



CARIBBEAN EXAMINATIONS COUNCIL

CSEC[®]

Theatre Arts

**SYLLABUS
SPECIMEN PAPER
MARK SCHEME
SUBJECT REPORTS**

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CSEC® Theatre Arts Free Resources

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CARIBBEAN
EXAMINATIONS
COUNCIL

Caribbean Secondary
Education Certificate®

SYLLABUS

THEATRE ARTS

CXC 32/G/SYLL 17


Effective for examinations from May–June 2020

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

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

Amended in 2016
Revised in 2017

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

Theatre Arts Syllabus

◆ RATIONALE

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

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

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

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

◆ AIMS

The syllabus aims to:

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

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

◆ CAREER CHOICES

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

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

◆ TEACHING RESOURCES

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

Drama

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

Dance

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

Stagecraft

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

General

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

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

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

◆ APPROACHES TO TEACHING THE SYLLABUS

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

◆ SUGGESTED TIME ALLOCATION FOR TEACHING

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

◆ ORGANISATION OF THE SYLLABUS

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

1. **Core**

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

2. **Option A: Drama**

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

3. **Option B: Dance**

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

Select ONE from each of the following Sections.

4. Option C: Stagecraft

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

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

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

◆ CERTIFICATION

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

◆ DEFINITION OF PROFILE DIMENSIONS

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

1. Appreciating and Analysing (APAN)

The ability to:

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

2. Performing (PERF)

The ability to:

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

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

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

3. **Creating (CREA)**

The ability to:

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

◆ **FORMAT OF THE EXAMINATIONS**

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

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

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

Paper 02
(Performance Paper)
(100 marks)

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

OPTION A: DRAMA

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

Candidates will be required to:

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

Section II: (b) Playmaking (30 marks)

Candidates will be required to:

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

Section III: (c) Production (40 marks)

Candidates will be required to:

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

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

OPTION B: DANCE

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

Candidates will be required to:

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

Section II: (b) Dancemaking (30 marks)

Candidates will be required to:

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

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

Candidates will be required to:

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

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

OPTION C: STAGECRAFT

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

Candidates will be required to:

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

OR

(b) Dance Improvisation (30 marks)

Candidates will be required to:

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

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

Candidates will be required to:

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

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

Candidates will be required to:

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

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

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

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

Paper 031
(SBA)
(40 marks)

Projects

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

Paper 032
Alternate to the SBA
(1 hour)

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

◆ **MARK ALLOCATION BY PAPERS AND PROFILE DIMENSIONS**

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

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

◆ **REGULATIONS FOR RESIT CANDIDATES**

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

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

◆ REGULATIONS FOR PRIVATE CANDIDATES

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

◆ CORE

SECTION 1: ELEMENTS OF THEATRE

GENERAL OBJECTIVES

On completion of *this Section*, students should:

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

SPECIFIC OBJECTIVES

Students should be able to:

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

SECTION 1: ELEMENTS OF THEATRE (cont'd)

CONTENT

1. *Elements of Theatre Arts*

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

2. *The Elements of Production*

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

SECTION 1: ELEMENTS OF THEATRE (cont'd)

3. Theatre Personnel

(a) roles and tasks:

(i) production team:

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

(ii) cast/performers; and,

(b) hierarchical structure and relationships.

4. The Production Process

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

(b) public relations and social media.

SECTION 1: ELEMENTS OF THEATRE (cont'd)

5. *Preparation for Performance*

(a) *body:*

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

(b) *voice:*

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

(c) *space:*

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

6. *Health and Safety in Theatre*

(a) *safety inspections and compliance:*

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

SECTION 1: ELEMENTS OF THEATRE (cont'd)

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

Suggested Teaching and Learning Activities

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

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

SECTION 1: ELEMENTS OF THEATRE (cont'd)

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

SECTION 2: CARIBBEAN CULTURAL FORMS

GENERAL OBJECTIVES

On completion of *this Section*, students should:

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

SPECIFIC OBJECTIVES

Students should be able to:

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

CONTENT

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

SECTION 2: CARIBBEAN CULTURAL FORMS (cont'd)

2. *Elements of cultural forms*

(a) *physical elements of cultural forms:*

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

(b) *symbolic elements of cultural forms:*

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

3. *Cultural form practitioners – past and present*

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

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

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

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

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

(b) *cultural forms in staged performance.*

SECTION 2: CARIBBEAN CULTURAL FORMS (cont'd)

5. *The influence of cultural forms on Theatre Arts in the territory or region they are found:*
 - (a) *cultural forms in text (influence and portrayal); and,*
 - (b) *impact of cultural forms on society, community and individual.*

6. *The impact of cultural forms in society, the economy, history/culture:*
 - *functions and meanings of cultural forms, for example, spiritual and ritualistic.*

7. *Performance modes within cultural forms:*
 - *relationship of cultural forms to contemporary or popular culture.*

8. *Synthesising processes for Drama, Dance and Stagecraft:*
 - (a) *study of traditional works; and,*
 - (b) *study of contemporary forms.*

Suggested Teaching and Learning Activities

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

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

SECTION 2: CARIBBEAN CULTURAL FORMS (cont'd)

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

Caribbean Cultural Forms

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

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

SECTION 2: CARIBBEAN CULTURAL FORMS (cont'd)

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

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

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

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

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

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

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

SECTION 3: TEXT ANALYSIS

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

GENERAL OBJECTIVES

On completion of *this Section*, students should:

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

SPECIFIC OBJECTIVES

Students should be able to:

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

CONTENT

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

SECTION 3: TEXT ANALYSIS (cont'd)

2. *Thematic concerns:*

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

3. *Styles and techniques:*

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

SECTION 3: TEXT ANALYSIS (cont'd)

- (d) *Production and design considerations (colour, texture, intensity, direction, balance, appropriateness):*
 - (i) *lighting;*
 - (ii) *sound;*
 - (iii) *staging;*
 - (iv) *costume; and,*
 - (v) *casting.*

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

Suggested Teaching and Learning Activities

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

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

◆ OPTION A: DRAMA

SECTION 1: DRAMA IMPROVISATION

GENERAL OBJECTIVES

On completion of *this Section*, students should:

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

SPECIFIC OBJECTIVES

Students should be able to:

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

CONTENT

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

SECTION 1: DRAMA IMPROVISATION (cont'd)

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

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

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

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

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

Suggested Teaching and Learning Activities

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

1. *Engage students in vocal preparation activities such as reading aloud; tongue-twisters, breathing exercises, record voices of different people.*

2. *Engage students in physical warm-up – relaxation, stretching, group warm-up and solo.*

SECTION 1: DRAMA IMPROVISATION (cont'd)

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

SECTION 2: PLAYMAKING

GENERAL OBJECTIVES

On completion of *this Section*, students should:

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

SPECIFIC OBJECTIVES

Students should be able to:

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

CONTENT

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

SECTION 2: PLAYMAKING (cont'd)

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

Suggested Teaching and Learning Activities

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

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

SECTION 3: PRODUCTION

GENERAL OBJECTIVES

On completion of *this Section*, students should:

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

SPECIFIC OBJECTIVES

Students should be able to:

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

CONTENT

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

SECTION 3: PRODUCTION (cont'd)

- (b) *text analysis:*
 - (i) *scene work or full-length play;*
 - (ii) *character wants/motivation and obstacles;*
 - (iii) *thematic concern;*
 - (iv) *play structure;*
 - (v) *genre and style; and,*
 - (vi) *period.*

- 2. *Theatre personnel:*
 - (a) *differences between designers and technicians; and,*
 - (b) *roles and functions of theatre personnel.*

- 3. *Voice and body exercises for character building and interpretation.*

- 4. *Improvisation:*
 - *improvisation work with characters from the script.*

- 5. *Blocking:*
 - (a) *stage position, levels, use of platforms;*
 - (b) *actors communion, proxemics sharing the space, actor/audience relationship; and,*
 - (c) *blocking as storytelling.*

- 6. *Rehearsal:*
 - (a) *blocking, prompt book, cue to cue, rehearsal, dress rehearsal and note taking for improvement; and,*
 - (b) *production and post-production processes.*

SECTION 3: PRODUCTION (cont'd)

Suggested Teaching and Learning Activities

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

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

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

◆ **OPTION B: DANCE**

SECTION 1: DANCE IMPROVISATION

GENERAL OBJECTIVES

On completion of *this Section*, students should:

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

SPECIFIC OBJECTIVES

Students should be able to:

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

CONTENT

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

SECTION 1: DANCE IMPROVISATION (cont'd)

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

3. *Cultural forms and dance in different genres:*
 - (i) *elements of properties, costumes, staging/space, music/sound, meaning and significance; and,*
 - (ii) *movement exploration using a range of themes and ring games.*

Suggested Teaching and Learning Activities

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

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

SECTION 1: DANCE IMPROVISATION (cont'd)

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

SECTION 2: DANCEMAKING

GENERAL OBJECTIVES

On completion of *this Section*, students should:

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

SPECIFIC OBJECTIVES

Students should be able to:

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

CONTENT

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

SECTION 2: DANCEMAKING (cont'd)

(f) *use of accompaniment – explore different types of music and accompaniment media; and,*

(g) *exploration of movements from various genres.*

2. *Motif development:*

(a) *choreographic structure and devices;*

(b) *visual design;*

(c) *conceptualisation for intent or motivating factors; and,*

(d) *textual analysis.*

3. *Dance and technology:*

Technology integration in the creative process:

(a) *creating;*

(b) *recording;*

(c) *sharing; and,*

(d) *critiquing.*

Suggested Teaching and Learning Activities

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

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

SECTION 2: DANCEMAKING (cont'd)

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

SECTION 3: DANCE FUNDAMENTALS

GENERAL OBJECTIVES

On completion of *this Section*, students should:

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

SPECIFIC OBJECTIVES

Students should be able to:

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

CONTENT

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

SECTION 3: DANCE FUNDAMENTALS (cont'd)

2. *Fundamental skills in dance technique:*
 - (a) *dance fundamentals in different genres of dance;*
 - (b) *the language of Dance – vocabulary; and,*
 - (c) *technical skills:*
 - (i) *work of the spine;*
 - (ii) *work of feet and legs;*
 - (iii) *turns;*
 - (iv) *jumps/leaps;*
 - (v) *concept and execution of parallel and turn out positions and movements; and,*
 - (vi) *relationship of body parts in movement execution (dynamic alignment).*
3. *Application of skills:*
 - (a) *combinations, phrases and sequences;*
 - (b) *moving in space, jumps and aerial work;*
 - (c) *performance skills;*
 - (d) *solo, partner and group work; and,*
 - (e) *critical analysis of performances and work of peers.*

Suggested Teaching and Learning Activities

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

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

SECTION 3: DANCE FUNDAMENTALS (cont'd)

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

SECTION 3: DANCE FUNDAMENTALS (cont'd)

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

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

(a) **DRAMA IMPROVISATION**

GENERAL OBJECTIVES

On completion of *this Section*, students should:

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

SPECIFIC OBJECTIVES

Students should be able to:

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

OR

(b) **DANCE IMPROVISATION**

GENERAL OBJECTIVES

On completion of *this Section*, students should:

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

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

SPECIFIC OBJECTIVES

Students should be able to:

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

CONTENT

Drama Improvisation

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

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

3. *Solo work:*

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

4. *Characterisation:*

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

5. *Improvisation:*

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

6. *Cultural forms:*

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

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

Dance Improvisation

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

2. *Elements of improvisation:*
 - (a) *improvisation in various forms and styles;*
 - (b) *imagery and environmental movement for improvisation;*
 - (c) *responding to various stimuli, for example, music; and,*
 - (d) *create short movement phrases based on various forms and styles.*

3. *Cultural forms and dance in different genres:*
 - (a) *elements of properties, costumes, staging/space, music/sound, meaning and significance; and,*
 - (b) *movement exploration using a range of themes and ring games.*

Suggested Teaching and Learning Activities

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

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

SECTION 1: DANCE IMPROVISATION (cont'd)

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

SECTION 2: STAGE MANAGEMENT OR PRODUCTION MANAGEMENT

GENERAL OBJECTIVES

On completion of *this Section*, students should:

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

SPECIFIC OBJECTIVES

Students should be able to:

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

CONTENT

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

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

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

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

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

Choose either 3a or 3b.

3. *Production or Technical Skills:*

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

OR

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

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

(i) *Production Management:*

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

(ii) *House Management:*

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

(iii) *Public Relations Management:*

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

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

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

Suggested Teaching and Learning Activities

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

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

SECTION 3: COSTUME OR SET OR LIGHTING OR SOUND

GENERAL OBJECTIVES

On completion of *this Section*, students should:

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

SPECIFIC OBJECTIVES

Students should be able to:

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

CONTENT

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

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

- (c) sketches, drawings of costume, set, lighting or sound ideas; and,
- (d) inspiration board (costume); model set (set); simple lighting plot design (lighting); soundscape.

2. Role of designers:

- (a) tasks of designer;
- (b) responsibilities;
- (c) working with the production concept;
- (d) personal qualities required; and,
- (e) production hierarchy.

3. Note taking:

- (a) research ideas;
- (b) pre-rehearsal;
- (c) rehearsal; and,
- (d) production and post production processes of design.

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

4. (a) Lighting:

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

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

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

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

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

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

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

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

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

5. *Rehearsals:*

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

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

(g) *costume mock-ups, costume fitting / costume parade;*

(h) *wardrobe master/mistress:*

- *responsibility and care of costumes during run.*

6. *Production:*

(a) *pre-show;*

(b) *striking and set up; and,*

(c) *communicating with backstage crew and stage manager.*

Suggested Teaching and Learning Activities

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

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

◆ ASSESSMENT DETAILS

◆ PERFORMANCE PAPER

PAPER 02

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

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

OPTION A: DRAMA

Drama Improvisation (Section 1)

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

Playmaking (Section 2)

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

Production (Section 3)

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

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

JOURNAL

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

The journal must contain:

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

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

OR

OPTION B: DANCE

Dance Improvisation (Section 1)

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

Dancemaking (Section 2)

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

Dance Fundamentals (Section 3)

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

JOURNAL

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

The journal must contain:

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

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

OR

OPTION C: *STAGECRAFT*

Drama Improvisation (Option C, Section 1a)

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

OR

Dance Improvisation (Option C, Section 1b)

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

Stage Management OR Production Management (Section 2)

(i) Stage Management (Content Area 3a)

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

OR

(ii) Production Management (Content Area 3b)

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

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

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

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

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

JOURNAL

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

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

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

PAPER 02 – MARKING CRITERIA FOR PERFORMANCE OPTIONS

OPTION A: DRAMA

(a) DRAMA IMPROVISATION – 30 marks

PROFILE – APPRECIATING AND ANALYSING (3 marks)

Articulation of choices based on the “viva voce”

- *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 is visible and audible at all times* 4
- *Adapts action to given space and ensures action is visible and audible most times* 2-3
- *Adapts action to given space and ensures action is 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

Use of elements (3 marks)

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

Team work (3 marks)

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

(b) PLAYMAKING – 30 marks

PROFILE – APPRECIATING AND ANALYSING (3 marks)

Articulation of choices based on viva voce

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

PROFILE – PERFORMING (18 marks)

Elements of theatre (6 marks)

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

Characterisation (6 marks)

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

Team Work (6 marks)

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

PROFILE – CREATING (9 marks)

Treatment of cultural form (5 marks)

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

Dramatic Structure (4 marks)

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

(c) PRODUCTION – 40 marks

PROFILE – APPRECIATING AND ANALYSING (4 marks)

Articulation of choices based on viva voce

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

PROFILE – PERFORMING (24 marks)

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

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

Body and Movement (6 marks)

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

Voice and Speech (6 marks)

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

Team Work (8 marks)

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

PROFILE – CREATING (12 marks)

Characterisation (Interpretation) (3 marks)

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

Elements of Theatre (6 marks)

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

Journal (3 marks)

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

OPTION B: DANCE

(a) DANCE IMPROVISATION – 30 marks

PROFILE – APPRECIATING AND ANALYSING (3 marks)

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

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

PROFILE – PERFORMING (18 marks)

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

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

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

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

Manipulation of elements (9 marks)

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

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

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

- Good rhythmic sense 2
- Weak rhythmic sense 1

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

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

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

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

PROFILE – CREATING (9 marks)

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

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

(b) DANCEMAKING – 30 marks

PROFILE – APPRECIATING AND ANALYSING (3 marks)

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

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

PROFILE – PERFORMING (18 marks)

Motivic development through choreographic devices (4 marks)

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

Thematic development (3 marks)

- Very good 3
- Good 2
- Weak 1

Appropriate movement vocabulary and abstraction (4 marks)

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

Use of accompaniment (2 marks)

- Good 2
- Weak 1

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

- Good 2
- Weak 1

Communication with audience (3 marks)

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

PROFILE – CREATING (9 marks)

Treatment of cultural form (5 marks)

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

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

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

(c) DANCE FUNDAMENTALS – 40 marks

PROFILE – APPRECIATING AND ANALYSING (4 marks)

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

PROFILE – PERFORMING (24 marks)

Body awareness – articulation and alignment (6 marks)

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

Skills development – modern or folk (6 marks)

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

Movement combination (6)

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

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

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

PROFILE – CREATING (12 marks)

Creative compilation of exercises/sequences (12 marks)

Demonstration/Compilation (7 marks)

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

Journal (5 marks)

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

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

OPTION C: STAGECRAFT

(a) DRAMA IMPROVISATION – 30 marks

PROFILE – APPRECIATING AND ANALYSING (3 marks)

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

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

PROFILE – PERFORMING (18 marks)

Effective establishment of situation (6 marks)

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

Dramatic creation of material (4 marks)

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

Characterisation (4 marks)

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

Use of performance space (4 marks)

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

PROFILE – CREATING (9 marks)

Treatment of stimulus (3 marks)

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

Use of Elements (3 marks)

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

Team Work (3 marks)

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

OR

DANCE IMPROVISATION – 30 marks

PROFILE – APPRECIATING AND ANALYSING (3 marks)

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

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

PROFILE – PERFORMING (18 marks)

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

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

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

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

Manipulation of elements (9 marks)

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

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

Time – use of rhythm (2 marks)

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

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

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

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

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

PROFILE – CREATING (9 marks)

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

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

(b) STAGE MANAGEMENT – 30 marks

PROFIILE – APPRECIATING AND ANALYSING (3 marks)

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

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

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

PROFILE – PERFORMING (18 marks)

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

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

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

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

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

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

PROFILE – CREATING (9 marks)

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

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

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

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

OR

PRODUCTION MANAGEMENT – 30 marks

PROFILE – APPRECIATING AND ANALYSING (3 marks)

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

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

PROFILE – PERFORMING (18 marks)

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

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

Management and closure of the show (8 marks)

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

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

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

PROFILE – CREATING (9 marks)

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

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

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

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

(c) **STAGECRAFT – 40 marks**

SET/COSTUME/LIGHTING/SOUND

PROFILE – APPRECIATING AND ANALYSING (4 marks)

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

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

PERFORMING (24 marks)

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

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

Understanding and execution of process (12 marks)

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

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

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

PROFILE – CREATING (12 marks)

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

Imagination and Initiative (4 marks)

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

Interpersonal Relationships (5 marks)

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

Journal (3 marks)

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

◆ THE SCHOOL-BASED ASSESSMENT

CONDUCT AND ASSESSMENT OF PERFORMANCE OPTIONS (100 marks)

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

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

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

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

PAPER 03: PROJECT ASSIGNMENTS (40 marks)

Rationale

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

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

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

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

1. Critique

The Critique must:

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

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

2. Research Paper

The Research Paper must:

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

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

CRITIQUE

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

(a) Length of Project

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

(b) Details of the Production

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

(c) Summary

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

(i) Drama Production

Candidates are expected to:

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

Summarising and Paraphrasing are essential.

(ii) Dance Production

Candidates are expected to:

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

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

Summarising and Paraphrasing are essential.

(d) Review

Candidates are expected to comment on:

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

(e) Evaluation (Impact of the Production)

Candidates are expected to:

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

(f) Communication of Information

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

Note to Teachers:

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

MARKING CRITERIA FOR THE CRITIQUE

The assessment is to be marked as follows:

APPRECIATING AND ANALYSING – (20 MARKS)

- | | |
|---|------------------|
| 1. Details of the Production | (2 marks) |
| (a) At least three of the following: date, time, venue, production company, name of production | 1 |
| (b) At least one of the following: Playwright/choreographer, director OR | 1 |
| (c) At least one of the following: Lead male and/or female actors and/or dancers | |
| (d) Offers no details of the production | 0 |
| 2. Summary of the Production | (3 marks) |
| (a) Discusses the narrative or plot of the play | 1 |
| (b) Outlines the structure of the narrative or plot of the play | 1 |
| (c) Identifies the characters | 1 |
| OR | |
| (d) Describes the choreographic principles or narrative of the dance | 1 |
| (e) Comments on the theme | 1 |
| (f) Comments on the dance styles/genre | 1 |
| 3. Analysis of the Production | (6 marks) |
| (a) Candidates provide a full discussion of EACH of the following | 2 |
| (b) Candidates provide a simple statement on the following: | 1 |
| • The way in which the technical elements either enhance or negatively impact on the production; technical elements include costume, lighting, sound, set | |
| • How the stage management affected their enjoyment of the play | |
| • The strengths and weaknesses of performances | |

4. Impact of Production (6 marks)

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

5. Communication of Information (3 marks)

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

RESEARCH PAPER

GUIDELINES FOR THE CONDUCT OF THE RESEARCH PAPER

1. Interview

Students are expected to:

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

2. Discussion

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

3. **Supporting Materials**

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

Here are three examples that would be acceptable.

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

4. **Conclusion**

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

5. **Reflection**

Candidates are expected to:

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

Note to Teachers:

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

MARKING CRITERIA FOR THE RESEARCH PAPER

The assessment is to be marked as follows:

- 1. Rationale/Justification of Study (4 marks)** (4 marks APAN)
- Presents *two reasons/benefits with discussion, one personal and one to others, for choice of subject* 4
 - Presents *two reasons/benefits with discussion of ONLY one personal or one to others, for choice of subject* 3
 - Presents *two reasons/benefits with no discussion* 2
 - Presents *one reason/benefit with no discussion* 1
 - Presents no rationale for choice of subject 0
- 2. Presentation of Findings (8 marks)** (4 marks APAN)
- (a) Interview 4
- The use of open-ended questions demonstrate prior knowledge of subject 4
 - Questions are open-ended but show no prior knowledge of subject 3
 - Only one or two questions are open-ended, most are closed 2
 - Questions are closed-ended 1
 - No evidence of interview questions 0
- NB. Candidates must clearly show how they conducted the interview*
- (b) Structure and Organisation (4 marks APAN)
- Candidate's research paper contains:
- Table of contents 1
 - Body 1
 - Appendices 1
 - Bibliography 1
- 3. Discussion (4 marks)**
- Link between rationale and findings (4 marks APAN)
- Candidates fully discuss the impact of the findings and make link to his/her rationale 4
 - Candidates partially discuss the impact of the findings and make link to his/her rationale 3
 - Candidates discuss the impact of the findings and make NO link to his/her rationale 2
 - Candidates identify a finding with NO link to rationale 1

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

Communication of Information

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

5. Reflection (20 marks)

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

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

Written component

(10 marks CREA)

Candidates must answer all questions for full 10 marks.

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

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

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

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

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

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

- | | |
|--|-----------------------|
| (d) Identify something new that you never knew before and discuss why learning it was important | <i>(1 mark CREA)</i> |
| • Students share why learning the new knowledge was important | 1 |
| • Students fail to share why learning the new knowledge was important | 0 |
| (e) How can this research help you to better understand what was being researched? | <i>(3 marks CREA)</i> |
| • Students identify three areas in which the research can help them to better understand the subject studied | 3 |
| • Students identify two areas in which the research can help them better understand the subject studied | 2 |
| • Students identify one area in which the research can help them to better understand the subject studied | 1 |
| • Students fail to identify areas on how the research can help | 0 |

Creative component

(7 marks CREA)

Candidates are expected to:

- (a) Synthesise the written reflection
 (b) Pose some new perspective and/or questions about the research
 (c) Present a creative response using imagery, text, metaphor

- | | |
|---|-----------------------|
| (a) Synthesis of ideas | <i>(2 marks CREA)</i> |
| • Clear and strong demonstration of synthesis of ideas | 2 |
| • Some demonstration of synthesis of ideas | 1 |
| • No demonstration of synthesis of ideas | 0 |
| (b) New perspective and/or questions | <i>(3 marks CREA)</i> |
| • New perspectives and/or questions communicated with ideas being presented using a creative medium or in a creative format | 3 |
| • New perspectives and/or questions communicated | 2 |
| • Lack of creativity in presentation of ideas or themes/no new insight | 1 |
| • No journal | 0 |
| (c) Creative Response | <i>(2 marks CREA)</i> |
| • Presentation/medium and format is creative | 2 |
| • Presentation/medium shows minimal level of creativity | 1 |
| • Presentation/medium does not show creativity (e.g. typed text only with no creative presentation of typed text) | 0 |

Note to Teacher:

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

◆ GLOSSARY OF THEATRE ARTS TERMS

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

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

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

OR

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

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

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

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

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

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

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

◆ SUGGESTED READING AND RESOURCE MATERIALS

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

GENERAL RESOURCES:

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

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

DRAMA RESOURCES

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

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

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

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

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

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

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

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

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

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

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

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

DANCE RESOURCES

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

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

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

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

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

STAGECRAFT RESOURCES

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

CULTURAL FORMS RESOURCES

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

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Western Zone Office
28 September 2017

CARIBBEAN EXAMINATIONS COUNCIL

Caribbean Secondary Education Certificate®
CSEC®



THEATRE ARTS

Specimen Papers and Mark Schemes/Keys

Specimen Paper: - Paper 01
Paper 02
Paper 032

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

**CARIBBEAN SECONDARY EDUCATION CERTIFICATE®
EXAMINATION**

**THEATRE ARTS
TABLE OF SPECIFICATIONS**

SPECIMEN PAPER 2017

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

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

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

SPEC 2017/01248032



TEST CODE 01248032

CARIBBEAN EXAMINATIONS COUNCIL
CARIBBEAN SECONDARY EDUCATION CERTIFICATE®

THEATRE ARTS

Paper 032

ALTERNATIVE TO SCHOOL-BASED ASSESSMENT

1 hour

READ THE FOLLOWING INSTRUCTIONS CAREFULLY.

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

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

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01248032/SPEC 2017

“*”Barcode Area”*”
Sequential Bar Code

Answer ALL questions.

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

(a) Outline TWO of the major themes that emerged from the production you have viewed.

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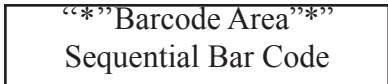
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[4 marks]



DO NOT WRITE IN THIS AREA

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

- Set
- Light
- Sound
- Costume

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[6 marks]

(d) Outline TWO reasons why it is important for others to view this production.

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[4 marks]

Total 20 marks

GO ON TO THE NEXT PAGE

DO NOT WRITE IN THIS AREA

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

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

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[6 marks]

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

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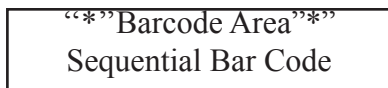
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[2 marks]

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(c) Outline THREE ways in which the knowledge gained from reading about the life of Professor Nettleford would help you as a theatre practitioner.

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[6 marks]

GO ON TO THE NEXT PAGE

01248032/SPEC 2017

“*”Barcode Area*”
Sequential Bar Code

DO NOT WRITE IN THIS AREA DO NOT WRITE IN THIS AREA DO NOT WRITE IN THIS AREA

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

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[6 marks]

Total 20 marks

END OF TEST

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

DO NOT WRITE IN THIS AREA

EXTRA SPACE

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

Question No.

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DO NOT WRITE IN THIS AREA DO NOT WRITE IN THIS AREA DO NOT WRITE IN THIS AREA

“*”Barcode Area”
Sequential Bar Code

01248032/CSEC/SPEC/MS/2017

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

CARIBBEAN SECONDARY EDUCATION CERTIFICATE®

THEATRE ARTS

PAPER 032

MARK SCHEME

SPECIMEN

THEATRE ARTS
PAPER 032
MARK SCHEME

Question 1

S.O.: —1.2, 1.4, 1.5, 1.6

Profile: APAN

(a) Overview of Production

Identifies two themes (1 mark each) - 2 marks

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

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

Analysis of the production

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

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

Partial discussion (1 mark each)

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

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

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

Reason stated but not outlined - 1 mark

TOTAL 20 marks

| KC | UK |
|-----------|-----------|
| 4 | |
| 6 | |
| 6 | |
| 4 | |
| 10 | 10 |

THEATRE ARTS
PAPER 032
MARK SCHEME

Question 2

S.O.: — 2.3, 2.6

Profile: CREA

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

| KC | UK |
|-----------|-----------|
| 6 | |
| 2 | |
| | 6 |
| | 4 |
| 2 | |
| 10 | 10 |

TOTAL 20 marks

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;
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- (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.
- (2) Teachers must attend plays, read the required and supplementary texts and familiarize themselves with Caribbean cultural forms.
- (3) Teachers should develop lessons / projects in collaboration with subjects such as Caribbean History, Social Studies, English A, English B which have content areas which are similar to the Theatre Arts syllabus especially for Paper 01.
- (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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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.
- (2) Teachers must attend plays, read the required and supplementary texts and familiarize themselves with Caribbean cultural forms.
- (3) Teachers should develop lessons / projects in collaboration with subjects such as Caribbean History, Social Studies, English A, English B which have content areas which are similar to the Theatre Arts syllabus especially for Paper 01.
- (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.

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.

CARIBBEAN EXAMINATIONS COUNCIL

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

MAY/JUNE 2010

**THEATRE ARTS
GENERAL PROFICIENCY**

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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**

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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, 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 eight 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 appreciate 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.

| APAN | | CREA | |
|---------------------------------------|--|---------------------------------------|--|
| 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 from 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.

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 2017

**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. However, there are some centres that continue to demonstrate and submit work that is not consistent with syllabus guidelines/requirements and this affects candidates' performance. There have been improvements to this noted in the 2017 submissions.

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 2017 examination, Question 3 assessed the Creating profile.

Performance improved in the 2017 examination with 97 per cent of the candidates earning Grades I–III. Performance in all three profiles 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 recalling facts, describing, creating, observing, analysing, imagining and reflecting.

The structure of Paper 01 for 2017 was as follows:

- Question 1 Technical Theatre Arts terminology (Dance, Drama and Stage Craft)
- Question 2 Cultural forms
- Question 3 Stimulus and text analysis
- Question 4 Application of work done in Papers 02 and 03
- Question 5 Functions of theatre personnel
- Question 6 Impact of components of Theatre Arts study — candidates are required to reflect on the impact that the study of theatre has on personal, professional and community development.

Overall, performance on this paper was fair with a mean of 56 per cent. As observed in the last report (2016), more candidates are referencing cultural forms beyond their own territories. In the 2017 paper, candidates were asked to apply their knowledge of cultural forms to historical and contemporary use of cultural forms; the influence of cultural forms on Theatre Arts, and to an appreciation and awareness of the contribution of cultural forms to the arts and society (education and tourism specifically). This question was not as well managed, as candidates seemed unable to provide concrete references for the contribution of theatre arts to tourism and education, particularly the former. On the other hand, as with responses from the 2016 paper, candidates were able to provide persuasive testimony of the impact of Theatre Arts, particularly the importance of the practical exams, on personal and professional development. They articulated cognitive, affective and psychomotor benefits. There were weak performances in the definition of Theatre Arts terminology, as well as distinguishing the roles of lighting technician versus lighting designer, and costume designer versus wardrobe master/mistress. These must be continued areas of concentrated focus and practice. It must be emphasised that the Caribbean realities/practices **must** be distinguished from actual responsibilities and activities of theatre personnel particularly the aforementioned roles.

Question 1

This question tested candidates' knowledge of key theatre arts terminology (Syllabus Objectives: General 1, Specific 1, 3). The selection of terms allowed for candidates in any of the three options — drama, dance or stage craft, to respond. Many candidates performed poorly although three of the seven terms were in the syllabus' glossary (strike, motif and mask(ing)). While the other terms were not in the glossary, they are technical terms that are common in execution and discussion of practical theatre arts sessions, performances/performance spaces and performance groups, vis-à-vis 'cool down', 'theatre in the round' (covered in the syllabus under Elements of Theatre, specifically types of theatre in the syllabus), 'ensemble' and 'encore'. Responses for 'cool down' and 'ensemble' were surprisingly poor. These are technical terms that teachers should be using in the correct way with students during their practice and discussions. In the case of 'cool down', candidates often referred to activities for the actor/performer to "relax their minds and focus on the production". This is incorrect. Teachers need to ensure they use correct technical terms and give explanations, definitions and examples.

Responses which gained the full marks (2 marks) for 'cool down', 'encore' and 'ensemble' are outlined below:

"Cool down are exercises that are done after a warm up or at the end of a show to help the muscles relax and to prevent injury". (2 marks awarded)

"Encore is a term the audience may use to indicate that the performance was a good one that they haven't had enough of the performance. It is usually said while the audience is applauding at the end of the performance". (2 marks awarded)

"Ensemble is a group of people such as dancers, singers or musicians that work together performing the same part in a show, choreography or production. They do the same things together at the same time. There is no star 'star role' ". (2 marks awarded)

The mean on this question was 2.53 out of 10.

Question 2

This question assessed candidates' knowledge of cultural forms, one of the two major components of the syllabus (Syllabus Objectives: General 2 and 3 and Specific 6 and 8). Candidates were asked to discuss the contribution of a cultural form to tourism, education and the arts. They were required to apply their knowledge of cultural forms to: historical and contemporary use of cultural forms; the influence of cultural forms on Theatre Arts; and to an appreciation and awareness of the contribution of cultural forms to the arts and society (education and tourism specifically).

Part (a) required candidates to name one cultural form which contributes to tourism, education and the arts, and the country in which it is practised name. Candidates, as in previous years, continue to name forms that are not on the syllabus for the period. This needs to be reemphasized. A list of Caribbean cultural forms and the countries where they are practised can be found on pages 13–14 of the syllabus. Some candidates while correctly identifying forms that were on the syllabus listed incorrect territories associated with the forms.

Part (b) required the candidates to discuss the contribution the cultural form identified in (a) makes to each of the three areas (tourism, education and the arts). While a few candidates were able to respond adequately to each of the areas, generally this question was not well done as candidates seemed unable to extend responses to concrete references for the contribution to tourism and education, particularly the former.

Examples of responses that received full marks are outlined below:

(a) *"Mashramani which is practiced in Guyana"*

(b) i. *Tourism*

"Mashramani is the national festival of Guyana which commemorates its public Anniversary. Hence, Guyanese from all around the world, along with their friends and other tourists visit Guyana during this time to partake in the celebration. They bring in foreign exchange which helps to boost local industries."

ii. *Education*

"During Mashramani time, many schools use the opportunity to teach students about the national history of Guyana. Students also learn ethnic and cultural heritages of the Guyanese people through the steel pan, soca, chutney, dance and debate competitions and displays held."

iii. *The arts*

"Mashramani is a festival that places great focus on the arts including dance, drama, music and costume design. There are dance, drama and music competitions held for both children and adults which are heavily promoted and therefore attract much attention to these fields. Costume and float designers also get to showcase their talents during the road march and float parades."

The mean for this question was 4.71 out of 10.

Question 3

This question was designed to assess Profile 3, Creating. Candidates needed to apply knowledge of theatre elements (Syllabus Specific Objectives 1 and 4) to adequately respond to this question.

Candidates were to analyse a picture and to suggest, giving one reason, a suitable title for the piece being portrayed in Part (a), and describe how their title or theme is illustrated in any **three** of the following elements: (i) costume; (ii) movement; (iii) setting; (iv) characterization; (v) lighting; (vi) music/sound effects, in Part (b). The spread of options allowed for candidates in any of the three options, drama, dance or stage craft, to respond. Two marks were awarded for each of any two elements with full description. Most candidates were able to gain at least 1 mark for simple responses. Those candidates who were able to gain the full two marks were able to illustrate/link their responses to the title/theme in Part (a) (i) and or rationale/reason in Part (a) (ii). Generally, the level of analysis was poor and most candidates were unable to gain full marks for this part of the question. More time must be spent on textual analysis. Exercises requiring students to justify their responses using concrete reference from the text would be particularly useful.

A response which gained the full marks for Parts (a) and (b) is:

(a) (i) "The Voice from the Sky"

(ii) The boy who is the centre of attention seems to be transfixed on something above him as he looks to the sky

(b) "Lighting: There appears to be a use of spotlight as where the boy is on the floor appears brighter than the rest of the characters. The spotlight symbolises a light from above or the heavens, inferring that whatever captured his attention comes from the same source of light."

"Music/Sound effects: The music which is slow and harmonious implies the slow pace of the scene. Liturgical instruments such as an organ as well as voices of a choir can be heard, implying an opening from heaven or the sky."

Part (c) required candidates to describe what they imagine would happen **after** the scene. Performance on this part of the question was mixed as many candidates described what they thought was happening in the scene being depicted in the photo rather than, as required by the question, to discuss what they imagined would have taken place **after** the scene being depicted. Responses that gained full marks made reference to: actions or movements; relationship between characters; a climactic moment and technical elements.

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

"The boy slowly stands as the pace and intensity of the movement increases. His movements are slow and hesitant and the crowd behind him is frozen. Then, he hears

the slow, melodious sound of his mother's voice. She is singing the song she sang to him the night before she died. The spotlight gets brighter and the music louder until everything completely stops and a blackout occurs. The boy begins to panic until he hears his mother's soothing voice who tells him that even in dark times like these she will always be there for him and that he should start taking control of his life. The lights turn back on and the boy is alone. He then realises that all the people and voices were figments of his imagination and grief, due to the loss of his mother. The scene closes with a dramatic monologue as the lights dim."

The mean for this question was 6.25 out of 10.

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.

Question 4

This question assessed candidates' ability to draw on the skills and knowledge acquired during their practice for Paper 02 and connects to syllabus content elements of theatre particularly performance skills and production components of dance and drama. The question also required the candidates to give a critical analysis of, and personal reflection on themselves as performers and their preparation process for an audition.

Candidates were given a context of seeing an advertisement about an audition for dancers and actors in an upcoming production. They were generally able to respond to all parts of this question by stating two activities they would use to prepare for the audition, Part (a); identifying two of their strengths as a performer that they would speak about in the audition, Part (b); and writing two questions that they would ask the director or choreographer about the production, Part (c).

The mean for this question was 7.10 out of 10. One hundred seventy-five (8 per cent) of the candidates earned full marks on this question.

Question 5

This question tested candidates' knowledge of key theatre personnel (Syllabus Objectives: General 1, Specific 2) while connecting personal practice completed in Paper 02, as well as self-reflection and analysis to identify personal strengths/weaknesses and likes/dislikes in choosing roles they would like to perform. These were (i) costume designer; (ii) choreographer; (iii) stage manager; (iv) stage designer; (v) lighting designer and (vi) production manager (Part a). The selection of theatre personnel allowed for candidates in any of the three options, drama, dance or stage craft, to respond. Candidates were required to demonstrate an understanding of the function of their selected personnel by selecting one role and discussing four activities performed by that role before the rehearsal process (Part

b), and after the production (Part a). The question required candidates to demonstrate answers within the cognitive and affective domains.

There were mixed performances, with candidates being more successful in responding to Part (a) and Part (c) than Part (b). Again, as in previous years, candidates were weak in the distinguishing of roles. In the 2017 paper, the roles of lighting technician versus lighting designer and costume designer versus wardrobe master/mistress were particularly problematic. Additionally, the pre-rehearsal process and activities of theatre personnel need to be reviewed. These must be continued areas of concentrated focus and practice. It must be emphasized that the Caribbean realities/practices **must** be distinguished from actual responsibilities and activities of theatre personnel. Teachers need to ensure that they make this distinction for the candidates.

The mean for this question was 6.63 out of 10. Two hundred twenty-one (10 per cent) of the candidates earned full marks on this question.

Question 6

Candidates were given as the context, a suggestion that the Caribbean Examinations Council® should no longer offer the practical exams over the two years in CSEC Theatre Arts with the implication that the examination would therefore consist of only a written paper. Candidates were required to write a letter to the Caribbean Examinations Council in which they would give five reasons why the practical exams should be continued as part of the examination. Candidates were generally able to respond to this question. Candidates who were able to score full marks were able to give reasons that offered elaborations and explanations. There were mixed responses that spoke to benefits within the affective, cognitive and psychomotor domains, as well as personal and professional development and skills acquired.

A response that received full marks is outlined below:

Dear Sir/Madam,

I have heard of recent suggestions that the Caribbean Examination Council should no longer offer the practical component over two years in CSEC Theatre Arts and I do not agree with it.

The practical component in CSEC Theatre Arts enables students to truly understand the works of theatre. They are given tasks performed for a real production, which helps them to feel the responsibilities any job in theatre has on their shoulders throughout the whole production.

Secondly, it also helps the students to work as a team and make decisions which are best for their production. In theatre, team work is one of the major elements needed to get any performance done efficiently and come out successful on performance day.

Thirdly, individually as actors it helps them to develop and mature as their skills progress so that they can pursue any dreams of professional acting. Their personality also changes as they are given real-life tasks and stresses a professional would have to go through because they understand that it's no longer time for playing around.

Fourthly, it helps to keep the cultural forms alive. In their practical components the students may be required to have a cultural form in their production which helps them to understand their importance.

Lastly, it makes the students get more involved in their community as they would have to organise their own production and make new contacts.

In conclusion, I hope you can take my reasons into consideration and keep the practical component.

Sincerely,

Theatre Arts Candidate

The mean for this question was 6.18 out of 10. Three hundred and eight (14.1 per cent) of the candidates earned full marks on this question.

Summary

In summary, performance on this paper was fair, with a mean of 56 percent. There was an improvement in the results from 2016 but more significant improvements are desired. As in the 2016 examination, 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. This must be addressed in order to realise the high standards expected of the performance of our candidates, as well as for Theatre Arts in general.

Recommendations

- Students should become familiar with the behavioural objectives used in developing the questions for the examination. These 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 discussed with 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.
- All parts of the production process, pre-rehearsal; rehearsal; production; and post-production, must be defined and distinguished particularly for activities and roles and responsibilities of theatre personnel.
- Students need to be given more practice in answering written questions.
- Students should be exposed to more live theatre and asked to give feedback on technical and performance elements using technical terms in their dialogue. They should cite examples from the production to justify or qualify their responses. Opportunities must be provided for oral, visual and written responses to cater to multiple intelligences. Learner-centred activities are important.

- Students need to be presented in the classroom with ample 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 specialists who examined the students at the centres.

The mean marks for Paper 02 were as follows: Drama — 72 out of 100, Dance — 71 out of 100 and Stage Craft — 76 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. There were improvements in the presentations from the 2016 sitting but weaknesses continue to be seen in the presentation of issues or ideas, particularly the level of critical analysis and the organisation, connection and flow of ideas. Students need to be exposed to activities designed to improve research skills and essay writing for critiques and research papers. More needs to be done assisting students to become familiar with the methodology for the Research Paper and in paying strict attention to the syllabus. The essay format for critiques must be emphasised.

Teachers must ensure that students adhere to the required word count and pay more attention to syllabus guidelines. Teachers are reminded to submit one package with all of the requested samples only. Moderation sheets need to be completed before submission.

In the 2017 presentations, there was a high incidence of younger practitioners with little experience or contribution to theatre arts. This **must** be discouraged.

The mean for Paper 032 was 27 out of 40.

The Research Paper

There were reductions in the instances where students chose musicians, calypsonians and visual artistes as the practitioner to be interviewed for the research paper. This is commendable and should be continued. There continue to be 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.

The great disparity in grades assigned by teachers and those assigned by moderators has declined. This is commendable. Teachers are encouraged to be vigilant with the mark schemes and to ensure that their assessments are thorough and fair.

It is of concern to the examining committee that some teachers fail to recognize 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 strict 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.
- Students must clearly state the purpose of the Research Paper (that is, Theatre Arts SBA).
- Greater critical analysis in the research paper is needed.
- Some students are citing previous SBAs in their Bibliography. This should not be done. Students must complete their *own* work and must not use previous or current SBA work done by other students.
- Exposure to conducting interviews and report writing need to be intensified.
- Special emphases on findings and personal reflection are needed.
- Candidates need to be taught how to effectively link rationale to findings to ensure that a successful project is presented.
- Students must be instructed to use the essay format.
- 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 (for Theatre Arts SBA) in their Rationale
 - 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 rationale to findings in a conclusive manner to effectively capture researcher's 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, but teachers awarded marks.
 - The interview transcript and the full responses are to be included as an appendix. Some students included their interview as a CD 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.

The Critique

The general comments for 2017 largely remain the same as those for 2016. Students were generally better able to discuss the summary and plot of the play but were generally weak in their analysis of the theatrical elements of the production. It should be noted that the latter did improve from 2016. It is hoped that these improvements will continue in the future. Improvement in the analysis of the technical aspects of a production is needed and students should be aware of the difference between a description and an analysis.

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.
- Students are instructed to use the essay format.
- Candidates are instructed/guided to
 - offer more justification and critical analysis in the Analysis of Production
 - engage in more in-depth analysis for 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 these terms.
 - pay attention to stage and front of house management in critiques.

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.

The incidences of students conducting critiques for a production in which they are performers were notably insignificant in the 2017 submissions. This is commendable.

CARIBBEAN EXAMINATIONS COUNCIL

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

MAY/JUNE 2018

**THEATRE ARTS
GENERAL PROFICIENCY**

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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 ten 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 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. However, there are some centres that continue to demonstrate and submit work that is not consistent with syllabus guidelines/requirements and this affects candidates' performance. There have been improvements to this noted in the 2018 submissions.

In the 2018 examination, 94.08 per cent of candidates earned Grades I–III. There was no improvement in Profile 1 or 3 over 2017 but there was some improvement over 2016. There was consistent performance on Profile 2 compared with 2016 and 2017.

DETAILED COMMENTS

Paper 01 — Essay Questions

Paper 01 is designed to test the 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 recalling facts, describing, creating, observing, analysing, imagining and reflecting.

The structure of Paper 01 for 2018 was as follows:

- Question 1 — Duties or responsibilities of Theatre Arts personnel
- Question 2 — Cultural forms
- Question 3 — Stimulus and text analysis
- Question 4 — Technical Theatre Arts terminology (Dance, Drama and Stage Craft)
- Question 5 — Application of and reflection on work done in Paper 03
- Question 6 — Application of work done in Paper 02 and general comparison between the options

There were 2467 candidates who sat this paper.

Overall, performance on this paper was fair with a mean percentage score of 45.98. There was no improvement in the results from 2017 or 2016; significant improvements are desired. As observed in the previous two reports (2016 and 2017), more candidates are referencing cultural forms beyond

their own territories. As in the 2017 examination, candidates demonstrated weakness in the recall of basic definitions, in the use of correct terminology and in applying theatre terms. They seemed unable at times to move beyond simple recall to application, analysis and synthesis. This must be addressed in order to realize the high standards expected of the performance of our candidates, as well as for Theatre Arts in general. In addition, as occurred in the responses seen in the 2017 paper, candidates performed poorly in describing the roles and functions of theatre personnel. It must be emphasized that Caribbean realities/practices must be distinguished from actual responsibilities and activities of theatre personnel. These must be continued areas of concentrated focus and practice.

Question 1

This question tested candidates' knowledge of the roles and responsibilities of key theatre personnel. Candidates were provided with a list of eight theatre personnel and were required to select five persons and provide personal analysis in both the cognitive and affective domains by outlining the duties they would expect the selected personnel to perform. The range of theatre personnel from which candidates had to choose allowed for candidates pursuing any of the three options (drama, dance or stage craft) to respond.

Again, as in previous years, candidates had difficulty distinguishing between the lighting designer and the lighting technician and between the costume designer and the wardrobe person. As noted earlier, candidates must be able to distinguish between official responsibilities and the practical realities of Caribbean theatre which cause personnel to mix roles. Duties must be distinguished within the respective fields, particularly for the aforementioned roles, and teachers need to ensure that they make this distinction for students.

The mean for this question was 5.08 out of 10.

Question 2

This question assessed candidates' knowledge of cultural forms, one of the two major components of the syllabus. Part (a) required candidates to define the term *cultural form*. This part of the question saw a fair attempt from the majority of candidates. The following is an example of an excellent response.

A cultural form is an art form that is unique to one or more Caribbean territories, having its origin or parts of its origin linked to the territory's history.

Part (b) required candidates to name one cultural form and explain four ways in which the cultural form highlights the history and/or culture of a named Caribbean territory. While a few candidates were able to respond adequately to this question, candidates generally did not perform well. A great majority were unable to score full marks because of a failure to demonstrate the level of analysis and application needed in discussing history, tradition and nature of cultural forms.

The primary issue highlighted was the level of application of knowledge to the question when explaining how the cultural form highlighted the history and/or culture of the territory. Some candidates responded to the question by only giving characteristics of the form and not showing the link to history and/or culture while other candidates responded by discussing the use of cultural forms in arts, education and tourism, almost as if they were responding to the question that was set on the 2017 paper. The latter observation shows evidence of a rote approach versus the desired skills of application, analysis and synthesis. This warrants enough concern to implore teachers to create more opportunities for discussion and application activities for students to test their knowledge and to analyse, synthesize and apply knowledge of cultural forms in various contexts rather than engaging in a rote learning approach and/or preparation for specific types of questions.

Candidates, as in previous years, continued to name forms that are not included in the syllabus for the period. This needs to be re-emphasized to teachers. A list of Caribbean cultural forms and the countries where they are practised can be found on pages 13–14 of the syllabus. Some candidates while correctly identifying forms that were on the syllabus listed incorrect territories associated with the forms. This must also be re-emphasized.

The question did not show any bias. Any alternative interpretations were accounted for and marks awarded accordingly, for example, responses that discussed how the cultural form can be applied to highlight aspects of the history or culture of the country.

The following is an example of an acceptable response:

Storytelling highlights Antigua and Barbuda's culture in a number of ways. Acting: where stories are told through the form of acting them out. When the audience sees this they are seeing the story being told. It is also used as a form of entertainment. Singing: stories are put into the form of songs; this is sometimes the easiest way of remembering them. This helps to pass on the story from generation to generation. Through songs, values and life lessons are passed on. Dancing: dance groups are used to tell stories using different actions and body movements to represent things or attributes about the story being told. In Antigua, there is a dance school that is well known for using dance to tell stories, especially about slavery.

The following is an example of an excellent response:

Mashramani showcases the history of Guyana's people, firstly through its name. Mashramani is an Arawak word meaning celebration after work. This not only shows the presence of Amerindians in Guyana, but also bears importance due to it originally being held in celebration of independence. The Amerindian festival as well as the work of independence activists such as Linden Forbes Samson Burnham is seen. Also, the masquerade aspect of Mashramani brings out the history of the people; their culture from Africa and the Caribbean adaptations are seen in the masquerade characters. This displays satire, relating serious issues in a comical way through the slaves mimicking their masters, for example, Bam

Bam/Mother Sally, while simultaneously retaining their culture. Mother Sally is said to represent the planter's wife's large padded rear, as well as to symbolize fertility in traditional African masquerades. Guyanese culture is seen in Mashramani celebrations. Dance, calypso and steel pan competitions highlight the people's love of festivities. These competitions, particularly Calypso, also serve as satire. Additionally, designers such as Sonia Noel have displayed Guyanese culture through elaborate costumes which many times depict the historical, cultural and even economic (agriculture, minerals) aspects of Guyana.

The mean for this question was 3.18 out of 10.

Question 3

This question was designed to assess Profile 3. Candidates needed to apply their knowledge of theatre elements to adequately respond to this question.

Candidates were provided with an extract from *Obi Constance Zeno's, "Patricia: A love Story"*. Part (a) required candidates to describe the conflict between Patsy and Andrew. Part (b) required candidates to imagine they were directing the scene in the extract and to describe, based on the information given in the extract, how they would create the set, the lighting of the scene, and the costume for either Patsy or Andrew. The scope of the question allowed for candidates pursuing any of the three options (drama, dance or stage craft) to respond. Most candidates were able to score at least one mark for simple responses.

Generally, the level of analysis was poor and most candidates were unable to gain full marks for this part of the question. Candidates who gained full marks for their responses to Part (a) were those who were able to state the positions of both Patsy and Andrew in the conflict, give a rationale for Patsy and Andrew's positions, identify the nature of the conflict and give an individual perspective.

An example of a response that gained the full four marks is presented below.

Patsy wants to take the baby to be christened because she has a fear that the child might die and become a douen but Andrew does not want to take the child to be christened because he doesn't believe in the supernatural. He believes that it is just a superstition to scare people.

Most candidates were able to score at least one mark for simple statements that described what was happening, for example, 'Patsy and Andrew are married. She is upset that her husband will not get their child christened.'

For Part (b), two marks were awarded for creative responses that gave a full description or that provided rationale for choices for set, lighting and costume. No marks were awarded for responses that did not make connections to the scene or their choices.

Responses which gained the full marks for Parts (a) and (b) are:

(a) Patsy would like her child to be christened but Andrew is saying 'no'. (They are both parents of the child). Before they both agreed that the child would not be christened but now Patsy changed her mind because she is scared of what other people will think. Andrew however does not care about society's views or opinions nor does he believe the old belief that the child is doomed to hell but Patsy however does. Nor does Andrew believe in old traditions.

(b) (i) The Set

This argument would take place in the bedroom they share which has old furniture to represent the average financial status.

(b) (ii) Lighting of the scene

The scene would be dim to represent this happened late evening or night.

(b) (iii) Costume for either Patsy or Andrew

Patsy – short afro hair tied up with a rag, a long ankle length night gown with glasses.

The mean for this question was 5.23 out of 10.

Recommendations

- Teachers must spend more time on textual analysis. Exercises requiring students to justify their responses using concrete references from the text would be particularly useful.
- Teachers need to provide opportunities for students to view live theatre or filmed theatre productions which enable students to see the elements of theatre at work.
- Teachers should provide students with classroom practice in responding to questions such as this one, to enable 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. This is a recurring problem.

Question 4

This question tested candidates' knowledge of key theatre arts terminology. The range of terms from which candidates could select allowed for candidates pursuing any of the three options (drama, dance or stage craft) to respond. The question was set at the cognitive level of knowledge recall.

Many candidates performed poorly. Six of the eight terms — *arena, improvisation, mime, motif, pre-set, and prompt book* — were in the syllabus' glossary. The other terms, *cue to cue* and *phrasing*, were not in the glossary but are technical terms that are common in the execution and discussion of practical theatre arts sessions, and in performances/performance spaces. In addition, they are covered in the syllabus under Elements of Theatre, specifically types of theatre in the syllabus.

Responses for *improvisation* and *cue to cue* were surprisingly poor indicating a possibility that teachers may not be using these technical terms with students enough and/or not using them in the correct way during their practice and discussions. Teachers need to ensure they use correct technical terms and give explanations, definitions and examples.

A response which gained the full two marks for improvisation is outlined below:

Improvisation: This entails creating, planning and portraying on the spot. You are presented with your stimuli and then you must proceed to develop and portray what is required of you without preparation.

For Part (b), candidates were required to choose any two of the theatre terms listed in Part (a) and outline how they could be used together. Candidates performed poorly on this part of the question. The level of application and analysis was poor, primarily as candidates failed to describe plausible and/or technically correct relationships. The full four marks were awarded for responses that provided a full discussion of a strong and technically correct relationship between the two theatre terms. One mark was awarded for responses that provided a simple statement on the two terms and mentioned a plausible relationship. No marks were awarded if no relationship was stated or if the relationship was not plausible or technically correct.

Responses that were awarded no marks include the following:

- Improvisation can be used during a performance where one forgets their line or actions when performing on an arena stage
- Improvisation and mime because they are both done without a script

Responses that were awarded full marks include the following:

Mime and motifs can be used together. In order to tell your story through mime, your movements and intentions must be clearly developed and presented. Motif development entails emotion, expression and the variation of movement. As the mime is given, motifs must be developed and expanded in order to get your story across.

Improvisation and motif can be used together because from the Improvisation you can derive various motifs which can be the focus and repetition in your dance. Since improvisation is spontaneous, the possibility of creating a usable step is present. This step can be the motif of your dance. If you create three motifs for a specific stimulus, you can use them in improvisation which may result in a finalised phrase or choreography.

Performance on this question was poor with a mean of 2.61 out of 10. Only two candidates earned full marks on this question.

Question 5

This question required candidates to apply knowledge and skills and to reflect on the research process they undertook in Paper 03. Part (a) asked candidates to conduct research on a Theatre Arts practitioner for their SBA. They were required to name the practitioner, to state three ways in which the named practitioner has contributed to dance or drama or a cultural form in the Caribbean and to state two activities that they would conduct to obtain information about the named practitioner.

Generally, this question was well attempted. Candidates were able to offer valid activities they would engage in to obtain information about the named practitioner and were also able to relate lessons that they learnt from conducting the research aspect of the SBA. For Part (a) (i), candidates need to improve their analysis and communication of contributions.

To be awarded the marks for Part (a) (i), candidates had to name a Caribbean practitioner who made a contribution in any one of the areas: dance, drama or a cultural form. To be awarded marks for contributions, responses had to state the type of contribution made (whether practice or theory and whether education, entertainment, art or culture) in the territory/Caribbean. In addition, when outlining the contributions, candidates were expected to focus on specific works of creation, the area of the contribution (dance, drama or stage craft and cultural form), and indicate whether the contribution involved working with individuals. Responses such as 'she helped me with my drama when I had my practical exams' would not have been awarded marks.

A response awarded the full four marks is represented by the following.

Caribbean Practitioner: Trevor Rhone

He contributed to drama by

- Writing numerous stories that have turned into plays
- Leaving a legacy and inspiring others
- Shining light on issues of the past

Part (a) (ii) required candidates to identify two activities they would engage in in order to obtain information about the practitioner. For Part (a) (ii), candidates could select a practitioner who has passed. However, all other responses should be plausible and achievable. For example, the candidate cannot interview the practitioner, but they can conduct research on the practitioner on the Internet or interview someone who knew and/or worked with the practitioner.

Part (b) required candidates to outline two lessons that they learnt from conducting the research aspect of the SBA. For Part (b), marks were awarded for responses that indicated what the candidate learnt from either conducting the research process and/or the information garnered from the research. Candidates' responses could be in the cognitive, affective or technical domains.

The mean for this question was 5.78 out of 10.

Question 6

This question assessed candidates' ability to draw on the skills and knowledge acquired during their practice for Paper 02 while also connecting syllabus content on elements of theatre, particularly performance skills and production components of Dance and Drama. The question also required the candidate to give a critical analysis of and personal reflection on themselves as performers or technical theatre students. They were also required to give their reasons for choosing their particular option.

Part (a) required candidates to give two reasons why they chose their particular option (Dance, Drama or Stagecraft). Part (b) asked candidates to state two similarities between the work of the dance student and that of the drama student; and Part (c) required candidates to state two differences between the work of the stagecraft student and that of the drama student. Part (d) required that candidates interpret and discuss the stagecraft student's role in assisting the dance or drama students to fulfil their craft. Candidates were required to give two examples in their response.

This question was attempted by a reasonable number of candidates. Those candidates who gained full marks made reference to technique and/or product in the forms and were able to give full explanations and show plausible relationships or differences.

An example of good responses for Parts (a), (c) and (d) is outlined below:

(a) Option – Dance

I had previous experience in dancing throughout my school life. I also want to have a further career in the field of dancing so I chose what suited me best.

(c) Two differences between the work of the stagecraft student and that of the drama student

- Stagecraft students create sets and props while drama students act onstage.
- Drama students learn more performance skills such as intonation whereas stagecraft deals with learning technical aspects of staging

(d) Dance or drama students need various specific props, sets and lighting arrangements to execute his or her performance, the best person for this is a stage craft student. For example a dance student requires smoke effects, flashing light effects and blue light. As the stagecraft student is specialized in this field this is who would be asked to do the job.

The mean for this question was 5.72 out of 10.

Recommendations

- Students should be provided with the behavioural terms included in the syllabus (pages 54–55) and used in developing the questions for the examination. 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 accessed by candidates and referenced as they prepare for the Paper 02 examination; the terms should also be used during in-class assignments.
- Candidates need to know and practise the correct use of theatre arts terminology.
- Teachers need to explain to students the difference between the function (what) and process (how) of a role.
- All parts of the production process — pre-rehearsal, rehearsal, production and post-production — must be defined and distinguished particularly for activities and roles and responsibilities of theatre personnel.
- Students need to be given extensive practice in answering written questions.
- Students should be exposed to live theatre and asked to give feedback on technical and performance elements using technical terms in their responses. They should be encouraged to cite examples from the production to justify/qualify their responses. Opportunities should be provided for oral, visual and written responses to cater for multiple intelligences. Activities need to be learner-centred.
- During classroom sessions, teachers are encouraged to provide students with appropriate 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 – 73 out of 100, Dance – 71 out of 100 and Stage Craft 75 out of 100.

Paper 03 — School-Based Assessment (SBA)

Generally, students need to display a greater awareness of the analytical skills needed for completion of both critiques and research papers. There were improvements in the presentations from the 2016 sitting but weaknesses continue to be seen in the presentation of issues or ideas, particularly in the level of critical analysis and the organisation, connection and flow of ideas. Students need to be exposed to activities designed to improve research skills and essay writing for critiques and research papers. More needs to be done in assisting students to become familiar with the methodology for the research paper and in paying strict attention to the syllabus. The essay format for critiques must be emphasized.

Teachers must ensure that students adhere to the required word count and pay more attention to syllabus guidelines. Teachers are to submit one package with all of the requested samples only. Moderation sheets need to be completed before submission.

In the 2018 presentations, there was a high incidence of references to younger practitioners with little experience or contribution to theatre arts. This must be discouraged.

The mean for Paper 03, the SBA, was 27 out of 40.

The Research Paper

There were reductions in instances where students chose musicians, calypsonians and visual artistes as the practitioner to be interviewed for the research paper. This is commendable and should be encouraged. There continues to be instances where the practitioners selected have 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.

The great disparity in grades assigned by teachers and those assigned by moderators has been reduced. This is commendable. Teachers are encouraged to be vigilant with the mark schemes and to ensure that their assessments are thorough and fair.

It is of concern to the examining committee that some teachers fail to recognize 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 separately 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 (that is, Theatre Arts SBA).
- Greater critical analysis in the research paper is needed.
- Some students are citing previous SBAs in their bibliography. This should not be done. Students must complete their own work and must not use previous or current SBA work done by other students.
- 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 rationale to findings to ensure that a successful project is presented.
- Students must be instructed to use the essay format.
- Students should be encouraged to:
 - Use more theatre terminology
 - Create clear rationales which would guide them in formulating purposeful questions for conducting interviews
 - Clearly state the purpose of the research (for Theatre Arts SBA) in their rationale
 - 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 rationale to findings in a conclusive manner to effectively capture researcher's 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, but teachers awarded marks.
- The interview transcript and the full responses are to be included as an appendix. Some students included their interview as a CD 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

The general comments for 2018 largely remain the same as those for 2017. Students were generally better able to discuss the summary and plot of the play but were generally weak in their analysis of

the theatrical elements of the production. It should be noted that the latter did improve from 2017. It is hoped that these improvements will continue in 2018 and beyond. Improvement in the analysis of the technical aspects of a production is needed. Students need to be aware of the difference between a description and an analysis.

Teachers need to ensure the following:

- 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 are instructed to use the essay format.
- Students pay heed to and observe the word limit.
- Candidates are instructed/guided to:
 - Offer more justification and critical analysis in the Analysis of Production
 - Engage in more in-depth analysis for 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 these terms
 - Pay attention to stage and front of house management in critiques.

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

The incidences of students conducting critiques for a production in which they are performers were notably insignificant in the 2018 submissions. This is commendable and should be encouraged.