used the SBA feedback to improve their teaching.

However, there are some centres who despite being involved in the subject for some time, continue to do the wrong thing and this affects candidates' performance. Indeed some teachers continue to ignore the feed and suggestions made on these reports. It remains of concern to the team that despite the fact that the cultural forms to be studied are clearly identified on the syllabus until 2017, teachers continue to teach cultural forms that are not on the syllabus either at all or those cultural forms that are not being studied for the particular year.

However, it is reassuring for example to see that teachers in Jamaica are teaching Landship (Barbados) and teachers in Antigua are teaching Bruckins (Jamaica). Unfortunately, it is clear that some teachers are not providing their students with the experiences and learning to be gained from providing their students with the knowledge of cultural forms from other territories and therefore diminishing the richness to be derived from teaching cultural forms other than those that are specific to their territory. Indeed, there is also evidence that the teaching of cultural forms lack the pre-requisite research. So that for example, the notion that there is no religious influence in cultural forms such as storytelling and stick fighting is incorrect. Teachers and students need to take greater responsibility for ensuring that their examination preparation is more thorough and meticulous.

However, generally the Examination Committee continues to see improvements in the quality of responses from the candidates in relation to their understanding of cultural forms.

In 2012 there was a revised syllabus. In the revised syllabus, there was a change in the allocation of profile marks in Paper 01. Five per cent of the 60 marks that were previously assigned to Profile 1 (Analysing and Appreciating) were assigned to Profile 3 (Creating). In the 2014 examination, Question 4 assessed Profile 3.

Amendments to Paper 02 in the revised syllabus included the inclusion of 10 marks (five per cent) for Profile 1. This change ensured that the three profiles were assessed in the three components of the examination.

Amendments to Paper 03 (school-based assessment) included: specific instructions for the research paper to be presented in an essay-type format and the increase of Profile 1 marks, from 20 to 30 marks and a decrease of the Profile 3 (Creating) marks from 20 to 10. More detailed marking criteria were also developed.

Overall performance on the 2014 examination was good. Approximately 94 per cent of the candidates in 2014 earned Grades I–III. Performance in all Profiles remained consistent compared to 2013.

This year 1709 candidates registered for the examination.

## **DETAILED COMMENTS**

### **Paper 01—Essay Questions**

Paper 01 is designed to test core objectives of the Syllabus. These include knowledge of cultural forms, knowledge of types of theatre spaces, the function of theatre personnel and theatrical action as elements of theatre, the analysis of dramatic action as well as describe their knowledge of the personal and social value of the theatre arts processes.

This paper engages candidates in the recalling of facts, describing, observing, analysing, imagining and reflecting.

The structure of the 2014 Paper 01 is as follows:

- |            |  |
|------------|--|
| Question 1 | Functions of theatre personnel                           |
| Question 2 | Cultural forms   |
| Question 3 | Imagining (Stimulus - an extract from a poem)            |
| Question 4 | Elements of Theatre                                      |
| Question 5 | Cultural form and reinforcement of work done on Paper 03 |
| Question 6 | Reflection/ Reinforcement of work done on Paper 02       |

#### **Question 1**

The question assessed candidates knowledge of the “nature, function and processes of theatre” (p.12 of the syllabus as well as objectives 1, 2, 4). The candidates were asked to outline a play or dance that they had seen or participated in. In this regard, the question was also a reinforcement of the work done in Paper 02 of the examination.

Section (a) was the stronger part of this question. Candidates gained marks easily for identifying the dance or play. However, candidates who chose to write about dance were often unable to outline the elements of the dance in particular.

For Part (b), the candidates were asked to explain the roles of theatre personnel. Some candidates experienced difficulty in responding to Part (b). This part of the question was designed to assess the candidates' ability to describe responsibilities of the chosen personnel in a theatrical production. Teachers must teach students the activities/functions/tasks/responsibilities of stage personnel in the theatre. Additionally, they must select the difference between stage manager and stage crew/hand;

Musical director and Sound designer; Lighting operator and lighting designer.

Teachers need to use the opportunities provided in the practical Paper 02 to demonstrate clearly with the students how theatre personnel function both in the real world situation as well as in the international theatre industry. It is important that candidates are taught the differences between local setting and what applies within the professional setting. Many candidates were vague in their responses. This part of the question tested simple recall.

Performance on this question was fair with a mean of 5.28 out of 10. Twenty-three (1.44 per cent) out of the 1599 candidates who attempted this question scored full marks.

## Question 2

This question assessed candidates' knowledge of the cultural forms, one of the major components of the syllabus (Syllabus objectives 5, 6 and 8). For the question candidates needed to draw on the knowledge which they would have acquired in the classroom in preparation for this paper.

Teachers are asked once again to pay careful attention to the list of cultural forms on the syllabus. Candidates will not gain marks for the use of cultural forms not on the syllabus. Teachers **MUST** refer to page 14 of the syllabus which lists the prescribed cultural forms to be studied up to 2017. Teachers must teach a minimum of **THREE** cultural forms identified on the syllabus.

Knowledge of the cultural forms across the centres was generally better than in previous years. A high percentage of students were not able to tell you the religious influences but could identify elements of the form.

Candidates performed well on Part (a) of this question. Section (a) of this question required candidates to select a Caribbean cultural form from the prescribed syllabus which had religious influence and identify a country where it is practiced. Most students earned the full two marks. The candidates were required to identify a cultural form with a religious influence. Most candidates chose the following: storytelling, stick fighting, wakes and revival. A few candidates used ring games – making good link between certain ring games being performed on the second and eighth night after a death; being played to cheer up the family of the deceased and the link to the Plague in London.

However, some candidates had several problems arose for this question. These are identified:

1. Candidates selected cultural forms not on the syllabus.
2. Candidates selected cultural forms that did not have a religious influence.
3. Candidates selected accurate cultural forms but did not identify the country

In the Part (b) section candidates were also asked to explain three elements of the cultural form. Most candidates were able to do so but answers tended to merely identify the elements without a detailed explanation.

The candidates were asked to identify the Part (c) section the majority of candidates were able to identify the lessons learnt from examining the cultural form.

Performance on this question was good with a mean of 5.66 out of 10. One hundred and fifty-seven (9.91 per cent) out of the 1584 candidates who attempted this question scored full marks.

### Question 3

This question was designed to test Profile 3, Creativity. An extract from a poem by Kamau Brathwaite was used as the stimulus for the question. The candidates were required to interpret the poem and identify the relationship between the girl and the boy and subsequently answer a four part question imagining the dialogue, the costume for the girl and the setting for the scene.

For Part (a) candidates were required to suggest a title for the extract. Most candidates were able to earn the one mark available. They were also required to provide a reason for their choice of title. Most candidates gave well expressed titles and a reason for their choice. Most candidates were able to earn the two marks.

For Part (b) candidates were required to describe the clothes that the girl in the poem would wear. Candidates' responses suggested that they understood and enjoyed the poem. Candidates were able to make clear reference in their descriptions of the girl's age; the game of hide and seek; the fact that it was in the country and also the references to style and appropriateness. References were also made to colour, fabric and texture. Candidates appeared to enjoy this section of the question. A few candidates drew detailed drawings of the girls dress with patterns, labels and colours. These candidates were awarded the marks by the Examining Team.

Part (c) in which candidates were asked to write four lines of dialogue. Their responses were approached with creativity and understanding of the text. Only few candidates wrote only two lines of dialogue.

Part (d) proved to be the most difficult for the candidates. Candidates continue to have difficulty with applying their knowledge to elements of theatre.

Performance on this question was very good with a mean of 7.15 out of 10. One hundred and seventy-three (10.87 per cent) out of the 1592 candidates who attempted this question scored full marks. Overall, there were some exceptional responses to this question.

#### Question 4

For section (a) of this question candidates were given a drawing and required to name the places associated with the stage from A to F. The majority of candidates did not know for the most part the names of stage spaces. This is very alarming as this is something which is taught at the lower end of the secondary school in a drama class. The ability to know stage positions is the basis by which

storytelling and blocking happens. Furthermore, this part of the question tested simple recall - centre stage, down stage left etc. Many candidates scored 0 – 2 on this question. Teachers must note page 12 of the syllabus under CONTENT in which stage positions and levels must be taught in order to fulfil objectives 1, 3, and 5 of the syllabus.

Part (b) of this question was done better than Part (a). Candidates were required to describe two ways in which a director or choreographer can place focus on a performer on the stage. This is interesting given that this part of the question required candidates' responses to display critical thinking and problem solving skills by applying their knowledge of theatre elements to the question (note specific objective 5).

Performance on this question was fair with a mean of 4.51 out of 10. Twenty-nine (1.83 per cent) out of the 1589 candidates who attempted this question scored full marks.

#### Question 5

Candidates were able to answer section (a) of this question well.

In section (b) Candidates were asked to describe TWO ways that the cultural form was used by the choreographer or director. Candidates who wrote about drama productions did well in this section. But mostly for production which were drama based. Candidates who wrote about dance productions tended to name the production and the cultural form.

There was a misinterpretation of the meaning of the word production. Again this is surprising given the general and specific objectives of the course.

In Part (c) this was the easiest section of the question and most students gained 4 marks showing that they were able to transfer the knowledge gained on the SBA to the Paper 1 situation.

Performance on this question was very good with a mean of 7.25 out of 10. One hundred and ninety-four (12.65 per cent) out of the 1534 candidates who attempted this question scored full marks.



### Question 6

The question drew on the candidates' experience of journal writing and their reflection on the process of preparing for a production from Paper 02 and its impact on their own learning. The question assessed the candidates' ability to operate in the affective domain, with reference to problems encountered and the solution to the problems within the act of journal writing which they would be familiar.

A few candidates misinterpreted the question and made reference to studying for the Paper 01 examination.

Many of the responses to Part (a) showed that candidates were very aware of the process and the implications of preparing for the production; the problems they encountered and their solutions to the problems showed they enjoyed this particular question. Most candidates were able to respond to the question fully and showed they understood the process of journal writing.

For Part (b) the majority of candidates were able to identify their roles in the production and discuss in detail how they contributed.

Performance on this question was good with a mean of 5.49 out of 10. Eighty-six (5.65 per cent) out of the 1521 candidates who attempted this question scored full marks.

The candidates' ability to express themselves coherently was the main challenge

### **Recommendations for Paper 01**

In summary, the overall performance on this paper was good. Candidates particularly enjoyed the CREA question. It was also refreshing to see the improvements in the responses to the cultural form questions. Unfortunately, there are still too many candidates who chose the incorrect cultural form to answer the question and too many who seem to not be able to apply knowledge and information from other parts of the syllabus to the exam situation. Candidates need to be able to apply what they learnt in their production to Paper 01. The following recommendations are made in this regard:

- Students need to be provided with practice of past papers in order to improve their communication skills which continues to be a challenge
- Rather than limit candidates to merely studying cultural forms from their own territory, teachers should consider teaching at least ONE cultural form from another territory. Furthermore, teachers should not merely provide a territorial perspective when choosing generic cultural forms such as wakes, storytelling and ring games. They MUST provide their students with a Caribbean perspective. The exam is designed to provide candidates with a knowledge, understanding and appreciation of cultural forms of the Caribbean region.
- Candidates should be taught the terms and terminology of the theatre arts industry.

### **Paper 02 – Practical Examinations**

The reports done by the External Examiners are the evidence of the conduct of the Paper 02 examinations. The Examining Committee wishes to advise the participating territories through their Local Registrars, to use a team of specialists (where they are available) to ensure objectivity in assessment. The practice of using only one or two specialists does not assist to build capacity necessary for the development of the subject in the region. In that regard, teachers in School A can act as a specialist in marking School B. The Examining Committee also advises that teachers and specialists to mark independently, and encourages schools to follow the guidelines provided by CXC on the timing of examinations so that all candidates are able to sit their practical examinations under conditions of fairness and equity.

In relation to the issue of fairness and equity, teachers are NOT to provide their students with the titles for their improvisation exam beforehand for the purpose of rehearsing. Specialists are encouraged to provide improvisation titles/stimuli in the event that they suspect such a practice or situation. Teachers are reminded that “the given stimulus” (pp. 22/23/24) must be given to the students on the day of the exam.

Again, as it relates to fairness and equity, territories need to ensure that schools adhere to the schedule for the three practical examinations as specified in the syllabus. Schools are therefore reminded that Practical 1a must take place in Term 3 of Year Four, Practical 1b must take place in Term 1 of Year 5 and that Practical 1c must take place in Term 3. Additionally, MUST be based on a 20 -30 minute excerpt from a Caribbean text.

### **Paper 03 – School Based Assessment (SBA)**

Once again there were a few schools which did not use the correct marking scheme this year. The SBA team wishes to assure centres that those candidates were not disadvantaged in any way.

#### **The Research Paper**

As in previous years, a few candidates again chose Pan Players, Saxophonists, Musicians and Theatre Critics to be interviewed for the research paper. We urge schools to ensure that candidates choose persons who have made significant contribution to dance, drama and/or a Caribbean cultural form as identified in the syllabus. Some teachers continue to not give their students the right advice in this regard and therefore they make inappropriate choices of individuals who are neither theatre nor cultural practitioners across the territories. Teachers also appear to need clarification and guidance about the marking criteria. This is evidenced by the inappropriate awarding of high marks by some teachers for research papers which do not fulfil the criteria as outlined in the syllabus.

There were also some candidates who presented exactly the same questions and in fact exactly the same paper. This was noted in 2012 and 2013 and is becoming a disturbing trend. This is unacceptable as this would suggest plagiarism and copying. It continues to be of concern to the Examining Committee that some teachers do not recognise instances of plagiarism and copying. Indeed, there were too many instances of teachers who appear to support or condone candidates who produce exactly the same questions and interview the same practitioner. Schools are once again asked to desist from this collective approach which negatively impacts on the candidates' ability to demonstrate a personal voice. It is also of concern to the Examining Committee that candidates' choice of interview is in fact their classroom teacher. Neither of these options are good teaching

practices. It absolutely defeats the objectives of the syllabus which is designed to encourage students to demonstrate an awareness of Caribbean society. Candidates who venture no further from their classroom are certainly not reaping the full benefits of the syllabus.

On the issue of plagiarism the Examining Committee wish to reiterate that plagiarism and copying are treated as serious offences by the Council. Candidates are subjected to severe penalties during the moderation exercise. There were too many instances of copying from the web sources. The web is an important research tool. But teachers appeared not to notice the copying and pasting of text which were obvious to the team. Indeed, the high marks awarded to the candidates' work demonstrate a lack of meticulousness on the part of teachers. Web sources must be acknowledged by the original author and a clear indication of the date in which the work was retrieved should appear in the references. Failure to do so will constitute an act of plagiarism.

The research paper needs to be in essay format without subdivisions. These subdivisions in which candidates write introduction on page one; rationale on page 2; interview on page 3 - this approach is utterly unacceptable. In a number of instances, candidates wrote as a heading: Communication of Information. This is indeed alarming as the headings provided in the syllabus were intended as a guide for teachers to assist students in preparing their work. For clarification, the breakdown named "communication of information" as indicated on the syllabus is to assist the teachers in marking/grading the students' quality of language.

The Research Paper should also be neat, preferably typed and printed and follow closely the guidelines of the syllabus. It must include a table of contents, report, appendix and bibliography.

It was encouraging to note the growing number of candidates who found creative ways to interview their practitioners, including Facebook and Skype. Others still were able to interview other individuals who had worked significantly with their chosen practitioner; these are encouraging trends.

There were too many instances in which teachers marks did not confirm to the scores on the Moderation forms. Calculations were incorrect. This was particularly the case in differentiating between the CREA and APAN components. Special attention must be paid to this when submitting the sample and attaching the correct marks to each Research Paper.

Perhaps some reorganisation of the layout of the marking for the Research Paper may assist to avoid the errors in calculation.

<b>APAN</b>		<b>CREA</b>	
Justification (4)		-----	
Presentation of findings (4)		Appropriateness to interview (2)	
Support Materials (4)		Presentation of support materials (2)	
Structure & Organisation (4)		Neat Presentation of work (2)	
Link between rationale & findings (5)		Reflection on findings (2)	
Personal Reflections (3)		Presentation of ideas (2)	
Communication of information (6)		-----	
Total			

Below are some additional concerns about the Research Paper which teachers are asked to pay particular attention to:

- Candidates must demonstrate a clear link between rationale and findings in their essay.
- Too often there was an absence of interview transcripts which impacted negatively on the performance of the students.
- Candidates need to be taught how to do a bibliography.
- There was an absence of personal reflections for the research paper. Candidates must be encouraged by teachers to describe what they learnt and how they felt about the practitioner and his contribution or what they learnt through conducting the interview.

- Candidates' language skills continue to be a great concern to the Examining Committee. The issues relating to grammar, spelling and subject verb agreement continue to impact negatively on the final marks awarded in the area of Communication of Information.

### The Critique

Most candidates were able to select either a dance or drama production for the review. The means, that many teachers are providing the necessary support to facilitate field trips at schools. Once again there was a significant improvement in the critiques of plays, which was not evidence in dance critiques. The latter continues to be of concern.

Dance critiques need to pay attention to the following:

- Genre of dances;
- Choreographic style;
- Type of movement;
- Patterns (floor/air) number of dancers;
- Theatrical elements;
- Impact of the performance on the audience; and
- Personal reflection on the choreographer's intent

The Examining Committee is nevertheless concerned generally about the inability of many candidates to reference analysis of theatrical elements and to explain the impact of the production. Many candidates fall down in this area, and teachers are awarding marks inconsistently for mere description and not for analysis.

APAN		CREA	
_____		Details of the production (4)	
_____		Summary of the production (6)	
Analysis of the Production (12)			
Impact of the Production (12)			
Communication of information (6)		-----	

The Examining Committee makes note that a large number of candidates included photographs and other supporting materials in the critique and this is completely unnecessary for the critique.

### Recommendations for the School-Based Assessment

The following recommendations are made for the SBA:

- Candidates need to be taught the necessary theatre and dance language needed to critique live performances. Particular attention must be paid to the areas of analysis which deals with the theatre elements and impact which deals with the students' ability to discuss the social and personal significance of the play as well as the audience's response to the production.
- Candidates need to be encouraged to comments on what they learnt or experienced or felt as a result of watching the production as well as develop the confidence to critically express their views on what the choreographer or director was attempting to do.
- Candidates need to attend many dance and drama recitals as well as performances which incorporate cultural forms in order to practice the skills of observation, description, evaluation and analysis of the work of practitioners.
- Teachers who are new to the syllabus and those who have been teaching for some time, need to ensure that they read the syllabus carefully in order to avoid placing their students at a disadvantage.

- New centres are strongly advised to consult with CSEC teachers who are experienced at marking for the much needed guidance in this area.
- Candidates should separate the critique and the research paper and present them as two separate documents.
- It is obvious that some teachers still require training to assist them in the teaching and marking of the SBA as their marking does not reflect the actual work of the candidates. In many cases the marks are completely inflated.



**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**

**REPORT OF CANDIDATES' WORK IN THE  
CARIBBEAN SECONDARY EDUCATION CERTIFICATE® EXAMINATION**

**MAY/JUNE 2015**

**THEATRE ARTS  
GENERAL PROFICIENCY EXAMINATION**

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## **GENERAL COMMENTS**

The Theatre Arts examination consists of three components. Paper 01, an essay paper, consists of six compulsory questions each worth 10 marks. Paper 02, the practical examination, is examined externally by the Theatre Arts teacher and a specialist in the field. Paper 03, the School-Based Assessment (SBA), consists of two projects — a research paper and a critique. The research paper is based on a Theatre Arts or cultural practitioner and the critique on a dance or drama production.

Since 2003 when the Theatre Arts syllabus was examined for the first time, new centres and territories have registered for the examination each year. It has been noted that on some occasions these new centres may misinterpret areas of the syllabus. Teachers, however, learn quite quickly and use feedback to improve their teaching. There are some centres, however, which continue to do the wrong thing and this affects candidates' performance.

The allocation of marks are as follows: Ten of the 60 marks are assigned to Profile 3 (Creating) and 50 marks are assigned to Profile 1 (Analysing and Appreciation). In the 2015 examination, Question 3 assessed the Creating profile.

Overall performance on the 2015 examination was good with 95 per cent of the candidates earning Grades I–III. Performance in Profiles 1 and 3 declined while performance in Profile 2 (Performing) improved.

## **DETAILED COMMENTS**

### **Paper 01 – Essay Questions**

Paper 01 is designed to test core objectives of the syllabus. These include knowledge of cultural forms, knowledge of types of theatre spaces, the function of theatre personnel and theatrical action as elements of theatre, the analysis of dramatic action and knowledge of the personal and social value of theatre processes. This paper engages candidates in the recalling of facts, describing, observing, analysing, imagining and reflecting.

The structure of Paper 01 is as follows:

- Question 1      Functions of theatre personnel and application of work done in Paper 02
- Question 2      Cultural forms
- Question 3      Stimulus (This could be text or a visual, for example, a picture.)
- Question 4      Elements of theatre
- Question 5      Reinforcement of work done for Papers 02 and 03
- Question 6      Reflection – Candidates are required to reflect on the impact that the study of theatre has on their own personal development.

Overall, performance on this paper was poor with a mean per cent of 48.96. Once again, more candidates are referencing cultural forms beyond their own territories and providing persuasive testimony of the impact of Theatre Arts on their lives. On the other hand, many candidates continue to be unable to apply knowledge or factual information learnt in the classroom to a new or given situation.

### **Question 1**

This question tested candidates' knowledge of key theatre personnel. Candidates were required to demonstrate an understanding of the function of these personnel by giving two reasons why they would wish to perform in any one of the roles (Specific Objective 2). Additionally, candidates were asked to reflect and apply this information in terms of what happens during the rehearsal process and also what happens after the production is completed.

Part (a) required candidates to determine which one of the roles listed they would wish to perform in terms of a musical and to give one reason for the choice for two marks. Implicit in the question is the testing of the functions, roles and responsibilities of the persons who would work on a musical. The selection of theatre personnel allowed for candidates in any of the three options, drama, dance or stage crafts, to respond. The question was set at the cognitive level of knowledge and many candidates performed poorly. Candidates particularly chose to select the roles of stage manager, performer and costume designer. Candidates found it difficult to describe the role of either the musical director or lighting designer. The majority of candidates confused the roles of costume designer with that of the wardrobe person and did the same for lighting designer and lighting technician.

Candidates experienced difficulty in responding to Part (b), particularly the section which required them to address what happens *during* and *after* the production. This question was designed to assess application of knowledge and each of the two subparts was worth four marks. Most candidates were able to explain what happens *during* the rehearsal process. However, no candidate was awarded full marks for the role of the musical director. A response which would have gained full marks for outlining the role of the musical director is included: *The musical director works directly with the director in conceptualizing the choice of music for the show, and sometimes writes and arranges the music. He manages all the musical rehearsals and conducts the musicians.*

Responses regarding what happens after the production were more vague and showed a lack of knowledge. Of note is the fact that responses in relation to dance were stronger than those of drama. Many candidates were unable to identify two activities which occurred after the musical production, irrespective of the role chosen. A response which gained full marks for outlining the role of the stage manager. *After the musical is complete, I will be left to disassemble the set, removing all added props, clearing the stage and leaving it in a tidy order. Also, I would be in charge of returning, if any, borrowed items/equipment, checking with the sound technician and lighting designer to make sure their utilities are packed and nothing is left on the stage that was not there before.*

Performance on this question was poor with a mean of 4.88 out of 10. Thirty-four (1.98 per cent) of the 1715 candidates who attempted this question scored full marks.

## Question 2

This question assessed candidates' knowledge of cultural forms, one of the two major components of the syllabus (Syllabus Objectives 5, 6 and 8). For this question, candidates needed to draw on knowledge gained in the classroom as well as apply that knowledge to a societal problem or experience.

Part (a) required candidates to determine the extent to which constant performance of a Caribbean culture would lead to its preservation. Weaker candidates had difficulty understanding the stem in this part of the question. Candidates failed to make the link between repetition, practice and preservation.

A response which gained full marks for Part (a) is:

Storytelling may be preserved if it is employed in the classrooms, in the villages, at national festivals but it is through constant use that it will first of all be revived and then continued. We live in a highly technological age where rather than sit together in the yard hearing stories told by storytellers of our ancestors and our traditions, we play on Xboxes/PlayStations, computers and TVs. Storytelling is a dying cultural form and it does require regular performances to keep it alive.

OR

Preservation through the use of constant performance is especially true of Tuk Band music. Indigenous to Barbados, this art form utilizes the use of drumming which in the early 17th/18th centuries were outlawed by the plantation owners. The slaves, however, secretly continued the practice to preserve it and that is why it is still in existence today.

Part (b) proved easier for candidates. Most candidates were able to readily identify two ways that one Caribbean cultural form is being preserved. Few candidates did not use the prescribed cultural forms. A list of Caribbean cultural forms and the countries where they are practised can be found on pages 13–14 of the syllabus.

Performance on Part (c) was good. Candidates were required to *outline one way in which one cultural form they have studied can be used to solve a problem facing society*. It was pleasing to see candidates apply their knowledge of cultural forms to this question. Indeed, candidates identified in quite creative and interesting ways the methods they would apply to resolve a wide variety of social problems. Social problems included teenage pregnancy, drug abuse, gang violence, issues of loss of cultural identity and heritage.

Overall, performance on this question was poor with candidates achieving a mean of 4.62 out of 10. Forty-six (2.74 per cent) of the 1680 candidates who attempted this question scored full marks.

### Question 3

This question was designed to assess Profile 3. Candidates needed to apply knowledge of theatre elements (Syllabus Objectives 1, 4 and 5) to adequately respond to this question. A picture was used as the stimulus for this question. Candidates needed to identify significant details in the picture in order to respond to the question.

Part (a) required candidates to suggest a title or theme for the picture and provide justification for their choice. Most candidates were able to gain the two marks awarded for this part of the question. Responses that earned full marks included: *Not My Baby*, and *The Silent Spirit*. The justification provided included *it looks like a witch came while the woman was sleeping and took her baby and there is a figure that depicts a paranormal entity*.

Part (b) was fairly well done. Candidates appeared to enjoy this part of the question very much and there was marked improvement in the quality of the narratives presented by candidates compared with previous years. It was encouraging to see the number of candidates who were able to identify the key elements of stories including setting, character/relationships, conflict and resolution.

Part (c) proved to be a challenge to most candidates. This part of the question required candidates to apply two elements of theatre to the staging of the story developed in Part (b). The application of these elements to the story was quite weak. This observation has been made by the examining committee in previous years. In many instances, candidates failed to provide a response for Part (c). Candidates did not understand special effects.

Overall, candidates gave a fair performance on this question with a mean of 6.21 out of 10. Fifty (2.92 per cent) of the 1710 candidates who attempted this question gained full marks.

Teachers need to provide more opportunities for students to view live theatre or filmed theatre productions to enable students to see the elements of theatre at work. In addition, teachers should provide students with classroom practice in responding to questions such as this to allow them to develop their creative and application skills. Students must be given opportunities to write about how theatre elements work in the creation of a dance or drama production. Unfortunately, this is a recurring problem.

### Question 4

This question assessed the elements of theatre. Responses required knowledge of major theatre processes and reflection on the experience of engaging with them (Syllabus Objectives: General 4 and Specific Objectives 1 and 5).

Most candidates were unable to earn the full six marks for Part (a) which required them to describe how they would utilize two specific theatre elements in preparation for their production. Candidates seemed unfamiliar with many of the terms selected. Candidates understood the terms *striking* and *soundscape* well. *Blocking* was misinterpreted and was confused with actors 'masking'. The majority of candidates who chose *abstraction*, *design style* and *portfolio* did not understand these terms and were consequently unable to say how they would apply them to their production. The portfolio is not a prompt book but is rather an artiste's record of his work, resume, biography, photography, programmes, designs and drawings.

A response for portfolio which gained the full two marks is:

*A portfolio is one of the most important documents that a performer, director or designer can use in order to showcase his/her talent and is usually presented in a folder. It should include a professional photograph of self as well as programmes from previous shows. A portfolio may be materials and notes from productions; drawings, sketches, DVDs', photographs of rehearsals and shows depending on whether you are a performer, director or designer.*

Part (b) proved easier for most candidates.

Performance on this question was poor with a mean of 3.34 out of 10. Twenty (1.23 per cent) of the 1630 candidates who attempted this question scored full marks.

#### Question 5

This question assessed candidates' ability to draw on the skills and knowledge acquired during the research of the theatre arts practitioner done for Paper 03. The question also required knowledge of a theatre arts practitioner, his or her contribution to theatre, dance or a cultural form in the Caribbean and to imagine ways in which they would research a practitioner who was deceased.

Performance on Part (a) was generally good. Most candidates were able to identify a cultural practitioner and provide a valid reason for their choice which indicated some knowledge of the person chosen. Most candidates were able to gain the two marks. The weaker candidates chose individuals who were not theatre or cultural practitioners.

In Part (b), candidates were required to imagine ways they would gain information about the person chosen if they were deceased and therefore unable to interview the practitioner directly. The majority of candidates was able to identify two methods that they would use to obtain information on the practitioner. Their justification for the methods chosen were quite sound.

Part (c) was the most difficult section of this question and was worth four marks. It required candidates to state two benefits of researching a practitioner who was dead. Responses included that *they now have a better understanding of the effort and commitment that are necessary in order to succeed.*

It was noted for Part (c) that though the majority of candidates attempted to answer, responses to this question was weak and vague. An answer which gained full marks for Part (c) was:

*Two benefits of researching a theatre practitioner who is deceased are: You would gain a lot of information about the person on websites and the Internet and generally all over, their work and what they did and how they achieved their goals would be known, which could motivate younger people to enter the field. In fact you by learning about others you could become even better than they were and more confident.*

The mean for this question was 5.82 out of 10. Thirty-eight (2.35 per cent) of the 1615 candidates who responded to this question earned full marks.

### Question 6

The question draws on candidates' ability to reflect on the importance of theatre to their self-development. Candidates performed fairly well on this question, achieving a mean of 5.45 out of 10. One hundred and two of the 1616 candidates who responded to this question scored full marks.

In summary, candidates generally performed poorly on this paper. The questions were structured to assess simple recall and application. It was surprising to find weaknesses in the recall of basic definitions and use of correct terminology. Candidates seemed unable at times to move beyond simple recall to application, analysis and synthesis.

### **Recommendations for Paper 01**

- Students should be provided with the behavioural terms used in setting the questions for the examination which are included in the syllabus (pages 54–55). Teachers should ensure that students understand the requirements of each term.
- The glossary of theatre terms included in the syllabus (pages 49–53) should also be given to students and referenced as they prepare for their Paper 02 examination and in-class assignments.
- Students need to know and practise the correct use of theatre arts terminology.
- Teachers need to explain the difference between the *function* (what) and *process* (how) of a role.
- Students need to be given practice in answering written questions.
- Students should be exposed to more live theatre.
- Students need to be presented in the classroom with more opportunities to analyse, synthesize and evaluate.

### **Paper 02 – Practical Examination**

The only evidence of school-based performance available to the examining committee is the external examiners' report. The examining committee advises the following:

- Teachers and examiners are to mark the exercise *separately*. Their marks are to be recorded in the appropriate column and an *agreed mark* also entered.
- Examiners are expected to enter comments on each school's performance in the report. Reports devoid of comments are of no help to teachers, students, the school or the examining body.
- Drama and dance teachers are encouraged to work together in conducting 'mock' marking exercises in order to discuss the issues of the work which students present and the methods of assessment.

These recommendations were made in the previous subject reports, however, the problems noted in the reports submitted this year were the same and appeared to be from the same centres and the same specialists who examined the students at the centres.

### **Paper 03 – School-Based Assessment (SBA)**

#### The Research Paper

There were a number of instances where students chose musicians, radio personalities, motivational speakers, calypsonians and visual artistes as the practitioner to be interviewed for the research paper. Some chose practitioners whose contribution to the territory and/or Caribbean was either minimal or negligible. This must be discouraged. Unless the individuals have made significant contributions to dance, drama or a cultural form identified in the syllabus, students must not choose these individuals. Teachers must be vigilant and assist students in their selections to ensure that their research meets the requirements of the syllabus. CXC continues to reiterate this point which continues to be ignored by some centres.

It is worth noting that Caribbean teachers continue to award high marks to students who claim to interview practitioners who have long been deceased. Students will not be awarded marks for such.

There were a number of instances where SBA assignments were submitted and in which students had copied each other's work and clearly plagiarized. It is of concern to the examining committee that some teachers fail to recognize these instances of copying and plagiarism. Plagiarism and copying are treated as serious offences by the Council. Where these are detected during the moderation process the student is subjected to severe penalties. Indeed, all irregularities are documented and presented to the Council for its consideration.

Teachers must be mindful of the following:

- All students' work must be clearly marked and presented as marked.
- All students' work must have either on the front or on the back the CSEC marking criteria with their marks clearly written for the SBA moderation process.
- All students must present the critique and the research paper as two separate typed documents with all the necessary information — school name and student registration number — on the front of each assignment.
- Marks must be awarded according to the CSEC marking criteria. There were instances where marks were awarded for specific areas that were not evidenced by students' work; for example, no rationale or supporting materials were provided but teachers awarded marks.
- The interview and the full responses are to be included as an appendix. Some students included their interview as a cassette or DVD and this is commendable. The outstanding students provided support material which was clearly typed and labelled and used the material to support the various facets and work of the practitioner.

Students must be given the opportunity to develop the skills necessary for formulating their *own* questions. In some instances, there was a collective approach to the interview and all students asked the same questions of the same practitioner. This is to be discouraged so that students' work is original; this also encourages a personal voice.

### The Critique

In 2014, students were generally better able to discuss the summary/plot of the play but were generally weak in their analysis of the theatrical elements of the production. This was again the situation in 2015. Students do not appear to be particularly clear or competent with regard to the analysis of the technical aspects of a production. Students need to be aware of the difference between a description and an analysis. *The dance critiques are of particular concern since students do not describe the dances seen with any clarity.* Students, for example, do not refer to the choreography or dance-making elements. Neither are they clear about why, for example, costume or lighting impacts on a dance whether negatively or positively. Attention must be paid to the theatrical elements of both the dance and drama critique. Students must also be encouraged to use the appropriate theatrical and/or dance terminology. This point has been repeated in previous reports. However, there was evidence of better handling of the drama critiques.

Teachers need to ensure that:

- The marking criteria with the breakdown of how each mark was awarded are included and placed at the end of each assignment.
- Students do not engage in plagiarism and copying of each other's work.
- Students submit the research paper and critique as two separate documents and *not* include them in one folder.

Teachers, students, parents and school administrators are asked to take note of page 43 of the CSEC Theatre Arts syllabus on CXC's position regarding plagiarism.

It is of concern to CXC that schools would ask students to conduct a critique of a production in which they are performers. This is unacceptable and cannot fulfil the objectives of the syllabus.



**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**

**REPORT OF CANDIDATES' WORK IN THE  
CARIBBEAN SECONDARY EDUCATION CERTIFICATE® EXAMINATION**

**MAY/JUNE 2016**

**THEATRE ARTS  
GENERAL PROFICIENCY EXAMINATION**

## **GENERAL COMMENTS**

The Theatre Arts examination consists of three components. Paper 01, an essay paper, consists of six compulsory questions each worth 10 marks. Paper 02, the practical examination, is examined externally by the Theatre Arts teacher and a specialist in the field. Paper 03, the School-Based Assessment (SBA), consists of two projects — a research paper and a critique. The research paper is based on a Theatre Arts or cultural practitioner and a critique of a dance or drama production.

Since 2003 when the Theatre Arts syllabus was examined for the first time, new centres and territories have registered for the examination each year. It has been noted that on some occasions these new centres may misinterpret areas of the syllabus. Teachers, however, learn quite quickly and use feedback to improve their teaching. There are some centres, however, which continue to do the wrong thing and this affects candidates' performance.

The allocation of marks is as follows: 10 of the 60 marks are assigned to Profile 3 (Creating) and 50 marks are assigned to Profile 1 (Analysing and Appreciation). In the 2016 examination, Question 3 assessed the Creating profile.

Overall performance on the 2016 examination was good with 92 per cent of the candidates earning Grades I–III. Performance in Profiles 2 (Performing) and 3 (Creating) declined while performance in Profile 1 (Appreciating and Analysing) improved.

## **DETAILED COMMENTS**

### **Paper 01 – Essay Questions**

Paper 01 is designed to test core objectives of the syllabus. These include knowledge of cultural forms, knowledge of types of theatre spaces, the function of theatre personnel and theatrical action as elements of theatre, the analysis of dramatic action and knowledge of the personal and social value of theatre processes. This paper engages candidates in the recalling of facts, describing, observing, analysing, imagining and reflecting.

The structure of Paper 01 is as follows:

- Question 1      Functions of theatre personnel and application of work done in Paper 02
- Question 2      Cultural forms
- Question 3      Stimulus (This could be text or a visual, for example, a picture.)
- Question 4      Reinforcement of work done for Papers 02 and 03
- Question 5      Text Analysis
- Question 6      Reflection – Candidates are required to reflect on the impact that the study of theatre has on their own personal development.

Overall, performance on this paper was satisfactory with a mean per cent of 49.78. Once again, more candidates are referencing cultural forms beyond their own countries and providing persuasive testimony of the impact of Theatre Arts on their lives. On the other hand, many candidates continue to be unable to apply knowledge or factual information learnt in the classroom to a new or given situation.

### Question 1

Performance on this question was poor as indicated by mean of 2 marks on a question with a maximum of 10 marks. Only two candidates earned full marks on this question.

This question tested candidates' knowledge of key theatre personnel. Candidates were required to demonstrate an understanding of the function of these personnel by explaining five ways (for two marks each) in which a production meeting would assist in the preparation for either a dance concert or a full-length play for any one of the roles (Specific Objective 2). Additionally, candidates were asked to reflect and apply this information in terms of what happens during a production meeting.

The selection of theatre personnel allowed for candidates in any of the three options, drama, dance or stage crafts, to respond. The question was set at the cognitive level of knowledge and many candidates performed poorly. Candidates particularly chose to select the roles of choreographer and director. Candidates generally struggled with demonstrating what a production meeting is and the activities that take place during a production meeting. This meeting was often confused with what happens in a rehearsal, audition, casting, providing notes after a rehearsal or what happens at the end of a rehearsal. Teachers need to ensure that their students fully understand these distinctions.

A response which would have gained the full credit (2 marks) for outlining one way that the production meeting would assist a director in preparation for a full-length play is as follows:

*The Director will meet with the costume designer and technical director to work out what is needed for each character and highlights, for example, when a spotlight is needed or which costume will help accommodate the character and his backgrounds and/or personality.*

### Question 2

The mean for this question was 5.7 out of 10. One hundred seventy-four (8.7 per cent) of the candidates earned full marks on this question.

This question assessed candidates' knowledge of cultural forms, one of the two major components of the syllabus (Syllabus Objectives 5, 6 and 8). For this question, candidates needed to draw on knowledge gained in the classroom as well as apply that knowledge to a societal problem or experience.

A context was given for the question that required candidates to place themselves in a position akin to that of a cultural ambassador for their country in that they were asked to base their responses on taking a visitor to an event at which their country's cultural forms were being performed.

Part (a) required candidates to name one cultural form and name the country in which it is practised. Candidates, as in previous years, continue to name forms that are not on the syllabus for the period. This needs to be re-emphasised to the teachers. A list of Caribbean cultural forms and the countries where they are practised can be found on pages 13–14 of the syllabus.

Part (b) required the candidates to identify two ways in which the cultural form named in (a) reflects the history of the country. This question did not prove difficult overall. Most candidates were able to readily identify two ways that the Caribbean cultural form reflects the history of the country. However, candidates lacked depth to their responses and so were generally unable to score the full marks. A response that received full marks for this section is

*Tuk Band – both the band and characters are representations of the slaves back on the plantation in Barbados. This cultural form when being performed shows the struggle the Africans went through back during the early days of slavery in Barbados.*

Part (c) was generally well done. Candidates were required to discuss three elements of the cultural form identified in (a) that they would wish to highlight to the visitor. Responses showed that candidates were generally able to identify specific elements within the cultural form and to adequately highlight information that would interest a visitor. However, as in Part (b), albeit to a lesser extent, candidates lacked depth to their responses and so were generally unable to score the full marks. A response that received the maximum 2 marks for describing an element stated:

*The dance shows how the African slaves would mimic the British soldiers on the ship. They would subtly combine the African movements with the British sailors' marching style.*

### Question 3

The mean for this question was 5.6 out of 10. Eighty-seven (4.3 per cent) of the candidates earned full marks on this question.

This question was designed to assess Profile 3. Candidates needed to apply knowledge of theatre elements (Syllabus Objectives 1, 4 and 5) to adequately respond to this question. Candidates were to create a dance or play for young children using a theme selected from five themes given.

Part (a) required candidates to choose a theme and give two reasons for their choice. Most candidates were able to gain the 2 marks awarded for this part of the question. Candidates' choice of themes was varied but relatively balanced across themes. Responses that earned full marks included, "*Fight in the Playground*". The justification provided included: *Two reasons for this choice are that this happens on a daily basis in schools and also that it will show the viewers how some conflicts arise and can be resolved*".

Part (b) required candidates to write a brief outline of their dance or play. Candidates showed adequate levels of creativity, with some exceptional responses showing technical knowledge of what an outline is, and the elements to be included in the outline of a story or choreography. Teachers should ensure that students become familiar with the general structure of an outline and practise writing these as classroom or homework tasks.

Part (c) proved to be a challenge to most candidates. Candidates were required to apply two elements of theatre to the staging of the story developed in Part (b), thus linking technical knowledge and creativity within their story by explaining how the use of costumes, make-up, props or lighting (of which candidates were required to choose any two) would be used to make their dance or play exciting for the young children. A few candidates misinterpreted this question and responded from the perspective of the young children being in the play/dance (the actors) versus the young children as audience members. Other candidates wrote generally about making the play exciting but did not make the distinction or application to being specific for young children. Generally candidates were able to highlight elements that would make the dance or play exciting. However, the application of these elements to the story was quite weak and lacked depth, hence candidates were generally unable to achieve the maximum mark. This observation has been made by the examining committee in previous years.

Teachers need to provide more opportunities for students to view live theatre or filmed theatre productions to enable students to see the elements of theatre at work. In addition, teachers should provide students with classroom practice in responding to questions similar to this question, which

would allow them to develop their creative and application skills. Students must be given opportunities to write about how theatre elements work in the creation of a dance or drama production. Unfortunately, this is a recurring problem.

#### Question 4

The mean for this question was 5.5 out of 10. Twenty (1 per cent) of the candidates earned full marks on this question.

This question assessed candidates' ability to draw on the skills and knowledge acquired during the critique of a play or dance performance done for Paper 03. The question also required candidates to give a critical analysis of and personal reflection on a performer in the production being discussed and to reflect on the importance of theatre and its social impact.

Candidates were generally able to respond to Part (a), which required them to write a narrative or outline of the play or dance. Most candidates identified most of the key elements required in a narrative or outline.

In Part (b), candidates were required to identify one performer they admired and state one reason why he or she contributed to their enjoyment of the production. The majority of candidates were able to identify a character and provide a reason why this character contributed to their enjoyment of the production. Responses that gained full marks were able to apply technical competency, the affective domain and how they contributed to the production. One such response was: *Danielle was the main actress and she played her role with pinpoint precision. Her emotions, voice, stage movements and body language were true to her character.*

Part (c) required candidates to discuss one reason why the public should attend the performance. It was worth 4 marks and thus candidates were expected to engage in substantial enough discussion to gain the full four marks. Responses included discussion of the impact on the audience, the impact on society and why it is important for the public to view the performance.

It was noted for Part (c) that though the majority of candidates attempted to answer, responses to this question needed more depth and connection to societal impact. An answer which gained full marks for Part (c) was:

*The public, especially women, should attend the performance to learn not to judge each other because of their race. The dance sent a message that women should be one, they should be confident in whatever they do at all times and never doubt themselves or call themselves ugly. In watching that performance women would be leaving that theatre feeling reborn again and ready to face all that the world will throw at them.*

#### Question 5

The mean for this question was 5.4 out of 10. Seventy-one (3.5 per cent) of the candidates earned full marks on this question.

This question required candidates to read and analyse an excerpt (scene/text) from a play. The question was straightforward, with candidates being asked to identify setting (Part a), identify elements within the text/scene that show the status of the family (Part b) and, in Part (c), to comment on the relationship between characters (Syllabus Objectives: General 4 and Specific Objectives 1 and 5).

This question was generally well attempted. Most candidates were able to score full marks for Parts (a) and (b). All candidates were able to attempt Part (c). However, candidates who were able to earn full marks were able to make a definitive statement about the relationship between the characters as well as make reference to, or provide an example from script, such as

*Sophia and Esther's father have a strained, tense relationship. They are poor and Sophia is trying to keep things together but Esther's father just goes out drinking not caring she is frustrated and angry at him as in her comment, "I will lock the door" but there is an underlying tone that says she won't leave him to sleep in the cold on the veranda.*

### Question 6

The mean for this question was 5.8 out of 10. Forty-five (2.2 per cent) of the candidates earned full marks on this question.

This question assessed candidates' ability to draw on the skills and knowledge acquired during their dance-making or play-making examinations for Paper 02.

For Part (a), candidates were required to describe one activity from their dance-making or play-making examinations. In Part (b), they were required to explain two ways in which the activity described in Part (a) helped them to build confidence and for Part (c) to identify two challenges that they encountered in carrying out the activity and state how they resolved each challenge.

The main difficulty that candidates experienced with this question was the interpretation of a dance making or play making activity. For example, a few candidates wrote about the rehearsal process and challenges such as the lack of attendance of their classmates to rehearsals. However, generally, candidates were able to respond to all parts of the question at varying levels, with Part (c) being the most challenging.

Candidates who performed well on this question were able to demonstrate cognitive engagement with the practical activity. An example of such a response for Part (c) is

*Challenges I encountered were not being able to look up, when talking I was forced to look in my partner's eye, and speaking up loudly. I overcame that through acting out with my partner in the mirror activity.*

In summary, candidates generally performed poorly on this paper. The questions were structured to assess simple recall and application. It was surprising to find weaknesses in the recall of basic definitions and use of correct terminology. Candidates seemed unable at times to move beyond simple recall to application, analysis and synthesis.

### **Recommendations for Paper 01**

- Students should be provided with the behavioural terms used in setting the questions for the examination. These terms are included in the syllabus (pages 54–55). Teachers should ensure that students understand the requirements of each term.
- The glossary of theatre terms included in the syllabus (pages 49–53) should also be given to students and referenced as they prepare for their Paper 02 examination and in-class assignments.
- Students need to know and practise the correct use of theatre arts terminology.
- Teachers need to ensure that students understand the difference between the **function** (what) and **process** (how) of a role.

- Students need to be given practice in answering written questions.
- Students should be exposed to more live theatre.
- Students need to be presented in the classroom with more opportunities to analyse, synthesize and evaluate.

### **Paper 02 – Practical Examination**

The only evidence of school-based performance available to the examining committee is the external examiners' report. The examining committee advises the following:

- Teachers and examiners are to mark the exercise **separately**. Their marks are to be recorded in the appropriate column and an **agreed mark** also entered.
- Examiners are expected to enter comments on each school's performance in the report. Reports devoid of comments are of no help to teachers, students, the school or the examining body.
- Drama and dance teachers are encouraged to work together in conducting 'mock' marking exercises in order to discuss the issues of the work which students present and the methods of assessment.

These recommendations were made in the previous subject reports; however, the problems noted in the reports submitted this year were the same and appeared to be from the same centres and the same specialists who examined the students at the centres.

The mean marks for Paper 2 were as follows: Drama - 70.4 out of 100, Dance 73.4 out of 100 and Stage Craft 72.2 out of 100.

### **Paper 03 – School-Based Assessment (SBA)**

Generally, students need to display a greater awareness of analytical skills needed for completion of both critiques and research papers. Their weaknesses lie in attempting to discuss issues or ideas presented.

Teachers must ensure that students adhere to the required word limit and pay more attention to syllabus guidelines.

Students need to be exposed to activities designed to improve their research and essay writing skills required for enhancing their critiques and research papers. More practice needs to be provided to familiarize students with the methodology required for producing the research paper while adhering to the parameters and guidelines set out in the syllabus.

Teachers are reminded that they should submit one package with all of the requested samples only.

Moderation sheets need to be completed before submission.

The mean for Paper 3 was 22.1 out of 40.

#### **The Research Paper**

There were a number of instances where students chose musicians and calypsonians and visual artistes as the practitioner to be interviewed for the research paper. There were also instances in which the practitioners selected had not made a significant contribution to the territory and/or Caribbean, the contribution being either minimal or negligible in these cases. This must be

discouraged. Only individuals who have made significant contributions to dance, drama or a cultural form identified in the syllabus should be selected for interviews. Teachers must be more involved in assisting students in the selection of persons to interview and must be more vigilant in the vetting process to ensure that their research meets the requirements of the syllabus. CXC continues to reiterate this point which continues to be ignored by some centres.

It is worth noting that Caribbean teachers continue to award high marks to students who claim to interview practitioners who have long been deceased. During the moderation process, students will not be awarded marks for such.

There were a number of instances where SBA assignments were submitted in which students had copied each other's work and clearly plagiarized. It is of concern to the examining committee that some teachers fail to recognize these instances of copying and plagiarism. Plagiarism and copying are treated as serious offences by the Council. Where these are detected during the moderation process the student is subjected to severe penalties. Indeed, all irregularities are documented and presented to the Council for its consideration.

Teachers must be mindful of the following:

- All students' work must be clearly marked and presented as marked.
- All students' work must include either at the front or at the back the CSEC marking criteria with their marks clearly written for the SBA moderation process.
- All students must present the critique and the research paper as two separate typed documents with all the necessary information — school name and student registration number — on the front of each assignment.
- Students must clearly state the purpose of the research paper.
- Greater critical analysis is needed in research papers.
- Some students are citing previous SBAs in their bibliography. This should not be done.
- Exposure to conducting interviews and report writing needs to be intensified.
- Special emphasis on findings and personal reflection is needed.
- Students need to be taught how to effectively link the rationale of the research to their research findings to ensure that the project is successfully concluded.
- Students must be instructed to use the essay format in writing the report.
- Students should be encouraged to
  - use more theatre terminology
  - create clear rationales which should guide them to create purposeful questions for conducting interviews
  - clearly state the purpose of research (Theatre Arts SBA) rationales
  - focus on relevant questions to show practitioner's theatrical background
  - use relevant interview questions and answers to inform the findings, and make personal assessments
  - link the rationale to the research findings in a conclusive manner to effectively capture their research intentions
  - provide varied and relevant supporting materials
  - securely and neatly bind their work.
- Marks must be awarded according to the CSEC marking criteria. There were instances where marks were awarded for specific areas that were not evidenced by students' work; for example, no rationale or supporting materials were provided in some instances but teachers awarded marks.



- A transcript of the interview and the full responses are to be included as an appendix. Some students included their interview as a cassette or DVD and this is commendable. The outstanding students provided support material which was clearly typed and labelled and used the material to support the various facets and work of the practitioner.

Students must be given the opportunity to develop the skills necessary for formulating their **own** questions. In some instances, there was a collective approach to the interview and all students asked the same questions of the same practitioner. This is to be discouraged so that originality may be evident in the students' work. Formulation of their own questions also encourages development and display of a personal voice.

### The Critique

The general comments for 2016 remain largely the same as those for 2015. For the most part, students were better able to discuss the summary/plot of the play but tended to be weak in their analysis of the theatrical elements of the production. Students do not appear to be particularly clear or competent with regard to the analysis of the technical aspects of a production. Students need to be aware of the difference between a description and an analysis. However, noteworthy for 2016 were some good examples of dance critiques. The areas of concern and lacking elements within dance critiques highlighted in the 2015 report, vis-à-vis reference to choreography or dance-making elements, discussions on the impact of theatrical elements and use of appropriate theatrical and dance terminology were all evidenced in quite a number of the dance critiques in 2016. It is hoped that these improvements in the dance critiques will be reflected across all centres in 2017 and beyond.

Teachers need to ensure that

- the marking criteria with the breakdown of how each mark was awarded are included and placed at the end of each assignment
- students do not engage in plagiarism and copying of each other's work
- students submit the research paper and critique as two separate documents and do **not** include them in one folder

Students need to be instructed/guided to

- use the essay format in writing their critique
- offer more justification and critical analysis in the Analysis of Production
- pay closer attention to analysis in critiques
- engage in more in-depth analysis in their critiques in order to show a more developed discussion for impact
- pay closer attention to all aspects of Impact of Production
- give greater attention to grammar and style of writing
- use correct terminology when doing critiques; for example, antagonist, downstage, stimulus, to show competency in terms of articulation
- pay attention to stage and front of house management in critiques
- create rationales with strong objectives.

Teachers, students, parents and school administrators are asked to take note of page 43 of the CSEC Theatre Arts syllabus which sets out CXC's position regarding plagiarism.

It is of concern to CXC that students would be allowed to conduct a critique of a production in which they are performers. This is unacceptable and cannot fulfil the objectives of the syllabus.