



CARIBBEAN EXAMINATIONS COUNCIL

CAPE®

Performing Arts

**SYLLABUS
SPECIMEN PAPER
MARK SCHEME**

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

www.macmillan-caribbean.com

ISBN 978-0-230-48227-2
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www.cxc.org
www.cxc-store.com

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First published 2014
This revised edition published 2015

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Performing Arts

The Performing Arts is a critical component in the expansion of our experience and consciousness of the world in which we live. It plays a vital role in the formation of cultural identity in the development of a Caribbean aesthetic.

The syllabus comprises Units on Business for the Arts, Cinematic Arts, Dance, Drama, and Music. It focuses primarily on Product Development and Management, the histories of the various performing arts, Performance and Production as well as Techniques and Skills that will encourage and enhance an appreciation for the cultural diversity of the region.

Acquired techniques and skills in financing, marketing, research, design, application of artistic as well as technical theories, production and performance will provide students with an informed knowledge base to encourage growth in all spheres of artistic endeavour as well as exposing them to the range of possibilities of the varied career choices for the world of work as well as for further education and training.

The syllabus consists of two Units, each containing three Modules.

Unit 2, Theory consists of FOUR Options. Students can choose ONE or MORE of the FOUR Options in Unit 2.

UNIT 1: BUSINESS FOR THE CREATIVE ARTS

- Module 1 - Business Feasibility
- Module 2 - Business Development and Planning
- Module 3 - Project Planning For the Arts

UNIT 2: THEORY, PRACTICE AND INNOVATION

OPTION A: CINEMATIC ARTS

- Module 1 - Tools and Theory
- Module 2 - Process in Practice
- Module 3 - Production

OPTION B: DANCE

- Module 1 - History and the Dancing Body
- Module 2 - Technique and Performance Skills
- Module 3 - Choreography and Performance

OPTION C: DRAMA

- Module 1 - Caribbean Theatre and the World
- Module 2 - Forming the Performer
- Module 3 - The Art of Performance

OPTION D: MUSIC

- Module 1 - Caribbean Music
- Module 2 - Western European Art Music
- Module 3 - Jazz



CARIBBEAN EXAMINATIONS COUNCIL

**Caribbean Advanced Proficiency Examination®
CAPE®**

PERFORMING ARTS SYLLABUS

Effective for examinations from May–June 2015



Published in Jamaica, 2013 by

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Correspondence related to the syllabus should be addressed to:

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

Telephone Number: +1 (876) 630-5200

Facsimile Number: +1 (876) 967-4972

E-mail Address: cxcwzo@exc.org

Website: www.exc.org

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The Garrison, St Michael BB14038, Barbados





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First issued in 2013

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





Introduction

The Caribbean Advanced Proficiency Examination (CAPE) is designed to provide certification of the academic, vocational and technical achievement of students in the Caribbean who, having completed a minimum of five years of secondary education, wish to further their studies. The examinations address the skills and knowledge acquired by students under a flexible and articulated system where subjects are organised in 1-Unit or 2-Unit courses with each Unit containing three Modules. Subjects examined under CAPE may be studied concurrently or singly.

The Caribbean Examinations Council offers three types of certification. The first is the award of a certificate showing each CAPE Unit completed. The second is the CAPE Diploma, awarded to candidates who have satisfactorily completed at least six Units including Caribbean Studies. The third is the CXC Associate Degree, awarded for the satisfactory completion of a prescribed cluster of seven CAPE Units including Caribbean Studies and Communication Studies. For the CAPE Diploma and the CXC Associate Degree, candidates must complete the cluster of required Units within a maximum period of five years.

Recognised educational institutions presenting candidates for the CXC Associate Degree in one of the nine categories must, on registering these candidates at the start of the qualifying year, have them confirm, in the required form, the Associate Degree they wish to be awarded. Candidates will not be awarded any possible alternatives for which they did not apply.



Performing Arts Syllabus

◆ RATIONALE

In the performing arts humans use their bodies as the main instrument for producing art before live audiences. The human being is therefore the medium for the generation, expression and communication of knowledge. This branch of the arts includes cinema, dance, drama, and music. The Performing Arts is a critical component in the expansion of our experience and consciousness of the world in which we live. It plays a vital role in the formation of cultural identity in the development of a Caribbean aesthetic.

The Caribbean aesthetic is the creation of beauty by Caribbean people from the melding of the region's several cultures often flavoured with the spice of necessity. It is the creation of the steel pan from the oil drum, pudding and souse from pig ends, the chattel house that could be easily moved, a Usain Bolt from yam, green banana, carnival costumes from wire, cloth and paper, ska from mento and Rhythm and Blues, chutney, fife music and cricket --- everything that we experience in this place. Caribbean performing arts makes this complex production of Caribbean culture and identity accessible.

This course of study is designed to encourage awareness of the concepts and principles that will guide the responsible development of the diverse Caribbean artistic community towards successful integration into the world of work, new artistic expressions and preservation of the existing art forms. Through the creative processes and the rigour of cultural enterprise and training, students will acquire the confidence that will have a greater impact on the management of the physical, social and economic environment that they encounter. These processes and training will contribute to the development of the *Ideal Caribbean Person* who demonstrates multiple literacies, independent and critical thinking, values and displays the creative imagination in its various manifestations and nurtures its development in the economic and entrepreneurial spheres in all other areas of life.

The syllabus comprises Units on Business for the Arts, Cinematic Arts, Dance, Drama, and Music. It focuses primarily on Product Development and Management, the histories of the various performing arts, Performance and Production as well as Techniques and Skills that will encourage and enhance an appreciation for the cultural diversity of the region and the acquisition of skills as defined in the UNESCO Pillars of Learning. These include the responsibilities of learning to know, learning to do, learning to live together, learning to be and learning to transform oneself and society.

Acquired techniques and skills in financing, marketing, research, design, application of artistic as well as technical theories, production and performance will provide students with an informed knowledge base to encourage growth in all spheres of artistic endeavour as well as exposing them to the range of possibilities of the varied career choices for the world of work as well as for further education and training.

◆ AIMS

The syllabus aims to:

1. develop critical and creative thinking and to increase the ability of candidates to make judgements about aesthetic quality;
2. provide opportunities to discuss and explore spiritual, moral, ethical, social and cultural issues linked with the performing arts;
3. encourage lifelong intellectual enquiry into the functions and operations related to performing arts;
4. create students who can work both collaboratively and individually;
5. promote communication skills, intellectual discipline, imaginative thinking and effective time management;
6. produce graduates who have the confidence to apply both creative and conceptual skills to the arts of performance and communication;
7. provide students with the skills necessary to make the most of career-specific training to enter the world of work, to pursue higher education, or to further develop their artistic expression;
8. provide foundation training for cultural entrepreneurs in Caribbean performing arts to develop the creative economy.

◆ SKILLS AND ABILITIES TO BE ASSESSED

The skills and abilities that students are expected to develop on completion of this syllabus have been grouped under the following headings:

- (a) Creative and Critical Thinking;
- (b) Application;
- (c) Communication.

Creative and Critical Thinking

The ability to:

- (a) understand concepts and basic theories of the discipline;
- (b) appreciate and assess the historical and social context in which their discipline functions;
- (c) evaluate one's own involvement in creative and educative processes.

Application

The ability to:

- (a) realise ideas in aesthetic or business forms;
- (b) manage the processes involved in realising an idea;
- (c) use performing arts and business skills in problem-based activities.

Communication

The ability to:

- (a) use appropriate terminology in discussing their discipline;
- (b) use appropriate technology;
- (c) market the products of their work.

◆ RECOMMENDED TEACHING APPROACHES

The following approaches are recommended for effective delivery of this syllabus.

1. Partnerships with community groups, artists, cultural entrepreneurs, private sector associations for resources, expertise, facilities and opportunities.
2. Inter-disciplinary collaborations, as an appreciation of the field of the Performing Arts, are both in the name of the syllabus and its desired outcome. This may take the form of guest presenters from different disciplines, attendance at and working on integrated performance events and enterprises.
3. Trans-disciplinary activities - integrating other curriculum areas and activities at the school. For instance, applying music to a remedial math lesson or marketing the annual school bazaar.
4. Use of current Information Communication Technology, for example, social media platforms, to create, document, support and create the product.
5. As far as possible a pragmatic, problem-solving approach should be employed in the implementation of the syllabus.

◆ PRE-REQUISITES OF THE SYLLABUS

Any person with a good grasp of the Caribbean Secondary Education Certificate (CSEC) Theatre Arts and Music syllabuses or the equivalent or practical experience should be able to pursue the course of study defined by this syllabus. However, success in the course of study will also depend on possession of good verbal and written communication skills.

◆ STRUCTURE OF THE SYLLABUS

The syllabus consists of two Units, each containing three Modules. Each Unit requires 150 hours distributed equally across the three Modules (50 hours each).

Unit 1, the Business for the Creative Arts, consists of three Modules. Unit 2, Theory, Practice and Innovation, consists of FOUR Options each consisting of three Modules. Students can choose ONE or MORE of the FOUR Options in Unit 2.

Students who wish to register for more than one Option in Unit 2 would be required to register each Option separately, for example, UNIT 2: THEORY, PRACTICE AND INNOVATION: OPTION B: DANCE AND UNIT 2: THEORY, PRACTICE AND INNOVATION: OPTION C : DRAMA.

UNIT 1: BUSINESS FOR THE CREATIVE ARTS

Module 1	-	Business Feasibility
Module 2	-	Business Development and Planning
Module 3	-	Project Planning For the Arts

UNIT 2: THEORY, PRACTICE AND INNOVATION

OPTION A: CINEMATIC ARTS

Module 1	-	Tools and Theory
Module 2	-	Process in Practice
Module 3	-	Production

OPTION B: DANCE

Module 1	-	History and the Dancing Body
Module 2	-	Technique and Performance Skills
Module 3	-	Choreography and Performance

OPTION C: DRAMA

Module 1	-	Caribbean Theatre and the World
Module 2	-	Forming the Performer
Module 3	-	The Art of Performance

OPTION D: MUSIC

Module 1	-	Caribbean Music
Module 2	-	Western European Art Music
Module 3	-	Jazz

◆ UNIT 1: BUSINESS FOR THE CREATIVE ARTS

MODULE 1: BUSINESS FEASIBILITY

The Unit on Business for the Creative Arts is specifically designed to address a common challenge that Caribbean creative persons face in converting their artistic ideas into feasible projects or enterprises. This Unit will equip students with the requisite knowledge, skills, and attitudes (KSA's) to navigate this divide.

In addition, the approach to content and delivery acknowledges the unique ways in which creative or 'right brained' persons think, learn, and act. As such, it differentiates itself from traditional methods of teaching entrepreneurship by not only focusing on the environment in which the business is to be developed, but by also addressing the internal barriers that most creative persons face in crafting and sustaining a business-like approach to their artistic output. These include psychological and emotional barriers, and an inadequate understanding of creativity, the creative process and the creative environment. In this regard, the three Modules are grounded in a Caribbean reality and follow a think-plan-do approach to learning with an emphasis on the practical aspects of the process. The Unit also exposes students to the history and evolution of the Caribbean funding landscape so that they will have both the knowledge and skills to negotiate the funding terrain.

LIST OF MINIMUM RESOURCES

1. Internet access.
2. Multimedia.
3. Literature on creativity, creative entrepreneurship and project planning.

CAREER CHOICES

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

Cultural Entrepreneur
Art Producer
Marketing Officer
Impressario
Business Agent
Talent Manager

Events Manager
Cultural Site Manager
Visual or Performing Artist
Booking Agent
Facilities Manager

UNIT 1

MODULE 1: BUSINESS FEASIBILITY

OVERVIEW

This Module will provide students with an overview of key concepts related to the creative sector inclusive of creativity, the creative economy and the creative environment. The exposure to these concepts will provide a foundation to assist students in obtaining the necessary skills to articulate and develop a successful creative business idea. This would include knowledge of the three key components in developing a successful business, namely the management of money, people and markets.

GENERAL OBJECTIVES

On completion of this Module, students should:

1. understand the concept of the creative economy;
2. appreciate the diversity of career choices available in the creative economy
3. understand the importance of developing the arts from a business perspective;
4. appreciate the importance of the arts as business;
5. understand the elements of creativity;
6. develop an understanding of a business idea for the arts;
7. understand the key elements in starting up a business for the arts;
8. understand the key elements that comprise the funding environment;
9. appreciate the role of leadership in cultural enterprise development.

SPECIFIC OBJECTIVES

Students should be able to:

1. discuss creativity in determining the feasibility of an idea or project;
2. describe the components of the creative flow and creative traits;
3. describe the creative economy and the creative environment;
4. describe the elements that make up financing the arts and creative sector;
5. analyse the feasibility of the market environment where a business is to be located;
6. analyse the technical and operational requirements for a business idea;



UNIT 1

MODULE 1: BUSINESS FEASIBILITY (cont'd)

7. analyse the financial projections for a business;
8. communicate orally and in writing a business idea for the arts.

CONTENT

1. Creativity and The Creative Process

Defining creativity:

- (a) Novelty - originality, rarity, uniqueness;
- (b) Appropriateness - responsive to context;
- (c) Heuristic – tasks without clear goal or solution;
- (d) Significance - widely shared, profound experience, cogent or important;
- (e) Duration - immediate recognition and long term recognition.

2. Creative Flow and Creative Traits

Understanding the creative flow and creative traits:

- (a) Clarity of goals;
- (b) Knowledge of progress;
- (c) Balancing challenges and skills;
- (d) Merging of action and awareness;
- (e) Avoiding distractions;
- (f) Forgetting self, time and surroundings, task absorption.

3. Understanding The Creative Economy And Creative Environment:

- (a) Creative Economy (Throsby, 2008):
 - (i) core creative arts – literature, music, performing arts, visual arts;
 - (ii) core creative industries – film, galleries, museums, libraries and photography;



UNIT 1

MODULE 1: BUSINESS FEASIBILITY (cont'd)

- (iii) wider cultural industries - heritage services, publishing and print media, television and radio, sound recording, video and computer games;
 - (iv) related industries – advertising, architecture, fashion and design.
- (b) Creative Environment:
 - (i) human capital;
 - (ii) institutional capital;
 - (iii) social capital;
 - (iv) creative capital.

4. The Arts Economy

Students should be exposed to the ways in which the performing arts are funded globally by discussing the key elements including:

- (a) State funding.
- (b) Grant and philanthropic funding.
- (c) Family and self-funding.
- (d) Donors (international development agencies).
- (e) Private – venture capital, angel financing and loans.
- (f) Patronage.
- (g) Combined private/public/non-governmental Organisation (NGO) funding.

Students should then be exposed to the Caribbean reality by discussing how this environment differs with the global reality. In this sense, a clear exposition of all the sources of financing for the arts and cultural industries in the Caribbean should be presented namely, self-financing, state and grant funding and private sponsorship.

5. The Market Environment

- (a) Market definition – what is the market? (data collection)
- (b) Market demand – What is the current or projected demand for the product, service, event? (What is the need you are trying to fill?)



UNIT 1

MODULE 1: BUSINESS FEASIBILITY (cont'd)

- (c) Customer profile – who is the customer, segmented by:
 - (i) Demographic (age, income, education, gender, geographic spread);
 - (ii) Psychographic (attitudes, opinions and interests) profile.
- (d) Competitor analysis - define competition by identifying similar activities with similar customers.
- (e) Supply - what is the projected supply in the area?
- (f) Product brand - Can a niche market or product differentiation be identified and established?

6. Technical and Operational Requirements

- (a) Technical needs:
 - (i) equipment, facilities and respective costs;
 - (ii) identification of the source and costs of the requirements;
 - (iii) identification of any legal requirements associated with the use of the equipment or provision of service.
- (b) Operational needs:
 - (i) organisational structure and cost implications;
 - (ii) staffing levels and competencies.

7. Financial Projections

- (a) Start-up costs:
 - (i) capital building;
 - (ii) equipment;
 - (iii) legal fees.
- (b) Operating costs:
 - (i) rent;
 - (ii) utilities;

UNIT 1

MODULE 1: BUSINESS FEASIBILITY (cont'd)

- (iii) wages;
 - (iv) stock.
- (c) Revenue projections (price and volume).
- (d) Sources of financing:
 - (i) private;
 - (ii) venture;
 - (iii) angel financing;
 - (iv) soft loans.
- (e) Profitability analysis:
 - (i) simple pay back;
 - (ii) net present value (NPV - compares the value of that same dollar in the future);
 - (iii) internal rate of return (IRR).

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives in this Module, teachers are advised to engage students in the following teaching and learning activities.

1. Interviews of selected cultural entrepreneurs to understand the elements of creativity and the creative flow.
2. Encourage students to interview selected cultural entrepreneurs to discuss and to provide testimonials illustrating the potential of the arts as viable businesses.
3. Conduct field visits to performing arts businesses to discuss with students how a cultural enterprise is developed and maintained as well as the importance of the creative environment.
4. Place students in groups to conduct "simple" market surveys to determine the feasibility of a business by polling prospective customers.
5. Use case studies (local, regional and international) to understand the key elements in determining business feasibility.

UNIT 1

MODULE 1: BUSINESS FEASIBILITY (cont'd)

RESOURCES

Bean, Lisa Sonora	<i>The Creative Entrepreneur – A DIY Visual Guidebook For Making Business Ideas Real</i> , Massachusetts: Quarry Books, 2008.
Csikszentmihalyi, Mihaly	<i>Creativity: Flow and the Psychology of Discovery and Invention</i> . New York: Harper Perennial, 1996.
Throsby, D.	<i>Economics and Culture</i> , United Kingdom, University of Cambridge, 2002.

UNIT 1

MODULE 2: BUSINESS DEVELOPMENT AND PLANNING

OVERVIEW

This Module will allow students to understand and develop a business plan for a cultural enterprise. This would include mastery of artistic planning related to the use of human, financial, material and temporal resources within a specific timeframe to realistically achieve business goals and objectives.

GENERAL OBJECTIVES

On completion of this Module, students should:

1. understand the traits and attitudes of a successful creative entrepreneur;
2. understand the key elements in developing and planning for a cultural enterprise;
3. develop an understanding of the key elements of innovation in problem solving;
4. appreciate the processes involved in the funding of a cultural enterprise;
5. appreciate the key elements involved in marketing and promotion of cultural products.

SPECIFIC OBJECTIVES

Students should be able to:

1. describe key personality traits and attitudes of successful creative entrepreneurs;
2. develop and test a business idea;
3. conduct research for a creative enterprise, project or event;
4. develop a one page business plan for a creative enterprise, project or event;
5. apply innovation to problem solving;
6. explain the key elements involved in funding for a cultural enterprise;
7. evaluate the marketing strategies for a cultural enterprise, project or event.

UNIT 1

MODULE 2: BUSINESS DEVELOPMENT AND PLANNING (cont'd)

CONTENT

1. Planning for Cultural Enterprises

- (a) Define the main attitudes and traits of cultural entrepreneurs.
- (b) Brainstorm and conceptualise a creative business idea.
- (c) Conduct research (environmental scan) for a creative enterprise:
 - (i) Needs Assessment (5W's):
 - What is the product?
 - Who will benefit or buy in?
 - Where will it be located?
 - When will it be launched?
 - Why is it needed?
 - (ii) COWS analysis – Challenges, Opportunities, Weaknesses and Strengths.
- (d) Develop mission and vision statements.
- (e) Develop goals and objectives.
- (f) Develop strategies.
- (g) Implementation schedule.
- (h) Monitoring and evaluation mechanisms.

2. Scenario Development For Business Start Up

- (a) 'What if's' and table top exercises.
- (b) Identify, rate and evaluate risk.
- (c) Develop a plan to mitigate risk.

UNIT 1

MODULE 2: BUSINESS DEVELOPMENT AND PLANNING (cont'd)

3. Funding for Cultural Enterprises

- (a) Key elements:
 - (i) production budgets;
 - (ii) cost strategies for ticketing and merchandising;
 - (iii) costing of talent.
- (b) Sponsorship proposal:
 - (i) donor letter;
 - (ii) fundraising strategies;
 - (iii) differences between sponsorship and donations in arts funding.

4. Marketing Strategies for Cultural Enterprises

- (a) Develop the Product.
- (b) Establish the pricing schedule.
- (c) Develop the promotional activities.
- (d) Determine the placement and positioning options.

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives in this Module, teachers are advised to engage students in the following teaching and learning activities.

1. Use case studies (local, regional and international) to understand the key elements in establishing and growing a creative enterprise as well as the attitudes that define a successful creative entrepreneur.
2. Conduct field visits to creative enterprises so that students could acquire first hand information on the use of human, financial, material and temporal resources to achieve business goals and objectives.
3. Develop a one-page business plan.

UNIT 1

MODULE 2: BUSINESS DEVELOPMENT AND PLANNING (cont'd)

RESOURCES

- | | |
|--------------------------------------|--|
| McDaniel, C. D. and Gates, R. H. | <i>Marketing Research Essentials</i> , London: Taylor and Francis, 1998. |
| O'Reilly, D. and Kerrigan, F. (eds). | <i>Marketing The Arts: A Fresh Approach</i> , Oxford: Routledge, 2010. |
| Walley, B. H. | <i>Production Management Handbook</i> , Hampshire: Gower Publishing Limited, 1986. |

UNIT 1

MODULE 3: PROJECT PLANNING FOR THE ARTS

OVERVIEW

This Module will expose students to a project inclusive of an event, exhibition, festival and enterprise to facilitate the application of the core concepts developed in Modules 1 and 2. Students will engage in actual field-work using a cultural activity as the unit of analysis.

GENERAL OBJECTIVES

On completion of this Module, students should:

1. apply the key concepts of feasibility to an actual idea, start-up business, cultural product, event or project;
2. apply the key concepts of business development to a cultural enterprise, project or event;
3. document their findings into a journal, portfolio, case study, or project evaluation.

SPECIFIC OBJECTIVES

Students should be able to:

1. identify a creative enterprise, event or project that will form the basis of their project;
2. apply project planning tools to implement a creative event or enterprise;
3. promote and produce a creative project;
4. analyse and document the experiences and findings to evaluate the success of the project.

CONTENT

1. Criteria for Choice of a Cultural Enterprise

Determine the choice of creative project given a set of clear criteria. The choice of creative project can be school or community based event or enterprise.

- (a) A school bazaar, fashion show, sports day, concert, play.
- (b) Developing a blog, application, interactive website, or eZine or e newsletter, video.
- (c) Photography exhibit.

UNIT 1

MODULE 3: PROJECT PLANNING FOR THE ARTS (cont'd)

2. Develop a Project Plan

- (a) A statement of work (SOW) – a document that sets out:
 - (i) the project objective;
 - (ii) lists the stakeholders;
 - (iii) draft budget;
 - (iv) scope;
 - (v) schedule and an outline of responsibility.
- (b) A work breakdown schedule (WBS) – a technique that focuses management on the work required to deliver the event. The student must aggregate tasks under certain headings such as finance, production and create a checklist.
- (c) Analysis of resources – can be obtained from the WBS and may include areas such as services and goods.
- (d) Identifying tasks and responsibilities – the WBS will classify tasks in manageable units. Each unit will have groups of tasks associated with it, and can then help the student to outline the responsibilities with each task and the persons responsible for rolling out each task.

3. Conduct Field Work

Implement project. Students must spend a minimum of thirty (30) hours engaging the project of their choice. Their time on the project must be verified by someone in a supervisory position working within the business. Students must be made aware of the ethics of field work and their responsibilities toward project collaborators. Teachers must clarify and approve any extra-school business project.

4. Write up their project (10 hours)

- (a) Choose and implement a project.
- (b) Engage in fieldwork.
- (c) Write up their project in **an Evaluation Report**.

UNIT 1

MODULE 3: PROJECT PLANNING FOR THE ARTS (cont'd)

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives in this Module, teachers are advised to engage students in the following teaching and learning activities.

1. Have students research and present a five line pitch for three ideas, products or projects. Class will vote on the best one giving reasons for their choice.
2. Students will make at least two additional presentations on their progress.
3. Have students play the roles of "funders" and or "focus groups".

RESOURCES

- | | |
|---|--|
| Barrow-Giles, C. and Marshall, D. (eds) | <i>Policy and the New Global Economy: The Case for Cultural Industries</i> , Kingston: Ian Randle Press, 2004. |
| Berkin , Scott | <i>The Art of Project Management - Theory in Practice</i> , New York: O'Reilly, 2005. |
| Bowdin, G. et al | <i>Events Management</i> , Butterworth Heinemann: Oxford, 2011. |
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◆ **OUTLINE OF ASSESSMENT**

UNIT 1: BUSINESS FOR THE CREATIVE ARTS

Unit 1, Business for the Creative Arts will be assessed separately.

The scheme of assessment for this Unit will comprise two components: an **External Assessment** component (Paper 02) which contributes 30 per cent of the total mark and two **School-Based Assessment** (SBA) components (Paper 01 and Paper 03) which contribute 70 per cent to the total mark of the examination. Grades and marks will be awarded for the Unit and for each Module.

School-Based Assessment

School-Based Assessment is an integral part of the students' assessment of the course of study covered by this syllabus. It is intended to assist the students in acquiring certain knowledge, skills and attitudes that are associated with the subject. The activities for the School-Based Assessment are linked to the syllabus and should form part of the learning activities to enable the students to achieve the objectives of the syllabus.

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

The guidelines provided in this syllabus for selecting appropriate tasks are intended to assist teachers and students in selecting assignments that are valid for the purpose of School-Based Assessment. The guidelines provided for the assessment of these assignments are also intended to assist teachers in awarding marks that are reliable estimates of the achievements of students in the School-Based Assessment component of the course. In order to ensure that the scores awarded are in line with the CXC standards, the Council undertakes the moderation of a sample of the School-Based Assessments marked by each teacher.

School-Based Assessment provides an opportunity to individualise a part of the curriculum to meet the needs of the student. It facilitates feedback to the student 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 also facilitates the development of the critical skills and abilities emphasised by this CAPE subject and enhances the validity of the examination on which the students' performance is reported. School-Based Assessment, therefore, makes a significant and unique contribution to both the development of the relevant skills and the testing and rewarding of the student.

Moderation of School-Based Assessment

Teachers are required to mark the School-Based assignments and record the marks in the School-Based Assessment Record Sheets which are available online via the CXC's website www.cxc.org.

All School-Based Assessment Record of marks must be submitted online using the School-Based Assessment data capture module of the Online Registration System (ORS). A sample of assignments will be requested by CXC for moderation purposes. These assignments will be re-assessed by CXC Examiners who moderate the School-Based Assessment. Teachers' marks may be adjusted as a result of moderation. The Examiners' comments will be sent to schools to be used for improving

instruction and marking. All samples must be delivered to the specified marking venues by the stipulated deadlines.

Copies of the students' assignment that are not submitted must be retained by the school until three months after publication by CXC of the examination results.

UNIT 1: BUSINESS FOR THE CREATIVE ARTS

Paper 01 (School-Based Assessment)

1. Composition of Paper

This paper will consist of a research report that documents the proposed response to a cultural enterprise opportunity identified by the candidates.

2. Syllabus coverage

Module 1 (Business Feasibility), Module 2 (Business Development and Planning) and Module 3 (Project Planning) will be assessed.

3. Mark Allocation

The total number of marks available for this component of the examination is 90. Each Module will be allocated a mark of 30.

This Paper contributes 30 per cent of the marks for the examination. The School-Based Assessment will be marked by the teacher and moderated by CXC. The samples selected for moderation will be submitted to CXC by May 31 of the year of examination.

Paper 02 (3 hours)

1. Composition of Paper

This paper will consist of 6 compulsory essay questions. Each Module will have TWO questions. ONE question will be a structured response essay and the other will be an extended response essay.

Each question will be worth 15 marks.

2. Syllabus Coverage

Module 1 (Business Feasibility) Module 2 (Business Development and Planning) and Module 3 (Project Planning) will be assessed.

3. Mark Allocation

The total number of marks available for this paper is 90. Each Module will be allocated a mark of 30. This Paper contributes 30 per cent of the marks for the examination.

Paper 03 – Project (School-Based Assessment)

1. Composition of paper

Candidates will be required to implement an events-based project that is informed by their analysis of a cultural enterprise opportunity in a 'community'. In this sense, the SBA can represent the rolling out of the research project captured in Paper 01 into an actual event. Alternatively, candidates can develop a completely new entrepreneurial project.

Students may undertake the project individually or as a group. Groups should consist of 2–4 students.

For the School-Based Assessment students will be required to:

- (i) conceptualise an idea for a creative enterprise or use the project developed for Paper 01;
- (ii) conduct a feasibility study (determine the technical, financial and operational requirements for the proposed business);
- (iii) develop vision and mission of project;
- (iv) develop a proposal for project funding;
- (v) develop a scope of work (SOW) for project;
- (vi) develop a work breakdown schedule (WBS);
- (vii) document growth and development of self and business idea;
- (viii) present project.

2. Syllabus Coverage

Module 1 (Business Feasibility) Module 2 (Business Development and Planning) and Module 3 (Project Planning) will be assessed.

3. Mark Allocation

The total number of marks available for this paper is 120. This paper contributes 40 per cent of the overall marks for the examination. The School-Based Assessment will be marked by the teacher and moderated by CXC. The samples selected for moderation will be submitted to CXC by May 31 of the year of examination.

The Role of the Teacher

Teachers must assist students in selecting their project for this Paper. Teachers must ensure that the students select a research project which is manageable for the time given. Additionally, the safety of students must be paramount. Therefore, the research topic and the community selected should not put the students in any danger.

Teachers must provide training for students in the elements of academic research and ensure a formative approach to teaching and assessing the students. Teachers must ensure that they provide guidance and feedback to students throughout the conduct of the project to ensure that the highest mark can be attained. Teachers must mark the report and submit the marks to CXC by May 31 of the year of examination.

◆ **REGULATIONS FOR RESIT CANDIDATES**

Resit candidates must complete Papers 01 and 02 of the examination for the year for which they re-register. A candidate who re-writes the examination within two years may re-use the moderated School-Based Assessment score earned in the previous sitting within the preceding two years.

Candidates are no longer required to earn a moderated score that is at least 50 per cent of the maximum possible score; any moderated score may be re-used.

Candidates re-using SBA scores in this way must register as 'Resit candidates' and provide the previous candidate number. (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 pre-slip if a candidate's moderated SBA score is less than 50 per cent).

Resit candidates must be registered through a school, a recognised educational institution, or the Local Registrar's Office.

◆ ASSESSMENT GRID

The Assessment Grid for Unit 1 contains marks assigned to the papers and to Modules, and percentage contributions of each paper to total scores.

Assessment Grid for Unit 1 - Business for the Creative Arts

Papers	Module 1	Module 2	Module 3	Total	Per cent (%)
School-Based Assessment Paper 01	30	30	30	90	30%
External Assessment Paper 02 Essay	30	30	30	90	30%
School-Based Assessment Paper 03	40	40	40	120	40%
Total	100	100	100	300	100%

◆ DETAILS OF ASSESSMENT

UNIT 1: BUSINESS FOR THE CREATIVE ARTS

Paper 01

Students will be required to develop a **research report** that documents their response to a cultural enterprise opportunity identified in a community. In so doing, students will apply the fundamentals of creative entrepreneurship. The definition of 'community' here is taken to mean any group of people with similar interests for instance a neighbourhood, a school, young women, or an artist's collective. Students must apply the skills learnt in a practical way such as conducting a practical workshop for a community-based group, youth club, children at an orphanage, a class in another discipline/school, or a home for the elderly. For example, candidates may determine that the communication gap between students and teachers at their school presents an opportunity to develop a blog to encourage more effective communication. The project requires that the students illustrate how such a blog can function, attract advertising or sponsorship and become a self-sustaining project. Finally they must write up both the research process and the product/project in a research report.

Students will be expected to choose the appropriate research methods and tools to obtain the relevant information from the community. This can include both qualitative and quantitative methods such as surveys, focus groups or standardised open-ended interviews.

The choice of project must be approved by the teacher or relevant authority and must have enough substance to meet the requirements of the course. The teacher must be able to provide the student with proper supervision and support. Candidates will be required to:

- (i) select a 'community';
- (ii) identify and define the cultural enterprise opportunity within the selected 'community';
- (iii) develop a profitable creative enterprise solution to realise the opportunity;
- (iv) document the processes utilised to arrive at the solution in a report format.

This research report is divided into three areas.

1. The description of the creative solution forms the first part of the report and details the problem faced by the community, the method employed to define and analyse the problem, followed by a description of the creative solution.
2. A description of the fieldwork process or the field log.
3. A 'viva voce' or oral examination where candidates will be expected to describe their experiences in collating data from the community. The viva voce will be examined externally.

The project can be done either in groups of 2–4 persons or as individuals. Each group will be required to submit ONE project report. The research report should be approximately 1300 – 1500 words. As part of the submission each group must include in the Research Report a comprehensive description of the responsibilities or the role/s performed by each team member. Additionally, the peer evaluation checklist must be completed and a letter mark awarded for each person. This grade will inform the questions posed to the candidate during the viva voce. The research report must be made available to the examiner at least two weeks before the viva voce.

THE RESEARCH REPORT— (90 MARKS)

1. Introduction (6 marks)

This section should outline the general project concept inclusive of the exposition of the problem facing the community as well as the project rationale, purpose and objectives.

2. Methodology (10 marks)

This section should discuss the method of investigation, the rationale for choice of tools and a statement or explanation of limitations of research.

3. Analysis (10 marks)

This section should analyse the research findings as discussed in field log analysis. From the findings the candidate must identify the key themes that would inform the project concept.

4. Project Description (16 marks)

This section should include a full description of the project inclusive of the following – purpose, description, relevance to stated opportunity in community, creativity, financing, competitor analysis and sustainability.

5. Conclusion (8 marks)

This section should summarise the project. It must address how the intervention qualifies as being creative and show how the project can be sustained by the 'community' in the medium to long term.

6. Structure and presentation of report (4 marks)

This section addresses the table of contents that should include all headings and sub headings. It also looks at the report structure to ensure that it adheres to the following format.

1. Table of Contents.
2. Introduction.
3. Research Methodology: rationale, methods, limitations of research.
4. Analysis and Findings: Key themes from findings, summary.
5. Project Description: purpose, description, relevance, creativity, financing, sustainability.
6. Conclusion.

7. Field Log (36 marks)

The Field Log examines information related to fieldwork and is presented as a section of the research report. It must include:

- (i) the number of persons interviewed;
- (ii) the amount of time spent in the field;
- (iii) development of research tools and interpersonal skills.

The field log includes the following.

(a) Executive Summary (4 marks)

This section should give a summary of the process and results of the fieldwork inclusive of methods used to obtain data, challenges faced in the field and the interpersonal skills employed to overcome these challenges.

(b) Exposition (15 marks)

This section of the field log will be **ORALLY** presented and examined. Here the student speaks for a maximum of fifteen minutes and is allowed the use of multi-media (PowerPoint, photos, video or any other appropriate medium) to support the presentation.

The presentation should include a discussion of:

- (i) overview of research report inclusive of methodology, analysis and project description;
- (ii) the issues raised and discussed in developing choice of method to engage in field work;
- (iii) the issues raised and addressed in obtaining data from the field;
- (iv) the field work findings and analysis;
- (v) how creativity was used to deal with issues related to obtaining data.

All students in the group will submit to a viva voce where the contribution of each student will be determined. Examiners will attempt to determine through their questioning the group dynamics and have students evaluate the contribution of their peers.

(c) Reflection (7 marks)

This section should include how the students felt during the fieldwork. Specifically it should detail how they used interpersonal skills to obtain information in the field, how they arrived at the project and why they believe it will alleviate the problem that was identified.

(d) Analysis (10 marks)

This section should indicate the research findings and should feature:

- (i) number of stakeholders reached;
- (ii) time spent in the field;
- (iii) main findings of stakeholder analysis.

MARKING CRITERIA FOR RESEARCH REPORT

1. Introduction (6 marks)

Excellent: All four areas – enterprise opportunity, project rationale, purpose and project objectives are very clearly developed. 5–6 marks

Good: All four areas – enterprise opportunity, project rationale, purpose and project objectives are outlined but there are some weaknesses in the clarity of the purpose and objectives of the project. 3–4 marks

Weak: The four areas may be identified or one or two may be omitted, but they are not well developed and the reader is not clear about the purpose and objectives of the project. 1–2 marks

2. Methodology (10 marks)

Excellent: Research design is appropriate and research is completed with very little or no flaws. 9–10 marks

Very Good: Research design is clear and appropriate and research is completed with a few flaws which are described in the section entitled research limitations. 7–8 marks

Good: Research design is appropriate and research is completed with some flaws which are described in the section entitled research limitations. 5–6 marks

Limited: Research design shows some weaknesses; research is completed with many flaws, which are not explained in a section entitled research limitations. 3–4 marks

Weak: Research design shows some major weaknesses, research is minimal. 1–2 marks

3. Analysis (10 marks)

Excellent analysis of research findings	8–10marks
Very good analysis of findings	5 –7 marks
Good analysis of findings	4 –6 marks
Poor analysis of findings	1 –3 marks

4. Project Description (16 marks)

Excellent: superior skills demonstrated in developing the project that illustrates creativity, relevance to stated community problem, innovation, and financial and organisational sustainability.	14–16 marks
Very good: very good skills demonstrated in developing project that illustrates creativity, relevance to stated community problem, innovation, and financial and organisational sustainability a few areas of weaknesses identified.	10–13 marks
Good: average skills demonstrated in developing project, some creativity demonstrated, relevance to stated community problem, innovation, and financial and organisational sustainability is good.	6–9 marks
Limited: little skill in developing project that illustrates creativity, relevance to stated community problem, innovation, and financial and organisational sustainability.	3–5 marks
Poor concept – creativity is lacking, project relevance to stated community problem, innovation and financial and organisational sustainability is also lacking.	1–2 marks

5. Conclusion (8 marks)

Excellent: project is well presented and summarised. Clearly illustrates how project can be sustained	6–8marks
Good: average summary of project and illustrates how the project can be sustained	4–5 marks
Poor: poor summary of project and does not illustrate how the project can be sustained.	1–3 marks

6. Structure (4 marks)

Well-organised and presented report in keeping with suggested structure shown in the table of contents, report is cohesive and comprehensive.	4 marks
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Report is well-organised and in keeping with suggested structure shown in the table of contents minor weaknesses in cohesion noted.	3 marks
Report lacks structure and cohesion.	2 marks
Report shows little evidence of thought regarding the structuring of information.	1 mark

FIELD LOG (36 marks)

1. Executive Summary (4 marks)

Presents synopsis of main concepts: overview of project, research methods used to obtain data, analysis of research findings and interpersonal skills utilised to develop project clearly, in logical sequence and makes strong linkages with overall project purpose.	4 marks
Presents synopsis of main concepts: overview of project, research methods used to obtain data, analysis of research findings and interpersonal skills utilised to develop project clearly and in logical sequence but linkages to overall project purpose are weak.	3 marks
Presents synopsis of main concepts: overview of project, research methods used to obtain data, analysis of research findings and interpersonal skills utilised to develop project but they are not clearly stated or linked to overall project purpose.	2 marks
Presents one or two of the main concepts: overview of project, research methods used to obtain data, analysis of research findings and interpersonal skills utilised to develop project but they are not clearly stated or linked to overall project purpose.	1 mark

2. Exposition (15 marks)

(a) Discussion of the issues raised and examined in developing choice of method to engage in field work (3 marks)

Clear and comprehensive discussion of the issues raised and discussed in developing choice of method to engage in field work.	3 marks
Adequate explanation of the issues raised and discussed in developing choice of method to engage in field work.	2 marks
Methods used are outlined, little or no discussion of the issues raised and discussed to develop method.	1 mark

(b) Discussion of issues raised and addressed in obtaining field data
(3 marks)

Clear and comprehensive discussion of the issues raised and addressed in obtaining field data. 3 marks

Adequate discussion of issues raised and addressed in obtaining field data. 2 marks

Very little discussion of issues raised and addressed in obtaining field data. 1 mark

(c) Field work analysis (3 marks)

Very good analysis and illustration of field work. 3 marks

Limited analysis and illustration of field work. 2 marks

Little or no analysis and illustration of field work. 1 mark

(d) Creativity in obtaining data to develop project based findings
(2 marks)

Creativity (novelty, significance and appropriateness) shown in obtaining data to develop project based on findings 2 marks

Lower levels of creativity (novelty, significance and appropriateness) shown in obtaining data to develop project based on findings 1 mark

(e) Overview of research report (5 marks)

Very good overview of all aspects (method, analysis, project description) of the research report. 4–5 marks

Limited analysis of key aspects (method, analysis, project description) of the research report. 2–3 marks

Little or no analysis of key aspects (method, analysis, project description) of the research report. 1 mark

3. Reflection (7 marks)

Comprehensive, clear and logical explanation of how research findings will realise the opportunity identified. 6–7 marks

Explanation of how research findings will realise the opportunity identified is comprehensive and logical but not all of the findings are connected to the opportunity. 4–5 marks

Limited explanation of how the project concept will realise the opportunity identified by the research findings. 2–3 marks

Very basic explanation of how the project concept will realise the opportunity identified by the research findings. 1 mark

4. Analysis (10 marks)

Comprehensive analysis of fieldwork findings including details of time spent in the field, number of persons interviewed, stakeholder analysis and findings. 9–10 marks

Very good analysis of fieldwork findings including details of time spent in the field, number of persons interviewed, stakeholder analysis and findings. 7–8 marks

Good analysis of fieldwork findings including details of time spent in the field, number of persons interviewed, stakeholder analysis and findings. 5–6 marks

Limited analysis of fieldwork findings including details of time spent in the field, number of persons interviewed, stakeholder analysis and findings. 3–4 marks

Weak analysis of fieldwork findings including details of time spent in the field, number of persons interviewed, stakeholder analysis and findings. 1–2 marks

PAPER 03: SCHOOL-BASED ASSESSMENT (120 MARKS)

For the School-Based Assessment, Paper 03 students will be required to:

(i) **EITHER** individually **or** in groups of 2-4 persons create an events based project;

AND

(ii) **INDIVIDUALLY** produce a portfolio

This activity should be informed by their analysis of an opportunity for a cultural enterprise within a 'community'. In this sense the School-Based Assessment (SBA) can represent the rolling out of research project captured in Paper 01 into an actual event. Alternatively, students can develop a completely new entrepreneurial project. These two options are described in more detail below.

PERFORMANCE OUTCOMES: BUSINESS FOR THE CREATIVE ARTS

At the end of the School-Based Assessment, candidates should be able to:

1. Structure a problem;
2. Apply the concepts of creativity to a real world problem;
3. Evaluate project feasibility;
4. Conduct research;
5. Write up field work findings;
6. Design a creative event;
7. Implement an event;
8. Evaluate an event;
9. Work as part of a team.

OPTION 1: Implementing research project developed in Paper 01

EXAMPLE: A group of students may have presented the need for better communication between students and teachers in their school as an opportunity for cultural enterprise in the Paper 01 assessment. They may decide that the best way to realise this opportunity is to develop a platform to improve communication between the two groups such as a blog, hosting a forum or a workshop.

For their SBA they will now be required to develop an event to launch the blog, or to organise the workshop as suggested in their research log.

OPTION 2: Developing a new event-based project

EXAMPLE: This option gives candidates the opportunity to develop a completely new project that would require them to create an entrepreneurial opportunity. Thereafter, they will be expected to create, rationalise and implement the requisite intervention in the form of an event in the same way as detailed in **Option 1 EXAMPLE** above.

The SBA should take the form of manageable events given that the team will consist of no more than 2–4 students. Examples of events include:

1. Career Forum;
2. Meeting;
3. Social Event Such As a Sporting Event, Fashion Show Or Meeting;
4. Product Launch.

It should also be noted that any funds that are generated for the event through fundraising, sponsorship or gate receipts must be returned to the school, to be used at their discretion.

The Paper 03 assessment will be done in April of the year in which the examination is done. The School-Based assessment will be marked by the teacher and the marks must be submitted to CXC by May 31 of the year of examination. Each centre will be required to send to CXC the five samples selected by the e-SBA system. These samples will be moderated by CXC Examiners. Teachers' marks may be adjusted as a result of moderation. The Examiners' comments will be sent to the schools.

Five main categories will be assessed.

1. Opportunity Analysis (15 marks)

This component involves the introduction and analysis of the opportunity within the community. Students will be assessed on their ability to clearly identify and structure the opportunity. The presentation of this component will be done in the form of the opening statement to introduce the event to examiners and must be included in the written programme for the event.

2. Event Research (25 marks)

This component involves the rationalisation and feasibility for the choice of event. Students will be assessed on two main criteria to determine if the choice of event provides an adequate solution to the problem described, and if their team is capable of implementation. The TWO areas are:

- (a) Needs Assessment (5 W's).
 - (i) What is the event? This requires a brief description of the event as well as development of event objectives.

- (ii) Why is the event being held? This details the compelling reasons why the event is being held and how it would solve the problems facing the community.
- (iii) Who will benefit from the event? This details who will attend the event and who will support it.
- (iv) When will the event be held? This describes whether there is sufficient time to put on the event.
- (iv) Where will the event be held? Is the location suitable for the anticipated audience and match the objectives of the event?

(b) Event feasibility

This area assesses the availability and accessibility of four main resources for the event inclusive of money, time, people and material needs. It asks the following questions.

- How much money will it take to produce the event and how to identify sources of funding?
- Is there enough time to complete the event to the expected standard?
- Are there enough people with the relevant skill set to complete event to expected standard? Will the event attract the relevant audience in adequate numbers?
- How much material is required and where will it be sourced?

3. Event Design (20 marks)

This component assesses the design of the event with particular focus on the event theme. This will include the development of the event theme, décor, and timeline production schedule.

4. Event Plan and Implementation (40 marks)

This component involves the assessment of the roll out of the event in tandem with the objectives and design as stated. Goals describe the general statement of intent for the event whereas objectives break the goals into actionable SMART (Specific, Measurable, Achievable, Realistic and Timely) statements.

In this regard, the Examiners will ascertain the following:

- (a) The event plan that develops the event goals and objectives: the goals must clearly state how the event will solve the problem as defined. The objectives must relate to the budget, organisational chart, audience numbers, programming and scheduling.
- (b) The organisation of the event (logistics, flow and programming).

- (c) The promotion of the event (social media, public service announcements)

5. Event Evaluation (20 marks)

This component involves the assessment of the event based on the problem as stated. In this regard, the students are required to design an evaluation procedure for their event to measure the audience response and to determine if the event met its objectives. The evaluation procedure can take the form of surveys, focus groups, or word of mouth depending on the type of event.

Structure and Presentation of the Portfolio

1. Table of Contents.
2. Introduction.
3. Problem Development.
4. Feasibility.
5. Event Design.
6. Event Planning and Promotion.
7. Event Coordination.
8. Event Evaluation.

MARKING CRITERIA SCHOOL-BASED ASSESSMENT

1. Opportunity Analysis (15 marks)

Excellent analysis of all three areas inclusive of problem identification, opportunity and impact.	13–15 marks
Very good analysis of all three areas inclusive of problem identification, opportunity and impact but with a few areas of weakness in terms of expression.	10–12 marks
Good analysis of two areas inclusive of problem identification, opportunity and impact.	7–9 marks
Limited analysis of the opportunity where only one area of the problem structure is fully presented.	4–6 marks
Poor analysis of opportunity where none of the problem areas are fully presented.	1–3 marks

2. Event Research (15 marks)

Needs Assessment (15 marks)

Excellent: All five areas (5Ws) are presented and analysed to justify the hosting of the event.	13–15 marks
Very good: All five areas (5Ws) are presented and analysed to justify the hosting of the event but with a few areas of weakness in terms of expression.	10–12 marks
Good analysis: All five areas (5Ws) are presented and analysed to justify the hosting of the event but with a few areas of weakness in terms of expression and analysis	7–9 marks
Limited analysis: Not all five areas (5W's) are presented or analysed.	4 – 6 marks
Poor analysis: Less than three areas (5W's) are presented or analysed.	1–3 marks

3. Feasibility (money, people, time, materials) (10 marks)

Excellent: Full exposition and analysis of all four areas that will determine event feasibility.	9–10 marks
Very good: Exposition and analysis of all four areas that will determine event feasibility. But with some weakness in expression.	7–8 marks
Good: Exposition and analysis of all four areas that will determine event feasibility. But with some areas of weakness in expression and analysis.	5–6 marks

Weak: Exposition of three areas that will determine feasibility with areas of weakness in expression and analysis.	3–4marks
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Poor: Exposition of two areas that will determine feasibility with areas of weakness in expression and analysis	1–2 marks
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4. Event Design (theme, structure, schedule, décor) (20 marks)

Excellent: All four design components are fully described and justified in keeping with event goals and objectives	16–20 marks
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Very good: All four design components are fully described and justified in keeping with event goals and objectives but with some weakness in expression	12–15 marks
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Good: Less than four design components are fully described, justified in keeping with event goals and objectives.	7–11 marks
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Weak: Two design components are fully described and justified in keeping with event goals and objectives but with weak areas of expression and analysis.	4–6 marks
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Poor: Only one design component is fully described, justified in keeping with event goals and objectives.	1–3 marks
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5. Event Plan and Implementation (40 marks)

(a) Event Plan (event goals and objectives related to attendance budget and organisational chart) (10 marks)

Excellent: Development of clearly stated and relevant goals, as well as SMART objectives that are met or exceeded.	9–10 marks
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Very good: Development of clear and relevant goals, as well as SMART objectives that are met.	7–8 marks
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Good: Development of clearly stated goals, as well as SMART objectives that are not fully met.	5–6 marks
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Weak: Poor statement of goals and incomplete fulfilment of some or all of the event objectives.	1–4 marks
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(b) Event Organisation (production, schedule, logistics and venue (20 marks)

Excellent: Development and implementation of all four areas of organisation as prescribed in event plan.	17–20 marks
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Very good: Development and implementation of three areas of organisation with areas of weakness identified in one area as laid out in the event plan.	13–16 marks
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Good: Development and implementation of one area of organisation with areas of weakness identified in two areas as laid out in the event plan 9– 12 marks

Weak: Development and implementation of one area of organisation with area of weakness identified in all other areas as laid out in the event plan 5-8 marks

Poor: Weakness in all areas of organisation. 1–4 marks

(c) Event Promotion (10 marks)

Excellent: Appropriate selection and use of promotional tools that result in attendance targets met or exceeded. 9–10 marks

Very good: Appropriate selection and use of promotional tools that result in attendance targets being met. 7–8 marks

Good: Appropriate selection and use of promotional tools that result in over 70 % attendance target, but weakness in the implementation of campaign 5–6 marks

Poor: Inappropriate selection and use of promotional tools that result in about 50% attendance targets met. 3–4 marks

6. Event Evaluation (fulfilment of stated goals and SMART objectives and use of appropriate method to capture feedback) (20 marks)

Excellent: Use of appropriate evaluation method(s) and stated event goals and objectives met or exceeded. 17–20 marks

Very good: Use of appropriate evaluation method(s) and stated event goals and objectives are met. 13–16 marks

Good: Use of appropriate evaluation method(s) and some of the stated event goals and objectives are met. 9–12 marks

Fair: Inappropriate choice of evaluation method(s) and none of the stated event goals and objectives are met. 5–8 marks

Poor: Inappropriate choice of evaluation method(s) and none of the stated event goals and objectives are met. 1–4 marks

◆ UNIT 2: THEORY, PRACTICE AND INNOVATION

OPTION A: CINEMATIC ARTS



◆ UNIT 2: THEORY, PRACTICE AND INNOVATION

OPTION A: CINEMATIC ARTS

OVERVIEW

The Cinematic Arts Option is intended to give the student of film the opportunity to learn the story-telling processes and understand the theoretical aspects of this evolving art form. A working appreciation of the aesthetics and the social and economic potential of the medium in the Caribbean space and context is the ultimate goal of this option. A balance of theory and practice is provided and the necessary skills give the student the confidence to either pursue higher education and training in this art form or informed entrance into the film, television and digital video industry.

LIST OF MINIMUM RESOURCES

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

1. Digital camera/camera phones and lighting kits with accessories.
2. Workshop facilities.
3. Develop/acquire music and video/DVD library.
4. Computer with editing software, SD capture slots and DVD port.
5. Storage facilities and external hard drives.
6. Multimedia projector and screen.
7. Audio amplifier with speakers.
8. Audio recording and playback devices.

CAREER CHOICES

The skills and knowledge acquired through the study of this Option may be further developed and employed in a variety of professions including, but not confined to, theatre, media, communications and community cultural development. Digital recording and production is the information and communication of the age – for public, private and institutional needs. The application and the need for skilled persons, extend to every sphere. Some of the professions include those listed below.

Art Administrator
Stunt Co-ordinator
Media Arts Production
Production Manager
Cultural Officer/ Talent Agent
Public Relations
Researcher/Historian
Stage Manager

Producer
Screenwriter
Script Editor/ Editor
Audio Visual Technician
Boom Operator/ Camera Operator
Broadcast Engineer
Cinematographer/Director of
Photography/Videographer



Entrepreneur	Post-Production Colorist
Teacher	Costume Designer/Wardrobe
Two-dimension concept artist	Distribution/Marketing
Animator/ Voice-Over Artist	Grips
Anchor/host/ Actor	Graphics/Titles Designer
Automated Dialogue Replacement (ADR) Recordist	Gaffer (Lighting Technician)
Art Director/Production Designer	Location Scout/Manager
Assistant Director/ Director/ Casting Director	Sound Mixer/Recordist/ Sound Editor
Web Design/Development	Prop Master
Set Decorator/Dresser	Set Electrician
Story Board Artist	Script Supervisor/Continuity/Tape Logger
	Film Critic
	Scholar

SKILLS AND ABILITIES TO BE ASSESSED

The skills and abilities that students are expected to develop on completion of this **Option** have been grouped under the following headings:

- (a) Collaboration.
- (b) Knowledge and Understanding.
- (c) Observation, Organisation and Management of Information.
- (d) Auditory.
- (e) Enquiry and Communication.
- (f) Motor Functions.

Collaboration

The ability to work with others to realise a piece of cinematic art.

Knowledge and Understanding

The ability to measure, calculate, reason, analyse, and synthesise information on set, on location, or in the editing room.

Observation, Organisation and Management of Information

The ability to acquire, organise and manage information presented through visual media in a classroom setting as well as on stage or location during production.

Auditory

The ability to:

- (a) discriminate sounds in order to analyse the sound design of an existing work of cinematic art;
- (b) create one's own film-sound design;
- (c) analyse how sounds affect and work with visual images;
- (d) utilise senses and react appropriately in the face of a warning signal or threat of danger.

Enquiry and Communication

The ability to:

- (a) communicate effectively and sensitively on the production's status with accuracy in a timely manner to members of the production team;
- (b) express one's ideas clearly;
- (c) give, receive feedback and exchange information at a level allowing development of artistic ideas;
- (d) identify problems presented and recommend alternative solutions;
- (e) give directions.

Motor Functions

The ability to:

- (a) actively participate in the set-up and preparation of all equipment during production;
- (b) lift 35-50 pounds of weight over one's head;
- (c) climb a ladder;
- (d) stand or kneel for extended periods of time;
- (e) use fine motor skills sufficient for the set-up of all equipment.

UNIT 2

MODULE 1: TOOLS AND THEORY

This Module explores the nature of cinema, how it produces emotional and intellectual responses from the audience and how cinema is recognised as a distinct art form. It provides a conceptual framework for understanding cinema's relationship to reality, the other arts, individual viewers and society at large. It also introduces the tools and technology of the form as well as approaches to writing especially for the medium.

GENERAL OBJECTIVES

On completion of this Module, students should:

1. understand the nature of cinematic arts;
2. appreciate the effectiveness of cinematic arts;
3. appreciate the potential of cinematic arts;
4. appreciate the proper function of the equipment needed in cinematic arts;
5. understand the writing process in cinematic arts.

SPECIFIC OBJECTIVES

Student should be able to:

1. analyse a film;
2. discuss the evolution of cinema including Caribbean cinema;
3. describe cinema and the use of contemporary audio/visual technologies;
4. assess the effectiveness of cinema in comparison with other modes of artistic expression;
5. assess the cinematic potential of and for the community and the surrounding environment;
6. use the equipment needed to initiate technical production;
7. write a story outline, synopsis, treatment and drafts of a screenplay.

UNIT 2

MODULE 1: TOOLS AND THEORY (cont'd)

CONTENT

1. An overview of the Performing Arts (music, dance, theatre and cinematic arts)

- (a) Definitions of the Performing Arts.
- (b) Caribbean forms:
 - (i) dance examples;
 - (ii) theatre examples;
 - (iii) music examples;
 - (iv) cinematic arts examples.
- (c) The Performing Arts and the Community.

2. The Nature of the Cinema

The elements of film criticism and analysis:

- (a) Cinematic techniques used (shots, camera angles, mise en scene, editing/montage, sound, music, colour, lighting).
- (b) Content (story, plot, character, conflict, theme, setting, mood).
- (c) Form (genre, directing style, narrative structure, pacing, point of view, acting, diegesis).
- (d) Ideological, cultural and social concerns.
- (e) Semiotics.

3. Evolution Of The Motion Picture

A survey of:

- (a) European cinema.
- (b) Hollywood and American cinema.
- (c) Indian cinema.
- (d) Caribbean cinema.

UNIT 2

MODULE 1: TOOLS AND THEORY (cont'd)

(e) African and Asian cinema.

(f) Emergent cinemas.

4. The Motion Picture as Expression

The exploration of the effectiveness of cinema as a contemporary audio/visual medium for expanding an audience's experience, understanding the world and for communicating ideas to the wider society.

Description of the cinematic medium:

(a) How it works;

(b) Terminology specific to cinema and its use in audio/visual formats.

5. Understanding the Medium

Exploration of the nature of the cinematic medium with reference to other art traditions.

(a) Cinema as a legitimate art form that utilises other art forms.

(b) Roles and responsibilities.

(c) Human and technical components.

(d) Issues of ethics in the application of cinema using existent audio/visual formats.

(e) Effectiveness of cinema in relation to other modes of artistic expression.

6. Cinematic Potential

Of and for the community and the surrounding environment.

7. Utilising the Medium

Introduction to technical production:

(a) Camera;

(b) Editing (image and sound);

(c) Graphics;



UNIT 2

MODULE 1: TOOLS AND THEORY (cont'd)

- (d) Sound recording.

7. Introduction to Screen Writing

- (a) Story (idea/concept, story and character development, outline, synopsis, treatment, various drafts).
- (b) Structure.
- (c) Genre.
- (d) Style.
- (e) Copyright, intellectual property and defamation laws.

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives in this Module, teachers are advised to engage students in the following teaching and learning activities.

1. Screen and discuss films of different genres and from different parts of the world. Have the students identify the elements of the films that affected them emotionally and/or intellectually.
2. Use short film sequences to look at how many shots a short film sequence includes, what kinds of shots are used, and how the sound and image work together. This will help develop an understanding of film language.
3. Introduce the students to studying forms of perception - especially the relationship between eye and brain and the other senses and the brain by using picture games, puzzle and peripheral experiments and tracking and focusing exercises.
4. Encourage the students to study forms of expression in the related arts, especially theatre, performance, and masquerade making. What do these forms of artistic expression say? How do they say it? This is to understand the nature of cinematic arts and how cinema relates to and how it is distinct from other forms of expression.
5. Encourage the students to understand creative development – starting from the story idea to "concept boards" that use multi-media to express that idea and give the creative team an initial visual understanding of its intended shape.
6. Teach students how to operate a camera starting with it turned on, is in the right mode (video camera rather than still or playback mode)', the lens cap off, then inserting the tape, snapping in the battery and setting up a tripod. Remind the students to shoot with the sun

UNIT 2

MODULE 1: TOOLS AND THEORY (cont'd)

at the cameraman's back whenever possible. Encourage white-balancing and methods of focussing the lens.

7. Engage students in discussions about how films about the Caribbean represent the region and if anything in the films chimed with their own experiences. If they were surprised or not to see Caribbean people in movies in ways that were not stereotypical or false. Why Caribbean stories need to be seen more on cinema screens.
8. Discuss the insights that films provide about the countries and societies they come from. What do films from India, Africa, the Caribbean and South America tell us about those places? How do film-makers in different places tell stories differently? This is key in the globalised age.

RESOURCES

Bordwell, D. and Thompson, K. *Film History: An Introduction*, New York: McGraw-Hill, 2002.

Bordwell, D. and Thompson, K. *Film Art: An Introduction*, New York: McGraw-Hill, 2009.

Cham, Mbye B. (ed.) *Ex-iles: Essays on Caribbean Cinema*, New Jersey: Africa World Press, 1992.

Monaco, James *How to Read a Film: The World of Movies, Media, Multi-Media: Language, History, Theory*, 3rd Edition, United States: Oxford University Press, 2000.

www.filmmaking.net

www.filmeducation.org

www.filmstudiesforfree.blogspot.com

www.davidbordwell.net

Screenplay format

<http://www.trilane.com/ref/scenes/scenes.html>

http://filmschoolonline.com/sample_lessons/sample_lesson_format.html

UNIT 2

MODULE 2: PROCESS IN PRACTICE

This Module explores in a practical way, all the elements that contribute to the development of a cinematic project, from concept to the final stages of pre-production. It also sets a discussion for the social responsibility and purpose of any given cinematic project.

GENERAL OBJECTIVES

On completion of this Module, students should:

1. understand the cinematic project as story and as an agent for social change;
2. conceptualise the cinematic project;
3. develop an understanding of the processes involved in developing the cinematic project.

SPECIFIC OBJECTIVES

Students should be able to:

1. describe the project as story and as agent for social change;
2. identify the production needs;
3. prepare the budget;
4. create the production schedule;
5. engage the pre-production process.

CONTENT

1. The Cinematic Project

- (a) Story: idea/concept, story and character development, outline, synopsis, treatment, various drafts of screenplay/teleplay.
- (b) Agent of social change, for example, documentary, public service announcement, social intervention tool, instructional video, ideological, cultural and social concerns.

2. Production Needs

- (a) Funding (for office space, salaries, talent fees, purchase/rental of equipment).

UNIT 2

MODULE 2: PROCESS IN PRACTICE (cont'd)

- (b) Production Employees and Talent (producer, screenwriter, director, cinematographer, production designer, editor, music composer/arranger, production assistants, crew, actors/voice talent).
- (c) Production Equipment (camera and lenses, lights, sound, grip equipment, computer and software for video and audio editing, tape, memory card, internal drive).

3. Preparation of Budget

- (a) Income.
- (b) Fixed Expenses.
- (c) Variable Expenses.
- (d) Net.

4. Production Schedule

- (a) Breaking down or lining the script, extracting the different elements: actors, extras, props, sets and locations, vehicles.
- (b) Transferring highlighted elements into individual breakdown sheets that would include: scene number, script page, location setting, synopsis of scene (one sentence), exterior or interior, day or night).

5. Pre-production

- (a) Research, scripting and storyboarding.
- (b) Budgeting.
- (c) The shot list.
- (d) Location scouting.
- (e) The shooting schedule.
- (f) Rehearsals and working with the actors and on-camera talent.
- (g) Rights acquisition.
- (h) Location of archival material.

UNIT 2

MODULE 2: PROCESS IN PRACTICE (cont'd)

- (i) Identification of graphics.
- (j) Production funding.
- (k) Hiring and assignment of production crew.
- (l) Equipment check.
- (m) Production check list.
- (n) Marketing and distribution plan.

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives in this Module, teachers are advised to engage students in the following teaching and learning activities.

1. Teach techniques about composition and shooting sequences, including shot sizes, angles, framing and eyelines, coverage, and how to shoot a sequence. Additionally, an introduction to audio with microphone selection, connection, and positioning, along with recording ambient sound.
2. Ensure the students know about script writing and have a completed script. A script must be written out before they start shooting.
3. Have students storyboard their shots before they shoot anything. Do not let them shoot anything that they do not storyboard first. Explain to the students that storyboards are just like comic books. Have them refer to a shot list or storyboard so that you know which shots they are going to film.
4. Research and writing -- effective research and basic written synopsis of story ideas for documentaries and dramas that include the history, currency and social relevance of an issue.
5. Choose a local or international myth or legend. Divide it into manageable sections and get each group to write a voiceover describing their part of the story and to illustrate it with video clips. This integrates sound and visual images to create meaning so that students will understand how sound and image affect each other and create new meaning.
6. (i) Utilize all the research/writing ideas that are doable. (ii) Bring in filmmakers from the community to work with the students. (iii) Break them into teams and attempt a small project, encouraging multi-media use within the film project (to break the traditional straight documentary/drama format and encourage innovative use). Out of this would come (a) the basics of a pre-production, production, post production process and (b) the basics of a small documentary/drama crew breakdown and an appreciation of all the demands of a small collaborative process.

UNIT 2

MODULE 2: PROCESS IN PRACTICE (cont'd)

7. Ensure there is at least one camera for every four to five students in the class. Each student does not need his/her own camera; they should learn to work as a team.
8. Ask students to think about how films encourage them to think critically about social issues such as race and racism, politics and imperialism, gender and sexuality, with examples. How, from a formal point of view, did film-makers make these statements? Can/Should Caribbean film-makers do similar things with the medium?
9. Suggest scriptwriting assignments that compel students to write about local issues and concerns.
10. Engage in activities wherein students have to listen to music without seeing images but describe what they think they'd see on screen and vice versa.
11. Re-create the Kuleshov experiment by showing the same images in different orders with different soundtrack to get them to appreciate the degree to which film-makers can manipulate emotions and ideas.

RESOURCES

Cartwright, Steven	<i>Pre-production for Video, Film and Multi-Media</i> , Oxford: Focal Press, 1996.
Honthaner, Eve Light	<i>The Complete Film Production Handbook</i> , Oxford: Focal Press, 2001.
Walter, Richard	<i>Essentials of Screenwriting: The Art, Craft and Business of Film and Television Writing</i> , United States of America: Plume Publishers, 2010.

www.filmmakingstuff.com
www.studentfilmmakers.com

USEFUL TEACHING LINKS

Budgets:	http://uscreen.co.uk/uploads/how-to/Film_Budget.pdf http://www.lineproducing.com/index.php/budget-structure
Storyboards:	http://accad.osu.edu/womenandtech/Storyboard%20Resource/ http://illustrations.greghigh.com/storyboard_design.html
Camera Reports:	http://www.filmcontracts.net/contracts/form.php?id=1196 http://www.ifco.ca/pdf/camerareports.pdf http://www.davidelkins.com/cam/forms/index.html



UNIT 2

MODULE 2: PROCESS IN PRACTICE (cont'd)

Paper Edits: <http://www.youtube.com/watch?v=rnZDD3aeqYY>
http://daftdog.tv/showreel_rates/daftdog_showreel_template.pdf
<http://people.senecac.on.ca/beth.agnew/stc/2ColScriptFormat.doc>

Shot Lists: <http://vimeo.com/videoschool/lesson/100/making-a-shot-list>

Schedules: http://plaza.ufl.edu/arturos/DPS/docs/Shooting_Schedule_Breakdown_Sheet_2002.pdf
<http://www.dummies.com/how-to/content/the-art-of-scheduling-a-film.html>

UNIT 2

MODULE 3: PRODUCTION

This Module deals with the filmmaking process of a cinematic project from the start of principal photography to the end of the post-production process. It encompasses the efficient management of the crew on the film shoot and assemblage of desired footage in the editing and sound mixing stages. It also deals with options for distribution and exhibition.

GENERAL OBJECTIVES

On completion of this Module, students should:

1. develop an understanding of the production process;
2. develop an understanding of the post-production process;
3. understand the distribution process;
4. appreciate the process of screening for a public audience.

SPECIFIC OBJECTIVES

Students should be able to:

1. produce cinematic material (shoot a film);
2. apply the fundamentals of the post-production processes in the completion of their project;
3. apply the fundamentals of distribution of completed project;
4. organise a screening for a public audience.

CONTENT

1. Production

- (a) Shooting the scenes/Recording interviews.
- (b) Getting “pick-up” shots.
- (c) Identification of music.
- (d) Development of graphics.
- (e) Maintaining accounts.
- (f) Managing the production schedule.

UNIT 2

MODULE 3: PRODUCTION (cont'd)

2. Post Production

- (a) Digitising images/video, audio and other material.
- (b) Recording script and/or voice-overs.
- (c) Laying down music track.
- (d) Post-production sound-mixing.
- (e) Editing images/video and sound.
- (f) Burning Digital Versatile Disc (DVD).
- (g) Paying production bills.

3. Distribution

- (a) Web/Internet/Social Media distribution.
- (b) Distribution deliverables.
- (c) Marketing campaigns.
- (d) Broadcast negotiations.
- (e) DVD/Home Entertainment Campaigns.
- (f) Net revenue – positive and negative.

4. Screening for a Public Audience

- (a) Proper projection, audio amplification, space and seating.
- (b) Test/target audience screenings.
- (c) Critic/"Press" Screenings.
- (d) Focus group screenings.
- (e) Trailer Previews.

UNIT 2

MODULE 3: PRODUCTION (cont'd)

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives in this Module, teachers are advised to engage students in the following teaching and learning activities.

1. Ensure that students do not use the special effects in the camera; they should be adding the special effects later on the computer.
2. Give students a limit as to how much tape they can shoot, otherwise they will shoot 10 minutes of footage for a 30-second film.
3. Encourage the use of a tripod. If there is no tripod, it will be easier to keep hand-held camera shots wide and get in close to the subject.
4. If using a camera phone, get in close and keep the composition simple. Otherwise, vary the framing: use a long shot or a wide shot to show the context, and use close-ups to show details and emotions.
5. If filming with a still camera or camera phone, keep the camera in 'landscape' mode. Filming in portrait mode places shots on their side, and will be unable to rotate without a professional editing program.
6. Encourage students to shoot separate shots rather than reframing and waving the camera about while filming.
7. Teach digital editing tutorials with instructions on logging and capturing; and software usage, techniques and final production.
8. Introduce students to different editing software for different computers such as iMovie and Final Cut for the Mac or Movie Maker and Avid for a PC.
9. Demonstrate to students how to import clips from their camera. Ensure they understand that the video imports in real time and that it uses up a tremendous amount of memory, roughly 1 GB for each 10 minutes of footage.
10. Encourage editing movement in a shot (for example, a character running) 'on the action', making sure that the character has clearly moved forward between shots, rather than having the action appearing as if repeated.
11. Encourage transitional devices in editing such as fades and dissolves (or 'cross-fades') which can add to the meaning of an image and sound sequence.
12. Encourage thinking of editing sequences in terms of individual shots and 'montage', where the combination of contrasting images builds up meaning.

UNIT 2

MODULE 3: PRODUCTION (cont'd)

RESOURCES

Ascher, S. and Pincus, E.	<i>The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age</i> , United States of America: Plume Publishers, 2007.
Dancyger, Ken	<i>The Technique of Film and Video Editing Fifth Edition: History, Theory and Practice</i> , Oxford: Focal Press, 2010.
George, Nicholas	<i>Film Crew: Fundamentals of Professional Film and Video</i> , Las Vegas, Nevada: Platinum Eagle Publishing, 2010.
Mercado, Gustavo	<i>The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition</i> , Oxford: Focal Press, 2010.
Ulin, Jeff	<i>The Business of Media Distribution: Monetizing Film, TV and Video Content in an Online World</i> , Oxford: Focal Press, 2009.
Van Sijill, Jennifer	<i>Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know</i> , California: Michael Wiese Productions, 2005.
www.studentfilms.com	

◆ **OUTLINE OF ASSESSMENT**

UNIT 2: THEORY, PRACTICE AND INNOVATION

OPTION A: CINEMATIC ARTS

Unit 2, Option A: Cinematic Arts will be assessed separately.

The scheme of assessment for this Unit will comprise two components: an **External Assessment** component (Paper 02) which contributes 30 per cent of the total mark and two **School-Based Assessment** (SBA) components (Paper 01 and Paper 03) which contribute 70 per cent to the total mark of the examination. Grades and marks will be awarded for the Unit and for each Module.

School-Based Assessment

School-Based Assessment is an integral part of the students' assessment of the course of study covered by this syllabus. It is intended to assist the students in acquiring certain knowledge, skills and attitudes that are associated with the subject. The activities for the School-Based Assessment are linked to the syllabus and should form part of the learning activities to enable the students to achieve the objectives of the syllabus.

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

The guidelines provided in this syllabus for selecting appropriate tasks are intended to assist teachers and students in selecting assignments that are valid for the purpose of School-Based Assessment. The guidelines provided for the assessment of these assignments are also intended to assist teachers in awarding marks that are reliable estimates of the achievements of students in the School-Based Assessment component of the course. In order to ensure that the scores awarded are in line with the CXC standards, the Council undertakes the moderation of a sample of the School-Based Assessments marked by each teacher.

School-Based Assessment provides an opportunity to individualise a part of the curriculum to meet the needs of the student. It facilitates feedback to the student 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 also facilitates the development of the critical skills and abilities emphasised by this CAPE subject and enhances the validity of the examination on which the students' performance is reported. School-Based Assessment, therefore, makes a significant and unique contribution to both the development of the relevant skills and the testing and rewarding of the student.

Moderation of School-Based Assessment

Teachers are required to mark the School-Based assignments and record the marks in the School-Based Assessment Record Sheets which are available online via the CXC's website www.cxc.org.

All School-Based Assessment Record of marks must be submitted online using the School-Based Assessment data capture module of the Online Registration System (ORS). A sample of assignments will be requested by CXC for moderation purposes. These assignments will be re-assessed by CXC Examiners who moderate the School-Based Assessment. Teachers' marks may be adjusted as a

result of moderation. The Examiners' comments will be sent to schools to be used for improving instruction and marking. All samples must be delivered to the specified marking venues by the stipulated deadlines.

Copies of the students' assignment that are not submitted must be retained by the school until three months after publication by CXC of the examination results.

OPTION A: CINEMATIC ARTS

Paper 01 (90 marks)

1. Composition of Paper

An assessment of practical skills based on the three Modules of the Option. The intention of this component of the examination is to assess the critical, technical and innovative competencies that candidates have honed during the course of their study.

2. Syllabus coverage

Modules 1, 2 and 3 will be assessed.

Candidates will be required to demonstrate the skills acquired in the Option in an individual or group or both (individual and group) presentation as defined in the Option.

This paper will be assessed by teachers and External Examiners and the marks submitted to CXC by May 31 of the year of examination.

3. Mark Allocation

The total number of marks available for this component of the examination is 90. Each Module will be allocated a mark of 30.

This Paper contributes 30 per cent of the marks for the examination.

Paper 02 (3 hours)

1. Composition of Paper

This paper will consist of 6 compulsory essay questions. Each Module will have TWO questions. ONE question will be a structured response essay, the other will be an extended response essay.

Each question will be worth 15 marks.

2. Syllabus Coverage

Modules 1, 2 and 3 will be assessed.

3. Mark Allocation

The total number of marks available for this paper is 90. Each Module will be worth 30 marks.

This Paper contributes 30 per cent of the marks for the examination.

Paper 03 – Project (School-Based Assessment)

1. Composition of Paper

The requirements for this paper will be addressed separately in the section for the School-Based Assessment component for the Option.

2. Syllabus Coverage

Modules 1, 2 and 3 will be assessed.

3. Mark Allocation

The total number of marks available for this paper is 120. Each Module will be allocated a mark of 40.

GENERAL GUIDELINES FOR TEACHERS

The reliability of the marks awarded is a significant factor in the School-Based Assessment, and has far reaching implications for the candidate's final grade. Teachers are asked to note the following:

- (a) The marks awarded must be carefully transferred to the CXC School-Based Assessment forms;
- (b) One-third of the total score for the School-Based Assessments (Paper 01 and Paper 03) must be allocated to each Module. **Fractional marks should not be awarded.** In cases where the mark is not divisible by three, then the allocation is as follows:
 - (i) When the remainder is 1 mark, the mark is allocated to Module 3;
 - (ii) When the remainder is 2, then a mark is allocated to Module 3 and the other mark to Module 2.

For example, 35 marks are allocated as follows:

- (iii) $35 / 3 = 11$ remainder 2 so 11 marks to Module 1 and 12 marks to each of Modules 2 and 3.

- (c) The standard of marking should be consistent.

Students who do not fulfil the requirements of the School-Based Assessments will be considered absent from the whole examination.

◆ REGULATIONS FOR RESIT CANDIDATES

Resit candidates must complete Papers 01 and 02 of the examination for the year for which they re-register. A candidate who re-writes the examination within two years may re-use the moderated School-Based Assessment score earned in the previous sitting within the preceding two years.

Candidates are no longer required to earn a moderated score that is at least 50 per cent of the maximum possible score; any moderated score may be re-used.

Candidates re-using SBA scores in this way must register as 'Resit candidates' and provide the previous candidate number. (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 pre-slip if a candidate's moderated SBA score is less than 50 per cent).

Resit candidates must be registered through a school, a recognised educational institution, or the Local Registrar's Office.

◆ ASSESSMENT GRID

The Assessment Grid for Unit 2: Option A: Cinematic Arts contains marks assigned to the papers and to Modules, and percentage contributions of each paper to total scores.

Assessment Grid for Unit 2 - Option A: CINEMATIC ARTS

Papers	Module 1	Module 2	Module 3	Total	Per cent (%)
School-Based Assessment					
Paper 01	30	30	30	90	30%
External Assessment					
Paper 02 Essay	30	30	30	90	30%
School-Based Assessment					
Paper 03	40	40	40	120	40%
Total	100	100	100	300	100%

◆ DETAILS OF ASSESSMENT

UNIT 2: OPTION A—CINEMATIC ARTS

Paper 01 (Practicum) —Performance (90 marks)

For this Paper students will be required to:

1. Produce a rough cut of a cinematic project. (40 marks)
2. Write a shooting script. (30 marks)
3. Engage in a viva voce. (20 marks)

Rough Cut

Students will collaboratively in a group of 5–7 persons produce a rough cut or “work in progress” edited version of their cinematic project. Only the roles of director, camera/cinematographer, editor, sound and producer will be assessed. Students functioning in these roles may have to double up as or employ/co-opt production designer, costume designer/wardrobe, location manager, make-up artist, caterer (mom), transport, actors, runners (“go-for’s”) and of course, script/screenwriters. One student on the team may also be assigned writing the script or the script may be created collaboratively. Students must conceptualise and develop a story based on a theme or concept, something to celebrate or a social problem, issue, idea or image which addresses an issue in their community or country and produce a rough cut and shooting script for this cinematic production. The definition of ‘community’ here is taken to mean any group of people with similar interests for instance a neighbourhood, a school, young women, or artists.

For this story students will be required to produce and submit for assessment the rough cut or “work-in-progress” edited version of their cinematic production, whether it be a drama/comedy, documentary or docu-drama. The rough cut should not be more than 8 minutes long and is to be submitted on DVD, MiniDV tape, VHS tape, flash drive or external hard drive and must be in a file/program/format that is compatible to the apparatus on which the cinematic project is being played.

While this is assessment, it is also an opportunity for the filmmakers to receive specific, grounded and constructive criticism; get new ideas on how to effectively and expressively further edit the film story; and turn the rough cut to a picture and sound-locked final cut which may be used for their submission for Paper 03.

Shooting Script

The shooting script is a blue print of what is intended to be shot. It eliminates the guesswork and serves the memory so that the director/cinematographer does not forget a shot.

Each group must submit a ONE Two-Column Shooting Script.

The shooting script must contain a description of all shots, locations, character(s), action, sound and technical details of the film. It is derived from the master scene script or a treatment.

The shooting script serves the following functions.



1. The shooting script is a breakdown of all camera placements and movements. All shots must have bolded shot descriptions such as ECU- extreme close up/ CU- close up / MCU- medium close up / LS- long shot or FS- full shot/ ELS- extreme long shot/ OTS- over the shoulder shot /XO- Cross-Shots-/ BEV- Bird's Eye View/ 2S-FS - two shot full shot / WEV- Worms Eye View.
2. It is important to include changes in camera angles and height in the descriptions as well. Every shot chosen should be motivated by the action and emotion in the script. The viewer is looking for clues to understanding the details of the story. Recommended use of Wide Angles, Linking shots, Low angles, Depth, Opposites when visualizing shots – typically abbreviated by the acronym WALLDO. Any special effects or titles should also be included in the shot descriptions.
3. The shooting script also divides the film into separate locations. Therefore, all locations can be fixed and the possible shooting problems inherent in these locations can be foreseen. The script can be a guide in determining the exact length of the film by mentally timing out each shot.

The script provides a break-down for the actors as to which shots and scenes they will be appearing in, when they will be needed during shooting. The shooting script includes the exact dialogue and sound to be heard at each precise moment of production.

Sample Scene- In the drawing room of a house, a mother is pleading with the father. But the father remains stubborn. Their son is eavesdropping on their conversations with a pistol in his hand.

SCENE 1 – INT. KITCHEN -NIGHT

Shots	Shot Description	Audio and Dialogue
1	CU of Mother pleading with the father	"I can't live like this anymore!" (sobs)
2	MS of father's reaction	Sternly "We have no options"
3	LS of father and mother quarreling through a door. Son enters into the frame from the right into foreground in a WS and watches them.	Mother- upset "I just can't deal with this violence"... cries
4	CU of the father	Seriously- "What else can we do!"
5	ECU of the son with an angry look on his face.	(sobbing heard in background)
6	ECU of the pistol and his fingers on the trigger	(sound of gun cocking and loading)

The areas of assessment in the shooting script and the requirements are as follows:

1. Format and presentation (10 marks)

Each shooting script must be completed and organised in the two column format (See description and diagram above) and must be neat and clearly organised.

2. Technical language and equipment (10 marks)

In addition to proper formatting, each shooting script must contain proper technical terms and technical language.

Viva Voce

Each group of 5–7 students will submit to a Viva Voce examination. This is conducted by the External Examiner after the screening of the rough cut to ascertain each student's role and responsibilities in the cinematic project, and to determine the challenges encountered by the students, how they overcame those challenges and their level of participation and accomplishment thus far. It is essentially a specific and detailed question and answer session between the External Examiner and the students about the entire development, pre-production, production and post-production thus far.

This assessment will be done in April of the year in which the examination is done. The performance will be independently examined by the teacher and an External Examiner qualified and/or experienced in the field of film, video, television or digital media. The agreed mark that is to be awarded to the students must be submitted to CXC by May 31 in the year of examination.

This Paper is worth 90 marks. Assessment will be done using three broad criteria as follows:

1. Story (storytelling and character development). (15 marks)
2. Cinematography (visual impact and sound, and editing/shooting script). (55 marks)
3. Problem-solving and team participation. (20 marks)

Assessment Criterion I: Story (storytelling and character development) (15 marks)

The assessment of this criterion focuses on the following.

- (i) Clarity of the story/ideas or themes.
- (ii) Creativity and development of story.
- (iii) Development of characters (ideas or themes).

**Assessment Criterion II: Cinematography (visual impact and sound, and editing/shooting script)
(55 marks)**

- (i) Effective sound effects and editing, visual quality camera movement /angles lighting and colour quality.
- (ii) Editing strategy is used to create the development of the story, plot, emotion or subplot.
- (iii) Comprehensive shoot script which factors in all the elements necessary for production.

Assessment Criterion III: Problem-solving and team participation (20 marks)

- (i) Understanding of roles and responsibilities.
- (ii) Team participation and collaboration.
- (iii) Problem-solving skills.

MARKING CRITERIA FOR CINEMATIC ARTS PRACTICUM

1. THE ROUGH CUT (50 MARKS)

Assessment Criterion I: Story (storytelling and character development) (20 marks)

(a) Story and Storytelling (10 marks)

Story, idea, or theme is creative and captivating, subject is made clear by the appropriate sequencing of shots, and details contribute to story-telling and plot development.	9–10 marks
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Story, idea, or theme is creative and captivating; subject is made clear by the appropriate sequencing of shots, little or no irrelevant details which detracts.	7–8 marks
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Story, idea, or theme is interesting, subject is clear but there are a few shots which require further editing or detract, most of the details are relevant and contribute to storytelling and plot development.	5–6 marks
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Story, idea, or theme is fairly interesting but some parts may be clichéd or uninteresting, the subject is clear there are areas when the audience is unclear as to the contribution of some of shots to the story, some irrelevant details are noted which do not contribute to storytelling and plot development.	3–4 marks
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Story is mundane; shots are not sequenced to effectively contribute to storytelling and plot development.	1–2 marks
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(b) Character development – drama and documentary (10 marks)

Excellent development of characters: visuals reveal character; the relationships with each other are clear; the connections to each other, their needs and the fulfillment or not of such needs are clear.	9-10 marks
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Very good development of characters: most of the visuals enable character development; relationships and connections with other characters are clear; however there may a little confusion regarding each character's needs and the fulfillment or not of such.	7-8 marks
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Good development of characters: most of the visuals enable character development; relationships and connections with other characters are not always clear, the needs of each character and the fulfillment or not of such are not always clear.	5–6 marks
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Limited development of characters: little character development; relationships and connections with other characters are in most instances weak and unclear; the needs of most of the characters are unclear.	3-4 marks
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Poor development of characters: visuals do not promote the development of character, there is little or no relationship and connections among characters; the needs of most of the characters are unclear.	1–2 marks
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**Assessment Criterion II: Cinematography (Visual Impact and Sound, and Editing)
(30 marks)**

(a) Cinematography/Visual Impact (10 marks)

Camera movement and angles are excellent and very effective: shots and lighting are used effectively to convey story and plot and character development; visual quality is excellent.	9–10 marks
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Very good, effective camera movement and angles: shots and lighting are used effectively to convey story and plot and character development; visual quality is very good.	7–8 marks
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Good camera movement and angles: shots and lighting are used effectively in most instances to convey story and plot and character development but some lapses are noted; visual quality is good.	5–6 marks
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Limited camera movement and angles, some major weaknesses in the shots and lighting which affect story and plot development, visual quality is weak.	3–4 marks
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There are obvious weaknesses in the movement of the camera, angles are not used or not used effectively, obvious weaknesses in the use of lighting, and visual quality is weak.	1–2 marks
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(b) Sound (10 marks)

Excellent combination of sound and images to enrich story: sound design includes realistic and expressionistic soundscapes, sound is clear and is effective in creating mood.	9–10 marks
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Very good use of sound and images to enrich story: sound design includes realistic and expressionistic soundscapes, in most instances sound is clear and effective in creating mood.	7–8 marks
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Good use of sound and images to enrich story: sound design include realistic and expressionistic soundscapes; in most instances sound is clear and effective in creating mood.	5–6 marks
--	-----------

Limited use of sound and images to enrich story: sound design has obvious weaknesses; sound is not always effective in creating mood.	3–4 marks
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Sound is not used effectively to enrich or develop story, obvious weaknesses in the sound design.	1–2 marks
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(c) Editing/Montage development (10 marks)

Excellent editing or montage development: edits communicate information about the story (character, plot, subtexts) and the emotions which the filmmakers intended; editing strategy is effective; little or no areas identified for further editing. 9-10 marks

Very good editing or montage development: editing is very effective in communicating information about the story (character, plot, subtexts) and the emotions which the filmmakers intended; editing strategy is effective, but there are a few moments of weaknesses which could benefit from further editing. 7-8 marks

Good editing or montage development: editing is mostly effective in communicating information about the story (character, plot, subtexts) and the emotions which the filmmakers intended; editing strategy is effective, but there are some moments of weaknesses which could benefit from further editing. 5-6 marks

Limited editing or montage development: there are evident weaknesses in communicating information about the story (character, plot, subtexts) and the emotions which the filmmakers intended; editing strategy is not effective in most instances and needs to be revisited. 3-4 marks

Poor editing/montage development: editing strategy is weak and not effective in communicating information about the story (character, plot, subtexts) and the emotions which the filmmakers intended. 1-2 marks

2. THE VIVA VOCE (20 MARKS)

Assessment Criterion III: Problem-solving and team participation (20 marks)

- (i) Understanding of roles and responsibilities
- (ii) Team participation and collaboration
- (iii) Problem-solving skills
- (iv) Communication skills

(Each student is to be questioned and awarded an individual mark for this area) (20 marks)

(a) Understanding of roles and responsibilities (5 marks)

Excellent understanding of the role and responsibilities of the position held in the cinematic project (pre-production, production and post-production). 5 marks

Very good understanding of the role and responsibilities of the position held in the cinematic project (pre-production, production and post-production). 4 marks

Good understanding of the role and responsibilities of the position held in the cinematic project (pre-production, production and post-production). 3 marks

Limited understanding of the role and responsibilities of the position held in the cinematic project (pre-production, production and post-production). 2 marks

Little or no understanding of the role and responsibilities of the position held in the cinematic project (pre-production, production and post-production). 1 mark

(b) Team participation and collaboration (5 marks)

Excellent contribution of time, energy, creativity and available resources. 5 marks

Very good contribution of time, energy, creativity and available resources. 4 marks

Good contribution of time, energy, creativity and available resources. 3 marks

Moderate contribution of time, energy, creativity and available resources. 2 marks

Poor contribution of time, energy, creativity and available resources. 1 mark

(c) Problem Solving skills (Challenges faced and resolution , group dynamics and strategies employed to develop team-building and effective creative collaboration) (5 marks)

Excellent problem solving skills in the resolution of challenges, dynamic of the group, team-building strategies and creative collaboration. 5 marks

Very good problem solving skills in the resolution of challenges, dynamic of the group, team-building strategies and creative collaboration. 4 marks

Good problem solving skills in the resolution of challenges, dynamic of the group, team-building strategies and creative collaboration. 3 marks

Limited problem solving skills in the resolution of challenges, dynamic of the group, team-building strategies and creative collaboration. 2 marks

Poor problem solving skills in the resolution of challenges, dynamic of the group, team-building strategies and creative collaboration. 1 mark

(d) Communication skills (of roles and responsibilities, level of participation and challenges encountered and resolved) (5 marks)

Excellent communication skills in the justification of their creative choices and explanation of their participation, roles and responsibilities.	5 marks
Very good communication skills in the justification of their creative choices and explanation of their participation, roles and responsibilities.	4 marks
Good communication skills in the justification of their creative choices and explanation of their participation, roles and responsibilities.	3 marks
Limited communication in the justification of their creative choices and explanation of their participation, roles and responsibilities.	2 marks
Poor communication skills in the justification of their creative choices and explanation of their participation, roles and responsibilities.	1 mark

3. THE SHOOTING SCRIPT (20 marks)

Assessment Criterion II: Cinematography (Shooting Script) (20 marks)

(a) Shooting Script Format and presentation (5 marks)

Required format is used throughout and shooting script is neat and well organised.	9-10 marks
Required format is used throughout; shooting script is neat but there are some minor lapses in organisation.	7-8 marks
Required format is used throughout; generally neat but some areas lack organisation.	5-6 marks
Required format is used for some parts, lacks neatness and organisation.	3-4 marks
Format not adhered to, lacks neatness and organisation.	1-2 marks

(b) Technical language and technical terms (10 marks)

Excellent use of technical language and technical terms	9-10 marks
Very good use of technical language and technical terms.	7-8 marks
Good use of technical language and technical terms.	5-6 marks
Moderate use of technical language and technical terms.	3-4 marks
Little or no use of technical language and technical terms.	1-2 marks

PAPER 03— SCHOOL-BASED ASSESSMENT (120 MARKS)

The school-based assessment for Option A—Cinematic Arts comprises the production of a final cut, a portfolio/production file, a community screening and a Reflective Journal. Students have the choice of using the rough cut developed for the Paper 01 to complete as their final cut or develop a new idea/theme/issue/social problem to produce a final cut of their film.

For this Paper students will be required to submit individual as well as group projects.

1. Students in groups of 5–7 persons will be required to:
 - (a) Produce the final cut. (50 marks)
 - (b) Submit a portfolio/production file. (40 marks)
 - (c) Complete a community screening. (13 marks)

AND

2. Each (individual) candidate will be required to produce a Reflective Journal. (17 marks)

PERFORMANCE OUTCOMES: CINEMATIC ARTS

At the end of the School-Based Assessment, candidates should be able to:

1. Write a master-scene screenplay.
2. Complete the various reports needed for the final realisation of a cinematic production.
3. Produce a dramatic or documentary film/video.
4. Create a marketing campaign for a film.
5. Organise a community/focus group screening of their film.
6. Interact with a focus group audience for the cinema.
7. Explain their creative process.
8. Document his/her creative process.

A. The Final Cut (50 marks)

Students in groups of 5 - 7 will submit a final edit of their film. The film may be a drama/comedy OR documentary OR docu-drama. The final cut should not be more than 5 minutes long and not less than 3 minutes. It is to be submitted on DVD, MiniDV tape, VHS tape, flash drive or external hard drive and must be in a file/program/format that is compatible to the apparatus on which the film is being played. The final cut will be

independently examined by the teacher and the external examiner qualified and/or experienced in the field of film, video, television or digital media.

B. The Portfolio/Production File (40 marks)

Students in their groups of 5–7 will submit a collective Portfolio/Production File containing the following.

For Drama

- (i) A one-page treatment of the subject or issue of the dramatic film.
- (ii) A Master-Scene script (final draft).
- (iii) A complete storyboard of the film with photos of locations used.
- (iv) Shot-lists of all scenes filmed.
- (v) The shooting schedule (locations, cast, crew, props and equipment must be included in this schedule).
- (vi) Completed camera reports.
- (vii) A budget.

For Documentary

- (i) A one-page treatment of the subject or issue of the dramatic film.
- (ii) Shot-lists of all footage filmed.
- (iii) The shooting schedule (locations, cast, crew, props and equipment must be included in this schedule).
- (iv) Completed camera reports.
- (v) A budget.

(a) The Treatment – Drama Films Only (10 marks)

A film's treatment is similar to that of an overview or synopsis of the film idea and includes all the important conceptual elements. It is structured with a beginning, middle and end. It is a detailed summary of the story that is used to sell the idea/concept to potential investors. It includes:

- (i) how the team plans to shoot the material;
- (ii) the details of the look that is desired;

- (iii) how the sound design is to be played out;
- (iv) what kind of music is to be used;
- (v) what kind of actors are to be cast;
- (vi) the fashions styles of the actor;
- (vii) the locations;
- (viii) everything that is part of the director's vision;
- (ix) photos must be included to give the audience to which the film project is being sold, a visual reference.

(b) The Proposal – Documentary Films Only (10 marks)

The documentary proposal is a comprehensive description of all aspects of the documentary project. It is normally created in the pre-production stage of the documentary to persuade funders, distributors and other investors to support the documentary. The emphasis should be one making it as interesting and compelling as possible.

A documentary proposal should include:

- (i) a synopsis where the overall project is summarised and sold;
- (ii) answers to the questions: "What is the documentary all about? What is different about this documentary? What new ideas or information will it contain? What is the documentary's main goal?"
- (iii) the anticipated audience;
- (iv) a description in detail of the people who are the interviewed, the places the documentary will visit, the topics to be discussed and the areas of conflict in the story which will help to bring the documentary to life.

(c) The Master-Scene script – Final draft - Drama Films only (5 marks)

The Master –Scene script or Screenplay gives a mental picture for the story and the context. It should include:

- (i) a clear and detailed description of each scene;
- (ii) a clear identification of characters;
- (iii) each character's speech and intonation for each scene;
- (iv) appropriate format.

The Master-Scene Script/Screenplay format uses Scene Headings (interior versus exterior establishment, location and time of day), Special scene headings (such as the Month or Year,

“Back To”, “Later”, “Flashback”) Narrative Descriptions (the telling of the story as it unfolds on screen, focusing only on the action that moves the story forward and writing only what can be seen and heard) and Dialogue Blocks (includes the character’s name, the manner in which the dialogue is said and the dialogue).

Format to be used:

- (i) 12 font courier;
- (ii) margins: 1";
- (iii) pages numbered at top right of header and in the bottom right of the footer the letters “mf” - more follows;
- (iv) final page –the footer should have the word END centered;
- (v) single-sided page.

(d) Story Board – Drama Films only (5 marks)

The story board shows the sequence of the key action in the cinematic project. Storyboarding is used to ensure that everyone knows what he /she has to do for each shot and so ensure planning prior to shooting. The story board must contain for each shot:

- (i) A sketch or drawing of the picture desired on the screen or frame;
- (ii) A number for each storyboard – each storyboard is numbered;
- (iii) All relevant details such as colour, graphics, audio, movement/placement/angle of camera, desired movement in the frame, font, animation, visuals;
- (iv) Text or narration which must be cross-referenced with the corresponding storyboard number.

(e) Shot-Lists - Drama and Documentary Films (5 marks)

A shot-list is a list of the shots needed to shoot to create a film or video. The more specific the shot-list the easier it will be to film. The shot-list must include the:

- (i) Exact camera movement for each shot;
- (ii) Shot type, shot size and what is happening within the shot and actors in the shot;
- (iii) The location and time in which the shot is being filmed and where the character(s) are standing.

An example:

11:00 -12:00 pm The EMAILERS (scene 1)

Cast: SEAN, DARCY



1. WIDE SHOT. Both emailers. SEAN exits left
2. WIDE SHOT. Both emailers. SEAN enters right
3. MEDIUM SHOT. DARCY asking for missing file/SEAN's audio
4. MEDIUM SHOT. Establish DARCY typing.
5. MEDIUM SHOT. Establish SEAN typing.
6. ECU (Extreme Close-Up) of DARCY'S screen, "Hey, Dennis, I need that proposal over here in Accounting."
7. ECU of SEAN's screen as he/she opens the email. Responds, "No Prob. I'll bring that over right away."
8. AERIAL. SEAN walking through sea of cubicles.
9. BACKGROUND NEEDED (Hector, Lauren, James)

(f) The Shooting Schedule – Drama and Documentary Films (completed) (5 marks)

The shooting schedule is basically a plan of each day's shooting for the cinematic project.

The schedule must include:

- (i) locations/settings (interior/exterior; private/public, day or night);
- (ii) personnel (cast and crew needed);
- (iii) transport arrangements;
- (iv) dates for shooting;
- (v) equipment needed including: cameras, microphones, tripods, props, wardrobe, sets, special effects;
- (vi) scene number of the scene to be shot for each day;
- (vii) scene description – one sentence;
- (viii) script day or day in the story, for example, 3rd day in the story when Mary arrives on the plantation.

(g) Camera Reports – Drama and Documentary Films (completed) (5 marks)

The camera report provides a concise record of all the camera's activity: rolls, takes, filters, scene numbers, and other data recorded during production. The camera report facilitates an efficient post-production editing process. The camera report must include:

- (i) Name of school;
- (ii) Production title/name of film;
- (iii) Name of director and camera person;
- (iv) Date of production day/s;

- (v) Type of camera used;
- (vi) Tape number;
- (vii) Number of camera report sheet – there will be many;
- (viii) Columns with the following headings: scene number, take, time codes {further sub-columned into hours, minutes, seconds and frames}, type of lens {optional}, f-stop {optional} and remarks. For example, if it was a good take/bad take/good take with bad sound/actor flubbed lines in the take.

(h) Paper Edit – Documentary Films only (completed) (10 marks)

The Paper Edit is a text volume which lays out the essential “script” of the film, taking a close look at all of the footage and thinking about where the story is. It makes post-production editing more productive. The Paper Edit document must include:

- (i) Titles, sub-titles and scenes;
- (ii) Duration for each title, sub-title and scene;
- (iii) Black screen (if desired);
- (iv) Description of scene including content, angles, camera movement according to the footage acquired from the shoot;
- (v) Text of sound (for example, voice-over narration), sound effects and special effects desired.

(i) Budget – Drama and Documentary Films(completed) (5 marks)

A film production budget determines how much money will be spent on the entire film project. It involves the identification and estimation of cost items for each phase of filmmaking (development, pre-production, production, post-production and distribution). The budget structure is normally split into “above-the-line” (creative) and “below-the-line” (technical) costs. These would normally include costs for:

- (i) story rights;
- (ii) screenplay;
- (iii) director;
- (iv) producers;
- (v) cast;
- (vi) production costs (such as crew, transport, location rental, catering);
- (vii) post-production costs (editing, post-production sound etc.);

- (viii) visual effects;
- (ix) music.

C. The Individual Reflective Journal (17 marks)

The Reflective Journal will be used to assess candidates’:

- (i) Development during the project;
- (ii) Level of participation in the project;
- (iii) Ability to work with others.

A hard covered notebook may be used for the Reflective Journal. The Reflective Journal will be done from pre-production to post-production. The Reflective Journal should include the items listed below.

- (i) Introduction- reason for choosing to study this option, his/her role and responsibilities in the production.
- (ii) Three (3) reflective entries –One for pre-production, one for production and one for post-production.
- (iii) A total of 3 (minimum) samples which may include illustrations, drawings, photographs, samples of interviews which support the reflective entries.
- (iv) One (1) Reflective entry which focuses on the experience of working in a group (successes/failures/ challenges).

D. The Community Screening (13 marks)

Each group of 5 - 7 students must organise a screening of their cinematic project in an agreed-upon community. The Community Screening will be assessed on the following criteria:

Assessment Criteria I

- (a) Screening;
- (b) Knowledge of the production and the issue or subject;
- (c) Advertising.

Each group must:

- (i) Present on screen the film and answer questions from members of the audience (and Examiner) immediately after the screening of the final edit of the film/cinematic project; (8 marks)

- (ii) Produce a large-sized poster (minimum size 24" x 36"; maximum size 3' x 5') advertising the film/cinematic project which would include the title of the film, credits of cast and production crew and the artwork/photography-work depicting the film. (5 marks)

The Paper 03 assessment will be done in April of the year in which the examination is done. The areas of production and post-production will be independently examined by the teacher and an external examiner qualified and/or experienced in the field of film, video, television or digital media. The agreed mark that is to be awarded to the candidates along with the five samples requested by CXC must be submitted to CXC by May 31 of the year of examination. Each sample per group must include a DVD copy of the final cut of the film, the production file/portfolio and the Reflective Journal for each person in the group. These samples will be re-assessed by CXC Examiners who moderate the School-Based Assessment. Teachers' marks may be adjusted as a result of moderation. The Examiners' comments will be sent to the schools.

MARKING CRITERIA FOR SCHOOL-BASED ASSESSMENT

The Final Cut (50 marks)

The final cut will be assessed using the following criteria.

1. Narrative/Story and Storytelling (15 marks)
2. Filmmaking Techniques (Cinematography: Camera movement and visual impact/ Sound/Editing) (35 marks)

Assessment Criterion I: Story (Storytelling and Character Development) (15 marks)

The assessment of this criterion focuses on the following:

- (i) Clarity of the story/ideas or themes;
- (ii) Development of characters (dialogue, action);
- (iii) Creativity.

Assessment Criterion II: Filmmaking techniques (Cinematography: Camera Movement and Visual Impact, Sound, and editing) (35 marks)

- (i) Effective sound effects and editing ,visual quality camera movement/angles lighting and colour quality.
- (ii) Editing strategy used to create the development of the story, plot, emotion or subplot.

Assessment Criterion I: Story (Storytelling and Character Development) (15 marks)

(a) Narrative/Story and Storytelling (15 marks)

Story, idea, or theme is creative and captivating; subject is made clear by the appropriate action and dialogue consistent with character, motivations and personality; dialogue is concise and clear; climax is unique and effective. 13-15 marks

Story, idea, or theme is creative and captivating; subject is made clear by the appropriate action and dialogue consistent with character, motivations and personality. There are a few lapses in dialogue where words are used where action may be more appropriate, few lapses in the clarity of the dialogue; climax may not be unique but it is effective. 10-12 marks

Story, idea, or theme is interesting; subject is made clear by the appropriate action and dialogue consistent with character, motivations and personality. There are some lapses in dialogue where words are used instead of appropriate action; few lapses in the clarity of the dialogue, climax may not be unique but it is effective. 7-9 marks

Story, idea, or theme is interesting but some parts may be clichéd or 4-6 marks



uninteresting; subject is clear and dialogue consistent with character, motivations and personality. There are many lapses in dialogue where words are used where action would have been more appropriate, many lapses in the clarity of the dialogue; climax is abrupt.

Story, idea, or theme is mundane; dialogue is clichéd and overused, many lapses in the clarity.

1-3 marks

Assessment Criterion II: Filmmaking techniques (Cinematography: Camera Movement, Lighting and Visual Impact, Sound, and Editing) (35 marks)

(a) Cinematography: Camera Movement, Lighting and Visual Impact (15 marks)

Lighting is effective for all camera angles or movement: sufficient key, fill and back illumination in all performance areas to render needed visual separation, depth, and detail; quality, angle, color, and intensity of light appropriate to time of day, the apparent sources of light within the set, and the character and mood of the production, very little or no unwanted shadow; camera movements (dolly, trucking, panning, tilting, zooms) smooth and motivated; visual impact is remarkable.

13-15 marks

Lighting is effective for most camera angles or movement: sufficient key, fill and back illumination in most performance areas to render needed visual separation, depth, and detail; quality, angle, color, and intensity of light appropriate to time of day, the apparent sources of light within the set, and the character and mood of the production, a few unwanted shadows identified; camera movements (dolly, trucking, panning, tilting, zooms) smooth and motivated in most instances; visual impact is very high.

10-12 marks

Lighting is effective for some camera angles or movement: sufficient key, fill and back illumination in some performance areas to render needed visual separation, depth, and detail; in some instances quality, angle, color, and intensity of light appropriate to time of day; the apparent sources of light within the set, and the character and mood of the production could be improved; unwanted shadows are noted; camera movements (dolly, trucking, panning, tilting, zooms) are not smooth and motivated in some instances; visual impact is good.

7-9 marks

Very few areas where lighting is effective for camera angles or movement; quality, angle, color, and intensity of light not appropriate to time of day; the apparent sources of light within the set, and the character and mood of the production are inadequate, unwanted shadows are obvious; camera movements (dolly, trucking, panning, tilting, zooms) are not smooth and motivated in many instances; visual impact is low.

4-6 marks

Poor use of lighting for camera angles or movement; quality, angle, color, and intensity of light not appropriate to time of day, the apparent sources of light within the set, obvious unwanted shadow; camera movements (dolly, trucking, panning, tilting, zooms) poor; and visual impact is lost because of poor quality.

1-3 marks

(b) Sound (10 marks)

Sound is excellent: no noticeable differences between background sound levels, proximity effects, or audio levels between successive shots; audio is clear and distinct; sound effects consistently have "proximity" and loudness appropriate to the visual distances represented; background music when used is appropriate; the amplitude, mood, pace, and style of the music is fully appropriate to the production's content and intent; music does not interfere with the intelligibility of the dialogue.

9-10 marks

Sound is very good: most successive shots show no noticeable differences between background sound levels proximity effects, audio is clear and distinct in most instances; sound effects consistently have "proximity" and loudness appropriate to the visual distances represented; background music when used is appropriate; the amplitude, mood, pace, and style of the music is appropriate to the production's content and intent most of the times; music does not interfere with the intelligibility of the dialogue in most instances.

7 - 8 marks

Sound is good: some successive shots show some noted differences between background sound level; proximity effects; audio is clear and distinct in some instances; sound effects consistently have "proximity" and loudness appropriate to the visual distances represented; background music when used is appropriate; the amplitude, mood, pace, and style of the music are appropriate to the production's content and intent; in some instances music hinders the intelligibility of the dialogue.

5-6 marks

Sound quality is moderate: successive shots show obvious differences between background sound levels, proximity effect; audio is in most instances unclear; sound effects often inappropriate and background music in many cases is appropriate; the amplitude, mood, pace, and style of the music are in most instances inappropriate to the production's content and intent some of the times; music overpowers dialogue.

3-4 marks

Sound quality is poor.

1-2 marks

(c) Editing (10 marks)

Editing is excellent: all cuts and transitions motivated and in harmony with the pace and nature of the subject matter; visual perspectives consistently maintained and are logical; editing smooth and fluid to the point that it becomes virtually transparent; effective edit decisions for story development and variety in pacing; all scene lengths are effective and all scenes are essential to the production goal.	9-10 marks
Editing is very good: most cuts and transitions motivated and in harmony with the pace and nature of the subject matter; visual perspectives consistently maintained and are logical in most scenes; editing smooth and fluid in most scenes; effective edit decisions for story development and variety in pacing; most scene lengths are effective and there is only a little inessential information/scene that does not add to the production goal.	7-8 marks
Editing is good: good cuts and transitions that are motivated and in harmony with the pace and nature of the subject matter; visual perspectives are consistently maintained and are logical in most scenes; editing smooth and fluid in most scenes; effective edit decisions for story development and variety in pacing; most scene lengths are effective and there is only a little inessential information/scene that does not add to the production goal.	5-6 marks
Editing is limited: cuts and transitions show some major weaknesses; visual perspectives are sometimes inconsistent and some scenes are not in the most logical order; editing shows obvious weaknesses in smoothness and fluidity; edit decisions are not always effective for story development and variety in pacing; many scenes are too long and there are some obvious scenes that do not add to the production goal.	3-4 marks
Editing is poor.	1-2 marks

MARKING CRITERIA FOR THE PORTFOLIO/PRODUCTION FILE

The Portfolio/Production File will be assessed using following criteria:

1. Treatment (Drama) or Proposal (Documentary) (10 marks)
2. Pre-production, production and post-production documents (30 marks)

Assessment Criterion I: Research (10 marks)

The assessment of this criterion focuses on the following:

- (a) Presentation of concepts and/or research;
- (b) Extensive use of information and sources for data (literature, interviews of relevant persons, photos, audio references);
- (c) Use of research in developing story and production.

Assessment Criterion II: Pre-production, production and post-production documents (30 marks)

The assessment of this criterion focuses on the following:

- (a) Understanding of the documents used and their purposes;
- (b) Production of detailed and comprehensive documents which are effective for purpose.

A. The Treatment (Drama) or Proposal (Documentary) (10 marks)

Assessment Criterion I: Treatment or Proposal (10 marks)

Excellent treatment or proposal: treatment or proposal includes all the specified requirements, shows strong evidence of presentation, research and concept which informs the story.	9 - 10 marks
Very good treatment or proposal: treatment or proposal includes most of the specified requirements, shows evidence of presentation, research and concept which informs the story.	7- 8 marks
Good treatment or proposal: treatment or proposal includes most of the specified requirements; however, there are some gaps in the presentation, research and concept which would have informed the development of the story.	5-6 marks
Limited treatment or proposal: treatment or proposal includes some of the requirements, but the presentation and concept evidence is limited and is not used or effectively linked to the story.	3-4 marks
Poor treatment or proposal: treatment or proposal may be incomplete, lacks most of the specified requirements; very little or no link between the story and presentation/concept.	1-2 marks

Assessment Criterion II: Pre-production, production and post-production documents (30 marks)

(a) The Master-Scene script/Screenplay – Final draft - Drama Films only (5 marks)

Excellent screenplay: includes a detailed and comprehensive description of all the requirements specified above in the appropriate format for the entire cinematic project. 5 marks

Very good screenplay: is not as detailed or comprehensive as the above; there are some lapses in the format, but screenplay is done for the entire cinematic project. 4 marks

Good screenplay: there are some more obvious lapses in details and format but screenplay is done for the entire script. 3 marks

Moderate screenplay: there are some more obvious lapses in details and format but screenplay may be very sketchy or incomplete. 2 marks

Poor screenplay: may be incomplete, does not adhere to formatting and lacks most of the details required. 1 mark

(b) The Story Board – Drama Films only (5 marks)

Excellent storyboarding: comprehensive and necessary details to guide the filming. 5 marks

Very good storyboarding: only minor lapses in details which guide filming. 4 marks

Good storyboarding: more obvious lapses in details which guide filming. 3 marks

Limited storyboarding: essential details are omitted. 2 marks

Poor storyboarding; very little is done. 1 mark

(c) Shot-Lists (camera movement for each shot, shot type and action, actors within the shot and where they are standing, location, time and place of filming) (5 marks)

Excellent shot-lists: includes all or mostly all the details listed for each shot of the cinematic project. 5 marks

Very good shot-lists: a few minor details may have been left out in some of the shots. 4 marks

Good shot-lists: a few minor details may have been left out in some of the shots. 3 marks

Weak shot-lists: major omissions and may not be done for all the shots in the cinematic project. 2 marks

Poor shot-lists: incomplete, and lacks necessary details. 1 mark

(d) Shooting Schedule - Drama and Documentary (Completed) (5 marks)

Excellent shooting schedule: includes all the necessary information as indicated in the list for each day of the filming. 5 marks

Very good shooting schedule: very minor details may have been omitted in the schedule for each day of filming. 4 marks

Good shooting schedule: some major omissions noted in the schedule for each day of filming. 3 marks

Moderate shooting schedule: schedule may not include some of the days for filming and some of the areas in the list above may be quite sketchy or vague. 2 marks

Poor shooting schedule: incomplete, does not include most of the areas and is quite vague. 1 mark

(e) Camera reports (rolls, takes, filters, scene numbers, and other data recorded during production) (5 marks)

Excellent camera reports: includes all the necessary information as indicated in the list. 5 marks

Very good camera reports: very minor details may have been omitted in the reports. 4 marks

Good camera reports: some major omissions noted in the reports. 3 marks

Moderate camera reports: report may be sketchy or vague in most of the areas. 2 marks

Poor camera reports: incomplete, does not include most of the areas and is quite vague. 1 mark



(f) Paper edits – Documentary Films only (10 marks)

Excellent paper edits that show clear and coherent planning and organisation of image (footage), sound and text. 9-10 marks

Very good paper edits that show coherent planning and organisation of image (footage), sound and text 7-8 marks

Good paper edits that show planning and organisation of image (footage), sound and text. . 5-6 marks

Limited paper edits that somewhat show planning and organisation of image (footage), sound and text. 3-4 marks

Poor paper edits that show minimal planning and organisation of image (footage), sound and text. 1-2 marks

(g) Budget (5marks)

Excellent budgets: includes all the necessary information as indicated in the list. 5 marks

Very good budgets: very minor details may have been omitted in the budgets. 4 marks

Good budgets: some major omissions noted in the budgets. 3 marks

Moderate budgets: report may be sketchy or vague in most of the areas. 2 marks

Poor budgets: incomplete, does not include most of the areas and is quite vague. 1 mark

MARKING CRITERIA FOR REFLECTIVE JOURNAL

The reflective journal will be assessed using the following criteria.

1. Development of the film maker
2. Team-work
3. Problem solving skills **(17 marks)**

(a) Introduction (2 marks)

Introduction clearly outlines reasons for studying film and role/s and responsibilities in the cinematic project. 2 marks

Introduction outlines reasons for studying film and some of role/s and responsibilities in the cinematic project. 1 mark

(b) Journal Entries and samples (9 marks)

Journal Entries (9 marks) (3 marks per entry)

Journal entry is comprehensive and provides a clear description of the growth and development from the experience described. 3 marks

Journal entry lacks some details of the experience and the development from the experience. 2 marks

Journal entry is sketchy and does not show how the experience has affected development. 1 mark

(c) Samples (3 marks)

Award 1 mark each if sample is appropriate and effective and support reflective entry. 1x3 3 marks

If sample does not support entry no mark should be awarded for it.

(d) Team-building and collaboration (3 marks)

One entry which focuses on the experience of working in a group (challenges successes/failures)

Entry shows an understanding of group dynamics and problem solving strategies. 3 marks

Some understanding of group dynamics and problem solving strategies. 2 marks

Little understanding of group dynamics and problem solving strategies. 1 mark

MARKING CRITERIA FOR COMMUNITY SCREENING

The Community screening (13 marks)

The community screening will be assessed using the following criteria:

Assessment Criteria (I)

Screening: The assessment of this criterion takes into consideration logistics and the impact of the screening.

- (a) Logistics include:
 - (i) Adequate seating;
 - (ii) Sight lines from audience to screen unobstructed;
 - (iii) Adequate audio amplification;
 - (iv) Location – a place or area where outside noise does not disturb screening;
 - (v) Permission from the community to engage in the screening.
- (b) Impact of screening

Audience engagement with the material.

Assessment Criteria (II)

The assessment of this criterion focuses on the communication of:

- (a) Knowledge of the film topic, story and theme;
- (b) Vision and message that the student filmmakers wanted to transmit;
- (c) Communication of style and methods used in the making of the film.

Assessment Criterion (III)

Advertising

The assessment of this criterion focuses on the poster's:

- (a) Attention-grabbing quality;
- (b) Creation of interest to see film;
- (c) Iconographic quality – does it show without telling?
- (d) Style or look - is it consistent with that of the film?

(a) Screening (5 marks)

Excellent screening: All logistical arrangements organised and work effectively; audience is thoroughly engaged. 5 marks

Very good screening: All logistical arrangements organised but a few areas noted; audience is very engaged. 4 marks

Good screening: All logistical arrangements organised but some clear areas of weaknesses noted; audience is engaged most of the time. 3 marks

Weak screening: Some very obvious weaknesses in the arrangements; audience seems disinterested. 2 marks

Poor screening: Poor planning and audience seems disengaged. 1 mark

(b) Knowledge of production (4 marks)

Excellent knowledge of production: responses demonstrate a thorough knowledge of the film topic and the production experience. 4 marks

Very good knowledge of the production: responses demonstrate a very good knowledge of the film topic and the production experience. 3 marks

Good knowledge of the production: responses demonstrate a good knowledge of the film topic and the production experience . 2 marks

Weak knowledge of the production: responses demonstrate a weak knowledge of the film topic and the production experience. 1 mark

(c) Advertising (4 marks)

Excellent: Style or look is consistent with that of the film, and communicates information without telling. 4 marks

Very good: Style or look is consistent with that of the film, information communicated clearly. 3 marks

Good poster: Information communicated but its style is not as effective. 2marks

Weak poster: Poster lacks the desired effect. 1 mark

Recommended Viewing for Caribbean Secondary School Film Students

"The Harder They Come" directed by Perry Henzell
"Sugar Cane Alley" (Rue Cases Negres) directed by Euzhan Palcy
"The Last Supper" directed by Tomas Alea
"Pather Panchali" directed by Satyajit Ray
"Citizen Kane" directed Orson Welles
"City Lights" directed by Charlie Chaplin
"City of God" directed by Fernando Meirelles
"Fahrenheit 9/11" directed by Michael Moore
"Life and Debt" directed by Stephanie Black
"Poto Mitan" directed by Renee Bergan and Mark Schuller
"Bim" directed by Hugh Robertson
"Amores Perros" directed by Alejandro Gonzalez Inarritu
"Hour of the Furnaces" directed by Octavio Genito and Fenando Solanas
"Casablanca" directed by Michael Curtiz
"Singin in the Rain" directed by Stanley Donen and Gene Kelly
"Tsotsi" directed by Gavin Hood
"Wan Pipel" directed by Pim de la Parra
"The Bicycle Thieves" directed by Vittorio de Sica
"The 400 Blows" directed by Francois Truffaut
"The Seven Samurai" directed by Akira Kurosawa

Note that some of these films contain adult situations, adult language and nudity – viewer discretion is advised.

GLOSSARY OF CINEMATIC ARTS TERMS

Aerial Shot	A shot taken from a crane, plane, or helicopter. Not necessarily a moving shot.
Backlighting	The main source of light is behind the subject, silhouetting it, and directed toward the camera.
Bridging Shot	A shot used to cover a jump in time or place or other discontinuity. Examples are <ul style="list-style-type: none"> • falling calendar pages; • railroad wheels; • newspaper headlines; • seasonal changes.
Camera Angle	The angle at which the camera is pointed at the subject: <ul style="list-style-type: none"> • low; • high; • tilt.
Cut	The splicing of 2 <u>shots</u> together. This cut is made by the film editor at the <u>editing</u> stage of a film. Between sequences the cut marks a rapid transition between one time and space and another, but depending on the nature of the cut it will have different meanings.
Cross-cutting	Literally, cutting between different sets of action that can be occurring simultaneously or at different times, (this term is used synonymously but somewhat incorrectly with parallel editing.) Cross-cutting is used to build suspense, or to show the relationship between the different sets of action.
Jump cut	Cut where there is no match between the 2 spliced shots. Within a sequence, or more particularly a scene, jump cuts give the effect of bad editing. The opposite of a match cut, the jump cut is an abrupt cut between 2 shots that calls attention to itself because it does not match the shots seamlessly. It marks a transition in time and space but is called a jump cut because it jars the sensibilities; it makes the spectator jump and wonder where the narrative has got to. Jean-Luc Godard is undoubtedly one of the best exponents of this use of the jump cut.
Continuity cuts	These are cuts that take us seamlessly and logically from one sequence or scene to another. This is an unobtrusive cut that serves to move the narrative along.

Match cut	<p>The exact opposite of a jump cut within a scene. These cuts make sure that there is spatial-visual logic between the differently positioned shots within a scene. Thus, where the camera moves to and the angle of the camera makes visual sense to the spectator. <u>Eyeline matching</u> is part of the same visual logic: the first shot shows a character looking at something off-screen, the second shot shows what is being looked at.</p> <p>Match cuts then are also part of the seamlessness, the reality effect, so much favoured by Hollywood.</p>
Deep focus	A technique in which objects very near the camera as well as those far away are in focus at the same time.
Diegesis	The denotative material of film narrative, it includes, according to Christian Metz, not only the narration itself, but also the fictional space and time dimension implied by the narrative.
Dissolve/lap-dissolve	These terms are used inter-changeably to refer to a transition between 2 sequences or scenes. Generally associated with earlier cinema but still used on occasion. In a dissolve a first image gradually dissolves or fades out and is replaced by another which fades in over it. This type of transition, which is known also as a soft transition (as opposed to the cut), suggests a longer passage of time than a cut.
Dolly	A set of wheels and a platform upon which the camera can be mounted to give it mobility. Dolly shot is a shot taken from a moving dolly. Almost synonymous in general usage with <u>tracking shot</u> or <u>follow shot</u>
Editing	Editing refers literally to how <u>shots</u> are put together to make up a film. Traditionally a film is made up of sequences or in some cases, as with avant-garde or art cinema, or again, of successive shots that are assembled in what is known as collision editing, or <u>montage</u> .
Ellipsis	A term that refers to periods of time that have been left out of the narrative. The ellipsis is marked by an editing transition which, while it leaves out a section of the action, none the less signifies that something has been elided. Thus, the fade or dissolve could indicate a passage of time, a wipe, a change of scene and so on. A jump cut transports the spectator from one action and time to another, giving the impression of rapid action or of disorientation if it is not matched.

Eyeline matching

A term used to point to the continuity editing practice ensuring the logic of the look or gaze. In other words, eyeline matching is based on the belief in mainstream cinema that when a character looks into off-screen space the spectator expects to see what he or she is looking at. Thus there will be a cut to show what is being looked at:

- object;
- view;
- another character.

Eyeline then refers to the trajectory of the looking eye.

The eyeline match creates order and meaning in cinematic space. Thus, for example, character A will look off-screen at character B. Cut to character B, who-if she or he is in the same room and engaged in an exchange either of glances or words with character A-will return that look and so 'certify' that character A is indeed in the space from which we first saw her or him look. This "stabilising" is true in the other primary use of the eyeline match which is the shot/reverse angle shot, also known as the reverse angle shot, commonly used in close-up dialogue scenes. The camera adopts the eyeline trajectory of the interlocutor looking at the other person as she or he speaks, then switches to the other person's position and does the same.

Extreme long shot

A panoramic view of an exterior location photographed from a considerable distance, often as far as a quarter-mile away. May also serve as the **establishing shot**.

Fade in

A punctuation device. The screen is black at the beginning; gradually the image appears, brightening to full strength. The opposite happens in the **fade out**.

Fill light

An auxiliary light, usually from the side of the subject that can soften shadows and illuminate areas not covered by the key light.

Flashback

A scene or sequence (sometime an entire film), that is inserted into a scene in "present" time and that deals with the past. The flashback is the past tense of the film.

Flash-forward

On the model of the flashback, scenes or shots of future time; the future tense of the film.

Focus

The sharpness of the image. A range of distances from the camera will be acceptably sharp. Possible to have deep focus/shallow focus

Focus in, focus out:	a punctuation device whereby the image gradually comes into focus or goes out of focus.
Follow shot	A <u>tracking shot</u> or which follows the subject as it moves.
Framing	The way in which subjects and objects are framed within a shot produces specific readings. Size and volume within the frame speak as much as dialogue. So too do camera angles. Thus, for example, a high-angle extreme long shot of two men walking away in the distance, (as in the end of Jean Renoir's <i>La Grande Illusion</i> , 1937) points to their vulnerability - they are about to disappear, possibly die. Low angle shots in medium close-up on a person can point to their power, but it can also point to ridicule because of the distortion factor.
gaze/look	<p>This term refers to the exchange of looks that takes place in cinema but it was not until the 1970s that it was written about and theorized. In the early 1970s, first French and then British and American film theorists began applying psychoanalysis to film in an attempt to discuss the spectator/screen relationship as well as the textual relationships within the film. Drawing in particular on Freud's theory of libido drives and Lacan's theory of the mirror stage, they sought to explain how cinema works at the level of the unconscious. Indeed, they maintained that the processes of the cinema mimic the workings of the unconscious. The spectator sits in a darkened room, desiring to look at the screen and deriving visual pleasure from what he or she sees. Part of that pleasure is also derived from the narcissistic identification she or he feels with the person on the screen. But there is more; the spectator also has the illusion of controlling that image. First, because the Renaissance perspective which the cinematic image provides ensures that the spectator is subject of the gaze; and second, given that the projector is positioned behind the spectator's head, this means that the it is as if those images are the spectator's own imaginings on screen.</p> <p>Feminists took up this concept of the gaze and submitted it to more rigorous analysis. Laura Mulvey's vital and deliberately-polemical article, <i>Visual Pleasure and Narrative Cinema</i> (1975) started the debate by demonstrating the domination of the male gaze, within and without the screen, at the expense of the woman's; so much so that the female spectator had little to do, gaze upon or identify with. The exchange or relay of looks, (as it is also known) within film reproduces the voyeuristic pleasure of the cinematic apparatus but only for the male. In fact, given that woman is normally, both within the film and on screen, the prime object that is being looked at, (and thus controlled) much</p>

feminist film theory has argued that the gaze is male through and through. It has thus been held that by attempting to expose how woman is constructed cinematically as an object of the male gaze, it is possible to deconstruct the normalising or naturalising process of patriarchal (male) socialisation.

Iris in/iris out

An old technique of punctuation that utilises a diaphragm in front of the lens, which is opened (iris in) or closed (iris out) to begin or end a scene. The iris can also be used to focus attention on a detail of the scene.

Key light

The main light on a subject. Usually placed at a 45 degree angle to the camera-subject axis. In high key lighting, the key light provides all or most of the light in the scene. In low key lighting, the key light provides much less of the total illumination.

Master shot

A long take of an entire scene, generally a relatively long shot that facilitates the assembly of component closer shots and details. The editor can always fall back on the master shot: consequently, it is also called a *cover shot*.

Medium shot

A shot intermediate between a close-up and a full shot.

Montage

Simply, editing. More particularly: Eisenstein's idea that adjacent shots should relate to each other in such a way that A and B combine to produce another meaning, C, which is not actually recorded on the film.

Mise-en Scene

The term usually used to denote that part of the cinematic process that takes place on the set, as opposed to editing, which takes place afterwards. Literally, the "putting-in-the-scene":

- the direction of actors;
- placement of cameras;
- choice of lenses.

Pan

(abbreviation of panorama) Movement of the camera from left to right or right to left around the imaginary vertical axis that runs through the camera. A panning shot is sometimes confused with a tracking shot.

Point of view shot

(Often abbreviated as 'pov'). A shot which shows the scene from the specific point of view of one of the characters.

Pull back shot

A tracking shot or zoom that moves back from the subject to reveal the context of the scene.

Rack focusing	A technique that uses shallow focus (shallow depth of field) to direct the attention of the viewer forcibly from one subject to another. Focus is "pulled", or changed, to shift the focus plane, often rapidly, sometimes several times within the shot.
Reverse angle	A shot from the opposite side of a subject. In a dialogue scene, a shot of the second participant.
Scene	A complete unit of film narration. A series of shots (or a single shot) that takes place in a single location and that deals with a single action. Sometimes used interchangeably with sequence.
Shot	<p>In terms of camera distance with respect to the object within the shot, there are basically 7 types of shots;</p> <ol style="list-style-type: none"> 1. extreme close-up; 2. close-up; 3. medium close-up; 4. medium shot; 5. medium long shot; 6. long shot; 7. extreme long shot or distance shot. <p>In addition, the terms <i>one-</i>, <i>two-</i>, and <i>three-shots</i> are used to describe shots framing one, two, or three people - usually in</p> <ul style="list-style-type: none"> • medium close-ups or; • medium shots.
Close-up/extreme close-up (CU/ECU)	<p>The subject framed by the camera fills the screen. Connotation can be of intimacy, of having access to the mind or thought processes (including the subconscious) of the character. These shots can be used to stress the importance of a particular character at a particular moment in a film or place her or him as central to the narrative by singling out the character in CU at the beginning of the film. It can signify the star exclusively (as in many Hollywood productions of the 1930s and 1940s). CUs can also be used on objects and parts of the body other than the face. In this instance they can designate imminent action (a hand picking up a knife, for example), and thereby create suspense.</p> <p>Or they can signify that an object will have an important role to play in the development of the narrative. Often these shots have a symbolic value, usually due to their recurrence during the film. How and where they recur is revealing not only of their importance but also of the direction or meaning of the narrative.</p>

Medium close-up (MCU)

Close-up of one or two (sometimes three) characters, generally framing the shoulders or chest and the head. The term can also be used when the camera frames the character(s) from the waist up (or down), provided the character is right to the forefront and fills the frame, (otherwise this type of shot is a medium shot). An MCU of two or three characters can indicate

- a coming together;
- a coming together;
- an intimacy;
- a certain solidarity.

Conversely, if there is a series of two and one shots, these MCUs would suggest complicity between two people against a third who is visually separate in another shot.

Medium shot (MS)

Generally speaking, this shot frames a character from the waist, hips or knees up (or down). The camera is sufficiently distanced from the body for the character to be seen in relation to her or his surroundings (in an apartment, for example).

Typically, characters will occupy half to two-thirds of the frame. This shot is very commonly used in indoor sequences allowing for a visual signification of relationships between characters. Compare a two-shot MS and a series of separate one-shots in MS of two people. The former suggests intimacy, the latter distance. The former shot could change in meaning to one of distance, however, if the two characters were separated by an object (a pillar, table or telephone, for example). Visually this shot is more complex, more open in terms of its readability than the preceding ones.

The characters can be observed in relation to different planes, background middle ground and foreground, and it is the inter-relatedness of these planes which also serves to produce a meaning.

Medium long shot (MLS)

Halfway between a long and a medium shot. If this shot frames a character then the whole body will be in view towards the middle ground of the shot. A quite open shot in terms of readability, showing considerably more of the surroundings in relation to the character(s).

Long shot (LS)

Subject or characters are at some distance from the camera; they are seen in full within their surrounding environment.

Extreme long shot (ELS)

The subject or characters are very much to the background of the shot. Surroundings now have as much if not more

importance, especially if the shot is in high-angle. A first way to consider these shots is to say that a shot lends itself to a greater or lesser readability dependent on its type or length. As the camera moves further away from the main subject (whether person or object) the visual field lends itself to an increasingly more complex reading - in terms of the relationship between the main subject and the decor there is more for the spectator's eye to read or decode. This means that the closer up the shot, the more the spectator's eye is directed by the camera to the specified reading.

Shots, in and of themselves, can have a subjective or objective value: the closer the shot, the more subjective its value, the more the meaning is inscribed from within the shot; conversely, the longer the distance of the shot the more objective its value, the greater the participation of the spectator or reader in the inscription of meaning. Other factors influence the readability of a shot. A high or low camera angle can de-naturalise a shot or reinforce its symbolic value. Take, for example, an ELS that is shot at a high angle. This automatically suggests the presence of someone looking, thus the shot is implicitly a point of view shot. In this way some of the objective value or openness of that shot, (which it would retain if angled horizontally at 90 degrees) is taken away, the shot is no longer 'naturally' objective. The shot is still open to a greater reading than a CUC, however; although the angle imposes a preferred reading (someone is looking down from on high). In terms of illustrating what is meant by reinforcing symbolic value, the contrastive examples of a low- and high-angle CU can serve here. The former type of shot will distort the object within the frame, rendering it uglier, more menacing, and more derisory; conversely, when a high-angle CU is used, the object can appear more vulnerable, desirable.

Subjective camera

The camera is used in such a way as to suggest the point of view of a particular character.

1. High- or low-angle shots indicate where she or he is looking from;
2. A panoramic or panning shot suggests she or he is surveying the scene;
3. A tracking shot or a hand-held camera shot signifies the character on motion.

Subjective shots like these also implicate the spectator into the narrative in that she or he identifies with the point of view.

Story board

A series of drawings and captions (sometimes resembling a comic strip) that shows the planned shot divisions and camera movements of the film.

Take

One version of a shot. A film-maker shoots one or more takes of each shot or set-up. Only one of each group of takes appears in the final film.

Tilt shot

The camera tilts up or down, rotating around the axis that runs from left to right through the camera head.

**Tracking shot/travelling shot/
dollying shot**

Terms used for a shot when the camera is being moved by means of wheels:

- on a dolly (a low tracking shot);
- in a car;
- or even a train.

The movement is normally quite fluid (except perhaps in some of the wider car chases) and the tracking can be either fast or slow. Depending on the speed, this shot has different connotations, for example:

- like a dream or trance if excessively slow;
- bewildering and frightening if excessively frenetic.

A tracking shot can go

- backwards;
- left to right;
- right to left.

The way in which a person is framed in that shot has a specific meaning, (for example, if the camera holds a person in the frame but that person is at one extreme or other of the frame, this could suggest a sense of imprisonment).

Steadicam

The invention of cameraman Garret Brown (developed in conjunction with Cinema Products, Inc.), this is a system which permits hand-held filming with an image steadiness comparable to tracking shots. A vest redistributes the weight of the camera to the hips of the cameraman; a spring-loaded arm minimises the motion the camera; a video monitor frees the cameraman from the eyepiece.

Swish pan

Also called

- flick pan;
- zip pan;
- whip pan.

A panning shot in which the intervening scene moves past too quickly to be observed. It approximates psychologically the action of the human eye as it moves from one subject to another.

Wipe

An optical effect in which an image appears to "wipe-off" or push aside the preceding image. Very common in the 1930s; less so today.

Voice-over

The narrator's voice when the narrator is not seen. Common in television commercials, but also in film noir.

Zoom

A shot using a lens whose focal length is adjusted during the shot. Zooms are sometimes used in place of tracking shots, but the differences between the two are significant. A zoom normally ends in a close-up, a zoom-back in a general shot. Both types of shot imply a rapid movement in time and space, and as such create the illusion of displacement in time and space. A zoom-in picks out and isolates a person or object, a zoom-out places that person or object in a wider context. A zoom shot can be seen, therefore, as voyeurism at its most desirably perfect.

◆ UNIT 2: THEORY PRACTICE AND INNOVATION

OPTION B: DANCE

◆ UNIT 2: THEORY PRACTICE AND INNOVATION

OPTION B: DANCE

OVERVIEW

The Dance Option of the CAPE Performing Arts Syllabus is designed to engage candidates in the histories of world dance and its influence on the Caribbean region. This option will also address technical skills and their significance to body awareness, and the forms necessary for creative choreography and performance of the art form. Students are expected to research and document the historical account of the peoples who impacted on the dance of the region. The history of the early pioneers of Classical Ballet, Modern Dance and Folk techniques will be a central focus of investigation into dance forms. Students will be trained in beginner/intermediate skills of modern techniques such as that of Martha Graham and Lester Horton. They will also be looking at the development of Caribbean based techniques such as Dunham (United States of America), L'Antech (Jamaica) Rivero (Cuba) and Techni'Ka (Guadeloupe). The dominant inspirational motif movements found in choreography as styles such as those of Rex Nettleford, Astor Johnson and Garth Fagan will also be examined. Students will be given the opportunity to create their own dance compositions, and also engage in meaningful dialogue and critiquing from observing various contemporary choreographers.

LIST OF MINIMUM RESOURCES

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

1. A sprung wooden floor, mirrors, and barres.
2. Collection of taped music – traditional, folk, modern, classical.
3. Television/DVD player/ video recorder.
4. Collection of DVD's on dance performance.
5. Drum and accompanist for class work.
6. Wifi.

CAREER CHOICES

The skills and knowledge acquired through the study of this Option 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.

Artistic Director
Actor/Dancer/Performer
Choreographer
Cultural Officer/Agent
Community Arts/Animateur

Fashion Model
Film maker
Lighting Designer
Performance Photographer/Videographer
Scholar



Dance Historian/Researcher
Dance Therapist
Dance Writer/ Critic/Journalist
Entrepreneur

Stage Manager
Teacher

SKILLS AND ABILITIES TO BE ASSESSED

The skills and abilities that students are expected to develop on completion of this **Option** have been grouped under four headings:

- (a) Enquiry and Critical Thinking;
- (b) Technique;
- (c) Choreography and Innovation;
- (d) Performance.

Enquiry and Critical Thinking

The ability to:

- (a) discuss the global histories of Dance as an art form from Ancient History to present day;
- (b) analyse choreography and selected works to be studied based upon guidelines given;
- (c) examine one's own development with the study of Dance and articulate artistic and choreographic viewpoints;
- (d) articulate a larger awareness of the dancing body and mind in technique and performance through writing and verbal communication.

Technique

The ability to:

- (a) demonstrate technical skills acquired through classes in Modern, Folk and Classical Ballet Techniques;
- (b) demonstrate effective warm-up approaches relevant to the Modern, Folk and Classical Ballet Dance forms;
- (c) articulate ideas regarding technical knowledge using correct dance terminology.

Choreography and Innovation

The ability to:

- (a) understand the processes involved in creating choreographic works;
- (b) demonstrate the use of the elements of Dance to choreograph solo and duet/small group studies;
- (c) demonstrate skills essential to safely, efficiently and effectively organise a dance presentation – from rehearsal to performance;
- (d) articulate artistic and choreographic viewpoints with confidence, clarity and a sense of context.

Performance

The ability to:

- (a) perform choreography with a strong sense of artistry, clarity, confidence and expressiveness;
- (b) demonstrate taught performance and technical skills relevant to Modern, Folk and Classical Ballet Dance techniques.

UNIT 2

MODULE 1: HISTORY AND THE DANCING BODY

Module 1 of the Dance Option introduces the student to global dance histories and places particular focus on evolutions of Caribbean concert and social dance. The student is also guided, in this Module, towards greater anatomical awareness of the dancing body as instrument and tool for artistic work.

GENERAL OBJECTIVES

On completion of this Module, students should:

1. develop an expanded understanding of the Performing Arts;
2. develop an understanding of the art of Dance;
3. understand theoretical principles relevant to the study of Dance;
4. appreciate the human body as an instrument for Dance;
5. understand theories regarding the dancing body;
6. engage in discussion of the processes relevant to the study of Dance.

SPECIFIC OBJECTIVES

Students should be able to:

1. use dance as a tool for tracing the history of Dance from the First Peoples to present day;
2. discuss the international and regional influences in the development of Caribbean dance techniques and styles;
3. discuss the future of the art of Dance in the Caribbean region based upon historical information;

UNIT 2

MODULE 1: HISTORY AND THE DANCING BODY (Cont'd)

CONTENT

1. Setting the Context

- (a) Definitions of the Performing Arts.
- (b) Dance as related to the Performing Arts.
- (c) The functions of Dance in societies.

2. Histories and Perspectives

This content should be approached through attention to the following themes, namely, Dance and Spirituality, Dance and Community, Dance and Culture, Dance and Politics and Dance and Self-Expression.

- (a) Pre-15th Century Histories of Africa, Europe, India and the Caribbean:
 - (i) Dance as essential to ritual and community;
 - (ii) Similarities and differences among the purposes of dance for these first civilisations.
- (b) Fifteenth to eighteenth century dance in the Caribbean, Europe, Asia and the United States of America.
 - (i) The influences of the meeting of cultures on Caribbean traditional dance forms (cultural retention, cultural mixing).

Key Areas:

- Amerindian habitation;
- European colonisation;
- The Transatlantic Slave Trade;
- Indentureship.

UNIT 2

MODULE 1: HISTORY AND THE DANCING BODY (cont'd)

- (ii) The evolution of Ballet from Folk dance to Court dance to codified techniques for performance.

Key Personalities:

- King Louis XIV of France (1638 - 1715);
- Pierre Beauchamp (1631 - 1705);
- Jean-Georges Noverre (1727 - 1810);
- Marie Taglioni (1804 - 1884);
- Marius Ivanovich Petipa (1818 - 1910);
- Sergei Diaghilev and the Ballet Russes (1909 - 1929).

- (c) 19th Century to present in the Caribbean, Europe and the United States of America (USA).

- (i) Modern Dance's breakaway from Ballet and creation of forms open to self-expression.

Key Personalities:

- Isadora Duncan (1877 – 1927) – USA;
- Rudolf von Laban (1879 – 1958) – Germany;
- Ruth St. Denis (1879 – 1968) – USA;
- Mary Wigman (1886 – 1973) – Germany;
- Ted Shawn (1891 – 1972) – USA;
- Martha Graham (1894 – 1991) – USA;
- Doris Humphrey (1895 – 1958) – USA;
- Merce Cunningham (1919 – 2009) – USA.

- (ii) The Caribbean Region's influence upon Modern and Jazz Dance in America and other parts of the world.

Key Personalities:

- Katherine Dunham (1909 – 2006) USA;
- Beryl McBurnie (1915 – 2000) Trinidad and Tobago;
- Dai Ailian (1916 – 2006) Trinidad and Tobago;
- Lavinia Williams (1916 – 1989) USA, Haiti;
- Pearl Primus (1919 – 1994) Trinidad and Tobago, USA;
- Ivy Baxter (1923 – 1993) Jamaica;
- Geoffrey Holder (born 1930) Trinidad and Tobago, USA;
- Alvin Ailey (1931 – 1989) USA;
- Rex Nettleford (1933 – 2010) Jamaica.

UNIT 2

MODULE 1: HISTORY AND THE DANCING BODY (cont'd)

- (iii) International and regional influences on the creation of Caribbean Modern and Contemporary Dance Techniques and Styles.

Key Techniques/ Systems of Training:

- Dunham Technique (USA);
- National Dance Theatre Company (NDTC) System and Style (Jamaica);
- Técnica de la Danza Moderna Cubana (Cuba);
- Rivero Technique (Cuba);
- Astor Johnson Repertory Theatre Company Style (Trinidad and Tobago);
- L'Antech Carimod Technique (Jamaica);
- Fagan Technique (Jamaica/USA);
- Techni'Ka (Guadeloupe);
- Ayikodans System and Style (Haiti).

- (iv) The development of Caribbean Popular Dances:

- Ska;
- Rocksteady;
- Reggae;
- Dancehall;
- Calypso;
- Chutney;
- Salsa;
- Rumba;
- Mambo;
- Merengue.

Suggested Teaching and Learning Activity

To facilitate students' attainment of the objectives in this Module, teachers are advised to engage students in the following teaching and learning activities.

1. Have students conduct historical research about the West African influences on Caribbean dance (Nigeria, Congo, Angola, Senegal, Gambia).
2. Have students discuss the impact of colonisation, the slave trade and Indentureship on the evolution of Caribbean dance, through a debate or presentation.
3. Have students analyse the global histories of Dance in relation to the stated themes.
4. Have students collaboratively create a comparative timeline for any of the periods being studied.

UNIT 2

MODULE 1: HISTORY AND THE DANCING BODY (cont'd)

5. Have each student write a research paper on the work of two Caribbean dance personalities who have influenced modern and Jazz dance in America.
6. Have students view video documentation on the history of the dances representing each location along with participating in dance experiences that allows the body to experience the dance.
7. Have students create dance history 'family trees' which highlight relationships between the early pioneers of Modern Dance in the USA, Europe and the Caribbean.
8. Have students create dance sequences tracing the Traditional Folk influences on selected Caribbean popular dances.
9. In groups, have students discuss the importance of warm up emphasising the proper use of breath and efficient alignment for the prevention of injuries.
10. In studio classes, have students practise the Bartenieff fundamentals through the 12 exercises that emphasise body/limb connectivity and lead each other in some of the exercises.

RESOURCES

Baxter, Ivy	<i>The Arts of an Island: The Development of Culture and of the Folk and Creative Arts in Jamaica</i> , New Jersey: Scarecrow, 1970.
Daniel, Yvonne	<i>Dancing Wisdom: Embodied Knowledge in Haitian Vodou, Cuban Yoruba and Bahian Condomble</i> , Chicago: University of Illinois, 2005.
Emory Fauley, Lynne	<i>Black Dance from 1619 to Today</i> . New Jersey: Princeton Book Company, 1988.
Graner, Rhoda	<i>Dancing</i> , Thirteen/ WNET in association with RM Arts and BBC-TV, 1995 (VHS).
Kassing, Gayle	<i>History of Dance: An Interactive Arts Approach</i> : Champaign, Illinois, Human Kinetics, 2007.
Nettleford, Rex	<i>Dance Jamaica: Renewal and Continuity, The National Dance Theatre Company of Jamaica (2nd Edition)</i> , Kingston: Ian Randle Publishers, 2010.

UNIT 2

MODULE 1: HISTORY AND THE DANCING BODY (cont'd)

- Sloat, Suzanna (ed) *Caribbean Dance from Abakua to Zouk: How Movement Shape Identity*, Gainesville, Florida: University Press of Florida, 2002.
- Sörgel, Sabine *Dancing Postcolonialism: The National Dance Theatre Company of Jamaica, Volume 6 of Tanz Scripte*, transcript Verlag, 2007.
- Stines, L'Antoinette *Does the Caribbean body Daunce or Daance: An exploration of Modern Contemporary Dance from a Caribbean Perspective*. Caribbean Quarterly 3 & 4 Kingston. University of the West Indies, 35-54. 2005
- Warner-Lewis, Maureen *Central African in the Caribbean: Transcending Time, Transforming Cultures*, Kingston, Jamaica: University of the West Indies Press, 2003.

www.ayikodans.com

www.ndtcjamaica.com

www.lenablou.fr

<http://lacadco-united.tumblr.com>

www.alvinailey.org

www.astorjohnsondance.com

<http://escholarship.org/uc/item/0mt56123#page-15> (Técnica de la Danza Moderna Cubana)

UNIT 2

MODULE 2: TECHNIQUE AND PERFORMANCE SKILLS

In Module 2, students' engagement with the knowledge becomes even more practical as they are guided through the learning of selected, fundamental Dance technique principles across dance forms and genres. The students, therefore, learn how to skilfully and safely train the dance body for a variety of dance expressions, all of which would have been surveyed in Module 1. They are guided, in this Module, towards greater anatomical awareness of the dancing body as instrument and tool for artistic work. Teachers are to use two of the three stated genres of dance, in which they are most versed/qualified, to teach the technical skills presented in this Module (for example, Modern and Folk **OR** Ballet and Folk **OR** Ballet and Modern).

GENERAL OBJECTIVES

On completion of this Module, students should:

1. appreciate the expressive potential and clarity of their dancing bodies;
2. understand the differences between the terms 'technique' and 'style' as regards Dance;
3. understand the varying technical and performance needs of Modern, Folk and Classical Ballet Dance;
4. increase their levels of personal focus, motivation and respect for the art form of Dance;
5. demonstrate increased improvisational skill and comfort within and outside of the relevant techniques;
6. assimilate information from Modern, Folk and Ballet Technique experiences to inform learning/viewing of suggested Caribbean Modern Techniques;
7. engage in feedback processes relevant to the study of Dance.

SPECIFIC OBJECTIVES

Students should be able to:

1. explain the anatomical and kinaesthetic systems of the body in creating efficient movement for Dance;
2. access proper alignment through the taught modalities for body conditioning and injury prevention;
3. examine the relationship of the dancing body and mind to the larger contexts of social environment and community, through the application of introductory Laban Movement Analysis and Bartenieff Fundamentals;

4. discuss the differences between the terms 'technique' and 'style' as regards Dance;
5. demonstrate technical skill development in Modern, Folk and Classical Ballet Dance Forms;
6. expand personal movement possibilities through consistent, guided work in the taught techniques;
7. demonstrate varying performance skills relevant to Modern, Folk and Classical Ballet Dance Forms;
8. analyse Caribbean Modern Techniques to which they have been exposed;**UNIT 2**
9. evaluate observed choreography and performance (within and outside of the studio setting), using taught approaches;
10. examine their development within the study of Dance from an informed and objective viewpoint.

CONTENT

1. Dance Fundamentals Skills (as covered in the CSEC Theatre Arts Syllabus)

- (a) Principles of alignment.
- (b) Skills development in Modern and Folk.
- (c) Body articulation.
- (d) Spatial awareness.
- (e) Floor work, centre work, moving in space, jumps and aerial work.
- (f) Combinations, phrases and sequences.
- (g) Musicality.
- (h) Style.
- (i) Performance skills.
- (j) Dance as spirit, mind and body.
- (k) The language of Dance, its terminology, vocabulary for specific terms related to performance, style and movement patterns.

2. Body Perspectives: Theory and Practice

- (a) Functional anatomy for the dancer: systems of the body with emphasis on muscular, skeletal and cardio-respiratory systems.

UNIT 2

MODULE 2: TECHNIQUE AND PERFORMANCE SKILLS (cont'd)

- (b) The Dancer's Alignment:
 - (i) efficiency and ease versus inefficient movement habits;
 - (ii) spinal, pelvic, core and lower body connections.
- (c) Laban Movement Analysis and Bartenieff Fundamentals:
 - (i) developmental patterning;
 - (ii) learning movement through attention to the major components of movement (body, effort, shape, space and time).
- (d) Dance Injuries and Treatment:
 - (i) common types of dance injuries and alignment deviations;
 - (ii) R.I.C.E. method for treatment of sports injuries;
 - (iii) body conditioning and rehabilitation (Yoga, Pilates and other modalities);
 - (iv) nutrition - promoting a healthy lifestyle, and fuelling the body for health and activity.

3. Technical Skill Development in Modern, Folk and Classical Ballet Dance Forms

The technical skills to be covered (ACROSS TECHNIQUES to beginner/intermediate levels) are as follows:

- (a) Use of breath as support for movement:
 - (i) Modern Technique examples: Bartenieff, Limon, Graham-based, Rivero-based breathing floorwork and centre exercises;
 - (ii) Classical Ballet Technique examples: Emphasis on breathing through introductory barrework, for example, with *pliés*, *fondus*, and *tendus*.
- (b) Strength, Flexibility, Endurance:
 - (i) Modern Technique examples: Core, arm and leg exercises through floorwork, barrework and centrework;

UNIT 2

MODULE 2: TECHNIQUE AND PERFORMANCE SKILLS (cont'd)

- (ii) Folk Technique examples: Core, arm and leg exercises through floorwork and centrework;
- (iii) Classical Ballet Technique examples: Emphasis on core, arm and leg mobilisation through introductory barework and centre work (adagio), for example, with *pliés*, *fondus*, *tendus*.
- (c) The work of the spine:
 - (i) Modern Technique examples: Graham Contraction and Release, Bartenieff 'C' Curve and head-tail connection exercises, Dunham and National Dance Theatre Company (NDTC) undulations;
 - (ii) Folk Technique examples: Undulations and Ripples (Yanvalou), Corkscrew (Gerreh, Kumina);
 - (iii) Classical Ballet Technique examples: Understanding the spine's work in *port de bras* and *épaulement*.
- (d) Clarity of lines and shapes (Integration of limbs and core):
 - (i) Modern Technique examples: Turnout and Parallel Positions of the legs; Bartenieff Fundamentals™; Horton Laterals (beginning/ intermediate Fortifications);
 - (ii) Folk Technique examples: Indian Positions of the feet and hands; Torso and Spinal alignment; in relation to limbs and head, in the various Folk forms taught;
 - (iii) Classical Ballet Technique examples: Spinal and Limb Alignment through the 5 positions of the arms and legs; *Relevé*, *Arabesque*, *Attitude* and *Pirouette*.
- (e) Weight Transfer and Balance:
 - (i) Modern Technique examples: Locomotor Movements through space according to the forms taught, including walks, runs, prances (for example, Graham prances), triplets, turns, rolls, jumps and leaps (for example, L'Antech leaps, Rivero leaps);
 - (ii) Folk Technique examples: Locomotor Movements through space according to the forms taught including walks, runs, turns (especially, Barrel turns, Belé turns), rolls, jumps and leaps;
 - (iii) Classical Ballet Technique examples: Movements through space according to the forms taught, including walks, runs, *Tendu*, *Relevé*, *Coup de pied*, *Retiré*, *Développé*, *En cloche*, *Chassé*, *Glissade*, *Pas de Bourrée*, *Pas de chat*, *Pirouette* (single, *Petit* and *Grand jeté*).

UNIT 2

MODULE 2: TECHNIQUE AND PERFORMANCE SKILLS (cont'd)

- (f) Directions in space:
 - (i) Modern Technique examples: Laban space concepts, L'Antech space concepts;
 - (ii) Folk Technique examples: Agile Movement in all directions and levels of space, relevant to form being studied;
 - (iii) Ballet Technique examples: exercises *en crois*; directions of *épaulement* (*croisé* and *efface*); *Rond de Jambe*.
- (g) Level Changes in movement (approaches to gravity):
 - (i) Modern Technique examples: folding to, and rising from the floor; fall and Rebound (Humphrey); on-the-spot and travelling elevations (for example, jumps and leaps);
 - (ii) Folk Technique examples: elevations (for example, barrel turns, star jumps, leaps); rolls (forward, backward, sideways);
 - (iii) Ballet Technique examples: *Relevé*; *Grand Plié*; *Pas de Chat*; *Petit and Grand Jeté*; *Sissonne*; *Assemble*; *Sauté*.
- (h) Turns:
 - (i) Modern Technique examples: modern Dance variations of *Chaîné*; *Pirouette*; *Attitude* turns;
 - (ii) Folk Technique examples: Folk Turns and breaks from various forms (for example, Kumina, Pocomania, Bélé, Bhangra);
 - (iii) Ballet Technique examples: *Chaîné*; *Pirouette* (*minimum, single*).
- (i) Partnering and Relationship:
 - (i) Modern Dance examples: Introductory Contact Improvisation and support work;
 - (ii) Folk Dance examples: quadrille (The Caribbean); Dinki-Mini (Jamaica), Tobago Jig (Trinidad and Tobago); Grand Bèlè – Martinique; Piqué- (Trinidad and Tobago); Mari-Mari (Guyana); Que-Que (Guyana); Bèlè (Trinidad and Tobago, Dominica, St. Lucia, Martinique);
 - (iii) Classical Ballet examples: introductory *Pas de Deux*.

UNIT 2

MODULE 2: TECHNIQUE AND PERFORMANCE SKILLS (cont'd)

Wherever necessary, teachers must use audio visual material showing/demonstrating the techniques above and take advantage of workshop opportunities to supplement (not replace) the students' studio experiences.

4. Performance Skill Development in Modern, Folk and Classical Ballet

The performance skills to be covered ACROSS TECHNIQUES are as follows:

- (a) Improvisation;
- (b) Use of voice projection (sense of presence);
- (c) Focus (internal, external), use of eyes;
- (d) Performer/audience relationship;
- (e) Spatial Intent Movement Intent (including use of energy and dynamics);
- (f) Refinement and clarity of movement;
- (g) Expressivity of movement and gesture;
- (h) Musicality and awareness of rhythm;
- (i) Group synergy;
- (j) Use of costumes and props.

5. Feedback and Critiquing Processes

- (a) Self-review through guided journaling and reflection on working processes (responding to videotapes of studio/class work).
- (b) Peer review - roles of facilitator, responder and artist.
- (c) Out-of-studio review – guided responses to observed choreographic and performance processes and products. Review of observed performances (live and recorded).

UNIT 2

MODULE 2: TECHNIQUE AND PERFORMANCE SKILLS (cont'd)

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives in this Module, teachers are advised to engage students in the following teaching and learning activities.

1. Begin the Module with a checklist of key concepts, definitions, skills and questions to be addressed under each subject area. This checklist is to be given to each student and the teacher is to actively refer to the checklist throughout the teaching of the Module.
2. Guide students towards noticing the similarities and differences between the taught techniques as regards technical and performance skills.
3. Have students develop short (minimum 32 count) movement sequences within each technique.
4. Have students create a dance terminology glossary which covers dance terms across the techniques taught.
5. Create opportunities for guest teachers to offer workshops in the various dance forms and techniques.
6. Have students learn and practice warm up exercises and the outlined technical and performance skills in regular studio classes of no less than 90 minutes in duration, at least three times per week.
7. Have students view audio visual material showing/demonstrating the technical and performance skills.
8. Use improvisatory exercises to encourage a discovery-based approach to learning technical and performance skill.
9. Have students investigate and document two Folk dances from the listing under "partnership and relationship" and draw comparison to pas-de-deux principles of Classical Ballet Techniques.
10. Videotape the class at intervals and have the students prepare a guided self-review through journaling.
11. Arrange students in learning pairs and guide them towards providing effective feedback for each other.
12. Have students observe live choreographic and performance processes and engage in class discussion regarding their observations.
13. Have students make use of the Internet as a means of researching current dance techniques across forms.

UNIT 2

MODULE 2: TECHNIQUE AND PERFORMANCE SKILLS (cont'd)

RESOURCES

Bartenieff, Imrgard	<i>Body Movement: Coping with the Environment</i> , New York: Gordon and Breach Science Publishers, 1980.
Clarkson, Priscilla and Watkins, Andrea	<i>Dancing Longer, Dancing Stronger: A Dancer's Guide to Improving Technique and Preventing Injury</i> , New Jersey: Princeton Book Company, 1990.
Hawse, Justin	<i>Dance Technique and Injury Prevention</i> , New York: Routledge, 2000.
Heney, Gay	<i>Basic Concepts in Modern Dance: a creative approach</i> (3 rd Edition), New Jersey: Princeton Book Co., 1989
Franklin, Eric	<i>Dance Imagery for Technique and Performance</i> , Leeds: Human Kinetics Publishers Inc., 1996.
Grieg, Valerie	<i>Inside Ballet Technique: Separating Anatomical Fact from Fiction in the Ballet Class</i> , New Jersey: Princeton Book Company, 1994.
Morgenroth, Joyce	<i>Dance Improvisations</i> , Pittsburgh, University of Pittsburgh Press, 1987.
Penrod, James, Plastino, G. Janice	<i>The Dancer Prepares: Modern Dance for Beginners</i> (5 th Edition), New York: McGraw-Hill Companies Inc., 2004.
Stines, L'Antoinette	<i>Does the Caribbean body Daunce or Daance: An exploration of Modern Contemporary Dance from a Caribbean Perspective</i> . Caribbean Quarterly 3 & 4 Kingston. University of the West Indies 35 - 54. 2005

UNIT 2

MODULE 3: CHOREOGRAPHY AND PERFORMANCE

This Module builds upon the students' introductory dance-making skills and provides them with more specific tools of dance composition, leading to the production of short solo and group dance studies and performance in a public space. Through the study of selected choreography, students will be guided through various approaches to the creative process and will be encouraged to reflect upon their own creative impulses, activities and results. Additionally, they will engage in positive approaches to feedback and critique of choreography and, through practice, understand the management needs of the dance rehearsal environment.

GENERAL OBJECTIVES

On completion of this Module, students should:

1. understand the technical and performance skills needed for solo, duet and small group works;
2. appreciate the choreographic creative process and the use of the choreographic devices in creating works;
3. understand the social and community contexts within which choreographic works are created;
4. develop their own artistic and choreographic points-of-view;
5. understand the roles of the choreographer and performer in maintaining a respectful, well-organised and safe rehearsal and performance environments.

SPECIFIC OBJECTIVES

Students should be able to:

1. transfer the technique and performance skill information gained in Module 2 in performance and analysis of their presentations;
2. choreograph and perform a solo based upon aspects of the studied works;
3. choreograph and present a duet or small group piece (no more than 5 persons) based upon the guidelines given;
4. choreograph for a specific social or community environment;
5. articulate reasons for choreographic choices made, verbally and through specified support documents (highlighting the development of their choreographic ideas, from the mind to the stage);
6. critique works prescribed based upon guidelines given;
7. manage rehearsals with sensitivity to safety, interpersonal skills and time/task management.



UNIT 2

MODULE 3: CHOREOGRAPHY AND PERFORMANCE (cont'd)

CONTENT

1. Dance Making Skills (as covered in the CSEC Theatre Arts syllabus)

- (a) Conceptualisation for intent or motivating factors.
- (b) Motif development through exploration and improvisation.
- (c) Movement manipulation.
- (d) Use of choreographic devices and visual design.
- (e) Theme development through organisation:
 - (i) phrasing;
 - (ii) sequencing;
 - (iii) transition;
 - (iv) repetition;
 - (v) appraisal;
 - (vi) evaluation.
- (f) Form and structure.
- (g) Use of abstraction.
- (h) Use of accompaniment.

2. The Choreographer's Decisions

- (a) Choice of theme.
- (b) Choice of music.
- (c) Choice of choreographic structures (AB, ABA, Theme and Variation).
- (d) Choice of costume.
- (e) Choice of multimedia.

UNIT 2

MODULE 3: CHOREOGRAPHY AND PERFORMANCE (cont'd)

3. Works To Be Studied In Depth

- (a) *Water Study* (Doris Humphrey, 1928).
- (b) *Lamentation* (Martha Graham, 1930).
- (c) *Fusion* (Astor Johnson, mid-1970s).
- (d) *Kumina* (Rex Nettleford, late 1970s).
- (e) *Satta* (L'Antoinette Stines, 1979).
- (f) *Sulkari* (Eduardo Rivero, 1981).
- (g) *Revelation* (Alvin Ailey, 1960).
- (h) *Penal Harvest* (Sat Balkaransingh, 1991).
- (i) *Strange Fruit* (Pearl Primus, 1943).
- (j) *Impinyuza* (Pearl Primus, 1951).

All works must be studied in detail through examination and analysis of the following:

- (i) The dance's subject matter, origins, context, impact on the development of the genre;
- (ii) The choreographer's intent, point-of-view and motivating factors;
- (iii) The choreographer's technique and style (including influences on her/his artistic development);
- (iv) The choreographic components of the dance including Motif Development, Manipulation and use of Abstraction, Choreographic Devices and Visual Design, Theme Development (phrasing, sequencing, transition, repetition), Effectiveness of Form and Structure in communicating the concept(s);
- (v) The performance/production components of the dance including dancers, the visual and auditory setting and their effectiveness in expressing the concept.

Please Note:

The studied works above link Module 3 directly to the solo performance presentation of Paper 01.

UNIT 2

MODULE 3: CHOREOGRAPHY AND PERFORMANCE (cont'd)

4. Rehearsal And Performance Of Choreographed Works

- (a) Rehearsal Management - time and task management skills; use of video technology to assist in the rehearsal process; creating rehearsal schedules.
- (b) Roles of the choreographer and performer in the rehearsal and performance spaces.
- (c) Creation of required solo and small group pieces.
- (d) Performance of own solo and one other piece choreographed by a classmate.

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives in this Module, teachers are advised to engage students in the following teaching and learning activities.

1. Have students create and use notebooks detailing the processes involved in developing their creative ideas.
2. Have students create a glossary defining key concepts of choreography (for example, choreographic devices, structures). Have students engage in exercises which explore the elements of theme development (What is a motif? How it can be developed), transitions, phrasing and sequencing-the fundamentals of dance composition.
3. Have students develop a choreographic theme and outline the various elements of dance composition that will support the theme (music, costume, and lighting).
4. Have students regularly develop solo and small group studies – articulating the theme, choice of movements, floor pattern, and choice of costumes.
5. Encourage students to see other choreographic works (live or electronic). Possibly arrange for the class to attend local dance performances as a group so that post-show discussions can be vibrant and informed.
6. Have students perform specific roles regarding rehearsal management and include reflection on these roles in their journals.

UNIT 2

MODULE 3: CHOREOGRAPHY AND PERFORMANCE (cont'd)

RESOURCES

Bloom, Lynne Anne, and Chaplin, L. Tappin	<i>The Intimate Act of Choreography</i> , Pennsylvania: University of Pittsburgh, 1982.
Blom, Lynne Anne and Chaplin, L. Tarin	<i>The Moment of Movement: Dance Improvisation</i> , Pennsylvania: University of Pittsburgh, 1988.
Humphrey, Doris	<i>Art of Making Dances</i> , Hightstown, New Jersey: Princeton Book Company, 1991.
Minton, Sandra Cerny	<i>Choreography: A Basic Approach Using Improvisation</i> , Greeley, Colorado: University of North Colorado, 1997.
Morgenroth, Joyce	<i>Dance Improvisations</i> , Pittsburgh: University of Pittsburgh Press, 1987.
Rickett-Young, Linda	<i>Dance Sense: Theory and Practice for GCSE Dance Students</i> , Plymouth, United Kingdom: Northcote House, 1997.

◆ **OUTLINE OF ASSESSMENT**

UNIT 2: THEORY, PRACTICE AND INNOVATION

OPTION B: DANCE

Unit 2, Option B: Dance will be assessed separately.

The scheme of assessment for this Unit will comprise two components: an **External Assessment** component (Paper 02) which contributes 30 per cent of the total mark and two **School-Based Assessment** (SBA) components (Paper 01 and Paper 03) which contribute 70 per cent to the total mark of the examination. Grades and marks will be awarded for the Unit and for each Module.

School Based-Assessment

School-Based Assessment is an integral part of the students' assessment of the course of study covered by this syllabus. It is intended to assist the students in acquiring certain knowledge, skills and attitudes that are associated with the subject. The activities for the School-Based Assessment are linked to the syllabus and should form part of the learning activities to enable the students to achieve the objectives of the syllabus.

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

The guidelines provided in this syllabus for selecting appropriate tasks are intended to assist teachers and students in selecting assignments that are valid for the purpose of School-Based Assessment. The guidelines provided for the assessment of these assignments are also intended to assist teachers in awarding marks that are reliable estimates of the achievements of students in the School-Based Assessment component of the course. In order to ensure that the scores awarded are in line with the CXC standards, the Council undertakes the moderation of a sample of the School-Based Assessments marked by each teacher.

School-Based Assessment provides an opportunity to individualise a part of the curriculum to meet the needs of the student. It facilitates feedback to the student 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 also facilitates the development of the critical skills and abilities emphasised by this CAPE subject and enhances the validity of the examination on which the students' performance is reported. School-Based Assessment, therefore, makes a significant and unique contribution to both the development of the relevant skills and the testing and rewarding of the student.

Moderation of School-Based Assessment

Teachers are required to mark the School-Based assignments and record the marks in the School-Based Assessment Record Sheets which are available online via the CXC's website www.cxc.org.

All School-Based Assessment Record of marks must be submitted online using the School-Based Assessment data capture module of the Online Registration System (ORS). A sample of assignments will be requested by CXC for moderation purposes. These assignments will be re-assessed by CXC

Examiners who moderate the School-Based Assessment. Teachers' marks may be adjusted as a result of moderation. The Examiners' comments will be sent to schools to be used for improving instruction and marking. All samples must be delivered to the specified marking venues by the stipulated deadlines.

Copies of the students' assignment that are not submitted must be retained by the school until three months after publication by CXC of the examination results.

OPTION B: DANCE

Paper 01 (90 marks)

1. Composition of Paper

An assessment of practical skills based on the three Modules of the Option. The intention of this component of the examination is to assess the critical, technical and innovative competencies that candidates have honed during the course of their study.

2. Syllabus coverage

Modules 1, 2 and 3 will be assessed.

Candidates will be required to demonstrate the skills acquired in the Option in an individual or group or both (individual and group) presentation as defined in the Option.

This paper will be assessed by teachers and External Examiners and the marks submitted to CXC by May 31 of the year of examination.

3. Mark Allocation

The total number of marks available for this component of the examination is 90. Each Module will be allocated a mark of 30.

This Paper contributes 30 per cent of the marks for the examination.

Paper 02 (3 hours)

1. Composition of Paper

This paper will consist of 6 compulsory essay questions. Each Module will have TWO questions. ONE question will be a structured response essay, the other will be an extended response essay.

Each question will be worth 15 marks.

2. Syllabus Coverage

Modules 1, 2 and 3 will be assessed.

3. Mark Allocation

The total number of marks available for this paper is 90. Each Module will be worth 30 marks.

This Paper contributes 30 per cent of the marks for the examination.

Paper 03 – Project (School-Based Assessment)

1. Composition of Paper

The requirements for this paper will be addressed separately in the section for the School-Based Assessment component for the Option B.

2. Syllabus Coverage

Modules 1, 2 and 3 will be assessed.

3. Mark Allocation

The total number of marks available for this paper is 120. Each module will be allocated a mark of 40.

GENERAL GUIDELINES FOR TEACHERS

The reliability of the marks awarded is a significant factor in the School-Based Assessment, and has far reaching implications for the candidate's final grade. Teachers are asked to note the following:

1. The marks awarded must be carefully transferred to the CXC School-Based Assessment forms;
2. One-third of the total score for the School-Based Assessments (Paper 01 and Paper 03) must be allocated to each Module. **Fractional marks should not be awarded.** In cases where the mark is not divisible by three, then the allocation is as follows:
 - (a) When the remainder is 1 mark, the mark is allocated to Module 3;
 - (b) When the remainder is 2, then a mark is allocated to Module 3 and the other mark to Module 2.

For example, 35 marks are allocated as follows:

- (c) $35 / 3 = 11$ remainder 2 so 11 marks to Module 1 and 12 marks to each of Modules 2 and 3.

3. The standard of marking should be consistent.

Students who do not fulfil the requirements of the School-Based Assessments will be considered absent from the whole examination.

◆ REGULATIONS FOR RESIT CANDIDATES

Resit candidates must complete Papers 01 and 02 of the examination for the year for which they re-register. A candidate who re-writes the examination within two years may re-use the moderated School-Based Assessment score earned in the previous sitting within the preceding two years.

Candidates are no longer required to earn a moderated score that is at least 50 per cent of the maximum possible score; any moderated score may be re-used.

Candidates re-using SBA scores in this way must register as 'Resit candidates' and provide the previous candidate number. (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 pre-slip if a candidate's moderated SBA score is less than 50 per cent).

Resit candidates must be registered through a school, a recognised educational institution, or the Local Registrar's Office.

◆ ASSESSMENT GRID

The Assessment Grid for Unit 2: Option B: Dance contains marks assigned to the papers and to Modules, and percentage contributions of each paper to total scores.

Assessment Grid for Unit 2 - Option B: Dance

Papers	Module 1	Module 2	Module 3	Total	Per cent (%)
School-Based Assessment					
Paper 01	30	30	30	90	30%
External Assessment					
Paper 02 Essay	30	30	30	90	30%
School-Based Assessment					
Paper 03	40	40	40	120	40%
Total	100	100	100	300	100%

◆ DETAILS OF ASSESSMENT

OPTION B—DANCE

During Module 2, students have been led through a variety of warm-up and cool-down procedures that enable them to define the various body systems as they relate to efficient movement. In this section students have the opportunity to focus on principles of effective warm-up routines as well as the importance of stretch and strength exercises in developing the dancers core/centre towards achieving professional standards. The marks for Paper 01 will be individually allotted.

Paper 01 (Practicum) —Performance (90 marks)

The Practicum assessment for Option B—Dance comprises the production of a 30 minute warm up, 3 minute solo performance and a viva voce.

For this Paper students will be required to prepare and present an individual as well as a group performance.

Students will be required to:

1. prepare and present as a group a 30 minute warm-up routine; (30 marks)

AND

2. individually choreograph and perform a solo dance; (50 marks)
3. engage in a viva voce. (10 marks)

A. Warm Up Routine

1. Students will collaboratively plan a cohesive developmental 30 minute warm-up.
2. Each student would select and contribute to the warm-up routine engaging various body parts – back/spine, legs (hamstrings), ankle-feet, torso (ribs), abdominals, pelvis and head.
3. The warm-up must be clearly presented with the following components and sequenced according to the decided needs: - barre work, floor work (lying and standing).
4. The warm-up presentation must be accompanied by a printed table (document) outlining the following:
 - (i) chosen warm-up exercises;
 - (ii) duration of each exercise;
 - (iii) technical and anatomical focus of each exercise.

Requirements and Conditions

1. Dress in appropriate attire (no oversized tops/no jewellery) black or grey are the most appropriate colours accepted in the class room; hair neatly arranged; proper shoes where necessary).
2. If using audio equipment, check system prior to start.
3. If the room is air-conditioned be aware of the temperature most appropriate for this type of activity.

B. Solo Performance

Students will create (choreography and perform) a solo piece with appropriate music, props, costume/makeup that would demonstrate proper use of space, shape, direction, rhythm and dynamics in defining the choreographic theme of choice. The theme of the piece can be in the form of a narrative or abstract with a clearly defined beginning, middle and end. This solo performance should be three (3) minutes long and utilise any of the following techniques or combination of techniques – Folk, Modern, and Classical. The student will have the opportunity to display the choreographic skills learnt through theme development, motif development, and dynamics as well as strong technical skills.

Requirements and Conditions

1. Costume must be appropriate in the development of the theme (colour, style, fabric).
2. Overall appearance must be neat; appropriate hair style, no jewellery unless it is part of the costume.
3. Arrive early so that you become acclimated with studio.
4. Determine whether the studio is clean and safe.
5. Check air distribution, proper lighting.
6. Check audio equipment to ensure it works.

C. Viva Voce

Students will submit to a Viva Voce examination. This is conducted by the external examiner after the warm-up and solo performance. The viva voce will be used to determine:

- (a) knowledge and application of stretching, breathing and strengthening techniques that are of importance to training the body towards efficient and effective dance movement;
- (b) clarity of the choreographic concept, the challenges encountered by the students, how they overcame those challenges and their level of accomplishment thus far.

The Viva Voce is essentially a specific and detailed question and answer session between the External Examiner and the students about the warm-up and the performance.

Students will require a minimum of six weeks to prepare before the examination. Module 1 (body awareness) Module 2 (technique skills) and Module 3 (choreography) will be assessed.

This assessment will be done in April of the year in which the examination is done. The performance will be independently examined by the teacher and an External Examiner qualified and/or experienced in the field of dance. The agreed mark that is to be awarded to the candidates must be submitted to CXC by May 31 in the year of examination.

MARKING CRITERIA FOR DANCE PRACTICUM

This Paper is worth 90 marks and is comprised as follows.

- | | | |
|----|------------------|------------|
| 1. | Warm-up | (30 marks) |
| 2. | Solo Performance | (45 marks) |
| 3. | Viva Voce | (15 marks) |

Assessment will be done using four broad criteria as follows.

- | | | |
|----|--|------------|
| 1. | Anatomical skills | (10 marks) |
| 2. | Technical skills | (20 marks) |
| 3. | Choreography and Performance skills | (45 marks) |
| 4. | Communication and problem solving skills | (15 marks) |

Assessment Criterion I: Anatomical Skills (10 marks)

The assessment of this criterion focuses on the following:

1. Structure of the warm-up session so as to avoid injuries;
2. Use of appropriate exercises for stretching and flexibility and to warm the various body parts;
3. Proper use of the muscles in the execution of the exercises;
4. Breathing.

Modules 1 (body awareness) Module 2 (technique skills) Module 3 (choreography) will be assessed.

Assessment Criterion II: Technical Skills (Warm-Up and Solo) (20 marks)

Technical skills refer to the dancer's ability to connect the warm-up exercises presented to the skill development needs of the various techniques covered during Module 2. This includes:

1. Coordination and integration of limbs and centre (core); Weight Transfer and Balance;
2. Clarity of Lines and shapes through personal and general space;
3. Use of Breath as support for movement, centering and focus;
4. Musicality and Use of Rhythm.

Modules 1 (body awareness) Module 2 (technique skills) Module 3 (choreography) will be assessed.



Assessment Criterion III: Choreography and Performance Skills (45 marks)

1. Use of Space, Time, Effort, Levels, Direction and Dimension – in Composition and Performance.
2. Use of compositional devices (including phrasing, transitions, motif manipulation) and structures, (AB, ABA, Theme and Variation) in the development of the choreographic idea.
3. Interpretation of Theme in connection to choreography studied in Module 3 (movement language or vocabulary; imagination and innovation; music and costumes).
4. Applied Technical and Performance Skills (movement dynamics, musicality, focus, projection, energy).

Assessment Criterion IV: Communication and Problem Solving Skills (15 marks)

Communication and Problem-Solving skills refer to the student's ability to demonstrate understanding of the rationales and purposes of the presented warm-up routine and the choreographic concept of the presented solo performance. Students must deliver skilful and knowledgeable responses to panel questions and give evidence of creative problem-solving abilities and effective choices in performance preparation.

Modules 1, 2 and 3 will be assessed.

THE WARM-UP (30 marks)

Assessment Criterion I: Anatomical Skills (10 marks)

Definitions

1. Alignment: The position of the body in relation to the spine and its vertical line; Shoulders, pelvis and knees in line and weight efficiently balanced.
2. Flexibility: The ability to move joint through its entire range of motion.
3. Strength: A muscle's ability to generate force against resistance (including gravity and a dancer's own body weight).
4. Endurance: The ability to dance continuously for extended periods without tiring.

Excellent Anatomical Skills: Masterful understanding and use of the body's alignment, flexibility, strength and endurance 9–10 marks

Very good Anatomical Skills: Sound understanding and use of the body's alignment, flexibility, strength and endurance. 7–8 marks

Good Anatomical Skills: Competent understanding and use of the body's alignment, flexibility, strength and endurance. 5–6 marks

Limited Anatomical Skills: Minimal understanding and use of the body's alignment, flexibility, strength and endurance. 3–4 marks

Poor Anatomical Skills: Inadequate understanding and use of the body's alignment, flexibility, strength and endurance. 1–2 marks

Assessment Criterion II: Technical Skills (20 marks)

(a) Coordination and integration of limbs and centre (core); Weight Transfer and Balance (5 marks)

Excellent: Masterful use of Coordination and integration of limbs and centre (core), Weight Transfer and Balance. 5 marks

Very good: Sound use of Coordination and integration of limbs and centre (core), Weight Transfer and Balance. 4 marks

Good: Competent use of Coordination and integration of limbs and centre (core), Weight Transfer and Balance. 3 marks

Limited: Minimal use of Coordination and integration of limbs and centre (core), Weight Transfer and Balance 2 marks

Poor: Inadequate use of Coordination and integration of limbs and centre (core), Weight Transfer and Balance. 1 mark



(b) Clarity of Lines and shapes through personal and general space (5 marks)

Excellent: Masterful understanding and use of Lines and shapes through personal and general space. 5 marks

Very good: Sound understanding and use of Lines and shapes through personal and general space. 4 marks

Good: Competent understanding and use of Lines and shapes through personal and general space 3 marks

Limited: Minimal understanding and use of Lines and shapes through personal and general space 2 marks

Poor: Inadequate understanding and use of Lines and shapes through personal and general space. 1 mark

(c) Use of Breath as support for movement, centering and focus (5 marks)

Excellent: Exceptional Use of Breath as support for movement, centering and focus. 5 marks

Very good: Sound Use of Breath as support for movement, centering and focus. 4 marks

Good: Competent Use of Breath as support for movement, centering and focus 3 marks

Limited: Minimal Use of Breath as support for movement, centering and focus 2 marks

Poor: Inadequate Use of Breath as support for movement, centering and focus 1 mark

(d) Musicality and Use of Rhythm (5 marks)

Excellent: Masterful Use of Breath as support for movement, centering and focus. 5 marks

Very good: Sound Use of Breath as support for movement, centering and focus. 4 marks

Good: Competent Use of Breath as support for movement, centering and focus. 3 marks

Limited: Minimal Use of Breath as support for movement, centering and focus. 2 marks

Poor: Inadequate Use of Breath as support for movement, centering and focus. 1 mark

SOLO PERFORMANCE—(45 MARKS)

Assessment Criterion III: Choreography and Performance Skills (45 marks)

(a) Use of Space, Time, Effort, Levels, Direction and Dimension – in Composition and Performance (10 marks)

Excellent: Exceptional use of space: vertically and horizontally; use of all levels; extensive variety of patterns and pathways in the performance. 9–10 marks

Very Good: Superb use of space: most of the space is utilised; uses different levels of performance in many instances, various patterns and pathways in the performance. 7–8 marks

Good: Some of the space is utilised; uses mainly two levels in performance, various patterns and pathways in the performance. 5–6 marks

Limited: Uses little of the space; one or two levels used in performance, but little use of pathways and patterns in performance. 3–4 marks

Poor: Uses very little of the space and only one level, very little use of pathways and patterns. 1–2 marks

(b) Use of compositional devices (including phrasing, transitions, motif manipulation) and structures, (AB, ABA, Theme and Variation) in the development of the choreographic idea (15 marks)

Excellent: Exceptional use of compositional devices and structures in the development of the choreographic idea. 13–15 marks

Very Good: Sound use of compositional devices and structures in the development of the choreographic idea. 10–12 marks

Good: Competent use of compositional devices and structures in the development of the composition. 7–9 marks

Limited: Inconsistent use of compositional devices and structures in the development of the composition. 4–6 marks

Poor: Inadequate use of compositional devices and structures in the development of the composition. 1–3 marks

(c) Interpretation of Theme in connection to choreography studied in Module 3 (movement language or vocabulary; imagination and innovation; music and costumes) (10 marks)

Excellent: Exceptional connection to choreography studied; movement language is creative and unique, reflects the theme or idea of the composition, appropriate music and costumes used. 9-10 marks

Very Good: Superb connection to choreography studied; movement language is creative, reflects the theme or idea of the composition, appropriate music and costumes used. 7- 8 marks

Good: Solid connection to choreography studied; movement language is good, some instances of creativity seen, reflects the theme or idea of the composition, appropriate music and costumes used. 5-6 marks

Limited: Inconsistent connection to choreography studied; very few glimpses of creativity in movement language; little connection with theme or idea. 3-4 marks

Poor: Unclear connection to choreography studied; movement language poor, theme is clearly not developed. 1–2 marks

(d) Applied Technical and Performance Skills (movement dynamics, musicality, focus, projection, energy, (10 marks)

Excellent: Exceptional use of appropriate techniques to effectively realise performance styles; communication of theme to maximise audience engagement; demonstration of imagination and innovation to maintain audience focus and connection; demonstration of appropriate dynamics, phrasing, rhythm and expression to effectively deliver the performance intent; focusing of expressive skills, imagination/ innovation in interpretation to engage self and audience in the performance. 9–10 marks

Very Good: Sound use of appropriate techniques to effectively realise performance styles; communication of theme to maximise audience engagement; demonstration of imagination and innovation to maintain audience focus and connection; demonstration of appropriate dynamics, phrasing, rhythm and expression to effectively deliver the performance intent; focusing of expressive skills, imagination/ innovation in interpretation to engage self and audience in the performance. 7–8 marks

Good: Competent use of appropriate techniques to effectively realise performance styles; communication of theme to maximise audience engagement; demonstration of imagination and innovation to maintain audience focus and connection; demonstration of appropriate dynamics, phrasing, rhythm and expression to effectively deliver the performance intent; focusing of expressive skills, imagination/ innovation in interpretation to engage self and audience in the performance. 5–6 marks

Limited: Inconsistent use of appropriate techniques to effectively realise performance styles; communication of theme to maximise audience engagement; demonstration of imagination and innovation to maintain 3–4 marks

audience focus and connection; demonstration of appropriate dynamics, phrasing, rhythm and expression to effectively deliver the performance intent; focusing of expressive skills, imagination/ innovation in interpretation to engage self and audience in the performance.

Weak: Inadequate use of appropriate techniques to effectively realise performance styles; communication of theme to maximise audience engagement; demonstration of imagination and innovation to maintain audience focus and connection; demonstration of appropriate dynamics, phrasing, rhythm and expression to effectively deliver the performance intent; focusing of expressive skills, imagination/ innovation in interpretation to engage self and audience in the performance. 1–2 marks

VIVA VOCE (15 marks)

Assessment Criterion III: Communication and Problem Solving Skills

Communication and Problem Solving Skills

Excellent: Exceptional understanding and articulation of the choreographic concept, rationales and purposes of the presented warm-up routine; Skilful and knowledgeable responses to panel questions; Exceptional evidence of creative problem-solving abilities and effective choices in performance preparation. 13–15 marks

Very Good: Sound understanding and articulation of the choreographic concept, rationales and purposes of the presented warm-up routine; Knowledgeable responses to panel questions; Solid evidence of creative problem-solving abilities and effective choices in performance preparation. 10–12 marks

Good: Competent understanding and articulation of the choreographic concept, rationales and purposes of the presented warm-up routine; Adequate responses to panel questions; Clear evidence of creative problem-solving abilities and effective choices in performance preparation. 7–9 marks

Limited: Minimal understanding and articulation of the choreographic concept, rationales and purposes of the presented warm-up routine; Non-analytical responses to panel questions; Minimal evidence of creative problem-solving abilities and effective choices in performance preparation. 4–6 marks

Poor: Inadequate understanding and articulation of the choreographic concept, rationales and purposes of the presented warm-up routine; Inadequate responses to panel questions; Lack of evidence of creative problem-solving abilities and effective choices in performance preparation. 1–3 marks

PAPER 03— SCHOOL-BASED ASSESSMENT (120 MARKS)

The school-based assessment for Option B is a Dance event comprising a group performance in a public space OR as a dance concert and the production of a Reflective Journal. Students, with the assistance of their teacher will be required to choose a theme and location or occasion of their performance, for instance, a shopping mall, a sporting or religious event, an agricultural or fishing village, a community celebration, a street parade. The project is intended to build applied and innovative use of choreographic skills and a wider public appreciation of dance.

The definition of 'community' here is taken to mean any group of people with similar interests for instance a neighbourhood, a school, young women, or artists.

Students will be required to:

1. Choreograph works relevant to the theme that will be performed in a 15 - 30 minute concert;
2. Engage in a viva voce with the External Examiner.

Each (individual) candidate will be required to produce a process journal that documents the process of preparation for the performance as well as their development over the period of preparation.

Module 1 (History and the Dancing Body); Module 2 (Technique and Performance Skills); Module 3 (Choreography and Performance) will be assessed.

PERFORMANCE OUTCOMES FOR OPTION B: DANCE

At the end of the School-Based Assessment, candidates should be able to:

1. Organise a dance performance relevant to a specified community;
2. Choreograph/compose solos, duets, trios and small group pieces;
3. Apply skills of dance technique to the performance of solos, duets, trios and small group pieces;
4. Produce a balanced and varied 15 – 30 minute concert;
5. Document the creative and production processes;
6. Explain her/his creative and production processes.

The Paper 03 assessment will be done in April of the year in which the examination is done. The dance performance will be independently examined by the teacher and an external examiner qualified and/or experienced in the field of dance. The agreed mark that is to be awarded to the candidates must be submitted to CXC by May 31 of the year of examination. The Reflective Journal must be marked by the teacher and the marks submitted to CXC by May 31 of the year of examination. Five samples of the Reflective Journal will be selected by CXC's e-SBA system. These samples must be submitted to CXC. The samples will be re-assessed by CXC Examiners who moderate the School-Based Assessment. Teachers' marks may be adjusted as a result of moderation. The Examiners' comments will be sent to the school.

THE PROJECT (90 marks)

Students will have **TWO OPTIONS** for their project.

OPTION 1: In groups of 5–10, students may choose to present a dance event that integrates performance within a specific social activity or context. This performance is presented on site to audiences comprised primarily of people using the space – market, temple, transport-hub. Students are expected to choose the theme for their project, seek the necessary approvals, execute the performance and record the process on their own initiative, but with the guidance from their teachers.

OPTION 2: The programme will be a 30 minute concert comprised of solos, duets, trios and small group pieces to be presented in an appropriate dance space with a minimum of five (5) dancers and a maximum of ten (10) dancers, employing theatre skills such as lighting design, sound design, stage and house management, costume/makeup and marketing skills.

Either OPTION can be managed or directed in partnership with one outside student if necessary (in the case of low class subscription).

The students must have 6 to 8 weeks to prepare their choreographic works and will be responsible for the preparation of the venue on the day of the examination.

Process Journal (30 marks)

The Process Journal is a body of work reflecting the students' exposure to the theory and practice of performance and staging a dance event. The journal must show evidence of research undertaken inclusive of samples, photographs, interviews, critiques, descriptive and personal statements and reflections in the preparation of the group performance. The length the project should range between 1300–1500 words.

Journal Content

The process journal must include:

1. Introduction (2 marks)

The introduction provides a detailed description of:

- (i) The title or theme of the performance;
- (ii) An explanation of the choreographic theme as it relates to the production;
- (iii) The floor plans for the dance in which the dancer performs.

2. Research data (10 marks)

- (i) Factors/influences which impacted the interpretation of theme.
- (ii) Analysis of the work of ONE artist whose style has influenced the interpretation of the theme/choreography.

- (iii) Evidence (photographs, illustrations, interviews) must be provided.

3. Technical analysis (10 marks)

The following choreographic devices should be employed to advance the theme (AB; ABA; ABACADA; THEME & VARIATIONS):

- (i) Language style or technique implemented in the choreography;
- (ii) Reasons for choice of costuming;
- (iii) The elementary lighting design;
- (iv) The reasons for the choice of music;
- (v) The process of documentation (photographer/videographer) and reason for choice;
- (vi) Marketing of the product to have a minimum audience of 30 persons;
- (vii) Document the involvement of the community in the technical area of the Production.

4. Communication and Problem Solving (5marks)

Evidence of three reflections which focus on:

- (i) Challenges encountered, how they were dealt with and the successes;
- (ii) The experience of working in the group.

5. Presentation of the Journal (3 marks)

- (i) Cover which includes the title.
- (ii) Table of contents.
- (iii) The writing or typing included in the Process Journal and the use of material should be neat and legible.
- (iv) Materials should be suitably chosen, structured and integrated in the Reflective Journal.
- (v) All illustrations, photographs, samples or supporting material should be properly labelled.
- (vi) Overall presentation should be well-organised demonstrating cohesion, continuity, and appropriate and correct use of language.

MARKING CRITERIA FOR THE SCHOOL-BASED ASSESSMENT

This Paper is worth 120 marks. Assessment will be done using three broad criteria as follows.

1. Choreography (60 marks)
2. Technical skills (30 marks)
3. Analysis (Process Journal) (30 marks)

Assessment Criterion I: (Choreography) (60 marks)

The assessment of this criterion focuses on the:

- (a) Development of theme;
- (b) Motif development;
- (c) Use of choreographic devices;
- (d) Relationship (to dancer, audience).

Assessment Criterion II: Technical Skills (30 marks)

The assessment of this criterion focuses on the:

- (a) Balance of the program (variety – social, abstract, comedic);
- (b) Development and use of lighting design;
- (c) Sound (appropriate accompaniment for dance - musical structure and styles).

Assessment Criterion III: Reflective Journal (30 marks)

- (a) Analysis in relation to choreography.
- (b) Team participation and collaboration.
- (c) Problem-solving and team work.

MARKING CRITERIA FOR THE SCHOOL-BASED ASSESSMENT

THE PROJECT (GROUP PERFORMANCE) (90 MARKS)

Note that the candidates will be marked for their contribution to the group performance.

Assessment Criterion I: (Choreography) (60 marks)

- (a) Choreographic theme as it relates to the production (choice, structure [beginning, middle, end], development) (15 marks)

Excellent: technically well executed; movement style clearly established; theme clearly presented in the dance. 14–15marks

Very good: dance is well executed; the movement style is clearly established and the theme is very clear. 11–13 marks

Good: Some minor flaws in the execution are noted in the execution of the dance; style and theme is clearly established. 7–10 marks

Limited: Some major flaws noted in the technical execution of the dance; style and theme. 4–6 marks

Poor: Dance seems not to have undergone the rigors of practise to refine and execute movements; theme and style not clear. 1–3 marks

- (b) The floor plans (clearly defined floor plans; creativity in the use of space) (10 marks)

Excellent: Creative use of space, maximum use of downstage and upstage; effective use of diagonals, dimensions and planes. 9–10 marks

Very good: Use of space may not be creative but is effective, maximum use of downstage and upstage; effective use of diagonals, dimensions and planes. 7–8 marks

Good: Effective use of downstage, upstage diagonals, dimensions and planes in performance. 5–6 marks

Limited: Space is not utilised to effectively engage in the performance. 3–4 marks

Poor use of space. 1–2 marks

- (c) Use of choreographic devices(narrative, theme and variation –canon, unison, use of time and energy) (15 marks)

Excellent: Appropriate movement used in defining the choreographic intention; timing is precise in the execution of cannon and unison; high energy and enthusiasm demonstrated in the execution of movement transitions. 14–15 marks

Very good: Appropriate movement used in defining the choreographic intention in almost all instances; timing is precise in the execution of cannon and unison; high energy and enthusiasm demonstrated in the execution of movement transitions. 11–13 marks



Good: Some obvious instances noted when movement used in defining the choreographic intention are not appropriate; some lapses in timing noted, high energy levels and enthusiasm are demonstrated in the execution of movement transition most of the time.	7–10 marks
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Limited: movements used in defining the choreographic intention are not effective; obvious instances when timing falls behind; dance lacks energy and enthusiasm.	4–6 marks
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Poor: Very little evidence of practise.	1–3 marks
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(d) Style or Technique (Creativity) (10 marks)

Excellent demonstration of creativity in execution of technical skills and personal style.	9–10 marks
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Very good demonstration of creativity in execution of technical skills and personal style.	7–8 marks
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Good demonstration of creativity in execution of technical skills and personal style.	5–6 marks
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Limited demonstration of creativity in execution of technical skills and personal style.	3–4 marks
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Poor demonstration of creativity in execution of technical skills and personal style.	1–2 marks
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(e) Partnering (matching and mirroring, symmetry and asymmetry, physical contact)(10 marks)

Excellent use of creativity in the compositional design; development of dramatic ideas through movement.	9–10 marks
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Very good creative elements in the compositional design; development of dramatic ideas through movement.	7–8 marks
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Good use of creative elements in the compositional design; development of dramatic ideas through movement.	5–6 marks
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Composition lacks creativity but some thought regarding the different elements noted.	3–4 marks
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Composition lacks creativity.	1–2 marks
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Assessment Criterion II: Technical Skills (30 marks)

(a) Appropriate choice of music (music and mood creation) (10 marks)

Excellent: Appropriate choice of music as it pertains to the choreography; music transitions are relevant to the change in expression and movement. 9–10 marks

Very good: Appropriate choice of music as it pertains to the choreography; music transitions are relevant to the change in expression and movement most of the times. 7–8 marks

Good: Good choice of music as it pertains to the choreography; music transitions are effective in the change in expression and movement. 5–6 marks

Limited: Choice of music is not always appropriate; transitions are not always relevant to the change in expression and movement. 3–4 marks

Poor: Inappropriate choice of music; very weak, ineffective transitions. 1–2 marks

(b) Costume (use of costume/materials and designs in the execution of the movements) (10 marks)

Excellent use of colours to support mood; creative and effective use of material to support movement. 9–10 marks

Very good use of colours to support mood; creative and effective use of material to support movement. 7–8 marks

Good use of colours to support mood; effective use of material to support movement. 5–6 marks

Limited use of colours to support mood; material used is satisfactory. 3–4 marks

Poor: Little thought given to the use of colours or material. 1–2 marks

(c) Appropriate choice of minimum lighting design (use of light to enhance choreographic intentions) 5 marks

Excellent use of lights to enhance choreographic intentions. 5 marks

Very good use of lights to enhance choreographic intentions. 4 marks

Good use of lights to enhance choreographic intentions. 3 marks

Satisfactory use of lights to enhance choreographic intentions. 2 marks

Poor use of lights to enhance choreographic intentions. 1 mark

(d) Appropriate set (integration of props in the presentation of the intention of the choreographer) (5 marks)

Excellent integration of the set and props in the presentation of the intentions of the choreographer. 5 marks

Very good integration of the set and props in the presentation of the intentions of the choreographer. 4 marks

Good integration of the set and props in the presentation of the intentions of the choreographer. 3 marks

Limited integration of the set and props in the presentation of the intentions of the choreographer. 2 marks

Poor integration of the set and props in the presentation of the intentions of the choreographer. 1 mark

THE PROCESS JOURNAL

Assessment Criterion III: Process Journal (30 marks)

1. Analysis in relation to choreography.
2. Team participation and collaboration.
3. Problem-solving skills.

(a) Introduction (2 marks)

Excellent introduction: The title or theme of the performance is clearly explained; a thorough description of the choreographic theme and floor plan as they relate to the production. 2 marks

Limited introduction: little explanation of the theme of the performance; many areas in the description of the choreographic theme and floor plan as they relate to the production are not included. 1 mark

(b) Research data (10 marks)

Excellent use of research: clear outline of the factors (artist and any other) which influenced the interpretation of the theme; excellent use of supporting material and samples. 9–10 marks

Very good use of research: very good outline of the factors (artist and any other) which influenced the interpretation of the theme; very good use of supporting material and samples but there are very minor instances when linkage to artist work and own choreography could have been made clearer. 7–8 marks

Good use of research: good outline of the factors (artist and any other) which influenced the interpretation of the theme; good use of supporting material and samples but there are some instances when linkage to artist work and own choreography could have been made clearer. 5–6 marks

Very little use of research: little details of the factors (artist and any other) which influenced the interpretation of the theme; little supporting material and samples, or if samples are used they are not effectively linked to own choreography. 3–4 marks

Poor use of research: little evidence that research was done, samples may not be included and very little or no linkage to own choreography. 1–2 marks

(c) Technical Analysis (10 marks)

Excellent technical analysis of the areas indicated as they relate to the overall development and performance of the choreographic work. 9–10 marks

Very good technical analysis of the areas indicated as they relate to the overall development and performance of the choreographic work. 7–8marks

Good technical analysis of the areas indicated as they relate to the overall development and performance of the choreographic work. 5–6marks

Very little technical analysis of the areas indicated as they relate to the overall development and performance of the choreographic work. 3–4 marks

Poor technical analysis of the areas indicated as they relate to the overall development and performance of the choreographic work. 1–2 marks

(d) Problem Solving and team work (5 marks)

Excellent: demonstrates an excellent understanding of the challenges of working in groups and used creative and unique methods to deal with challenges. 5 marks

Very good: demonstrates a very good understanding of the challenges of working in groups and used creative but not necessarily unique methods to deal with challenges. 4 marks

Good: demonstrates a good understanding of the challenges of working in groups and used appropriate methods to deal with challenges. 3 marks

Limited: demonstrates little understanding of the challenges of working in groups and problem solving strategies. 2 marks

Poor: demonstrates very little or no understanding of the challenges of working in groups and problem solving strategies. 1 mark

Presentation (3 marks)

Overall presentation is excellent: Journal is neat, material is well organised, labelled and suited for purpose, language is grammatically correct. 3 marks

Overall presentation is good: Journal is neat, material is generally well organised but some minor lapses noted, labelled appropriately and suited for purpose, some errors in language. 2 marks

Overall presentation is poor: organisation is haphazard; language is weak or very weak. 1 mark

◆ UNIT 2: THEORY, PRACTICE AND INNOVATION

OPTION C: DRAMA

◆ UNIT 2: THEORY, PRACTICE AND INNOVATION

OPTION C: DRAMA

LIST OF MINIMUM RESOURCES

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

1. Open space for workshop sessions or a hall or a performing space.
2. DVD/Video/Cassette recorder/player/projector.
3. Assortment of props and costumes.
4. Collection of plays and other reference material.
5. Assortment of cubes, rostra.
6. Minimal lighting equipment, preferably a simple dimmer board.
7. Internet connection and computer.

Prescribed Plays: Teachers may choose to study in depth any **ONE** of the following list of Caribbean plays and **any ONE** of the following list of non-Caribbean plays as core texts for this Option. Additionally students may choose to enact or direct any of these plays for their Paper 01 (Practicum) examination. Students are not confined however to these plays and may choose to present other plays for their practicum. They are encouraged to also present their own creations or those of their colleagues or others. **The suggested approach to the study of these plays is through the rubric of the classical, traditional and contemporary.**

CARIBBEAN PLAYS

Stump of the Teribinth – Kwame Dawes (will be in print in Peepal Tree – New Caribbean Plays 2013)

Beef No Chicken – Derek Walcott

Makantali – Harold Bascom

Oroonoko – Thomas Southerne

NON-CARIBBEAN PLAYS

Body Indian by Hanay Geiogamab

The Orphan of Chao by Chi chun-hsiang

Esu and The Vagabond Minstrels by Femi Osofisan

The Recognition of Sakuntala by Kalidasa

I Lawah by Rawle A. Gibbons. In "Love Trilogy"
Canboulay Publishers, 2012.

"*La Veuve dilemme*" ["The Widow's Dilemma"] by Werewere Liking in Judith Miller, Plays by Women: An International Anthology. Book two. New York: Uburepertory theater publications, 1994. (Published in an English translation under the title The Widow's Dilemma).

Couvade – Michael Gilkes

Frogs by Aristophanes

Man Better Man - Errol Hill

Life is a Dream by Pedro Calderon de La Barca

Duenna - Paloma Mohamed

Uncle Vanya by Anton Chekhov

Triptych – Kendal Hippolyte

Ma Rainey's Black Bottom by August Wilson

Dog – Dennis Scott

Tempest by William Shakespeare

Maskerade by Sylvia Wynter in Mixed Company in Yvonne Brewster (Ed) Oberon, 2012.

The Lion King (filmscript or Broadway)

Moon on a Rainbow Shawl by Errol John, Faber, 1958 (Radio Script/Stage/Film)

Avatar (filmscript)

Smile Orange by Trevor Rhone, Longman, 1988 Filmscript

For Coloured Girls (Stage and Filmscript)

Mount Pele by Alwin Bully

Steel Magnolias (Film and Stage)

Heaven by David Edgecombe, AuthorHouse, 2011.

Death and The Kings Horseman – Wole Soyinka

The Harder they Come by Perry Henzel (Filmscript)

Crouching Tiger, Hidden Dragon, Ang Lee

CAREER CHOICES

The skills and knowledge acquired through the study of this Option 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.

Academic
Actor/Performer
Advertising
Art Administrator
Community Arts
Historian/ Dramaturge
Cultural Officer/Festival Arts

Counsellor
Cultural Officer/Agent
Community Animateur
Drama Therapist
Director
Entertainer
Entrepreneur



Hotel Management
Human Resources
Journalist
Media Arts Production
Playwright
Producer
Production Manager

Public Relations
Researcher/Historian
Stage Manager
Teacher
Performance Photographer/ Videographer
Artistic Director

UNIT 2

MODULE 1: CARIBBEAN THEATRE AND THE WORLD

OVERVIEW

This Module is intended to present a brief but comprehensive survey of the influence of world drama on the formation of Caribbean theatre. It is also intended to orient the student to the varied nature of Caribbean theatre itself, in its “Anglophone-Francophone-Spanish-Dutchness” and to sensitise them to how these influences along with the peculiar social, historical, political, economic and cultural contexts of the region have combined in the production of the forms of theatre which exist, have existed and are likely to exist in the region in the future. Texts have also been specifically indicated to orient the student to issues pertinent to understanding “*Caribbeanness*”.

GENERAL OBJECTIVES

On completion of this Module, students should:

1. understand what is meant by the performing arts;
2. understand what Drama is;
3. understand the elements of play construction
4. understand the development of Caribbean theatre (Spanish, Dutch, Anglophone and Francophone) as a consequence of historical moments in the Caribbean and the world;
5. understand the development of Caribbean drama as a construct of its peculiar, cultural historical, political and social contexts;
6. appreciate the range of traditional and popular dramatic and theatrical forms in the Caribbean;
7. understand the development of world drama -Western and Non- Western (African and Asian).

SPECIFIC OBJECTIVES

Students should be able to:

1. define dramatic and performing arts;
2. describe elements of the history of world dramas;
3. discuss the development of Caribbean drama in context;
4. discuss the development of traditional/folk theatrical forms in the Caribbean;
5. explain different genres and styles of drama;



UNIT 2

MODULE 1: CARIBBEAN THEATRE AND THE WORLD (cont'd)

6. explain the characteristics of drama of different periods;
7. analyse a play script;
8. critique a production.

CONTENT

1. Understanding the Art Form

- (a) Definition of the performing arts.
- (b) Drama as it relates to the performing arts.
- (c) The functions of drama in societies.

2. Elements World Drama

Survey of:

- (a) Western Theatre;
- (b) Asian Theatre;
- (c) African Theatre;
- (d) Indian Theatre;
- (e) Contemporary American Theatre.

3. Caribbean Theatre in Context

A brief survey of:

- (i) Anglo -Caribbean Theatre from 1800's to the present: traditional theatrical forms, popular forms and styles, historical, political, economic, social, cultural forces;
- (ii) Franco -Caribbean Theatre from 1800's to the present: traditional theatrical forms, popular forms and styles, historical, political, economic, social, cultural forces;

UNIT 2

MODULE 1: CARIBBEAN THEATRE AND THE WORLD (cont'd)

- (iii) Spanish -Caribbean Theatre from 1800's to the present: traditional theatrical forms, popular forms and styles, historical, political, economic, social, cultural forces;
- (iv) Dutch -Caribbean Theatre from 1800's to the present: traditional theatrical forms, popular forms and styles, historical, political, economic, social, cultural forces.

4. Plot Analysis: The Elements of Dramaturgy

- (a) Story.
- (b) Plot (action, conflict, form, statement).
- (c) Characters.
- (d) Dialogue.
- (e) Setting.
- (f) Sound.

These elements are applied to the study of ONE Caribbean and TWO non-Caribbean plays of different forms/styles/periods selected from the recommended list and the viewing of live drama.

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives in this Module, teachers are advised to engage students in the following teaching and learning activities.

1. Begin Module 1 with a checklist of key concepts, definitions and questions to be answered under each subject area. This is to be given to each student. At the end of each Module a quiz could be given or an interactive recapping discussion could be conducted.
2. Organise students into groups and have each group present on a different aspect from the segments in Module 1.
3. Have students discuss, debate or write about how Caribbean drama compares with drama from other parts of the world at a chosen period. Students can present this as a dramatic performance of an encounter between "worlds". Themes such as the place of the "other"; class; culture, learning and so on could be used to structure these discussions.
4. Have students as individuals or in groups research and prepare brief biographies of chief proponents of a chosen dramatic period in the Caribbean and in other parts of the world

UNIT 2

MODULE 1: CARIBBEAN THEATRE AND THE WORLD (Cont'd)

they have studied and present this to the class either as dramatisation, interview or some other interactive format.

5. Students can view DVDs of classic plays in different traditions of the Caribbean and the rest of the world and move through a guided discussion comparing and contrasting the similarities and differences.
6. Have students attend plays and critically analyse the plays within the context of the Modules.
7. Invite guest lecturers to talk about different aspects of Drama presented in Module 1.
8. Students should also make good use of the Internet as a means of researching world theatres, looking at productions from different parts of the world and time periods.

RESOURCES

Banham, M (ed)	<i>A History of Theatre in Africa</i> , London: Cambridge University Press, 2006.
Banham, M., Hill, E. and Woodyard G. (eds).	<i>The Cambridge Guide to African and Caribbean Theatre</i> , Cambridge: Cambridge University Press, 1994.
Conteh-Morgan, J and Thomas D	<i>New Francophone African and Caribbean Theatre</i> , African Expressive Cultures: United Kingdom, 2010.
Riggio, Milla	<u><i>Resistance and Identity: Carnival in Trinidad and Tobago full access</i></u> . TDR/The Drama Review Fall, 1998, Vol. 42, No. 3.
Brandon, James	<i>Cambridge Guide to Asian Theatre</i> , Cambridge: Cambridge University Press, 1997.
Thomasson, F	<i>A History of the Theatre in Guyana: 1800 to 2000</i> , Hansib, 2008.
Wislon and Goldfarb. (Eds)	<i>Living Theatre</i> , McGraw Hill, 2011.

Online Resources

TheatreHistory.Com

<https://journals.ku.edu/index.php/latr/article/download/890/865>



UNIT 2

MODULE 2: FORMING THE PERFORMER

This Module introduces students to performance. Students are expected to learn the rudiments of characterisation, develop skills in movement, voice production and traditional performance that can be applied to stage, film and voice acting. Students will realise these aims by continuing to study **ONE** Caribbean script or **ONE** non Caribbean script with which they already engaged in Module 1. They will also be apprenticed to traditional performers or technicians in order to expand their cultural knowledge and practical abilities. Students will be expected to use the knowledge gained in this Module to create their own short studio performances. These creations may also be developed into the School-Based Assessment tasks or may be used as the basis for their performance practicum.

GENERAL OBJECTIVES

On completion of this Module, students should:

1. understand how scripts across media work and how to analyse them for performance;
2. develop characterisation for a play that was studied in Module 1;
3. develop knowledge of acting skills for different types of performances (film, stage, radio);
4. develop knowledge of at least one traditional performance, technical or other skill.

SPECIFIC OBJECTIVES

Students should be able to:

1. read and interpret scripts across media from the perspective of the actor;
2. demonstrate skills associated with performance: acting for the stage (voice, movement, characterisation);
3. apply acting skills to performance media (stage, film, radio);
4. demonstrate competence in at least one traditional performance or technical skill (performance arts of masquerade, story-telling, calypso-extempo).

UNIT 2

MODULE 2: FORMING THE PERFORMER (cont'd)

CONTENT

1. Script on the Page: Survey of the Basic Attributes of Scripts across Media

- (a) Formats of scripts for stage, film and radio.
- (b) Interpreting scripts across media.

2. Body as Instrument : Movement and the Actors Body

- (a) Breathing.
- (b) Space.
- (c) Stillness.
- (d) Movement Exercises.

3. Voice Production

- (a) Posture.
- (b) Breathing.
- (c) Phonation.
- (d) Articulation.
- (e) Resonance and Colour.
- (f) Care of the Voice.

4. Characterization

- (a) Elements.
- (b) Methods.
- (c) Exercises.
- (d) Improvisation and devising.
- (e) Mask.



UNIT 2

MODULE 2: FORMING THE PERFORMER (cont'd)

5. Traditional Performance Attachments

- (a) Exploration of indigenous performance forms.
- (b) Apprenticeships with local practitioners (technical or performance attachments).

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives in this Module, teachers are advised to engage students in the following teaching and learning activities.

1. Have students develop a checklist of key concepts, definitions and ideas for each lesson. At the end of each lesson all students should have all questions answered correctly.
2. Have the class analyse one of the scripts studied in Module 1 as the basis of creating characterisations required in this module.
3. Students should also be encouraged to watch rehearsals, be part of school or external productions and to be apprenticed to established dramatists, performers of traditional forms and directors.
4. Have students create a detailed character sketch from a play on the reading list.
5. Have students demonstrate the use of a traditional skill learned while in apprenticeship in a theatrical situation this could be in a public or studio setting.
6. As far as possible students should be oriented to analyse and discuss their work in the context of Caribbean subjects, problems and realities.

NB: Choose from list at the beginning of the Option.

Note that many full texts of plays are now available free of cost on the Internet.

UNIT 2

MODULE 2: FORMING THE PERFORMER (cont'd)

RESOURCES

Albourger, J.	<i>The Art of Voice Acting</i> , United Kingdom: Focal, 2010.
Barr. W	<i>Acting for the Camera</i> , United States: Harper Collins, 1997.
Bentley, Eric	<i>The Theory of the Modern Stage</i> , New York: Penguin Books, 1992.
Blatner, W.	<i>Interactive and Improvisational Drama: Varieties of Applied Theatre Performance</i> . Universe, 2007.
Brooks, Cleanth and Robert B. Heidman	<i>Understanding Drama</i> , New York: Stearns Press, 2008.
Evans, J. R.	<i>Experimental Theatre from Stanislavsky to Peter Brook by Twentieth Century Acting Training</i> , New York: Routledge, 2001.
Horner, R	Voice Production, BiblioBazaar, 2009.
Levy. G	12 Acting Games: A Comprehensive Workbook Of Theatre Games for Developing Acting Skills, Merriwater, 2005.
Potter, N	Movement for Actors, Allworth. 2002.
Rodgers, J	<i>The Complete Voice and Speech Workout: 74 Exercises for Classroom and Studio Use</i> , Applause, 2002.
Spolin, V.	Theatre Games for the Lone Actor, North-western University Press, 2001

UNIT 2

MODULE 3: THE ART OF PERFORMANCE

OVERVIEW

Module 3 brings all that the student has learned in Modules 1 and 2 to culmination. In this Module the student is expected to be able to perform in a public production. Options for this production include: 1. School production of a play studied in Modules 1 and 2; 2. Devising a dramatic work in response to a specific social or communal issue; 3. Performing in an appropriate external production with approval and support of teacher and parents.

In any OPTION, students will work with a Director (for instance the teacher, other student, hired Director) through the stages and processes of realising a production of 30 minutes to 1 hour. Students should be encouraged to look to their environment and to be as creative and innovative as possible, by their a) choice and treatment of plays; b) integration of traditional skills; c) use of technology d) choice of performance situation. The process is intended to develop all-round acting competence, as well as widen appreciation of the social and communal values of drama.

GENERAL OBJECTIVES

On completion of this Module, students should be able to:

1. conceptualise a basic production;
2. understand the production process;
3. understand the rehearsal process;
4. perform in a dramatic production;
5. appreciate the social values of drama.

SPECIFIC OBJECTIVES

Students should be able to:

1. demonstrate knowledge of period, form and style in a production (design, directing and acting);
2. make choices consistent with a Director's interpretation of or approach to a play;
3. integrate an indigenous performance style or skill in a production;
4. display flexibility in a rehearsal process;
5. present meaningful actions to create a character on stage;

UNIT 2

MODULE 3: THE ART OF PERFORMANCE (cont'd)

6. use multiple media in a performance;
7. fulfill the responsibilities of a collective process of creation;
8. explain the values of dramatic performance to social or community well-being.

CONTENT

1. Conceptualisation

- (a) Director's interpretation and production concept.
- (b) Deciding on form, elements and structure.

2. Production Elements: Choices , Resources And Budgets For

- (a) Stagecrafts (set, lighting, make-up, props, sound, costumes).
- (b) Production Management (venues, facilities contracts, PR, front of House).
- (c) Stage Management (schedules, rehearsals, discipline, crewing).

3. Rehearsal Process

- (a) Theatre personnel: roles and functions, human resource structure of a production.
- (b) Production Schedules.
- (c) Rehearsal Schedules.
- (d) Reading and Casting.
- (e) Rehearsal System (preparation, procedures, safety and etiquette, management).
- (f) Technical Rehearsals.
- (g) Dress Rehearsals.

UNIT 2

MODULE 3: THE ART OF PERFORMANCE (cont'd)

4. The Performance

- (a) Show Preparation and Management (Theatre safety and etiquette; Care of costumes, props and other paraphernalia)
- (b) Public Presentation of the work.
- (c) Post-Performance - (responsibilities, feedback sessions, handling reviews, striking).

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives in this Module, teachers are advised to engage students in the following teaching and learning activities:

1. As far as possible students should be actively engaged in internships or apprenticeships to practitioners or productions in progress so as to supplement and broaden their experience in production of the performance.
2. Have students develop a checklist of key concepts/definitions and ideas for each lesson to share with other students in the class. At the end of each lesson all students should have all questions answered.
3. Divide the class in groups. Each group will choose a play or create a dramatic sequence to perform. They will be required to document the process by which they create the production. The functions and tasks assigned to each member of the group are to be clearly defined. Each person is to create a portfolio of his or her own process in carrying out the task assigned in creating the production.
4. Students should discuss their rationale for choice of play, production concept and possible target audiences.
5. Students should be encouraged to document their work using simple videos or photography and share by uploading to websites. Simple equipment such as camera phones may be used.
6. As far as possible students should be encouraged to create all the items needed for their production.

UNIT 2

MODULE 3: THE ART OF PERFORMANCE

RESOURCES

Boal, Augusto.	Theatre of The Oppressed. Theatre Communications Group. 1993.
Carver, R.K.	<i>Stagecraft Fundamentals: A Guide and Reference for Theatrical Production</i> , Oxford: Focal Press, 2009.
Chekhov, Michael	<i>On the Technique of Acting</i> , TN United States of America: Lighting Source Inc., 2010.
Eldredge. S	<i>Mask Improvisation For Actor Training and Performance</i>
Ellis. R (Eds)	<i>Multicultural Theatre: Scenes and Monologue</i>
Ellis. R (Eds)	<i>Multicultural Theatre 2: Contemporary Hispanic, Asian and African-American Plays</i>
Gillette, M.	<i>Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup</i> ,
Hapgood, E. R. and Gielgud J.	<i>An Actor prepares by Constantin Stanislavski</i> , New York: Theatre Art Books, 1987.
Leep, J.	<i>Theatrical Improvisation: Short Form, Long Form and Sketch-Based</i> , London: Macmillan Publishers Ltd., 2008.
McGuire, B.	<i>Recording, Assessing and Evaluating in Drama</i> , United Kingdom: Pearson Publishing, 1999.
Mooney, T.	<i>Acting at the Speed of Like: Conquering Theatrical Style</i> , Prospect Heights, IL: TMRT Press, 2011.
Ridout, P. N.	<i>Theatre and Ethics</i> , United Kingdom: Palgrave Macmillan, 2009.

◆ **OUTLINE OF ASSESSMENT**

UNIT 2: THEORY, PRACTICE AND INNOVATION

OPTION C: DRAMA

Unit 2, Option C: Drama will be assessed separately.

The scheme of assessment for this Unit will comprise two components: an **External Assessment** component (Paper 02) which contributes 30 per cent of the total mark and two **School-Based Assessment** (SBA) components (Paper 01 and Paper 03) which contribute 70 per cent to the total mark of the examination. Grades and marks will be awarded for the Unit and for each Module

School Based-Assessment

School-Based Assessment is an integral part of the students' assessment of the course of study covered by this syllabus. It is intended to assist the students in acquiring certain knowledge, skills and attitudes that are associated with the subject. The activities for the School-Based Assessment are linked to the syllabus and should form part of the learning activities to enable the students to achieve the objectives of the syllabus.

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

The guidelines provided in this syllabus for selecting appropriate tasks are intended to assist teachers and students in selecting assignments that are valid for the purpose of School-Based Assessment. The guidelines provided for the assessment of these assignments are also intended to assist teachers in awarding marks that are reliable estimates of the achievements of students in the School-Based Assessment component of the course. In order to ensure that the scores awarded are in line with the CXC standards, the Council undertakes the moderation of a sample of the School-Based Assessments marked by each teacher.

School-Based Assessment provides an opportunity to individualise a part of the curriculum to meet the needs of the student. It facilitates feedback to the student 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 also facilitates the development of the critical skills and abilities emphasised by this CAPE subject and enhances the validity of the examination on which the students' performance is reported. School-Based Assessment, therefore, makes a significant and unique contribution to both the development of the relevant skills and the testing and rewarding of the student.

Moderation of School-Based Assessment

Teachers are required to mark the School-Based assignments and record the marks in the School-Based Assessment Record Sheets which are available online via the CXC's website www.cxc.org.

All School-Based Assessment Record of marks must be submitted online using the School-Based Assessment data capture module of the Online Registration System (ORS). A sample of assignments will be requested by CXC for moderation purposes. These assignments will be re-assessed by CXC Examiners who moderate the School-Based Assessment. Teachers' marks may be adjusted as a result of moderation. The Examiners' comments will be sent to schools to be used for improving



instruction and marking. All samples must be delivered to the specified marking venues by the stipulated deadlines.

Copies of the students' assignment that are not submitted must be retained by the school until three months after publication by CXC of the examination results.

OPTION C: DRAMA

Paper 01 (90 marks)

1. Composition of Paper

An assessment of practical skills based on the three Modules for the Option. The intention of this component of the examination is to assess the critical, technical and innovative competencies that candidates have acquired during the course of their study.

2. Syllabus coverage

Modules 1 (Caribbean Theatre and the World), 2 (Forming the Performer) and 3 (The Art of Performance) will be assessed.

Candidates will be required to demonstrate the skills acquired in the Option in an individual presentation as defined in the Option.

This paper will be assessed by teachers and External Examiners and the marks submitted to CXC by May 31 of the year of examination.

3. Mark Allocation

The total number of marks available for this component of the examination is 90. Each Module will be allocated a mark of 30.

This Paper contributes 30 per cent of the marks for the examination.

Paper 02 (3 hours)

1. Composition of Paper

This paper will consist of 6 compulsory essay questions. Each Module will have TWO questions. ONE question will be a structured response essay; the other will be an extended response essay.

Each question will be worth 15 marks.

2. Syllabus Coverage

Modules 1 (**Caribbean Theatre and the World**), 2 (**Preparing the Performer**) and 3 (**The Art of Performance**) will be assessed.

3. Mark Allocation

The total number of marks available for this paper is 90. Each Module will be worth 30 marks.

This Paper contributes 30 per cent of the marks for the examination.

Paper 03 – Project (School-Based Assessment)

1. Composition of Paper

The requirements for this paper will be addressed separately in the section for the School-Based Assessment component.

2. Syllabus Coverage

Modules 1 (Caribbean Theatre and the World), 2 (Preparing the Performer) and 3 (The Art of Performance) will be assessed.

3. Mark Allocation

The total number of marks available for this paper is 120. Each module will be allocated a mark of 40.

GENERAL GUIDELINES FOR TEACHERS

The reliability of the marks awarded is a significant factor in the School-Based Assessment, and has far reaching implications for the candidate's final grade. Teachers are asked to note the following:

- (a) The marks awarded must be carefully transferred to the CXC School-Based Assessment forms;
- (b) One-third of the total score for the School-Based Assessments (Paper 01 and Paper 03) must be allocated to each Module. **Fractional marks should not be awarded.** In cases where the mark is not divisible by three, then the allocation is as follows:
 - (i) When the remainder is 1 mark, the mark is allocated to Module 3;
 - (ii) When the remainder is 2, then a mark is allocated to Module 3 and the other mark to Module 2.

For example, 35 marks are allocated as follows:

(iii) $35 / 3 = 11$ remainder 2 so 11 marks to Module 1 and 12 marks to each of Modules 2 and 3.

(c) The standard of marking should be consistent.

Students who do not fulfil the requirements of the School-Based Assessments will be considered absent from the whole examination.

◆ REGULATIONS FOR RESIT CANDIDATES

Resit candidates must complete Papers 01 and 02 of the examination for the year for which they re-register. A candidate who re-writes the examination within two years may re-use the moderated School-Based Assessment score earned in the previous sitting within the preceding two years.

Candidates are no longer required to earn a moderated score that is at least 50 per cent of the maximum possible score; any moderated score may be re-used.

Candidates re-using SBA scores in this way must register as 'Resit candidates' and provide the previous candidate number. (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 pre-slip if a candidate's moderated SBA score is less than 50 per cent).

Resit candidates must be registered through a school, a recognised educational institution, or the Local Registrar's Office.

◆ ASSESSMENT GRID

The Assessment Grid for Unit 2: Option C: Drama contains marks assigned to the papers and to Modules, and percentage contributions of each paper to total scores.

Assessment Grid for Unit 2 - Option C: Drama

Papers	Module 1	Module 2	Module 3	Total	Per cent (%)
School-Based Assessment					
Paper 01	30	30	30	90	30%
External Assessment					
Paper 02 Essay	30	30	30	90	30%
School-Based Assessment					
Paper 03	40	40	40	120	40%
Total	100	100	100	300	100%

◆ DETAILS OF ASSESSMENT

OPTION C—DRAMA

Paper 01 (Practicum) —Performance (90 marks)

Students will individually perform a set piece or a devised performance of between 10 and 15 minutes. Set pieces will be drawn from any of the plays studied that present suitable scope for the student actor. The devised performance could be based on any theme or subject approved by the teacher. The performance should be developed to clearly demonstrate the candidate's being examined as an actor. Approximately 5 minutes of this performance must demonstrate a traditional performance skill learned during their apprenticeships to traditional practitioners.

The performance will be independently examined by the teacher and a specialist in the field. The agreed mark that is awarded to the candidates must be submitted to CXC by May 30 in the year of examination. A written introduction of approximately 300 words must be presented to the examiners before the performance. Approximately 150 hundred words of this written introduction must include the student's account of their apprenticeship. It must also be accompanied by a signed statement from the practitioner to whom the student was apprenticed. This Statement Form will be supplied as part of the examination materials. Examiners must make use of a *viva voce* to determine level of input of each candidate or to clarify questions which may arise on viewing the production.

Students will require a minimum of six weeks to prepare before the examination. Modules 1 (Caribbean Theatre and the World), 2 (Preparing the Performer) and 3 (The Art of Performance) will be assessed.

The performance is worth 90 marks. Assessment of the performance will be done using four broad criteria as follows.

1. Performance skills appropriate to the style or form.
2. Sustaining and developing role/character.
3. Structure and dramatic context.
4. Traditional skill in performance.

Assessment Criterion I: Performance skills appropriate to the style or form (15 marks)

The assessment of this criterion focuses on the following.

1. Vocal Dynamics: projection, clarity, tone, pitch, pace.
2. Movement Dynamics: control, energy, spatial awareness.
3. Timing: control of delivery, responses to cues, awareness of rhythms.

Assessment Criterion II: Sustaining and Developing Role/Character (30 marks)

The assessment of this criterion focuses on the following aspects of the performance.

1. Believability.
2. Complexity/Dimension.
3. Focus.

Assessment Criterion III: Structure and Performance Context (15 marks)

The assessment of this criterion focuses on the following aspects as appropriate.

1. Effective use of dramatic elements and performance conventions.
2. Establishing and maintaining an appropriate relationship with the audience in the context of the performance space.
3. Effective use of the space in the context of the performance style.

Assessment Criterion IV: Traditional Skill in Performance (30 marks)

The assessment of this criterion focuses on the following *distinct* aspects of traditional performance.

1. The replication and articulation of those traditional elements.
2. The understanding of their function and value within the performance.
3. Written statement on apprenticeship.

MARKING CRITERIA FOR DRAMA PRACTICUM

Assessment Criterion I: Performance skills appropriate to the style or form (15 marks)

(a) Vocal Dynamics: projection, clarity, tone, pitch, pace (5 marks)

Excellent projection: all words are clear; appropriate variation of tone to match required emotions; appropriate pacing and phrasing. 5 marks

Very good projection: words are very clear; there may be a few lapses; appropriate variation of tone to match required emotions is evident in many cases; appropriate pacing and phrasing evident in many cases. 4 marks

Good projection: words are clear but some lapses are evident; variation of tone to match required emotions is mostly consistent; appropriate pacing and phrasing are evident. 3 marks

Limited projection: Many words are unclear; variation of tone to match required emotions is inconsistent in most cases; appropriate pacing and phrasing are largely lacking. 2 marks

Poor projection: words are unclear; no variation of tone to match required emotions; pacing and phrasing are poor. 1 mark

(b) Movement Dynamics: control, energy, spatial awareness (5 marks)

The body is utilized to the performer's utmost ability to aid in development of character's intent and delivery of lines; student employs phenomenal use of physicality to enhance character with body movements and facial expressions; uses a variety of blocking to add interest to the piece; movements always reflect purpose. 5 marks

Employs appropriate use of physicality to enhance character with body movement and facial expression; uses an appropriate amount of blocking to add interest to the piece; movements usually reflect purpose. 4 marks

Employs the use of physicality to enhance character with body movement and facial expression; some amount of blocking used to add interest to the piece, movements reflect purpose in most instances. 3 marks

Strives to employ appropriate use of physicality, but overall affect is flimsy-due to either too much or too little expression; movements rarely reflect purpose. 2 marks

Employs little to no physicality in scene; moves are without purpose. 1 mark

(c) Timing: control of delivery, responses to cues, awareness of rhythms (5 marks)

Delivery is excellent: seemingly flawless in presentation, cues are picked up sharply; rhythm of the piece is textured and appropriate; use of stage is excellent and appropriate. 5 marks

Delivery is very good: seemingly flawless in presentation; cues are picked up sharply; rhythm of the piece is textured and appropriate; use of stage is very good and appropriate. 4 marks

Delivery is good: presentation has some noticeable flaws, cues are picked up but not as sharply; rhythm of the piece is textured and appropriate; use of stage is good and appropriate. 3 marks

Delivery is limited: several fundamental flaws in presentation, cues are not picked up sharply; rhythm of the piece is textured and appropriate; use of stage is appropriate. 2 marks

Delivery is weak: several flaws in presentation; cues are seldom picked up sharply; rhythm of the piece is not textured and inappropriate; use of stage is poor and inappropriate. 1 mark

Assessment Criterion II: Sustaining and Developing Role/Character (30 marks)

(a) Believability/Conviction/Energy (10 marks)

Exemplary ability to realise and sustain subtly defined role or character. 10 marks

Very good ability to realise and sustain role or character; some aspects of sustaining and developing role or character may be more refined than others. 8-9 marks

Good ability to realise and sustain role or character; variations may occur in levels of belief/conviction/energy, complexity/dimension and focus. 6-7 marks

Fair ability to realise and sustain role or character. 3-5 marks

Weak or limited ability to realise and sustain role or character. 1-2 marks

(b) Complexity/Dimension (10 marks)

Demonstrates a clear intention through sophisticated use of the elements of drama and performance conventions. 10 marks

Demonstrates clear intention through very good use of the elements of drama and performance conventions. 8-9 marks

Demonstrates good use of the elements of drama and performance conventions. 5-7 marks

Intention is not always clear; some elements of drama and performance conventions utilised. 3-4 marks

Intention is unclear; use of the elements of drama and performance conventions is rudimentary.	1–2 marks
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(c) Focus (10 marks)

Performer retains focus (stays in character) throughout the entire performance; stays completely immersed in their character throughout the entire performance; never breaks focus, even during missed lines/cues; every aspect of production – set, costumes, style reflect clear, single purpose and direction.	10 marks
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Performer retains focus (stays in character) most of the time through the performance; stays immersed in their character most of the time through the entire performance; sometimes breaks focus, during missed lines/cues; most aspect of production – set, costumes, style reflect clear, single purpose and direction.	9-8 marks
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Moves out of character slightly during performance; subtly breaks in focus when thinking of next line/cue or out of obvious nervousness; some aspects of production – set, costumes, style reflect clear, single purpose and direction.	7–5 marks
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Moves in and out of character during performance; focus is noticeably broken; attention wavers; some aspects of production – set, costumes, style reflect clear, single purpose and direction.	3–4 marks
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Never truly immerses enough into their character to produce any kind of believability; focus is easily broken; attention wavers often; few aspects of production – set, costumes, style reflect clear single purpose and direction.	1–2 marks
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Assessment Criterion III: Performance Context (15 marks)

(a) Effective use of dramatic elements and performance conventions (5 marks)

Exemplary ability to work with the elements of drama and performance conventions.	5 marks
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Adequate ability to work with the elements of drama and performance conventions, with some inconsistencies in the level of control.	4–3 marks
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Demonstrates frequent inconsistencies in use of the elements of drama and performance conventions.	2 marks
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Demonstrates minimal use of the elements of drama and performance conventions.	0–1 mark
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(b) Establishing and maintaining an appropriate relationship with the audience in the context of the performance space (5 marks)

Establishes a clear intention through sophisticated use of the elements of drama and performance conventions so that there is a clear intended response from members of the audience.	5 marks
Establishes clear intention through good use of the elements of drama and performance conventions so that there is an intended response from members of the audience.	3-4 marks
Intention is unclear to audience; poor use of the elements of drama and performance conventions so that there is an ambivalent response from members of the audience.	2 marks
Intention is unclear to audience; very poor use of the elements of drama and performance conventions so that there is an unintended negative response from members of the audience.	0-1 mark

(c) Effective use of the space in the context of the performance style (5 marks)

Exemplary and sophisticated use of space in the context of the performance style.	5 marks
Demonstrates effective use of space in the context of the performance style.	4 marks
Demonstrates predictable or simple use of space.	2–3 marks
Demonstrates little or no understanding of the use of space.	0–1 mark

Assessment Criterion IV: Performance of Traditional Skill (30 marks)

(a) Exemplary Display of Traditional Skill or Performance (10 marks)

Exemplary display of elements traditional performance conventions. 9–10 marks

Very good display of traditional performance conventions. Mastery of most elements demonstrated 7–8 marks

Adequate ability to work with the elements traditional form with some inconsistencies in the level of control. Mastery of some elements demonstrated. 5–6marks

Demonstrates frequent inconsistencies in use of the elements of traditional performance conventions. Few elements mastered. 3-4 marks

Demonstrates minimal use of the elements of traditional performance conventions. No elements mastered. 1–2 marks

(d) Application Of Traditional Skill To Performance (10 marks)

Use of traditional skill completely and successfully integrated in dramatic performance. 10 marks

Use of traditional skill enhances dramatic performance. 8-9 marks

Consistent use of elements of traditional skill in dramatic performance. 5-7 marks

Inconsistent use of traditional skill in dramatic performance 3-4 marks

Poor use of traditional skill in dramatic performance. 1-2 marks

(e) Written Report of Traditional Apprenticeship (10 marks)

Complete statement submitted including a signed traditional practitioner's statement; Word limits adhered to; content demonstrates a clear engagement with the form and a detailed understanding of it. 10 marks

Complete statement submitted including signed traditional practitioners statement; Word limits **not** adhered to; content demonstrates some engagement with the form and a good understanding of it. 7-9 marks

Incomplete statement: good presentation, fair engagement, but some items missing. 6-4 marks

Incomplete statement: some material submitted, but , limited engagement and presentation poor. 3-4 marks

Inadequate statement submitted or does not include traditional practitioner's statement; Word limits may not be adhered to; content demonstrates a limited engagement with the form and a poor understanding of it. 0-2 marks

THE SCHOOL–BASED ASSESSMENT FOR DRAMA

PAPER 03: OPTION C—DRAMA

The school–based assessment for Option C—Drama comprises **BOTH** of the following:

1. **Group Community Performance (90 marks)**
2. **Actor’s Process Journal (30 marks)**

1. **Group Community Performance**

Students will either individually or collaboratively in groups of 3 – 5 persons perform a piece of original theatre based on a theme or concept, issue, idea or image which addresses an issue in their community or country. For instance, this could be a social problem or something to celebrate. The definition of ‘community’ is taken to mean any group of people with similar interests, for example, a neighborhood, a school, young women, or artists. Performances should be no less than 40 minutes and no more than 60 minutes long. The performance should be developed to clearly demonstrate the candidates being examined as ACTORS. **Performances must take place in a public space preferably with a paid audience from a clearly defined community.** It is suggested that any monies derived from these performances could be used to develop the performance programmes in the school.

The Group Community Performance will be independently examined by the teacher and a specialist in the field. The agreed mark that is awarded to the candidates must be submitted to CXC by May 30 in the year of examination. A written introduction of approximately one paragraph must be presented to the examiners before the performance. Examiners must make use of a *viva voce* to determine level of input of each candidate or to clarify questions which may arise on viewing the production.

The Group Community Performance is worth 90 marks. Assessment of the performance will be done using three broad criteria as follows:

1. Performance Values (Characterisation, ensemble, creativity);
2. Production Values (production concept, use of production elements: scenic, technical, production management);
3. Community Impact (feedback session, audience identification, development).

AND

2. **Actor’s Process Journal – (30 marks)**

This is a coherent account of the steps taken by the student while he/she is preparing as an actor in the performance piece presented as Paper 03 of the examination. For this option, students are expected to keep a detailed written, recorded or visual account of the process they have gone through in preparing either as an actor for the production presented as their Paper 03;

The Actor's Process Journal should clearly outline among any other appropriate observations:

1. the reason for the choice of production;
2. the manner of preparation for the production as actor;
3. technical approaches used;
4. account of dramatic and technical choices made (such as costuming, make up, lighting);
5. challenges faced and problems solved;
6. how the endeavor is expected to add value to society or community;
7. plans for dissemination;
8. how technology may have been used.

NOTE: Linking narrative, photographs, diagrams, images, working drafts working texts, audio-visual recordings of process and outcomes must be included as evidence of the actual process being described.

PERFORMANCE OUTCOMES: DRAMA

On completion of the School-Based Assessment, candidates will be able to:

1. Interpret a script;
2. Devise a performance;
3. Display appropriate skills, techniques and methods of dramatization;
4. Rehearse with a Director as a single actor or as part of an ensemble;
5. Describe traditional form or skill;
6. Perform a traditional form or skill;
7. Portray a character as an individual;
8. Portray a character as part of an ensemble;
9. Document the creative process;
10. Explain his or her creative process;
11. Evaluate a performance.

MARKING CRITERIA FOR SCHOOL-BASED ASSESSMENT

MARKING CRITERIA FOR PERFORMANCE VALUES

Assessment Criterion I:

(a) Sustaining and Developing Role/Character (15 marks)

Exemplary ability to realise and sustain subtly define role(s) or character(s).	15 marks
Very good ability to realise and sustain role(s) or character(s); some aspects of sustaining and developing role(s) or character(s) may be more refined than others.	12-14 marks
Good ability to realise and sustain role(s) or character(s); variations may occur on levels of belief/ conviction/ energy. Complexity/ dimension and focus.	8–11 marks
Fair ability to realize and sustain role or character. Uncritical interpretation of character. Some inconsistency in focus.	5–7 marks
Weak or limited ability to realize and sustain role(s) or character(s). Weak interpretation of role or character.	1-4 marks

(b) Creativity (5 marks)

Exemplary ability to realise and sustain subtly define role(s) or character(s).	7 marks
Very good ability to realise and sustain role(s) or character(s); some aspects of sustaining and developing role(s) or character(s) may be more refined than others.	5–6 marks
Good ability to realise and sustain role(s) or character(s); variations may occur on levels of belief/ conviction/ energy. Complexity/ dimension and focus.	3–4marks
Weak or limited ability to realize and sustain role(s) or character(s).	1–2marks

(c) Complexity/ Dimension (7 marks)

Demonstrates a clear intention and heightens playing through sophisticated use of the elements of drama and performance conventions.	5 marks
Demonstrates clear intention and heightens playing through very good use of the elements of drama and performance conventions.	4 marks
Intention is not always clear; some elements of drama and performance conventions utilised.	3–4marks
Intention is unclear; use of the elements of drama and performance conventions is rudimentary.	1–2marks

(d) Ensemble Performance (10 marks)

Excellent interaction with other characters and strongly supportive or leading role in ensemble.	10 marks
Very good interaction with other character(s) and supportive role in ensemble.	8- 9 marks
Good interaction with other characters and supportive role in ensemble.	5-7 marks
Fair interaction with other characters and fairly supportive role in ensemble.	4–6 marks
Weak and often inconsistent interaction with other character(s) and weak support in ensemble.	1–2 marks

Assessment Criterion II: Production Values (30 marks)

(a) Production Concept (5 marks)

Production is coherent, clear and connects with audience.	5 marks
Production is fairly clear and coherent.	3-4marks
Production is limited in clarity and coherence.	2 marks
Production is neither clear nor coherent.	0–1 mark

(b) Use of Production Elements (15 marks)

Exemplary use of all spatial, scenic and technical elements	15 marks
Effective use of spatial, scenic and technical elements.	12-14 marks
Good use of some spatial, scenic and technical elements	8 – 11 marks
Fair use of some spatial, scenic and technical elements.	4–7 marks
Poor use of spatial, scenic and technical elements	1–3 marks

(c) Production Management (10 marks)

Exemplary marketing, production process, FoH.	10 marks
Most aspects of marketing, production process, FoH effective.	8–9 marks
Some aspects of marketing, production process, FoH effective.	6–7 marks
Few aspects of marketing, production process, FoH effective.	4–5 marks
Weak marketing, production process, FoH.	1–3 marks

ACTOR'S PROCESS JOURNAL

Criteria for assessing the Actor's Process Journal – 30 marks

- | | | |
|----|---|----------|
| 1. | Description and explanation of overall concept. | 10 marks |
| 2. | Analysis and synthesis of dramatic process of actor. | 10 marks |
| 3. | Evidence and documentation of production experience as actor. | 10 marks |

Assessment Criterion I: Description and Explanation of Overall Concept (10 marks)

1. Clearly communicates a sophisticated and effective concept demonstrating originality, integrity and practicality
2. Demonstrates a sophisticated ability to imagine and integrate key dramatic and theatrical elements to create meaning for the audience.

The assessment of this criterion focuses on the:

1. Effective communication of the concept (originality, clarity and practicality of the director's or actor's concept).
2. Effective use of key theatrical elements, features, effects or images which contribute to dramatic meaning.
3. Value of concept to society.

Assessment Criterion II: Analysis and Synthesis of Dramatic Process of Director or Actor (10 marks)

1. Demonstrates a sophisticated theatrical and dramatic understanding of the text.
2. Applies insightful research and analysis to the creative ideas of the production.
3. Describes and explains their role in the process of creating the production.

The assessment of this criterion focuses on the:

1. Effective understanding and interpretation of the text.
2. Selection of the textual and support material and analysis of research contributing to the vision for the production.
3. Clarity in presenting their role and how they prepared for it in relation to the whole project.

**Assessment Criterion III: Evidence and Documentation of Production Experience as Actor
(10 marks)**

1. Presents sophisticated and integrated description of the entire process of creating the production.
2. Demonstrates a clear understanding of highly effective rehearsal techniques; makes clear connections of this process to areas studied; articulates the process in a well-structured manner.
3. Provides good documentary evidence of process described.

The assessment of this criterion focuses on the:

1. Accounts of challenges faced and solved.
2. Provision of documentary support and evidence for narrative and accounts provided.

ACTOR'S PROCESS JOURNAL

Assessment of Criterion I: Concept and Vision (10 marks)

- (a) Effective communication of the concept (Originality, clarity and practicality of the director's or actor's concept)(4 marks)

Excellent account of the concept (demonstrates a clear understanding of the concept of the production and their role in it).	4 marks
Very good account of the concept (demonstrates clear, coherent understanding of the concept of the production and their role in it. However a few parts may be weak).	3 marks
Good account of the concept (demonstrates clear, coherent understanding of the concept of the production and their role in it. However several parts may be weak).	2 marks
Vague incomplete or inadequate account of the concept(does not demonstrate clear understanding of the concept of the production and their role in it. Too many parts may be weak).	1 mark

(b) Effective use of key theatrical elements, features, effects or images which contribute to dramatic meaning (4 marks)

Excellent description of theatrical elements used in the production and excellent rationale provided for the choice of each. 4 marks

Very good description of theatrical elements used in the production and very good rationale provided for the choice of each. 3 marks

Good description of theatrical elements used in the production and reasonable rationale provided for the choice of each. 2 marks

Poor description of theatrical elements used in the production and no reasons given for choices. 1 mark

(c) Practicality, suitability and value of concept to society/(issue) (3 marks)

Concept is practical, suitable for purpose and is likely to have a high impact on society/issue. 3 marks

Concept is very good, suitable for purpose and is likely to have a high impact on society/issue. 2 marks

Limited practicality and suitability and moderate impact on society/issue. 1 mark

Assessment Criterion II: Analysis and Synthesis of Dramatic Process of Actor (10 marks)

(a) Effective understanding and interpretation of the text (5 marks)

Excellent theatrical reasons for choices made in interpreting the text; interpretation is sophisticated or unusual or surprising but plausible. 5 marks

Very good theatrical reasons for choices made in interpreting the text; interpretation is unusual but plausible. 4 marks

Good theatrical reasons for choices made in interpreting the text; some new insights in the interpretation are noted, interpretations are plausible. 3 marks

Few theatrical reasons for choices made in interpreting the text, choices made were sometimes not suitable, usual interpretation of the text, interpretation is plausible. 2 marks

Little or no reasons provided for choices made in interpreting the text. 1 mark

(b) Applies insightful research and analysis to the creative ideas of the production (5 marks)

Aspects of the production such as costumes, sets, characters show insightful and analytical use of research, plans for dissemination, and technology used are detailed, creative and practical. 5 marks

Insightful and analytical use of research in many of the aspects of production, plans for dissemination, and technology used are detailed, creative and practical. 4 marks

Research evidence impacts aspects of the production such as costumes, sets, characters, period, but the impact is much less than the previous category, plans for dissemination, and technology used are good and practical. 3 marks

Moderate use of research on aspects of the production such as costumes, sets, characters, period, plans for dissemination, and technology used are sketchy, and not very practical. 2 marks

Very little research seen on aspects of the production such as costumes, sets, characters, period, plans for dissemination, and technology used are very sketchy, and not very practical marks. 1 mark

(c) Description of role in the process of creating the production (5 marks)

A detailed description of the process of creating the production; clearly details their role in the process. 5 marks

A very good description of the process of creating the production and their role in the process. 4 marks

A good description of the process of creating the production and their role in the process. 3 marks

A weak description of the process of creating the production, many elements are not included or are quite sketchy and their role in the process is not clear or not present. 2 marks

A poor description of the process of creating the production, many elements of the process are not included and their role in the production seems to be unclear. 1 mark

Production experience as Actor (10 marks)

(a) Challenges faced and resolutions (5 marks)

Detailed description of the challenges/problems/issues faced; resolutions of the challenges/problems/issues are detailed and appropriate.	5 marks
Very good description of the challenges/problems/issues faced and the resolutions of the challenges/problems/issues are appropriate.	4 marks
Good description of the challenges/problems/issues faced and most of the resolutions of the challenges/problems/issues appear to be appropriate.	3 marks
Satisfactory description of some of the challenges/problems/issues faced, some are vague or sketchy and some of the resolutions of the challenges/problems/issues appear to be appropriate, some are not well thought out.	2 marks
Limited or vague and sketchy description of the challenges faced and the resolutions of the challenges/problems/issues do not all link to specific issues/problems/challenges, some are not well thought out.	1 mark

(b) Good use of linking narrative (5 marks)

(Students may make use of photographs, diagrams, images, working drafts and texts, audio-visual recordings of process and outcomes which should be included as far as possible to help provide evidence of the actual process being described. They may also use written, drawn, pectoral or other means of linking each part of the report to the other).

Excellent linking narrative, several relevant photographs, diagrams, images, working drafts and text provided; audio-visual recordings of their process and outcomes.	5 marks
Very good linking narrative, several relevant photographs, diagrams, images, working drafts and text provided audio-visual recordings of most of their process and outcomes.	4 marks
Good linking narrative but a few gaps are noted in the use of photographs, diagrams, images, working drafts and text, audio-visual recordings of most of their process and outcomes.	3 marks
Satisfactory linking narrative, photographs, diagrams, images, working drafts and texts; provided but are not always used effectively in the narrative; audio-visual recordings of most of their process and outcomes.	2 marks
Limited or sketchy linking narrative, a few relevant photographs, diagrams, images, working drafts and texts but many are not used effectively in the narrative; audio-visual recordings of some of their process and outcomes.	1 mark

◆ UNIT 2: THEORY, PRACTICE AND INNOVATION

OPTION D: MUSIC

◆ UNIT 2: THEORY, PRACTICE AND INNOVATION

OPTION D: MUSIC

LIST OF MINIMUM RESOURCES

The following is a suggested list of minimum equipment and materials that should be available to the Department of Music in its preparation of candidates for this examination.

1. A music room where individual and ensemble practice can occur.
2. Internet access.
3. Work Stations – computer, interface, keyboard, notation and studio recording software.
4. Texts on Caribbean Music, Western European Art Music and Jazz.
5. Recordings of Caribbean Music, Western European Art Music and Jazz as well as other genres for reference.
6. Piano or 6 octave keyboard.

CAREER CHOICES

The skills and knowledge acquired through the study of this Option may be further developed and employed in a variety of professions including, but not confined to those listed below.

Academic	Music Educator
Performer	Arranger/Composer
Record Producer	Band Leader
Music Journalist	Church Musician
Music Librarian	Cultural Officer
Music Therapist	Dance Accompanist
Music Retailer	Scholar

SKILLS AND ABILITIES TO BE ASSESSED

The skills and abilities that students are expected to develop on completion of this Option have been grouped under four headings:

- (a) Listening and appraising.
- (b) Performing.
- (c) Composing.
- (d) Arranging.

Listening and Appraising (LIAP)

The ability to analyse performances, recordings and music scores in terms of their melodic, harmonic and structural features.

Performing (PERF)

The ability to perform music alone and with others in various styles.

Composing (COMP)

The ability to select, sequence and combine sounds to create an original piece of music.

Arranging (ARRA)

The ability to add new treatment to an existing composition, which may incorporate changes in elements such as rhythm, key, dynamics, instrumentation and style.

OVERVIEW

Music has often been taught in the Caribbean from non-Caribbean perspectives and yet composers and performers have brought a Caribbean aesthetic to their work. It is best seen in the traditional and popular forms which in the case of calypso and reggae have influenced world music. Caribbean musicians have also improvised and composed in a Caribbean way creating Caribbean jazz. Sacred music and Western European Art Music have also been touched by these currents.

This Unit seeks to inform and inspire the candidate in the pursuit of the Caribbean aesthetic. It seeks to enhance the candidate's performance and creation of music that reflect Caribbean ideals. In so doing the candidate contributes to the growing body of work that reflects who we are as a people.

UNIT 2

MODULE 1: CARIBBEAN MUSIC

GENERAL OBJECTIVES

On completion of this Module, students should:

1. understand what is meant by the performing arts;
2. understand the social and cultural influences on the composition and performance of Caribbean Music;
3. know a brief history of Caribbean Music;
4. understand melodic, harmonic, textural and structural elements used in music;
5. understand techniques used by composers of Caribbean Music;
6. develop proficiencies in composing Caribbean Music;
7. develop proficiencies in individual and group performance in Caribbean Music.

SPECIFIC OBJECTIVES

Students should be able to:

1. explain what is meant by the performing arts;
2. explain the social and cultural influences on the composition and performance of Caribbean Music;
3. describe the lives and work of composers and performers of Caribbean Music;
4. describe styles of Caribbean Music;
5. analyse the melodic, harmonic, textural and structural features in music scores and recordings;
6. compose a piece of Caribbean Music;
7. demonstrate technical competence on his/her instrument as indicated in the instrument's CAPE performance requirements through the playing of Caribbean Music;
8. convey Caribbean stylistic features on his/her instrument;
9. perform as a soloist or as a member of an ensemble performing Caribbean Music.

UNIT 2

MODULE 1: CARIBBEAN MUSIC (cont'd)

CONTENT

1. An overview of the Performing Arts (music, dance, theatre and cinematic arts)

- (a) Definitions of the Performing Arts.
- (b) Caribbean forms:
 - (i) dance examples;
 - (ii) theatre examples;
 - (iii) cinematic arts examples.
- (c) The relationship of the performing arts to the community.

2. Caribbean Music History

- (a) A survey of West African and West Indian literature to place Caribbean music studies in context.
- (b) African influences – emphasis of drum, call and response, distinct vocal quality and texture, improvisation.
- (c) European influences – instrumentation, harmonic and melodic structures, tonalities.
- (d) Indian influences – instrumentation, harmonic and melodic structures.
- (e) Asian influences – instrumentation, harmonic and melodic structures
- (f) Influences of First Peoples – instrumentation, harmonic and melodic structures
- (g) Forms (structure and function) – calypso, mento, reggae, zouk, son, mambo, tuk, parang.
- (h) History, construction and use of the steel pan.
- (i) Composers and Performers (life history and key works) - Bob Marley, Mighty Sparrow, Arrow.

3. Melodic Structures

- (a) Chord tones, passing notes, auxiliaries.
- (b) All major scales and their key signatures (treble and bass clef).

UNIT 2

MODULE 1: CARIBBEAN MUSIC (cont'd)

4. Harmonic Structures

- (a) Diatonic triads in a major key.
- (b) Primary and secondary dominants.
- (c) Roman numeral analysis of chord progressions involving the above chords.

5. Composition (song writing)

- (a) Elements of good song writing:
 - (i) hook;
 - (ii) rhyme;
 - (iii) simple melodies – range, repetition and contrast;
 - (iv) song form.
- (b) Analysis of party and social commentary calypsoes.
- (c) Analysis of reggae songs.

6. Aural Analysis

- (a) Major and minor triads.
- (b) 2/2, 2/4, 3/4 and 4/4 time signatures.

7. Performance

- (a) Solo and ensemble performance of Caribbean Music.
- (b) Performance of major scales and their arpeggios and/or technical studies in major keys (keys, ranges and articulations for scales and arpeggios are found in appendix). Players of indefinite pitched percussion will develop facility in performing Caribbean styles.

UNIT 2

MODULE 1: CARIBBEAN MUSIC (cont'd)

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives in this Module, teachers are advised to engage students in the following teaching and learning activities.

1. Have students compose pieces based on the theory taught in this Module.
2. Have students use the Internet, *YouTube* in particular, for the analysis of Caribbean Music examples.
3. Apprenticeship of students to local recording studios, music festivals and/or local bands that perform Caribbean Music to examine the recording process and performance practice of Caribbean music.
4. Invite competent musicians to perform the student compositions and to give feedback on the pieces to the students.
5. Invite local calypsonians, reggae artistes and other practitioners of Caribbean Music to give workshops on their activity.
6. Visit local pan yards and pan competitions to examine the rehearsal and performance practice of steel bands as well as to analyse steel band arrangements.
7. Visit the calypso tents to examine the performance practice of calypsonians and backing musicians.

RESOURCES

- | | |
|---------------|---|
| Best, C. | <i>Roots to Popular Culture</i> , London: Macmillan Caribbean, 2001. |
| Bradley, L. | <i>Bass Culture: When Reggae Was King</i> , London: Viking, 2000. |
| Cowley, J. | <i>Carnival, Canboulay, and Calypso: Traditions in the Making</i> , New York: Cambridge University Press, 1996. |
| Guilbault, J. | <i>Governing Sound: The Cultural Politics of Trinidad's Carnival Musics</i> , Chicago: University of Chicago Press, 2007. |
| Guilbault, J. | <i>Zouk: World Music in the West Indies</i> , Chicago: University of Chicago Press, 1993. |
| Hebdige, D. | <i>Cut 'n' Mix: Culture, Identity and Caribbean Music</i> , London: Methuen 1987. |
| Katz, D. | <i>Solid Foundation: An Oral History of Reggae</i> , New York: Bloomsbury, 2003. |

UNIT 2

MODULE 1: CARIBBEAN MUSIC (cont'd)

- Maunel, P., K.M. Bilby, et al. *Caribbean Currents: Caribbean Music from Rumba to Reggae*, Philadelphia: Temple University Press, 1995.
- Roberts, J. S. *Black Music of Two Worlds*, New York: Praeger, 1982.
- Sloat, S. *Caribbean Dance from Abakuá to Zouk: How Movement Shapes Identity*, Gainesville Florida: University Press of Florida, 2002.
- Walcott, H. S. *Caribbean Musician's Handbook For C.X.C and beyond*.

UNIT 2

MODULE 2: WESTERN EUROPEAN ART MUSIC

GENERAL OBJECTIVES

On completion of this Module, students should:

1. understand the social and cultural influences on the composition and performance of Western European Art Music from 1600 to 1800;
2. know a brief history of Western European Art Music from 1600 to 1800;
3. understand melodic, harmonic, textural and structural elements used in Western European Art Music;
4. develop proficiencies in arranging;
5. develop proficiencies in individual and group performance in Western European Art Music.

SPECIFIC OBJECTIVES

Students should be able to:

1. explain the social and cultural influences on the composition and performance of Western European Art Music from 1600 to 1800;
2. describe the lives and work of composers of Western European Art Music 1600 to 1800;
3. describe styles of Western European Art Music from 1600 to 1800;
4. analyse compositions and arrangements which exhibit both Western European Art Music and Caribbean Music styles;
5. arrange a piece of music;
6. analyse the melodic, harmonic, textural and structural features in music scores and recordings;
7. demonstrate technical competence on his/her instrument as indicated in the instrument's CAPE performance requirements through the playing of Western European Art Music;
8. convey Western European Art Music stylistic features on his/her instrument;
9. perform as a soloist or as a member of an ensemble performing Western European Art Music;

UNIT 2

MODULE 2: WESTERN EUROPEAN ART MUSIC (cont'd)

CONTENT

1. Western European Art Music History

- (a) Baroque forms (structure and function) – fugue, opera.
- (b) Sonata Form.
- (c) Composers (life history and key works) - Bach, Handel, Mozart.
- (d) Patronage, Age of Enlightenment's effect on composition.

2. Fusions of Western European Art Music and Caribbean Music styles

- (a) Steel Band arrangements.
- (b) Orchestral works.
- (c) Accompanied and unaccompanied solo works.
- (d) Choral works.
- (e) Chamber Music

3. Melodic Structures

All harmonic minor scales and their key signatures (treble and bass clef).

4. Harmonic Structures

- (a) Diatonic triads in a harmonic minor key.
- (b) Roman Numeral analysis of chord progressions involving the above chords.
- (c) Analysis of 4 part harmony in major and minor keys comprising triads.

5. Aural Analysis

- (a) Augmented and diminished triads.
- (b) Dominant 7th.
- (c) More complex 2/2 rhythms and 6/8.



UNIT 2

MODULE 2: WESTERN EUROPEAN ART MUSIC (cont'd)

6. Composition – Melody Writing

Construction of simple melodies using chord tones (triads), passing notes, auxiliaries and repeating notes.

7. Arranging

- (a) Writing in unison – transposition of parts for transposing instruments, vocal and instrumental ranges.
- (b) Melody and accompaniment.
- (c) Background lines and countermelodies.

8. Performance

- (a) Solo and ensemble performance of Western European Art Music.
- (b) Performance of harmonic scales and their arpeggios and/or technical studies in minor keys (keys, ranges and articulations for scales and arpeggios are found in appendix). Players of indefinite pitched percussion will develop facility in performing Western European Art Music.

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives in this Module, teachers are advised to engage students in the following teaching and learning activities.

- 1. Have students use the internet, *YouTube* in particular, for the analysis Western European Art Music examples.
- 2. Have students sing with a local church choir or community group that reads music so as to develop skills in ensemble performance.
- 3. Have students perform with instrumental groups that read music, for example, community orchestras, military and police bands, church ensembles.
- 4. Invite local classical artistes to give workshops to the students on their activity.
- 5. Visit local orchestra rehearsals and concerts to examine rehearsal and performance practice of Western European Art Music.
- 6. View movies about the lives of composers and compare them with the historical accounts.
- 7. Encourage vocal students to join and participate in language clubs.

UNIT 2

MODULE 2: WESTERN EUROPEAN ART MUSIC (cont'd)

RESOURCES

Grout, D and Palisca, C.	<i>A History of Western Music</i> , New York: W.W. Norton & Company, 1996.
Kennedy, M.	<i>Oxford Concise Dictionary of Music</i> , Oxford: Oxford University Press, 1996.
Oling, B. and Wallisch, H.	<i>The Complete Encyclopedia of Musical Instruments: A comprehensive guide to music instruments from around the world</i> , The Netherlands: Rebo Publishers, 2004.
Palisca, C	<i>Norton Anthology of Western Music, Classic to Modern</i> , New York: W. W. Norton & Company, 1996. CD set for <i>Norton Anthology of Western Music, classic to Modern</i>
Piston, W.	<i>Orchestration</i> , New York: W.W. Norton & Company, 1955.
Randel, D.	<i>Harvard Concise Dictionary of Music</i> , Massachusetts: Harvard University Press, 1978.
Salzman, E.	<i>Twentieth- Century Music: An introduction</i> , New Jersey: Prentice Hall, 1988.
Taylor, E.	<i>The AB Guide to Music Theory, Part I</i> , The Associated Board of the Royal Schools of Music, United Kingdom: 1993.
Taylor, E.	<i>The AB Guide to Music Theory, Part II</i> , The Associated Board of the Royal Schools of Music, 1997.
Weiss, P. and Richard, T.	<i>Music In The Western World: A History In Documents</i> , Oxford: Oxford University Press, 2007.
Wilson-Dickson, A.	<i>A Brief History of Christian Music: From Biblical Times to The Present</i> , Oxford: Lion Publishing, 1997.
Wold, Martin, Miller, Cykler	<i>An Outline History of Western Music</i> , London: McGraw-Hill, 1998.

UNIT 2

MODULE 3: JAZZ

GENERAL OBJECTIVES

On completion of this Module, students should:

1. understand the social and cultural influences on the composition and performance of Jazz with emphasis on Caribbean Jazz;
2. know a brief history of Jazz with emphasis on Caribbean Jazz;
3. understand melodic, harmonic, textural and structural elements used in Jazz;
4. develop proficiencies in composing Jazz;
5. develop proficiencies in arranging;
6. develop proficiencies in individual and group performance in Jazz.

SPECIFIC OBJECTIVES

Students should be able to:

1. explain the social and cultural influences on the composition and performance of Jazz with emphasis on Caribbean Jazz;
2. describe the lives and work of composers and performers of Jazz with emphasis on exponents of Caribbean Jazz;
3. describe styles of Jazz;
4. analyse the melodic, harmonic, textural and structural features in music scores and recordings;
5. compose a blues;
6. arrange a piece of music
7. demonstrate technical competence on his/her instrument as indicated in the instrument's CAPE performance requirements through the playing of Jazz;
8. convey Jazz stylistic features and improvise on his/her instrument;
9. perform as a soloist or as a member of an ensemble performing Jazz.

UNIT 2

MODULE 3: JAZZ (cont'd)

CONTENT

1. Jazz History

- (a) History, ensembles, structure and key performers of blues, ragtime, swing, bebop and Caribbean Jazz.
- (b) Composers and Performers (life history and key works):
 - (i) Duke Ellington;
 - (ii) Louis Armstrong;
 - (iii) Charlie Parker;
 - (iv) Caribbean Jazz composers and performers like Monty Alexander, Arturo Tappin, Arturo Sandoval, Raf Robertson.

2. Melodic Structures

- (a) All melodic minor scales (treble and bass clef).
- (b) Blues and pentatonic scales
- (c) Construction of complex melodies through syncopation.

3. Harmonic Structures

- (a) Sus 4 triads.
- (b) Tetrads (chord symbols) – major 7th, minor 7th, dominant 7th, minor 7b5.
- (c) Roman numeral analysis of chord progressions involving the above chords.

4. Aural Analysis

- (a) Major 7th, minor 7th, minor 7b5.
- (b) Complex 2/2 rhythms.

5. Composition

Blues.

UNIT 2

MODULE 3: JAZZ (cont'd)

6. Arranging

- (a) Harmonizing with 3rds and 6th.
- (b) Modulation.

7. Performance

- (a) Solo and ensemble performance of Jazz.
- (b) Improvisation using melodic and harmonic structures found in all Modules with an emphasis on performing in a Caribbean style.
- (c) Performance of melodic minor scales and their arpeggios and/or technical studies in minor keys (keys, ranges and articulations for scales and arpeggios are found in appendix). Players of indefinite pitched percussion will develop facility in performing Jazz.

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives in this Module, teachers are advised to engage students in the following teaching and learning activities.

- 1. Have students use the internet, *YouTube* in particular, for the analysis of Jazz examples.
- 2. Invite local jazz artistes to give workshops to the students on their activity.
- 3. View movies about the lives of jazz artistes and compare them with the historical accounts.
- 4. Visit a jazz club and/or jazz festival to examine the performance practice of jazz.
- 5. Have students compose pieces based on the theory taught in this Module.

UNIT 2

MODULE 3: JAZZ (cont'd)

RESOURCES

- Feather, L. *The Biographical Encyclopaedia of Jazz*, Oxford: Oxford University Press, 1999.
- Gridley, M. *Jazz Styles: History and Analysis*, United States: Pearson Prentice Hall, 2009.
- Jones, L. *Blues People*, New York: Questia William Morrow, 1963.
- Southern, E. *The Music of Black Americans: A History*, New York: W.W. Norton & Company, 1983.
- Schuller, G. *Early Jazz: Its Roots and Musical Development*, New York: Oxford University Press, 1986.
- Tirro, F. *Jazz: A History*, New York: W.W.W Norton and Co., 1993.
- Walser, R. *Keeping Time: Readings in Jazz History*, New York: Oxford University Press, 1999.

◆ **OUTLINE OF ASSESSMENT**

UNIT 2: THEORY, PRACTICE AND INNOVATION

OPTION D: MUSIC

Unit 2, Option D: Music will be assessed separately.

The scheme of assessment for each Unit will comprise two components: an **External Assessment** component (Paper 02) which contributes 30 per cent of the total mark and two **School-Based Assessment** (SBA) components (Paper 01 and Paper 03) which contribute 70 per cent to the total mark of the examination. Grades and marks will be awarded independently for each Unit and for each Module.

School Based-Assessment

School-Based Assessment is an integral part of the students' assessment of the course of study covered by this syllabus. It is intended to assist the students in acquiring certain knowledge, skills and attitudes that are associated with the subject. The activities for the School-Based Assessment are linked to the syllabus and should form part of the learning activities to enable the students to achieve the objectives of the syllabus.

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

The guidelines provided in this syllabus for selecting appropriate tasks are intended to assist teachers and students in selecting assignments that are valid for the purpose of School-Based Assessment. The guidelines provided for the assessment of these assignments are also intended to assist teachers in awarding marks that are reliable estimates of the achievements of students in the School-Based Assessment component of the course. In order to ensure that the scores awarded are in line with the CXC standards, the Council undertakes the moderation of a sample of the School-Based Assessments marked by each teacher.

School-Based Assessment provides an opportunity to individualise a part of the curriculum to meet the needs of the student. It facilitates feedback to the student 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 also facilitates the development of the critical skills and abilities emphasised by this CAPE subject and enhances the validity of the examination on which the students' performance is reported. School-Based Assessment, therefore, makes a significant and unique contribution to both the development of the relevant skills and the testing and rewarding of the student.

Moderation of School-Based Assessment

Teachers are required to mark the School-Based assignments and record the marks in the School-Based Assessment Record Sheets which are available online via the CXC's website www.cxc.org.

All School-Based Assessment Record of marks must be submitted online using the School-Based Assessment data capture module of the Online Registration System (ORS). A sample of assignments will be requested by CXC for moderation purposes. These assignments will be re-assessed by CXC

Examiners who moderate the School-Based Assessment. Teachers' marks may be adjusted as a result of moderation. The Examiners' comments will be sent to schools to be used for improving instruction and marking. All samples must be delivered to the specified marking venues by the stipulated deadlines.

Copies of the students' assignment that are not submitted must be retained by the school until three months after publication by CXC of the examination results.

Paper 01 (90 marks)

1. Composition of Paper

An assessment of practical skills based on the three Modules for Option D: Music. The intention of this component of the examination is to assess the critical, technical and innovative competencies that candidates have honed during the course of their study.

2. Syllabus coverage

Modules 1, 2 and 3 will be assessed.

Candidates will be required to demonstrate the skills acquired in the Option in an individual or group or both (individual and group) presentation as defined in the Option.

This paper will be assessed by teachers and External Examiners and the marks submitted to CXC by May 31 of the year of examination.

3. Mark Allocation

The total number of marks available for this component of the examination is 90. Each Module will be allocated a mark of 30.

This Paper contributes 30 per cent of the marks for the examination.

Paper 02 (3 hours)

1. Composition of Paper

This paper will consist of 6 compulsory essay questions. Each Module will have TWO questions. ONE question will be a structured response essay, the other will be an extended response essay.

Each question will be worth 15 marks.

2. Syllabus Coverage

Modules 1 (Caribbean Music), 2 (Western European Art Music) and 3 (Jazz) will be assessed.

3. Mark Allocation

The total number of marks available for this paper is 90. Each Module will be worth 30 marks.

This Paper contributes 30 per cent of the marks for the examination.

Paper 03 – Project (School-Based Assessment)

1. Composition of Paper

The requirements for this paper will be addressed separately in the section for the School-Based Assessment component for the Option.

2. Syllabus Coverage

Modules 1 (Caribbean Music), 2 (Western European Music) and 3 (Jazz) will be assessed.

3. Mark Allocation

The total number of marks available for this paper is 120. Each module will be allocated a mark of 40.

GENERAL GUIDELINES FOR TEACHERS

The reliability of the marks awarded is a significant factor in the School-Based Assessment, and has far reaching implications for the candidate's final grade. Teachers are asked to note the following:

- (a) The marks awarded must be carefully transferred to the CXC School-Based Assessment forms;
- (b) One-third of the total score for the School-Based Assessments (Paper 01 and Paper 03) must be allocated to each Module. **Fractional marks should not be awarded.** In cases where the mark is not divisible by three, then the allocation is as follows:
 - (i) When the remainder is 1 mark, the mark is allocated to Module 3;
 - (ii) When the remainder is 2, then a mark is allocated to Module 3 and the other mark to Module 2.

For example, 35 marks are allocated as follows:

 - (iii) $35 / 3 = 11$ remainder 2 so 11 marks to Module 1 and 12 marks to each of Modules 2 and 3.
- (c) The standard of marking should be consistent.

Students who do not fulfil the requirements of the School-Based Assessments will be considered absent from the whole examination.

◆ REGULATIONS FOR RESIT CANDIDATES

Resit candidates must complete Papers 01 and 02 of the examination for the year for which they re-register. A candidate who re-writes the examination within two years may re-use the moderated School-Based Assessment score earned in the previous sitting within the preceding two years.

Candidates are no longer required to earn a moderated score that is at least 50 per cent of the maximum possible score; any moderated score may be re-used.

Candidates re-using SBA scores in this way must register as 'Resit candidates' and provide the previous candidate number. (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 pre-slip if a candidate's moderated SBA score is less than 50 per cent).

Resit candidates must be registered through a school, a recognised educational institution, or the Local Registrar's Office.

◆ ASSESSMENT GRID

The Assessment Grid for Unit 2: Option D: Music contains marks assigned to the papers and to Modules, and percentage contributions of each paper to total scores.

Assessment Grid for Unit 2- Option D: Music

Papers	Module 1	Module 2	Module 3	Total	Per cent (%)
School-Based Assessment Paper 01	30	30	30	90	30%
External Assessment Paper 02 Essay	30	30	30	90	30%
School-Based Assessment Paper 03	40	40	40	120	40%
Total	100	100	100	300	100%

◆ DETAILS OF ASSESSMENT

OPTION D —MUSIC

Paper 01— Performance (90 marks)

This paper is a prepared performance on the candidate's choice of instrument. Module 1 (Caribbean Music), Module 2 (Western European Art Music) and Module 3 (Jazz Music) will be assessed.

Candidates will be required to:

1. Present a solo performance on their instrument from CAPE Music set pieces list. This piece does not have to be performed from memory. Copies of the music must be presented to the examiners.
2. Perform on their instrument in an ensemble performance where the candidate has a clear and distinguishable role in the performance. Ensemble pieces must be Caribbean or arranged in a Caribbean style. This piece does not have to be performed from memory. Copies of the music must be presented to the examiners. The candidate is expected to source the other members of the ensemble and do adequate rehearsals. All members of the ensemble should be present for the examination with the necessary instruments.
3. Perform 6 scales (major, harmonic minor, melodic minor) and 3 arpeggios (major and minor) on definite pitched instruments. Non-definite pitched instruments and vocalists will do an additional ensemble performance in lieu of this. The Examiner will describe the required range, articulation and any other information specific to the candidate's instrument, for example, hands together or separate for piano. The scales and arpeggios must be performed from memory. The number of octaves, speed and instrument specific requirements are given in the appendix.

The performance will be independently examined by the teacher and the specialist in the field. The agreed mark that is awarded to the candidates must be submitted to CXC by May 31 in the year of examination.

This paper is worth 90 marks and the three categories of performance will be assessed as follows.

Solo Performance	36 marks
Ensemble Performance	27 marks
Scales and Arpeggios	27 marks

Assessment of the performance will be done using three criteria.

1. Pitch, rhythm, diction
2. Style , phrasing, balance
3. Tempo, dynamics, articulation

Assessment Criterion I: Pitch, rhythm, diction

The assessment of this criterion focuses on the following.

1. Pitch: correctness of pitch and intonation along one's instrument and with any pitched accompaniment.
2. Rhythm: performing the notated length of notes and observing the notated rests
3. Diction: the clarity of the text in a vocal performance.

Assessment Criterion II: Style, phrasing, balance

The assessment of this criterion focuses on the following.

1. Style: the expression used to reflect a specific composer, genre and/or period.
2. Phrasing: shaping of the melodic or rhythmic line.
3. Balance: the relative volumes between parts performing at the same time.

Assessment Criterion III: Tempo, dynamics, articulation

The assessment of this criterion focuses on the following.

1. Tempo: performing at appropriate speeds.
2. Dynamics: performing using the appropriate volumes.
3. Articulation: performing the appropriate attack and decay of each note.

SOLO PERFORMANCE (36 MARKS)

(a) Assessment Criterion I: Pitch, Rhythm, Diction (16 marks)

Outstanding: All pitches are accurate (16) or one or two errors (15). All rhythms are accurate (16) or one or two errors (15). Displays no intonation problems. All words in the text are audible and well enunciated. 15–16 marks

Very good: A few pitch mistakes. A few rhythm mistakes. No significant intonation problems. All words in the text are audible but a few words are not well enunciated. 12–14 marks

Good: Some pitch mistakes, but performance not significantly affected. Some rhythm mistakes, but performance not significantly affected. A few minor intonation problems. A few words in the text are inaudible and a few words are not well enunciated. 9–11 marks

Moderate: A few major pitch mistakes, but the performance continues. A few major rhythm mistakes, but the performance continues. A few significant intonation problems. A few words in the text are inaudible and some words are not well enunciated. 6–8 marks

Weak: Some major pitch mistakes, performance may stop as a result but then continues. Some major rhythm mistakes, performance may stop as a result but then continues. Some significant intonation problems. Some words in the text are inaudible and are not well enunciated. 3–5 marks

Poor: Many major pitch mistakes, performance may not finish or sections are omitted. Many major rhythm mistakes, performance may not finish or sections are omitted. Many significant intonation problems. Many words in the text are inaudible and not well enunciated. 1–2 marks

(b) Assessment Criterion II: Style, Phrasing, Balance (10 marks)

Outstanding: Style is convincing throughout the entire performance. All phrases are sensitively interpreted. All entries are accurate. Balance is sensitive throughout the entire performance. 10 marks

Very good: A few instances where style is not convincing. A few phrases are not sensitively interpreted. All entries are accurate. A few instances where balance is not sensitive. 8–9 marks

Good: Style is appropriate, but lacks flair. A few phrases are not sensitively interpreted. One or two inaccurate entries (a delayed or an early entry), but performer recovers. A few instances where balance is not sensitive. 6–7 marks

Moderate: Style is appropriate but there are a few instances when it is mechanical. Some phrases are not sensitively interpreted. A few delayed and/or early entries, but performer recovers. Some instances where balance is not sensitive. 4–5 marks

Weak: Many instances where style is not appropriate. Many phrases are not sensitively interpreted. Many delayed and/or early entries and performer stops. Many instances where balance is not sensitive.	2–3 marks
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Poor: Style is mechanical. Phrases are performed mechanically. Many delayed and/or early entries and performer stops. Balance is not sensitive.	1 mark
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(c) Assessment Criterion III: Tempo, dynamics, articulation (10 marks)

Excellent: Tempo is accurate and sensitively observed throughout the entire performance. Dynamics are accurate and sensitively observed throughout the entire performance. Articulations are accurate and sensitively observed throughout the entire performance.	10 marks
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Very Good: One or two instances where tempo is not accurate or sensitively observed. One or two instances where dynamics are not accurate or sensitively observed. One or two instances where articulations are not accurate or sensitively observed.	8-9 marks
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Good: A few instances where tempo is not accurate or sensitively observed. A few instances where dynamics are not accurate or sensitively observed. A few instances where articulations are not accurate or sensitively observed.	6-7 marks
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Moderate: A few instances where tempo is not accurate. A few instances where dynamics are not accurate. A few instances where articulations are not accurate. Delivery of tempo, dynamics and articulations lacks sensitivity at many instances in the performance.	4-5 marks
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Weak: Many instances where tempo is not accurate. Many instances where dynamics are not accurate. Many instances where articulations are not accurate. Delivery of tempo, dynamics and articulations lacks sensitivity at many instances in the performance.	2-3 marks
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Poor: Tempi are not accurate. Dynamics are not accurate. Articulations are not accurate. Delivery of tempo, dynamics and articulations lacks sensitivity throughout the entire performance. It is mechanical.	1 mark
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ENSEMBLE PERFORMANCE (27 MARKS)

(a) Assessment Criterion I: Pitch, rhythm, diction (13 marks)

Outstanding: All pitches are accurate (13) or one or two errors (12). All rhythms are accurate (13) or one or two errors (12). Displays no intonation problems. All words in the text are audible and well enunciated. Improvisation fits chord progression and is insightful. 12-13 marks

Very good: A few pitch mistakes. A few rhythm mistakes. No significant intonation problems. All words in the text are audible but a few words not well enunciated. Improvisation fits chord progression, with shape and direction but not insightful. 10-11 marks

Good: Some pitch mistakes, but performance not significantly affected. Some rhythm mistakes, but performance not significantly affected. A few minor intonation problems. A few words in the text are inaudible and a few words are not well enunciated. Improvisation fits chord progression. 7-9 marks

Moderate: A few major pitch mistakes, but the performance continues. A few major rhythm mistakes, but the performance continues. A few significant intonation problems. A few words in the text are inaudible and some words are not well enunciated. One or two instances where improvisation does not fit the chord progression. 5-6 marks

Weak: Some major pitch mistakes, performance may stop as a result but then continues. Some major rhythm mistakes, performance may stop as a result but then continues. Some significant intonation problems. Some words in the text are inaudible and are not well enunciated. Many instances where improvisation does not fit the chord progression. 3-4 marks

Poor: Many major pitch mistakes, performance may not finish or sections are omitted. Many major rhythm mistakes, performance may not finish or sections are omitted. Many significant intonation problems. Many words in the text are inaudible and not well enunciated. Improvisation does not fit the chord progression. 1-2 marks

(b) Assessment Criterion II—Style, phrasing, balance (7 marks)

Outstanding: Style is convincing throughout the entire performance. All phrases are sensitively interpreted. All entries are accurate. Balance is sensitive throughout the entire performance. 7 marks

Very Good: A few instances where style is not convincing. A few phrases are not sensitively interpreted. All entries are accurate. A few instances where balance is not sensitive. 6 marks

Good: Style is appropriate, but lacks flair. A few phrases are not sensitively interpreted. One or two inaccurate entries (a delayed or an early entry), but performer recovers. A few instances where balance is not sensitive. 4-5 marks

Moderate: Style is appropriate but there are a few instances when it is mechanical. Some phrases are not sensitively interpreted. A few delayed and/or early entries, but performer recovers. Some instances where balance is not sensitive. 3 marks

Weak: Many instances where style is not appropriate. Many phrases are not sensitively interpreted. Many delayed and/or early entries and performer stops. Many instances where balance is not sensitive. 2 marks

Poor: Style is mechanical. Phrases are performed mechanically. Many delayed and/or early entries and performer stops. Balance is not sensitive. 1 mark

(c) Assessment Criterion III: Tempo, dynamics, articulation (7 marks)

Outstanding: Tempo is accurate and sensitively observed throughout the entire performance. Dynamics are accurate and sensitively observed throughout the entire performance. Articulations are accurate and sensitively observed throughout the entire performance. 7 marks

Very Good: One or two instances where tempo is not accurate or sensitively observed. One or two instances where dynamics are not accurate or sensitively observed. One or two instances where articulations are not accurate or sensitively observed. 6 marks

Good: A few instances where tempo is not accurate or sensitively observed. A few instances where dynamics are not accurate or sensitively observed. A few instances where articulations are not accurate or sensitively observed. 4-5 marks

Moderate: A few instances where tempo is not accurate. A few instances where dynamics are not accurate. A few instances where articulations are not accurate. Delivery of tempo, dynamics and articulations lacks sensitivity at many instances in the performance. 3 marks

Weak: Many instances where tempo is not accurate. Many instances where dynamics are not accurate. Many instances where articulations are not accurate. Delivery of tempo, dynamics and articulations lacks sensitivity at many instances in the performance. 2 marks

Poor: Tempi are not accurate. Dynamics are not accurate. Articulations are not accurate. Delivery of tempo, dynamics and articulations lacks sensitivity throughout the entire performance. It is mechanical. 1 mark

SCALES AND ARPEGGIOS (27 MARKS)

6 scales and 3 arpeggios are examined where each item is graded out of 3 marks. Non-pitched instruments will do a second ensemble performance in lieu of this section.

Outstanding: All pitches are accurate. All rhythms are accurate. Intonation is perfect. All articulations are accurate. Scale or arpeggio is played at or above stated tempo. 3 marks

Competent: One or two pitches are not accurate. One or two rhythms are not accurate. One or two notes are out of tune. One or two articulations are not accurate. Scale or arpeggio is played at or above stated tempo. 2 marks

Weak: Three or four pitches are not accurate. Three or four rhythms are not accurate. Three or four notes are out of tune. Three or four articulations are not accurate. Scale or arpeggio is below the stated tempo but is accurate in pitch, rhythm, intonation and articulation. 1 mark

Poor: More than four pitches are not accurate. More than four rhythms are not accurate. More than four notes are out of tune. More than four articulations are not accurate. Scale or arpeggio is played below the stated tempo and is inaccurate in pitch, rhythm, intonation and/or articulation. 0 mark

GUIDELINES FOR TEACHER

1. Solo and ensemble performance pieces should be chosen by the January of the year of the exam. This allows time for rehearsal.
2. Candidates should practise the scales and arpeggios from the start of the school year.
3. Ensemble personnel and accompanist should be sourced before January of the year of the exam.
4. It is suggested that rehearsal times be timetabled and that teachers assist in the conducting of the rehearsal.
5. Students and ensemble members should arrive at least 1 hour before the exam time so that adequate warm-up can be done.
6. The ensemble instruments should be set up in the exam space before the exam starts. Instruments should be tuned and any amplification levels should be set before the start of the exam.

PAPER 03 — SCHOOL-BASED ASSESSMENT

This paper is the creation of a composition and an arrangement by the candidate. Module 1 (Caribbean Music), Module 2 (Western European Art Music) and Module 3 (Jazz Music) will be assessed. Candidates will be required to:

1. Compose a piece of Caribbean music with lyrics in 2/2 of a minimum of 64 bars.
2. State what Caribbean genre/s are being used in the composition and the arrangement.
3. Arrange the above composition for an ensemble comprising at least 2 instruments performing separate melodic lines and 1 instrument performing harmonies.
4. Submit the scores of both the composition and the arrangement.
5. Submit a recording of both the composition and the arrangement.
6. Submit a process journal that documents the creation of the composition and the arrangement.

The composition and arrangement and process journal will be marked by the teacher and moderated by CXC.

This paper is worth 120 marks and will be assessed as follows.

- | | |
|--------------------|----------|
| 1. Composition | 42 marks |
| 2. Arrangement | 60 marks |
| 3. Process Journal | 18 marks |

Assessment of the composition will be done using three criteria as follows.

1. Melody
2. Lyric development
3. Notation

On completion of the School-Based Assessment candidates should be able to:

1. Compose a song.
2. Notate musical ideas.
3. Arranging for a small ensemble.
4. Document the creative process.
5. Explaining his/her creative process.
6. Work in a studio environment to create a demo. This may include interacting with sound engineers and session musicians.

Assessment Criterion I: Melody

The assessment of this criterion focuses on the Melody: a series of pitches and rhythms and how it:

1. reflects the essence of a lyric;
2. interprets a Caribbean style;
3. is used in the creation of a short phrase (hook) that is memorable to the listener;
4. is married to words while observing the syllabic structure and accent of the language.

Assessment Criterion II: Lyric Development

The assessment of this criterion focuses on the following:

1. Hook: a short phrase that is memorable to the listener;
2. The imaginative and creative use of language;
3. The development of a topic;
4. The use of a rhyme scheme;
5. The use of song forms.

Assessment Criterion III: Notation

The assessment of this criterion focuses on the following:

1. The accurate interpretation of the written score in the recording;
2. The accurate use of conventional notation in writing the score.

COMPOSITION (42 MARKS)

(a) Assessment Criterion I: Melody (18 marks)

Outstanding: Highly imaginative melody that reflects the essence of the lyric. Excellent interpretation of stated Caribbean style. Melody on hook makes it immediately noticeable and easy to sing. Many instances of imaginative fitting of melody to the rhythm of the words.	16-18 marks
Very good: Imaginative melody that reflects the essence of the lyric. Very good interpretation of stated Caribbean style. Melody on hook makes it noticeable and easy to sing. A few instances of imaginative fitting of melody to the rhythm of the words.	13-15 marks
Good: Melody adequately reflects the essence of the lyric. Good interpretation of stated Caribbean style. Melody on hook makes it noticeable and easy to sing. Melody fits the rhythm of the words throughout the entire piece.	10-12 marks
Moderate: Melody reflects the essence of the lyric but is mechanical in a few instances. Fair interpretation of stated Caribbean style. Melody on hook does not make it noticeable. Melody fits the rhythm of the words throughout most of the piece.	7-9 marks
Weak: Melody is mechanical. Weak interpretation of stated Caribbean style. Melody on hook does not make it noticeable. Melody does not fit the rhythm of the words throughout most of the piece.	4-6 marks
Poor: Melody is mechanical and has no connection to the essence of the lyric. Poor interpretation of stated Caribbean style. Melody on hook does not make it noticeable and is difficult to sing. Melody does not fit the rhythm of the words.	1-3 marks

Assessment Criterion II: Lyric Development (18 marks)

Excellent: Highly imaginative hook/s used. Highly imaginative and appropriate use of language. Excellent development of topic in the lyric. A discernible rhyme scheme is used with no forced rhymes. Excellent sense of structure.	16-18 marks
Very good: Imaginative hook/s used. Imaginative and appropriate use of language. Very good development of topic in the lyric. A discernible rhyme scheme is used with no forced rhymes. Very good sense of structure.	13-15 marks
Good: Appropriate hook/s used. Appropriate use of language. Good development of topic in the lyric. A discernible rhyme scheme is used with no forced rhymes. Good sense of structure.	10-12 marks
Moderate: Hook/s is weak in a few instances. Mostly appropriate use of language. Fair development of topic in the lyric. A discernible rhyme scheme is used but with a few forced rhymes. Fair sense of structure.	7-9 marks
Weak: Hook/s is weak in many instances. Language is inappropriate in many instances. Weak development of topic in the lyric. A discernible rhyme scheme is used with many forced rhymes. Weak sense of structure.	4-6 marks
Poor: No discernible hook used. Language is inappropriate. Topic is not developed in the lyric. No discernible rhyme scheme without an apparent creative justification. No sense of structure.	1-3 marks

(b) Assessment Criterion III: Notation (6 marks)

Very Good: Recording is an accurate representation of score. All of the pitches, rhythms and harmonies are performed accurately in the recording.	3 marks
Good: Most of the pitches, rhythms and harmonies are performed accurately in the recording. There are a few inaccuracies.	2 marks
Weak: Some of the pitches, rhythms and harmonies are performed accurately in the recording. There are many inaccuracies, but score is still an adequate representation of the recording.	1 mark
Most of the pitches, rhythms and harmonies are performed inaccurately in the recording and the score is not an adequate representation of the recording.	(0 mark)

Correct use of notation (3 marks)

Very good: Conventional notation is accurately used in the entire piece.	3 marks
Good: A few instances of inaccurate notation.	2 marks
Weak: Some instances of inaccurate notation.	1 mark
Many instances of inaccurate notation.	(0 mark)

ARRANGEMENT (60 MARKS)

Assessment of the arrangement will be done using five criteria as follows:

1. Melody;
2. Harmonic Progression;
3. Texture;
4. Performance Directions;
5. Notation.

Assessment Criterion I: Melody

The assessment of this criterion focuses on the Melody: a series of pitches and rhythms and how it:

1. is conceived and creatively developed;
2. interprets a Caribbean style;
3. is married to words while observing the syllabic structure and accent of the language.

Assessment Criterion II: Harmonic Progression

The assessment of this criterion focuses on the Harmonic Progression: a series of chords and how it:

1. is conceived and creatively developed;
2. interprets a Caribbean style.

Assessment Criterion III: Texture

The assessment of this criterion focuses on the Texture: the character of the piece as a result of the relationship among the elements (melody, harmony, instrumentation, scoring, arranging techniques) used. Texture will be assessed on how it:

1. is creatively developed;
2. interprets a Caribbean style;
3. is developed using at least two of the arranging techniques (unison, background lines, countermelodies and 3rd and 6th).

Assessment Criterion IV: Performance Directions

The assessment of this criterion focuses on the use of directions for articulation, tempo, dynamics and mood to indicate how the music is to be performed as well as the creative use of these directions in developing the arrangement.

Assessment Criterion V: Notation

The assessment of this criterion focuses on the following:

1. The accurate interpretation of the written score in the recording;
2. The accurate use of conventional notation in writing the score.

ARRANGEMENT (60 MARKS)

(a) Assessment Criterion I: Melody (12 marks)

Excellent: Highly imaginative development of the melodic themes. Excellent interpretation of stated Caribbean styles. Many instances of imaginative fitting of melody to the rhythm of new words. 11–12 marks

Very good: Imaginative development of the melodic themes. Very good interpretation of stated Caribbean styles. A few instances of imaginative fitting of melody to the rhythm of new words. 9 – 10 marks

Good: Adequate development of the melodic themes Good interpretation of stated Caribbean styles. Melody fits the rhythm of new words. 7–8 marks

Moderate: Melodic themes are mechanical in a few instances. Moderate interpretation of stated Caribbean styles. Melody does not fit the rhythm of new words in a few instances. 5–6 marks

Weak: Melodic themes are mechanical in many instances. Weak interpretation of stated Caribbean styles. Melody does not fit the rhythm of new words in many instances. 3–4 marks

Poor: No development of the melodic themes. No interpretation of stated Caribbean styles. Melody does not fit rhythm of new words. 1–2 marks

(b) Assessment Criterion II: Harmony (12 marks)

Excellent: Highly imaginative development of the harmonic progression. Excellent interpretation of stated Caribbean styles. 11 -12 marks

Very good: Imaginative development of the harmonic progression Very good interpretation of stated Caribbean styles. 9 - 10 marks

Good: Adequate development of the harmonic progression Good interpretation of stated Caribbean styles. 7 - 8 marks

Moderate: Harmonic progression is mechanically treated in a few instances. Moderate interpretation of stated Caribbean styles. 5-6 marks



Weak: Harmonic progression is mechanical treated in many instances.
Weak interpretation of stated Caribbean styles. 3-4 marks

Poor: No development of the harmonic progression
No interpretation of stated Caribbean styles. 1-2 marks

(c) Assessment Criterion III: Texture (18 marks)

Excellent: Highly imaginative development of the texture. Excellent interpretation of stated Caribbean styles. Highly creative manipulation of least TWO textural arranging techniques (unison, background lines, countermelodies and 3rd and 6th). 16-18 marks

Very good: Imaginative development of the texture. Very good interpretation of stated Caribbean styles. Creative manipulation of least TWO textural arranging techniques (unison, background lines, countermelodies and 3rd and 6th). 13-15 marks

Good: Adequate development of the texture. Good interpretation of stated Caribbean styles. Fairly creative manipulation of least TWO textural arranging techniques (unison, background lines, countermelodies and 3rd and 6th). 10-12 marks

Moderate: A few instances of mechanical development of the texture
Moderate interpretation of stated Caribbean styles. Some attempt at the manipulation of least TWO textural arranging techniques (unison, background lines, countermelodies and 3rd and 6th). 7-9 marks

Weak: Many instances of mechanical development of the texture. Weak interpretation of stated Caribbean styles
Limited manipulation of the textural arranging techniques (unison, background lines, countermelodies and 3rd and 6th). 4 - 6 marks

Poor: No development of the texture. No interpretation of stated Caribbean styles. Textural arranging techniques (unison, background lines, countermelodies and 3rd and 6th) not manipulated. 1-3 marks

(d) Assessment Criterion IV: Performance Directions (6 marks)

Creative manipulation of performance directions. 5-6 marks

Adequate manipulation of performance directions. 3-4 marks

Limited manipulation of performance directions. 1-2 marks

No performance directions used. 0 mark

(e) Assessment Criterion V: Notation (12 marks)

Excellent: All of the pitches, rhythms and harmonies are performed accurately 5 - 6 marks



in the recording.

Very Good: Most of the pitches, rhythms and harmonies are performed accurately in the recording. There are a few inaccuracies.	3 - 4 marks
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Good: Some of the pitches, rhythms and harmonies are performed accurately in the recording. There are many inaccuracies, but score is still an adequate representation of the recording.	1 - 2 marks
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Most of the pitches, rhythms and harmonies are performed inaccurately in the recording and the score is not an adequate representation of the recording.	0 mark
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(f) <u>Correct use of notation.</u>	6 marks
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Conventional notation is accurately used in the entire piece.	6 marks
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A few instances of inaccurate notation.	4 - 5 marks
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Some instances of inaccurate notation.	2 - 3 marks
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Many instances of inaccurate notation.	0 - 1 mark
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PLEASE NOTE

Composition

1. Must be notated in 2/2.
2. Must be presented as a lead sheet that is melody, lyrics and chords.
3. Lyrics must be sung in the submitted recording.

Arrangement

1. Can be notated in any time signature/s.
2. Score must be at least as long as the length of the composition.
3. The arrangement must be submitted as a full score where each part is written on a separate stave.
4. Synthesised sounds can be used for the instruments in the recording.

PROCESS JOURNAL (18 marks)

The composing and arranging of music is a process from stimulus to final work. The process journal is a documentation and description of the student's journey in the creation of the pieces. It involves the notating of musical and lyrical ideas, the collection of snapshots of the work's development and includes examples of music that influenced the student's creation of this work. Such activity will lead to more articulate artistes who can explain the reasons for their creative choices.

The process journal should include:

1. At least ONE sample of each of the following taken from the developing of the composition and/or the arrangement:
 - (a) Lyrics;
 - (b) Melody;
 - (c) Harmony;
 - (d) Texture.
2. At least TWO examples of musical influences on the composition and/or the arrangement. These can be submitted as excerpts recorded on a CD or as notated music.
3. A discussion of no more than 1,000 words outlining:
 - (a) The reasons for the creative choices highlighted in each of the above samples; and
 - (b) How each musical influence is seen in the composition and/or the arrangement?

The assessment of the process journal will focus on the following:

1. Content;
2. Rationale for creative choice.

Guidelines for presentation

- (a) The discussion should include an overview of the discourse;
- (b) All materials should be clearly labeled for reference in the description;
- (c) Additional materials like pictures and DVDs can be used to clarify ideas;
- (d) Students are encouraged to compile their journal as they develop their composition and arrangement.

Assessment Criterion I: Content (6 marks)

Very Good: Most of the examples demonstrate a clear link to the composition arrangement. The layout of the journal is clear and logical.	5 – 6 marks
Good: Some of the examples demonstrate a clear link to the composition and arrangement. The layout of the journal is not clear and logical in few instances	3 – 4 marks
Weak: Few of the examples demonstrate a clear link to the composition and arrangement. The layout of the journal is not clear and logical in many instances	1 – 2 marks
No content	0 marks

Assessment Criterion II: Rationale for creative choice (12 marks)

Excellent: Very clear and convincing reasons given for the choice of musical and lyrical stimuli. All of the information is communicated in a logical way. Only correct grammar is used. Appropriate jargon is always used. Very clear connections made between the work and its influences.	11 – 12 marks
Very Good: Clear and convincing reasons given for the choice of musical and lyrical stimuli. A few instances where the information is NOT communicated in a logical way. A few instances of incorrect grammar. Appropriate jargon is always used. Clear connections made between the work and its influences.	9 – 10 marks
Good: Clear reasons given for the choice of musical and lyrical stimuli. A few instances where the information is NOT communicated in a logical way. A few instances of incorrect grammar. Appropriate jargon is mostly used. Clear connections made between the work and its influences.	7 – 8 marks

CAPE MUSIC SET PIECES

Candidates will perform only one solo piece.

Ensemble pieces must be Caribbean or arranged in a Caribbean style. The candidates must perform a clear and distinguishable role in the performance on their instrument.

Only one group of keys will be examined for scales and arpeggios. The candidate will inform the examiner of which group.

Group 1 C, Eb, Gb, A

Group 2 C#, E, G, Bb

Group 3 D, F, Ab, B

Scales and arpeggios are to be played in semiquavers at a minimum tempo of 80 crotchet beats/minute for scales and 100 crotchet beats/minute for arpeggios.

PIANO

SOLO PIECES

J.S. Bach	Invention no. 14 in Bb BWV 785
Beethoven	Andante: 2 nd mvt from Sonata in G op.79
Errol Garner	<i>Misty</i>
Gershwin	<i>They can't take that away from me</i>
Adrian Clarke	<i>Roxy Roundabout</i>
Clive Zanda	<i>Fancy Sailor</i>

SCALES AND ARPEGGIOS 4 octaves, hands 1 octave apart

CLARINET

SOLO PIECES

Lefevre	Allegro ma non troppo: 1 st mvt from Sonata no 2
Finzi	Prelude from Five Bagatelles op. 23
Lyons	Study no.38 from Clarinet Studies
Wilson	No.2 from Three Jazz Studies

SCALES AND ARPEGGIOS 2 octaves

GLOSSARY OF MUSIC TERMS

Anticipation	Anticipation is a non-chord tone that anticipates a chord that has not yet been reached. The anticipation moves by step or by leap to some pitch that is contained in the anticipated chord but that is not present in the chord that precedes it.
Appoggiaturas and Acciaccaturas	The appoggiatura, also called a leaning note, is usually an accented non-chord tone approached by an ascending leap in the melody and resolved by a descending step in the opposite direction. The acciaccatura is similar to the appoggiatura and is performed at a very rapid speed and consequently, is sometimes referred to as a crushed note.
Chord Tones	Pitches used in the melody which belong to the supporting triadic harmony used.
Escape Tone	Escape tones are the opposite of the appoggiatura. The escape tone moves away from the chord tone by step and resolves by a leap in the opposite direction. The escape tone is an unaccented non-chord tone.
Homophonic Texture	Music which comprises a distinguishable melody that is accompanied by an instrument or instruments or by supporting harmonies which generally move in the same rhythmic direction is said to be in homophonic texture.
Monophonic Texture	Music comprising a single melody line without harmony or accompaniment, sung by one or several voices at octaves or in perfect unison.
Neighbour Tones	The neighbour tone moves away from the main melody note/chord tone by a step upward (called an upper neighbour tone) or downward (called a lower neighbour tone) and returns to the chord tone or main melody. This non-chord tone is used to decorate or embellish the melody.
Continuity cuts	These are cuts that take us seamlessly and logically from one sequence or scene to another. This is an unobtrusive cut that serves to move the narrative along.
Non-Chord Tones	These are pitches in the melody that are not members of the chord or triad used in the harmony. These are used as ornaments/embellishments to decorate the melody.

Polyphonic Texture

Music which comprises two or more independent melody lines happening simultaneously is said to have polyphonic texture.

Passing Tones

The passing tone is a non-chord tone that is between two chord tones. The passing tone is approached using a stepwise motion and generally falls on the unaccented part of the beat. The passing tone is used to facilitate smooth, stepwise melodic motion either ascending or descending.

Suspensions and Retardations

The suspension holds onto a chord tone after the other parts have moved onto another chord. This suspended pitch creates a dissonance that is almost always accented and resolves by a step downward to the chord tone. The retardation is approached much like a suspension in that it holds on to a previously sounded chord tone when the other parts have moved onto another chord. The only difference is that the retardation resolves in the opposite direction (upward) by a step.

The Pedal Point

This non-chord tone is a compositional device that begins as a chord tone. That pitch becomes a non-chord tone because it is held while the harmonies around it change and finally becomes a chord tone again when the harmony is once again in agreement with it. The pitch most frequently sustained is the tonic or dominant note in the scale.

Western Zone Office
22 March 2013



TEST CODE **02155020**

SPEC 2013/02155020

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

C A R I B B E A N A D V A N C E D P R O F I C I E N C Y E X A M I N A T I O N ®

P E R F O R M I N G A R T S

S P E C I M E N P A P E R

U N I T 1 – P a p e r 0 2

3 hours

READ THE FOLLOWING INSTRUCTIONS CAREFULLY.

- 1.** This paper consists of SIX compulsory questions, two in each module.
- 2.** Answer ALL six questions.
- 3.** EACH question is worth 15 marks.
- 4.** You are advised to take some time to read through the paper and plan your answers.

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SECTION A
MODULE 1 – BUSINESS FEASIBILITY

Answer ALL questions.

1. (a) Explain the concept of creativity. **[6 marks]**
(b) Use THREE of the components of creativity to evaluate an event, product or process with which you are familiar. **[9 marks]**

Total 15 marks

2. Examine the impact of funding and investment on the creative arts environment in the Caribbean. Your answer should be approximately 400–600 words in length. **[15 marks]**

Total 15 marks

SECTION B
MODULE 2 – BUSINESS DEVELOPMENT AND PLANNING

Answer ALL questions.

3. (a) Explain the key components involved in conducting a needs assessment. Use examples to support your points. **[6 marks]**
(b) Outline the marketing mix (FOUR Ps) used to market a cultural enterprise. **[9 marks]**

Total 15 marks

GO ON TO THE NEXT PAGE

Read the case below carefully and then answer Questions 4 and 5.

Tobago Goat Racing Festival Celebrates 85 Years

Overseas visitors — and sometimes even locals — are often puzzled when they first hear about goat-racing, a unique tradition which has become one of the most popular festivals and events in Tobago.

The island — which boasts of being the goat-racing capital of the world — takes its goat-racing very seriously. The events are serious competition. Each year, Buccoo is transformed into fierce competition ground, complete with a 100-yard track and a growing number of spectators from all over the world. And this year, on its signature day, the Tuesday after Easter (6 April 2010), the Buccoo Goat Racing Festival celebrates a whopping 85 years.

What began in 1925 as a working class alternative to horse-racing, it bears some resemblance to its sporting cousin. Goats have their own stables, owners, trainers, and jockeys — but these jockeys run barefoot behind the goats while clutching their leashes, and use twigs to spur the animals to the finish line rather than whips. Goats also bear colourful names like Rum Punch, and serious betting takes place before the race. Winners can also raise a championship trophy, topped with a golden goat, and return home with a cash prize and a bottle of rum. See you in Buccoo!

“Tobago Goat Racing Festival celebrates 85 years”.
Caribbean Beat, Media and Editorial Projects Ltd,
Trinidad and Tobago, 23 March 2010, p.43.

4. Develop a one-page business plan for the Tobago Goat Racing Festival.

[15 marks]

Total 15 marks

SECTION C

MODULE 3 – PROJECT PLANNING FOR THE ARTS

Answer ALL questions.

5. Develop a statement of work for the Tobago Goat Racing Festival described in Question 4 above.

[15 marks]

GO ON TO THE NEXT PAGE

6. Read the case below carefully and then answer Questions (a) and (b) that follow.

I observed the hullabaloo raised by the residents over a plan by the minister in which his Tourism Ministry set out to use the Boulevard as the staging area for last weekend's culinary exposition.

Titled "Taste TnT — A Festival of Flavours", the event required closing of the short thoroughfare from late afternoon to midnight last Saturday and Sunday, using that time for preparation of the space, on-site cooking, then sampling by visitors, with tasteful entertainment as a bonus. Putting the cart well ahead of the horse, the minister after deciding on critical issues elsewhere, offered the relatively few affected residents a number of palliatives to assuage predictable difficulties. The minister's failure to consult with all stakeholders' representatives in advance of declaring open season on the Boulevard remains inexcusable.

Faced with vigorous objection and resultant negative image, he moved the festival to the Stadium, hardly the most suitable ambience for such a presentation which, as its primary motive, sought to coax locals back to the habit of fine dining and, by example, induce confidence in tourists.

What was a golden opportunity for entrepreneurs, whether as sole traders or a cooperative, to capitalize on a festival that attracted some 8,000 persons, was lost to peevish arguments, that outcome rendered even more unfortunate given the minister's protocol lapse, which put Boulevard residents in the driving seat, according them the negotiating advantage, a window through which they could have demanded optimally favourable concessions for participating, including secure parking (which is more than they can currently boast).

*Adapted from Terry Joseph, "Ciprani Statutes". 27 May 2005.
<http://www.trinicenter.com/terryj/2005/May/27.htm>.*

- (a) Examine THREE key elements of the project planning process which were not applied to the case study above. **[9 marks]**
- (b) Outline TWO recommendations that could have improved the outcome of the creative enterprise. **[6 marks]**

Total 15 marks

END OF TEST

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

CARIBBEAN ADVANCED PROFICIENCY EXAMINATION®

PERFORMING ARTS SPECIMEN PAPER

UNIT 1 - PAPER 02

KEY/MARK SCHEME

PERFORMING ARTS
UNIT 1 - Paper 02
MARK SCHEME
SPECIMEN PAPER

Holistic mark scheme for Extended Essay, Questions 2 and 5

CRITERIA	LEVELS OF PERFORMANCE
Excellent organization and coverage of topic Excellent understanding of question, where appropriate, insightful comparative statements are made. Well-argued/examined/analysed/discussed. Relevant supporting information appropriately used. Little or no language errors.	Excellent 14-15
Very good organization and coverage of topic Insightful understanding of question; very good use of comparison, where appropriate. Very good argument/examination/analysis/discussion. Relevant supporting information appropriately used. A few language errors noted but they do not hinder understanding.	Very good 11-13
Good organization and coverage of topic Sound understanding of the question Good argument/examination/analysis/discussion Relevant supporting information appropriately used. Some language errors noted but they do not hinder understanding.	Good 8-10
Satisfactory organization and coverage of topic Fair understanding of the question; satisfactory argument/examination/analysis/discussion. Some relevant supporting information appropriately used. Some language errors noted which create some difficulty in understanding.	Satisfactory 5-7
Limited coverage of topic, some major lapses in content and organization which affect clarity. Demonstrates limited understanding of question. Some weaknesses noted in argument or little/examination/analysis/discussion. Relevant supporting information not adequately used. Some language errors which hinder understanding.	Limited 3-4
Very little or questionable knowledge of subject matter; vague or general information. Little attempt to meet the demands of the question. Little or no organization skills; weak language skills.	Weak 1-2

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MODULE 1 - BUSINESS FEASIBILITY

Question 1

- (a) Explain the concept of creativity.

Award 5-6 marks for a clearly expressed, comprehensive, explanation of creativity which includes a definition, the idea of change and the different areas of creativity.

Award 3-4 marks for a good response which lacks some of the details outlined above.

Award 1-2 marks for a weak or vague response which lacks clarity and most of the details outlined above.

Creativity is defined as any act, idea or product that changes an existing area, or that transforms an existing area into a new one. To be defined as creative, a product must bring qualitative changes to an existing area. Creativity is a central source of meaning in human life for several reasons. For instance, most of the things that are interesting, significant, and human are the result of creativity. It is argued that creativity, as evidenced by language, artistic expression and technology is what sets humans apart from other species. Mihaly Csikszentmihalyi, defines a creative person as someone whose thoughts or actions transform a domain or establish a new domain.

Creativity can be divided into six key components including:

1. Novelty – originality, rarity, uniqueness
2. Appropriateness – responsive to context
3. Heuristic – tasks without clear goal or solution
4. Significant – widely shared, profound experience, important
5. Duration – immediate recognition and long-term recognition as creative

[6 marks]

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- (b) Use THREE of the components of creativity to evaluate an event, product or process with which you are familiar.

Candidates will be expected to apply three of these six components of creativity to an event, business process or product with which they are familiar. They can use the event and process developed in their SBAs as the case study OR any other widely known product, process or discipline. For example they can show how the invention of Facebook has transformed how people connect, share and promote information.

Award 1 mark for an appropriate choice of product.

Award 4 marks for each of the two areas of creativity applied to the event, product or process. Candidates must demonstrate a thorough understanding of the component of creativity selected, and excellent application skills.

Award 2-3 marks for a good response

Award 1 mark for a weak response

[1+4+4] 9 marks

Total 15 marks

Question 2

Examine the impact of funding and investment on the creative arts environment in the Caribbean. Your answer should be approximately 400-600 words in length.

Sample Response

The Caribbean inherited a colonial system of patronage for the arts where support for creative enterprises was largely determined by the government and its agencies. Generally, financial support was given to artists and enterprises that reflected the views or needs of government. For instance, the

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government of Trinidad and Tobago encouraged private and public sector sponsorship of various steelbands beginning in the 1950s, in an effort to prevent high levels of discontent among the working class men who generally comprised the rank and file of the steelband movement. This trend still applies today, and it has been argued that this level and type of sponsorship is uncertain from year to year, inadequate and has stymied financial innovation in the steelband movement.

If anything, this type of funding has become even more unpredictable in the contemporary era because of the growing fragility of most Caribbean economies. Currently, investment in the arts has to compete with what is viewed as other pressing needs such as housing and tourism. This trend has inevitably resulted in the arts being given very low priority. There is also a sense among funders that arts investment is costly and high risk and as such there is a tendency to support those expressions that will bring the biggest return on investment.

This leaves many artforms without the needed financial support in a very volatile funding environment. In general, artists have to negotiate a very dynamic field to make ends meet. This environment includes the following options that can be pursued singly or in combination.

1. Self-financing – money saved/invested from other projects or family
2. Traditional/community savings arrangements – such as Sou Sou, Gayap, artist collectives (participating in these communal systems are viewed as lower risk for most artists because there are no interest rates or very draconian penalties for nonpayment)
3. Government grants or subventions (applying to ministries or state enterprises for sponsorship or grants)
4. Private sector sponsorship (applying to private companies for donations or sponsorship)
5. International donor funding (applying to international agencies such as the Ford Foundation for grants to do arts projects or training in the arts)
6. Commercial loans and microfinancing (applying to banks, credit unions or microfinance schemes for business support)
7. Hybrid/combination of all of the above.

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Candidates must describe each of these pathways in some detail and then summarize with an analysis of how this environment affects the business of the creative arts in the Caribbean. They must also show how this landscape makes it difficult for the creative entrepreneur to obtain funding or investment, but also show where the opportunities for investment can be developed.

Total 15 marks

MODULE 2 - BUSINESS DEVELOPMENT AND PLANNING

Question 3

- (a) Explain the key components involved in conducting a needs assessment. Use examples to support your points.

Award 5-6 marks for a clearly expressed, comprehensive, explanation of the 5 key elements of a needs assessment with supporting examples.

Award 3-4 marks for a good response which lacks some details in one or two of the elements.

Award 1-2 marks for a weak or vague response which lacks clarity and details with little or no examples.

A needs assessment consists of five components, known as the 5Ws. This tool is used before embarking upon a project or event to determine whether it is feasible. It helps the entrepreneur to verify the purpose of the business, identify the needed resource, list the contingencies and risks, as well as develop a targeted approach to the potential stakeholders. The needs assessment involves asking the following questions:

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- What is the product?

Candidates must describe the key elements of the product (if it is a fashion show for example, it will include elements such as music, food, fashion, décor, media).

- Who will benefit or buy in?

Candidates must describe the list of stakeholders who will benefit from the product including customers, clients, community.

- Where will it be located?

Candidates must describe the location in detail (not just the general area but identifying the event or product venue).

- When will it be launched?

Candidates must identify the date and time of event.

- Why is it needed?

Candidates must generally state the resource needs in terms of money, HR, material and time.

- (b) Outline the marketing mix(FOUR Ps)used to market a cultural enterprise.

Award 8-9 marks for an excellent response which clearly outlines the four Ps s.

Award 6-7 marks for a very good response which outlines the four main areas, but which lacks clarity and details in one or two areas.

Award 4-5 marks for a good response which briefly outlines at least three areas.

Award 2-3 marks for a weak response with at least one strategy outlined, or for a listing of the four Ps.

Award 0-1 mark for a poor response.

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The main strategies include:

- Developing the product
- Establishing the pricing schedule
- Developing the promotional activities
- Determining the placement and positioning options

Developing the product focuses on the nature of the event or product by detailing all of its elements and showing how the targeted audience will be reached.

Establishing the pricing schedule involves determining what each unit of your product or event will cost. Three elements contribute to pricing including the cost of the product, the value of the product and the profit.

Developing the promotional activities looks at what type of promotional activities will be used. These form part of what is called the promotional mix which includes:

- (i) Public relations (press kits, press releases, sponsorship),
- (ii) Promotion (rebates, coupons, exchanges),
- (iii) Advertising (electronic or print ads) and
- (iv) Personal selling (sales presentation).

Determining the placement and positioning options involve decisions about where the event/product will be placed in the media (print, TV, social media) and how will it be positioned in terms of its competition.

A good marketing strategy helps you to define your vision, mission and goals and outlines the steps to achieve those goals.

Total 15 marks

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Question 4

Develop a one page business plan for the Tobago Goat Racing Festival.

Award marks as follows:

Excellent: Candidate develops all five areas – vision, mission, objectives, strategies and action plan with specific and measurable timelines. **14-15 marks**

Very Good: Candidate develops all five areas – vision, mission, objectives, strategies and action plan but lacks some of the details in the excellent band. **11-13 marks**

Good: Candidate develops at least three of the five areas. A few critical details are omitted. **8-10 marks**

Satisfactory: Candidate develops at least three of the areas but there are some major lapses in details and adequate timelines. **5-7 marks**

Limited: At least two areas are developed; information not used to develop the details required. Some confusion noted in knowledge. **3-4 marks**

Weak: Clear weaknesses noted in the areas attempted. **1-2 marks**

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Sample Business Plan

	Tobago Goat Race	One Page Plan Fiscal year 2010 -13
1.	Vision	Within the next three years the Tobago Goat Race will become the best known exotic sporting event in the Caribbean
2.	Mission	We positively impact the community by creating a viable and unique tourist product
3.	Objectives	<ul style="list-style-type: none"> • Increase revenue by 30% over the next three years • Increase participation by 20% by April 2014 • Launch a goat race in four other Caribbean territories • Increase sponsorship to US\$500,000 by April 2014 • Increase prize money by 10% every year over the next three years
4.	Strategies	<ul style="list-style-type: none"> • Use PR to improve levels and types of sponsorship and grant funding • Establish a permanent secretariat for the goat race • Hire a full time CEO for the Tobago Goat Race • Develop an outreach plan in conjunction with the tourism division to take goat racing to Caribbean territories
5.	Action Plan	<ul style="list-style-type: none"> • Complete sponsorship policy and plan by February 2013 • Design TORs for CEO by November 2013 • Design TORs for PR consultant by January 2013 • Develop three-year budget and cash flow by February 2013 • Launch regional outreach plan in April 2013 • Begin regional campaign by July 2013

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MODULE 3-PROJECT PLANNING FOR THE ARTS

Question 5

Award marks as follows:

The project objective – 4 marks

List of stakeholders – 3 marks

Draft budget – 4 marks

Schedule and an outline of responsibility – 4 marks

Sample Statement of Work

A statement of work (SOW) is a document that

- (i) sets out the project objective (Why is the project being held?)
- (ii) lists the stakeholders (Who are the customers and beneficiaries?)
- (iii) sets out the draft budget
- (iv) sets out the schedule and an outline of responsibility.

Statement of work for Tobago Goat Racing Festival:

The project objective

The Tobago goat race seeks to promote the island as a unique tourist destination and also to boost the cultural confidence of its citizens. For the period under review we seek to align the socio-cultural benefits of the project with economic impact. In this sense, we seek to make the project economically viable as detailed in the draft budget overleaf. The Goat Race benefits the widest set of stakeholders inclusive of the government and the business sector through sponsorship possibilities, the Buccoo community through destination branding and urban renewal, small and micro businesses through business opportunities, and local and regional tourists through value for money.

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Budget: Tobago Goat Race

Income	Expenditure	Net
Grants	Administration	
Donations	Publicity	
Ticket Sales	Venue costs	
Fees	Equipment	
Special programmes	Salaries	
Concessions	Permits	
Security	Accounting	
	Cleaning	
	Travel	
	Accommodation	
	Hospitality	
	Community groups	
	Volunteers	
	Contingency	
Total:	Total:	

Production Schedule

Time	Date	Responsibility	Task
0900-1500	03 Jan 12	Sharon Thompson	Clear and prepare site
0700-0730	04 Jan 12	Sharon Thompson	Generators arrive
1000-1300	04 Jan 12	Michael Phillip	Lighting arrives on site
1400-1600	04 Jan 12	Peter Murray	Tents arrive and set up
0700-1000	05 Jan 12	Michael Phillip	Stage set up
1100-1300	05 Jan 12	Michael Phillip	Sound system arrives and set up

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Outline of Responsibility

No	Designation	Responsibility
1	Chief Executive Officer	<p>Overall responsibility for strategic oversight of project:</p> <ul style="list-style-type: none"> • Developing budget • Developing TORs for staff and volunteers • Representing organization • Reporting to the Tobago House of Assembly
2.	PR and Marketing Officer	<p>Overall responsibility for promotion of project:</p> <ul style="list-style-type: none"> • Developing media campaign and budget • Developing all media material and social media content • Making appearances on media as necessary • Reporting to CEO
3.	Logistics Officer	<p>Overall responsibility for preparing site:</p> <ul style="list-style-type: none"> • Preparing site for race • Initiating contact with key personnel • Ensuring contracts with vendors are carried out as prescribed • Ensuring site is properly cleared after event • Reporting to CEO
4.	Volunteer	<ul style="list-style-type: none"> • Providing good customer service to audience • Handling cash during event • Carrying out duties such as merchandise sales as required • Reporting to PRO

15 marks

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Question 6

- (a) Examine THREE key elements of the project planning process which were not applied to the project in the case provided.

Award 3 marks for each area outlined [3x3].

Award 3 marks for an excellent examination which shows the impact or result of the element not being applied.

Award 2 marks for a good examination which shows the impact or result of the element not being applied.

Award 1 mark for weak or sketchy response.

Sample Response

The key areas of short-sightedness included the lack of identification of the full list of stakeholders. This oversight meant that the planning committee did not identify or consult with the residents to obtain their buy-in to the event. In that regard, the residents were unaware of how or if the event could benefit them in the short to medium term. More importantly, the disruption to their everyday routines was not properly discussed, resulting in their total rejection of the idea, which they believed was being foisted upon them.

In the same vein, if a proper statement of work for the project was conducted then the projected benefits for the full set of stakeholders would have been worked out in advance and would have assisted the minister in making a case to the residents. A comprehensive risk analysis would have identified the lack of stakeholder buy-in as a major risk factor that needed to be addressed early on in the project cycle.

[9 marks]

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- (b) Outline TWO recommendations that could have improved the outcome of the creative enterprise.

Award 3 marks for each area outlined [2x3]

Award 3 marks for an appropriate recommendation which addresses a particular problem or issue in the case.

Award 2 marks for a good recommendation which addresses a particular problem or issue in the case.

Award 1 mark for a weak recommendation. Candidate may not indicate the problem being addressed.

Sample Response

The main recommendation: The stakeholders should have been brought into the consultation process from early on in the project cycle. In this way, they would have been given a clear sense of the benefits and costs of the project allowing them to make a more informed decision about the event. With enough time, the residents may also have been able to assess and act on opportunities from the event such as offering services to prospective customers.

In addition, mainstream media could have been used to promote the rationale and benefits of the project to the general public, inclusive of the residents. In this regard, the project could have been marketed as a major opportunity to boost the tourism product specific to the country's culinary traditions. This approach, if adopted early on, would have been very useful in selling the strengths of the project to the residents.

Any other reasonable responses provided by candidates must be credited accordingly.

[6 marks]

Total 15 marks



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PERFORMING ARTS

SPECIMEN PAPER

Unit 2 – Paper 02

3 hours

READ THE FOLLOWING INSTRUCTIONS CAREFULLY.

1. This paper consists of FOUR options and 24 questions. SIX questions are set on EACH of the four options.
2. You MUST answer questions from ONE option ONLY.
3. You MUST answer all SIX questions from the option you have studied.
4. EACH question is worth 15 marks.
5. You are advised to take some time to read through the paper and plan your answers.

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OPTION A — CINEMATIC ARTS

SECTION A

MODULE 1 – TOOLS AND THEORY

Answer ALL questions in this section.

1. (a) Writing the ‘treatment’ is one of the steps involved in writing a screenplay. Explain the ‘treatment’ and its function. **[3 marks]**
- (b) Choose TWO of the cinematic techniques from the list below and explain the importance of EACH in creating meaning in films. Use examples from at least TWO of the films from the recommended list to support your answer.

- Production Design
- Camera Angles
- Sound
- Lighting
- Editing
- Music

[12 marks]

Total 15 marks

2. Discuss how any TWO of the types of cinema listed below have influenced Caribbean filmmaking. Use specific examples from the recommended list of films which you have studied to support your points.

- European Cinema
- American Cinema (Hollywood)
- Indian Cinema (Bollywood)
- African Cinema
- Asian Cinema (China, Japan, The Far East)

Your answer should be approximately 400–600 words in length.

[15 marks]

Total 15 marks

GO ON TO THE NEXT PAGE

SECTION B

MODULE 2 – PROCESS IN PRACTICE

Answer ALL questions.

3. Read the extract below carefully then answer the questions that follow.

[Blanche] looks at a slip of paper, then at the building, then again at the slip of paper, then again at the building. Her expression is one of shocked disbelief at the poverty and atmosphere of decay. Her appearance is incongruous to the setting. She is daintily dressed in a white suit with fluffy bodice, necklace and earrings of pearl, white gloves and hat, looking as if she were arriving at a summer tea or cocktail party in the garden district. She is of a delicate beauty that must avoid a strong light. There is something about her uncertain manner, as well as her white clothes that suggest a moth.

Tennessee Williams, A Streetcar Named Desire, New Directions Publishing Corporation, 2004, p. 42.

- (a) Describe ONE physical characteristic and ONE psychological characteristic that would inform a portrayal of the character Blanche in the above scene.

[6 marks]

- (b) Write a shot list for the above scene detailing:

- Scene number
- Character
- Shot-size
- Brief description of the action

[9 marks]

Total 15 marks

4. “In the pre-production process of film making, budgeting is the MAIN element which contributes to the success of a film.”

Discuss the extent to which you agree with this statement. Use the experience of your School-Based Assessment film project or any other film project to support your answer.

Your answer should be approximately 400–600 words in length.

[15 marks]

Total 15 marks

GO ON TO THE NEXT PAGE

SECTION C**MODULE 3 – PRODUCTION**

Answer ALL questions.

5. (a) Explain the difference between montage editing and continuity editing using examples from at least ONE film studied from the recommended list of films.
[8 marks]
- (b) Critically examine the working relationship between the director and the cinematographer on a set during the production stage of a film project.
[7 marks]

Total 15 marks

6. Compare traditional and contemporary film distribution methods. Your answer should be approximately 400–600 words in length.
[15 marks]

Total 15 marks

END OF OPTION A

GO ON TO THE NEXT PAGE

OPTION B — DANCE**SECTION A****MODULE 1 – HISTORY AND THE DANCING BODY**

Answer ALL questions.

1. (a) Outline the contribution of TWO Caribbean persons who have influenced modern dance OR jazz dance in America.

[8 marks]

- (b) Examine the international and regional influences on ONE Caribbean modern dance technique OR style that you have studied.

[7 marks]

Total 15 marks

2. Trace the evolution of dance from the Greeks to the modern dance period. Your answer should be approximately 400–600 words in length and should include key turning points or personalities and their impact on the evolution of dance.

[15 marks]

Total 15 marks

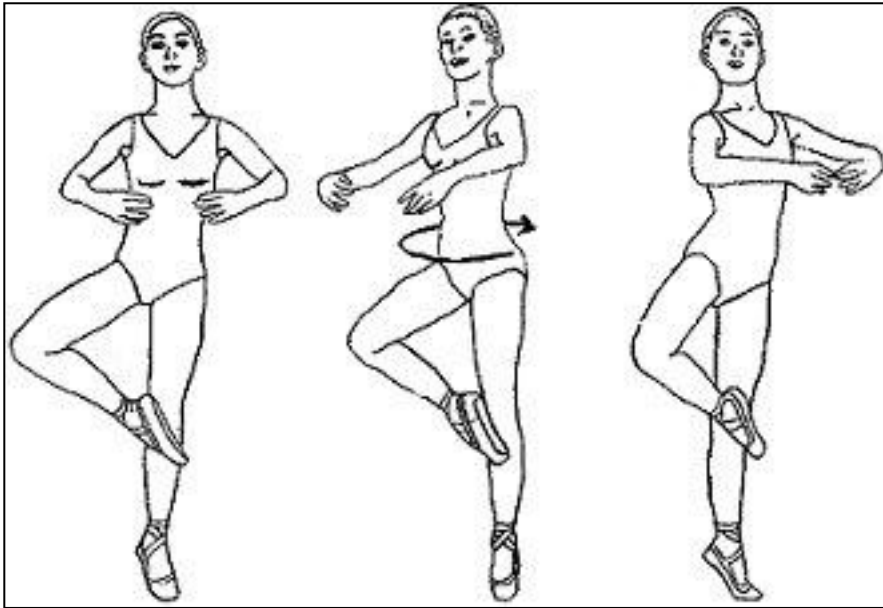
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SECTION B

MODULE 2 – TECHNIQUE AND PERFORMANCE SKILLS

Answer ALL questions.

3. Study the diagram below then answer the questions that follow.



- (a) Identify the movement being performed in the diagram above and describe the stages of preparation for and recovery from this movement.

[6 marks]

- (b) Outline THREE principles which are fundamental to the correct performance of the movement identified in (a) above.

[9 marks]

Total 15 marks

4. Compare the use of the spine in movement in ONE of the following pairs of dance forms:

- Modern and Caribbean folk techniques
- Modern and ballet techniques
- Caribbean folk and ballet techniques

Use examples to support your points.

[15 marks]

Total 15 marks

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SECTION C**MODULE 3 – CHOREOGRAPHY AND PERFORMANCE****Answer ALL questions.**

5. (a) Explain the responsibilities of the choreographer and rehearsal director. **[6 marks]**

- (b) Develop a piece of choreography based on ONE of the following themes: water, fire, rage, calm. State the following:

- (i) The choice of technique
- (ii) The floor pattern
- (iii) The choice of music and costume

Justify the choices made for EACH of the areas above. **[9 marks]**

Total 15 marks

6. Analyse ONE of the choreographic works studied with reference to the following:

- (i) Choreographer's intent
- (ii) Technique used
- (iii) Choreographic devices used
- (iv) Creative development of the motif
- (v) Effectiveness of the work

[15 marks]**Total 15 marks****END OF OPTION B**

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OPTION C — DRAMA

SECTION A

MODULE 1 – CARIBBEAN THEATRE AND THE WORLD

Answer ALL questions.

1. (a) Explain the difference between drama and the performing arts. **[6 marks]**
 - (b) Examine TWO roles of drama in Caribbean society. Use examples to support your answer. **[9 marks]**
- Total 15 marks**

2. Discuss the evolution of ONE traditional form of Caribbean theatre.
Your answer should be approximately 400–600 words in length. **[15 marks]**
- Total 15 marks**

SECTION B

MODULE 2 – FORMING THE PERFORMER

Answer ALL questions.

3. (a) Explain THREE important differences between scripts written for stage, for screen and for radio. **[9 marks]**
 - (b) Outline TWO key elements of characterization. **[6 marks]**
- Total 15 marks**

4. “The actor’s body is his only instrument of performance.”
Discuss this statement using examples to support your points. Your essay should be approximately 400–600 words in length. **[15 marks]**

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SECTION C**MODULE 3 – THE ART OF PERFORMANCE****Answer ALL questions.**

5. (a) Outline THREE important aspects of the rehearsal process for an actor. [9 marks]

- (b) Explain the difference between form and style. [6 marks]

Total 15 marks

6. Discuss, with examples, THREE key considerations of a director in staging a play.

You must support your points using experience gained from your performance and attachment. Your answer should be approximately 400–600 words in length.

[15 marks]**Total 15 marks****END OF OPTION C**

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OPTION D — MUSIC**SECTION A****MODULE 1 – CARIBBEAN MUSIC**

Answer ALL questions.

- 1.** Read the following information carefully then answer the question below.

Listen carefully to the excerpt provided at www.cxc.org. Two rhythms will be played. Each rhythm will be 4 bars long in 2/2 time.

The first rhythm will be played 8 times with a break of 30 seconds between each performance. There will be a break of 2 minutes.

The second rhythm will be played 8 times with a break of 30 seconds between each performance.

Write out EACH rhythm on the manuscript provided.

[15 marks]

Total 15 marks

- 2.** “Rastafarianism had a major impact on the music of Bob Marley.”

Discuss this statement supporting your discussion with specific examples from Marley’s work. Your answer should be approximately 400–600 words in length.

[15 marks]

Total 15 marks

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SECTION B

MODULE 2 – WESTERN EUROPEAN ART MUSIC

Answer ALL questions.

3. Examine the excerpt 'O praise ye the Lord' by Noel Dexter and answer Questions (a), (b), (c) and (d).

O Praise Ye The Lord Noel Dexter

- (a) Identify the chords used in bars 1, 2, 3, 7, 15. [6 marks]
- (b) Give 2 triads that could harmonize bar 18 without changing the style of the piece. [2 marks]
- (c) On the manuscript provided, transpose the alto voice part in bars 7 to 8 for an alto saxophone to play. [3 marks]

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- (d) On the manuscript provided, transpose the tenor voice part in bars 18 to 19 for a tenor saxophone to play. **[4 marks]**

Total 15 marks

4. Compare how European musicians earned a living between the years 1600 and 1800 with how Caribbean musicians earn a living today.

Your answer should be approximately 400–600 words in length.

[15 marks]

Total 15 marks

SECTION C

MODULE 3 – JAZZ

Answer ALL questions.

5. (a) On the manuscript provided, write the following chords in treble clef.

(i) AM7

(ii) Bm7

(iii) Cm7

(iv) C#m7b5

(v) EbM7

[5 marks]

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- (b) On the manuscript provided, write the following scales ascending in bass clef without key signature. Use semibreves.

- (i) F melodic minor
- (ii) F# harmonic minor
- (iii) Ab harmonic minor
- (iv) B melodic minor
- (v) Gb major

[10 marks]

Total 15 marks

6. Imagine that jazz is on trial in the ‘Court of Music’ for its bad influence on world music and jazz musicians. You are the lawyer for the defence.

Present a case for the great contributions jazz has made to world music and jazz musicians.

[15 marks]

Total 15 marks

END OF OPTION D

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UNIT 2 – PAPER 02

KEY/MARK SCHEME

PERFORMING ARTS
UNIT 2 - PAPER 02
MARK SCHEME
SPECIMEN PAPER

OPTION A - CINEMATIC ARTS

**CAPE Performing Arts - Holistic mark scheme for extended essay
Questions 2, 4 and 6**

CRITERIA	LEVELS OF PERFORMANCE
Excellent organization and coverage of topic Excellent understanding of question, where appropriate, insightful comparative statements are made. Well-argued/examined/analysed/discussed. Relevant supporting information appropriately used. Little or no language errors.	Excellent 14-15
Very good organization and coverage of topic Insightful understanding of question; very good use of comparison, where appropriate. Very good argument/examination/analysis/discussion. Relevant supporting information appropriately used. A few language errors noted but they do not hinder understanding.	Very good 11-13
Good organization and coverage of topic Sound understanding of the question Good argument/examination/analysis/discussion Relevant supporting information appropriately used. Some language errors noted but they do not hinder understanding.	Good 8-10
Satisfactory organization and coverage of topic Fair understanding of the question; satisfactory argument/examination/analysis/discussion. Some relevant supporting information appropriately used. Some language errors noted which create some difficulty in understanding.	Satisfactory 5-7
Limited coverage of topic, some major lapses in content and organization which affect clarity. Demonstrates limited understanding of question. Some weaknesses noted in argument or little/examination/analysis/discussion. Relevant supporting information not adequately used. Some language errors which hinder understanding.	Limited 3-4
Very little or questionable knowledge of subject matter; vague or general information. Little attempt to meet the demands of the question. Little or no organization skills; weak language skills.	Weak 1-2

PERFORMING ARTS
UNIT 2 - PAPER 02
MARK SCHEME
SPECIMEN PAPER

SECTION A

MODULE 1 - TOOLS AND THEORY

Question 1

- (a) Writing the 'treatment' is one of the steps involved in writing a screenplay.

Explain THE 'treatment' and its function.

Award 3 marks for an excellent response which provides a comprehensive explanation of the treatment and its function.

Award 2 marks for a good response.

Award 1 mark for a weak response.

Sample Response

The treatment for a film is similar to that of an overview or synopsis of the film idea. It is the last step before writing the first draft of the screenplay. It is usually structured in three acts, each with a beginning, middle and end. The film treatment states how the audience will visualize the film. Treatments are written in present tense and in an active voice. Treatments provide an overview of the characters, locations/settings and details (shooting plan, look, sound design, music, actors, fashion styles, visual references) of the film.

The purpose of a treatment is to allow the reading audience of the producer, investor, studio executive or commissioning producer to experience the environment of the film. Treatments must have a dramatic, personal and honest tone which help film producers and investors visualize the idea of the film in a personal manner. Apart from reading the full, final draft of a screenplay, reading the treatment is the closest equivalent to the look of the film. Technical information is left out of the treatment. Snippets of dialogue, descriptions of the environment

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and description of characters are encouraged as these help paint as colourful a picture as possible.

[3 marks]

- (b) Choose TWO of the cinematic techniques from the list below and explain the importance of EACH in creating meaning in films. Use examples from at least TWO of the films from the recommended list to support your answer.

- Production Design
- Camera Angles
- Sound
- Lighting
- Editing
- Music

Candidates can choose any TWO cinematic techniques. TWO are done here as a sample.

Award 6 marks for the explanation of EACH of the cinematic techniques with supporting examples from two films.

Award marks as follows:

(2x6) 12 marks

Award 5-6 marks for an excellent explanation fully supported by relevant examples from two films.

Award 3-4 marks for a good explanation with some appropriate use of examples from films.

Award 1-2 for a weak explanation with little or no examples from films.

Sample Response

Camera Angles

Camera angles are the position of the camera in relation to the subject being shown. The angle from which the camera takes the shot has an important effect on what the viewers see and on the effect of the shot. The camera angle, or where the camera is placed, is important as it indicates point of view, that is,

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from whose perspective the action is being seen, such as the character, audience or director. Basic angles include high angle, eye level and low angle. Camera angles are used to position the viewer so that they can understand the relationships between the characters so it gives the audience perspective.

For example, a high angle is a camera angle that looks down upon a subject. A character shot with a high angle will look vulnerable or small. These angles are often used to demonstrate to the audience a perspective of a specific character. An example that demonstrates this is seen in the opening sequence of *City of God* where there is a high angle shot of a chicken being chased by a gang of youths through the slums of Rio de Janeiro. It is intercut with reverse low angle shots. The effect of this is to show perspectives of antagonists and victims in the Rio de Janeiro slums and it is also a metaphor, foreshadowing Ze's (the antagonist's) chase of the gangster's life and the livelihood (food/resources) it brings.

A low angle is a camera angle that looks up at a character. This is the opposite of a high angle and makes a character look more powerful. This can make the audience feel vulnerable and small by looking up at the character. This can help the responder feel empathy if they are viewing the frame from another character's point of view. An example of this can be found in *Citizen Kane* during the scene where Kane fires Leland. In fact, the scene where Leland confronts Kane after his defeat in the election is entirely shot in a low angle view. The effect of this is to show that even in their moments of defeat and dismissal these characters are still larger than life. They do not look down on each other but are still seen as giants by the viewer. The relationship is one of equal respect for each other but their unbending will makes them tower over their environment.

The eye-level angle puts the audience on an equal footing with the character. This is the most commonly used angle in most films as it allows the viewers to feel comfortable with the characters.

[6 marks]

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Editing

Most films are shot out of sequence using only one camera. Since the shots or images are taken out of sequence at different times and places and on different days, the editor must then piece the shots together.

Shots are usually edited in a logical, chronological order. The editor can choose to link shots that have similar graphic elements such as colours, shapes, directional movement and the overall composition of the shot. In most films that use continuity editing, the centre of interest in the shot or image is usually in the same position, the lighting is the same and strong changes in colour from shot to shot are avoided. This gives the viewer a sense of continuity and the idea that the narrative is being built without jarring changes of images or the elements within those images.

The editor can also choose to emphasize the collision or discontinuity between shots/images to create a sense of discord. Instead of a clear relationship between shots, the editor can disorient the viewer, requiring him/her to figure out the relationship. This editing or montage technique of juxtaposing shots together where the content of the shots are not necessarily related but, in fact, are in opposition to each other can create new meaning that is not inherent in the shots themselves. It is usually used to create heightened emotional impact. Examples of this are seen in *Seven Samurai* where director Akira Kurosawa's dynamic camera, tracking fast-moving warriors and sweeping across battle scenes, is counter-posed with static and close-up shots. Long takes are juxtaposed in opposition to rapidly cut sequences from a number of camera angles. This gives the audience a sense of the complexity of war and also some breathing space in-between the rapidity of the shot juxtaposition. Also, in a montage sequence in *The Harder They Come*, Ivan is arrested, put on trial and is shown being whipped over a barrel ending with a close-up shot of urine running out the side of the barrel as he is whipped. The judge's sentencing is heard off-screen or in a non-diegetic way as the sequence is played. This edited sequence underscores themes of oppression, degradation and humiliation that have been a part of Jamaica's colonial history.

[6 marks]

(2x6) 12 marks

Total 15 marks

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Question 2

Discuss how any TWO of the types of cinema listed below have influenced Caribbean filmmaking. Use specific examples from the recommended list of films which you have studied to support your points.

- European Cinema
- American Cinema (Hollywood)
- Indian Cinema (Bollywood)
- African Cinema
- Asian Cinema (China, Japan, The Far East)

Your essay should be approximately 400-600 words in length.

Sample Response

Historically, specifically before the 1970s, the practice of filmmaking in the Caribbean has been that of European and American (Hollywood) stories being told on screen with the Caribbean environment being used as a backdrop or location and with local actors in supporting roles, bit parts and extras. Examples of this can be seen in films such as *Fire Down Below*, *An Affair in Trinidad* and *Heaven Knows Mr. Allison*. In fact, even today, this practice still continues and is seen in films such as *Pirates of the Caribbean* and *How Stella got her Groove Back*.

In the 1970s, filmmakers such as Harbance Kumar from Guyana, Hugh Robertson (who was from the USA but whose parents were from Jamaica) and Perry Henzell from Jamaica began writing, directing and producing locally-created films about Caribbean people. This was a response to a growing need and clamour (and the clamour still continues) from Caribbean audiences for the representation of their own space, stories and characters with whom they could identify. The cinema-going audience in the Caribbean was large, especially in places like Trinidad and Tobago where there was a proliferation of movie theatres. The fare was largely Hollywood with some European films and, in the

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1970s to the present, Indian "Bollywood" films and Asian "Kung Fu" movies.

Hugh Robertson who directed the Trinidad and Tobago film *Bim* (1974) was a filmmaker and editor who worked with John Schlesinger on the film *Midnight Cowboy* (1969) and won an Academy Award for the editing on that film. *Bim* was a crime drama loosely based on local crime lord Boysie Singh and politician Badase Maharaj and it was also touted as the Caribbean's answer to Hollywood director Francis Ford Coppolla's *The Godfather*. Credence can be given to this, especially in the scene where Bheem Singh kills his enemies – the people who killed his father and his family. It has echoes of Michael Corleone's wiping out of his own enemies in the first *Godfather* movie and young Vito Corleone's assassination of the Sicilian crime-lord who killed his mother in the second *Godfather* movie. Robertson's use of the rapid flashback montage when he stands over the body of his just-slain enemy is a technique that is seen in many American films.

Similarly, in Perry Henzell's *The Harder They Come* the final scene where the protagonist, Ivan meets his end, coming out of the bush with a gold star on his T-shirt and a six-gun in each hand, confronting the machine-gun toting infantry men who have been hounding him for his outlaw actions through the latter part of the film, harkens back to the Hollywood Westerns (and the later Italian versions of the cowboy flicks known as Spaghetti Westerns). George Roy Hill's *Butch Cassidy and the Sundance Kid* is a good example where the titular outlaw-heroes meet a similar fate under a barrage of gunfire.

Harbance Kumar's historically revisionist film on plantation slave life, *The Right and the Wrong*, (1970) contained musical and dance elements seen in Indian Bollywood films. This was evident in some of the musical numbers of that film as it, rather inaccurately, presented Africans and Indians working on the plantation in a fictitious island in the pre-emancipation era. The effects of Bollywood can also be seen in the Merchant Ivory film of V.S. Naipaul's *The Mystic Masseur* where actual

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actors from the Bollywood film industry in India were brought to play the leading parts of Trinidadian Indians.

The cinemas of America, Europe, India, Asia and Africa have shaped, and continue to shape, the types of moving images and sound created in Caribbean cinema. They have given us directions and cues in the way our cinema can tell our stories, help carve our collective and individual Caribbean identities and represent our culture in a way that is recognizable, reaching both popular and more specific audiences, and also having universal appeal in the way traditional films from all over the world are referenced and given homage.

Candidates who look at Asian and European influence may include the following:

Asian influences can be seen in Gerard Joseph's and Ric Moxley's Trinidad film *The Flight of the Ibis* where there were numerous fight scenes and stunt scenes that imitated fight sequences in Chinese Kung Fu movies – Joseph being a martial arts specialist himself.

Influences from the outside world are also inherent in Caribbean filmmakers based on where they trained. Euzhan Palcy from Martinique who directed *Rue Cases Negres* trained in France and was mentored by Francois Truffaut so that would have influenced her style in making the film. This can be seen in the pacing and rhythm of the film. Tomas Alea of Cuba who directed *The Last Supper* had Soviet filmmaker training. This is seen in some of the dialectical discourse of the imagery in that film where the opposition of dialogue in relation to some of the action and composition gives the film a sense of great irony in its arguments about slavery and the hypocritical piousness of the planter class. These sentiments were explored by Eisenstein and Kushelov in their films where the proletariat was the focus of those films.

[15 marks]

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SECTION B

MODULE 2 - PROCESS IN PRACTICE

Question 3

- (a) Describe ONE physical characteristic and ONE psychological characteristic that would inform a portrayal of the character Blanche.

Award 3 marks for EACH characteristic

[2x3]

Award 3 marks for an excellent response.

Award 2 marks for a good response.

Award 1 mark for a weak response.

Sample Response

One physical characteristic of Blanche is that she looks out of place in relation to the neighborhood she has just entered. She is dressed in a fine white dress appropriate for an upper-crust social event, not the squalor of the place where she is now "her appearance is incongruous to the setting". She is an image of refinement and high social status in a place that does not support or enhance this façade.

One psychological characteristic of Blanche is that she feels out of place in this environment she has just entered. She feels completely lost and is baffled at her slum destination as is evidenced by her repeated looking at the paper and the building. This feeling of being emotionally fragile is underscored by the fact that "there is something about her uncertain manner...that suggests a moth". This frailty is also supported by the way "her delicate beauty...must avoid strong light".

[6 marks]

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(b) Write a shot list for the above scene detailing:

- Scene number
- Character
- Shot number
- Shot-size
- Brief description of the action

Award 8-9 marks for an excellent shot list which considers all the elements indicated, shot size must be appropriate and description of action clear and the entire scene dealt with.

Award 6-7 marks for a very good response with some minor details omitted.

Award 4-5 marks for a good response, some areas of the scene may not be dealt with and shot size may not be most appropriate for the shot.

Award 1-3 marks for a weak response.

Sample Response

A STREETCAR NAMED DESIRE (Scene 1)

Cast: BLANCHE, BACKGROUND EXTRAS

<u>Shot No.</u>	<u>Shot size</u>	<u>Description of Action</u>
1	Wide Shot	Blanche enters the scene walking along the street
2		Extreme Close-ups Blanche's pearl earrings, necklace, gloves, hat, eyes
3	Medium Shot	Blanche stops, takes out a sheet of paper
4	Medium Close-Up	Blanche looks at the paper then at building (2X)
5	Close-Up	Blanche surveying the place in shocked disbelief

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6	Wide-Shot (Pan)	Squalor of the neighborhood (extras in background)	[9 marks]
			Total 15 marks

Question 4

"In the pre-production process of filmmaking, budgeting is the MAIN element, which contributes to the success of a film."

Discuss the extent to which you agree with this statement. Use the experience of your School-Based Assessment film project or any other film product to support your answer.

Your essay should be approximately 400-600 words.

Candidates must support the points below with their own experience showing how their choices were affected in the different areas.

Sample Response

A TV or film production budget is one of the most important aspects of production, especially pre-production. The budget is oftentimes the determining factor when considering whether or not a filmmaker can make the desired movie. The budget sets the framework for all the decisions regarding the film. For example, if an independent film will be made on a minimal budget, then certain items must be dropped or cost close to zero. The movie will be filmed locally or in areas that can double for other locations simply because the budget cannot accommodate travel expenses or other costs that will not ultimately appear on the screen. Budgeting is therefore the main element of filmmaking as it underpins all other discussions regarding the making of the film.

The budget sets the tone of the picture. Categories of no-budget, low-budget, medium-budget, and high-budget each gives the investor assumptions about the film. No-budget films create a certain rough ambiance about them. At the other extreme, high-budget films must be blockbusters to justify the expense, resulting in lavish productions and increasing expectations.

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Also, the scope of the budget will directly affect the amount of money needed to be raised as certain investment strategies are based on the total amount of funds sought.

The budget is also a planning tool that may be changed often during the planning stages of the project. For an independent filmmaker, there may be a variety of budget scenarios, based on the level of possible financing. Certain scenes may be noted for possible revision based on the budget consequences. The filmmaker writing a low-budget film must take into consideration the financial limitations as a reference with which to craft the story.

Scheduling is absolutely critical to film making. There are so many persons involved in the making of a film that without a schedule the film project will eventually deteriorate into chaos. Once the production starts shooting every effort has to be made to stay on schedule within the projected time as actors and crew are expected to do certain scenes on certain days and if the production company falls behind even one day they will waste even more time trying to get everyone rescheduled. Additionally, the budget will grow as the production has to feed people whether the production company is staying on schedule or falling behind. Financiers for the film project will not be impressed as every day spent on producing a film costs and financing of future films will be affected by how well the production stayed "on schedule and on budget" with previous films. The more complicated the film project, the greater risk there is of seriously going over the budget, and over the projected time. If the film project goes over the budget and over the schedule, it risks losing its actors and crew as other things such as personal schedules interfere and the production risks never finishing its film after spending a lot of money. A schedule represents discipline and being a successful filmmaker requires discipline.

Location scouting is a vital process in the pre-production stage of filmmaking. Once scriptwriters, producers or directors have decided what general kind of scenery they require for the various parts of their work that is shot outside of a studio, the search for a suitable place or "location" outside the studio begins. Location scouts also look for generally spectacular or interesting locations beforehand, to have a database of

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locations in case of requests. Location scouts often also negotiate legal access to filming locations.

The greatest importance of location scouting is so that the production can find the location that matches its vision for the scene. Once that has been found then the production will have to work out all the other considerations. The production team will need to know, for instance, if there will be electricity that they will have access to or if there is need to bring in generators or batteries for lights and electrical equipment, or even if the location has available bathrooms, parking and facilities.

When planning the shoot, the Director, Producer, Director of Photography (Cinematographer) and Production Designer (Art Director) should all be present for the location scouting. This list grows bigger if there are more specific problems or design or logistical elements needed on set. These people need to be present so they have an idea of how to accomplish the Director's vision. The more that can be figured out before the shoot day the less time will be wasted on set.

[15 marks]

SECTION C

MODULE 3 - PRODUCTION

Question 5

- (a) Explain the difference between montage editing and continuity editing using examples from at least ONE film from the recommended list of films.

Award 7-8 marks for an excellent response which focuses on an explanation of the two types of editing, emphasize the difference and uses appropriate examples.

Award 5-6 marks for a very good response

Award 3-4 marks for a good response. The difference must be included in the response in order to gain these marks.

Award 1-2 marks for a sketchy response.

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Sample Response

Film editing is the process of putting bits of film (or video or digitized images) together in a particular sequence to convey meaning. There are two strands of editing: continuity and montage editing.

The difference between continuity editing and montage editing is that continuity, as its name suggests, knits the scenes of a film seamlessly in a chronological order to provide a continuity of narrative which creates meaning or interpretation. Montage editing, on the other hand, while also creating meaning and interpretation, focuses on episodic shots or contrasting shots which aim at provoking thought in the viewer.

Continuity editing is utilized mostly by American films and is by far seen as the most prevalent form of editing in the Western film storytelling tradition. On the other hand, montage editing was developed in the early Russian cinema and is based on discontinuity and has also affected a lot of European cinema. Art House cinema thrives on montage editing. Continuity editing uses a particular film grammar to achieve the goals of chronological visual and sonic storytelling narrative such as pauses, new chapters, action, and visual elements such as shapes, lines or directions of movement and direction of action among other things. In montage editing, especially in the early Russian films, the viewer regularly sees two very different short sequences of film followed by a third which leads the viewer in the direction of meaning and new ways of seeing.

Most Hollywood movies use continuity editing although some have montage-type sequences within the film. Montage editing is more expressive. It is designed to make the audience think and is difficult to appreciate at first particularly for people brought up on the Hollywood style of continuity editing. The apparent clash of images brings about new meaning to the shots that follow. In the early Russian film *Strike* by Eisenstein, shots of a slaughterhouse which on the face of it seem out of context are used to depict the killing of strikers by soldiers. Another example is in the Hollywood film *The Godfather* where a series of killings in different locations are cut with scenes of the baptism of Michael Corleone's child towards the end of the film. There is a sharp contrast between the pious religious context of

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the baptism and the business and culture of revenge. The continuity of the church service soundtrack over all the events suggests that the events are happening at the same time.

Both types of editing can exist in the same movie and produce very satisfying results for the audience. For example, in the same movie *The Godfather*, the scene where Michael Corleone kills Sollozzo and the corrupt police officer McCulksy in the Italian restaurant is an example of high tension continuity editing that follows a chronological sequence of shots. This starts with the men arriving at the restaurant in a car, then to various chronological shots: the men in the restaurant conversing in both English and Sicilian (Michael and Sollozzo), then to a shot of Michael excusing himself to go to the bathroom, then to a shot in the bathroom of Michael searching for and getting a gun planted for him by his crime family behind a WC, then Michael coming back out of the bathroom, returning to his seat at the table with the men, then a lingering shot on Michael (possibly deciding whether to kill these men or not) to a shot of Michael finally standing up, pulling out the gun, shooting the men fatally and then to the final shot of the scene where he leaves the restaurant while dropping the gun from his hand at the same time.

[8 marks]

- (b) Critically examine the working relationship between the director and the cinematographer on a set in the production stage of a film project.

Award 7 marks for an excellent response which clearly establishes the working relationship between the two positions.

Award 5-6 marks for a very good response which clearly establishes what each does but in which some areas of the relationship may not be clearly defined.

Award 3-4 marks for a satisfactory response which clearly establishes what each does but in which some areas of the relationship may not be clearly defined.

Award 1-2 marks for a weak response.

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Sample Response

The cinematographer follows the vision of the director for the film and provides the technical expertise to achieve the ideas, vision and interpretation of the story that the director wants to achieve. Thus, the director guides the cinematographer in the look or style of the cinematic piece. Therefore, they share a collaborative working relationship, which is guided by the director's vision of the film.

When on the set, the director and cinematographer work as a team, each taking on specific responsibilities. They are both crucial in the planning stage, working out details such as lighting, depth of field, camera coverage, camera movement, equipment needed and film references as it regards the look of the film. The cinematographer and the crew must always know which scenes are being shot that day and what will be needed. A good cinematographer gives the director the luxury of working with the actors. This makes for a very efficient set as the principles of division of labour or specialization are achieved – the director directs the actors and the overall storytelling elements, the cinematographer deals with the camera and lighting capabilities, the production designer deals with the scenic and design elements and the assistant director marshals the crew.

During the set-up for each shot, the director looks through the viewfinder of the camera and discusses any changes he wishes to make, determining if the lighting, camera movement and setting all meet his requirements. Sometimes circumstances change on the set, and, if the director and the cinematographer are willing to work together and make changes on which they both agree, the production will be very rewarding.

A cinematographer usually provides input for the director into the various shooting set-ups being prepared. While the director listens to the cinematographer's counsel, he must keep a clear eye on the look and feel of the entire production, gently but firmly keeping the cinematographer on track if it seems that the cinematographer is venturing away from the film's creative and aesthetic goals, and making sure that he is comfortable with the decisions of the cinematographer as the shoot progresses. It is essential that the director is very careful not to second-guess everything that the cinematographer is doing. If the director

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wants to maintain a good relationship, he will need to trust the cinematographer's judgement and give the respect and responsibility that comes with the position.

The director also makes sure the cinematographer and crew are very aware of the requirements for each day's shoot. The director walks through the various set-ups to be used, and is prepared to answer any questions that the cinematographer may have about camera movement, lighting requirements or any special technical requirements. By preparing the cinematographer on the next day's work, the director provides an opportunity for changing the equipment or crew requirements for the next day, as well as for working out any possible lighting and camera movement problems.

Film production is a collaborative process. One of the most essential positions on the team is the cinematographer. The director who learns the language of lenses, lighting and cameras and who hires the best cinematographer possible paves the way to an effective director/cinematographer relationship on the film set. The cinematographer adds tremendous value to the set by giving the director another set of eyes to see what he is creating. Good communication is extremely important in this relationship. Once established, it will lead to a very successful production.

[7 marks]

Total 15 marks

Question 6

Compare traditional and contemporary film distribution methods. Your answer should be approximately 400-600 words in length.

Sample Response

In the traditional distribution model the independent filmmaker takes all the risk, does all the work and has complete control while making the film. However, when the film is handed over to a distributor, the filmmaker may only see approximately 10 per cent of the revenue from the film. Not only does the filmmaker lose control over the film but, as is often the case, the filmmaker can do nothing if the distributor loses faith in the

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film as he has handed over the rights to his work to the distributor.

Opening a film in a cinema is known as theatrical release. The theatrical release is seen as an essential part of traditional distribution because it generates awareness for a film which hopefully translates into DVD sales.

Distribution deals vary, but in a standard distribution deal, once cinema-owners have taken their percentage, the film distribution company has taken their fee, and the distributor has recouped the cost of prints of the film and advertising for the film, the filmmaker can easily be in debt and take time to gain revenue.

Some filmmakers, rather than aiming for a traditional distribution deal with questionable terms, focus on distribution strategies that maximize their opportunities to earn revenue from their film. This usually means keeping as many of their rights as possible, and negotiating from a more favourable position.

Service deals are a new and effective distribution strategy. In a service deal, the filmmaker pays for prints/copies of the film and advertising costs and hires a company to provide distribution services, from promoting the film to collecting revenues from exhibitors. The filmmaker is in effect renting the distribution system for theatrical releases, but pays less for the distribution fee. The producer is risking his own money, but retains control over the film and continues to have the final say in the promotion and costs. Filmmakers also sometimes use cinema bookers who have relationships with theatre owners to help them put the movies in cinemas.

Another option for distribution is self-distribution. The filmmakers take a risk by assuming that a film will do well at the box office by renting a theatre and showing their film. They must secure a movie theatre that can screen a film for critics and has some way of reaching its audience.

Films that do not have theatrical release may work on television and might also have effective DVD distribution strategies. In the contemporary film market, theatrical release is seen as

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something that is good but not essential. In the traditional film distribution model, theatrical release is seen as essential. Successful contemporary filmmakers usually choose a combination of distribution strategies, possibly a television deal or working with an established educational distributor.

New technology continues to offer unprecedented distribution and marketing opportunities. Cinemas are not needed to show a film, just a large, quiet, indoor space, large screen/projection with quality sound system and an electricity supply. Screenings such as these are about creating word-of-mouth awareness.

Filmmakers are also using the Internet both as an effective "grass roots" marketing tool and for making direct distribution a possibility. This requires thinking of markets outside of home territories using the online presence. Films that go online for free for a limited digital downloading purchasing period can even be put on mobile media, like the iPad and other handheld screens.

Today, many aspiring filmmakers are exploring avenues for distribution which were not available to early filmmakers. It is therefore likely that more and more films particularly made in the Caribbean by Caribbean filmmakers will be available to the public.

[15 marks]

OPTION B – DANCE**CAPE Performing Arts – Holistic mark scheme for extended essay
Questions 2, 3 and 6**

CRITERIA	LEVELS OF PERFORMANCE
Excellent organization and coverage of topic Excellent understanding of question, where appropriate, insightful comparative statements are made. Well-argued/examined/analysed/discussed. Relevant supporting information appropriately used. Little or no language errors.	Excellent 14-15
Very good organization and coverage of topic Insightful understanding of question; very good use of comparison, where appropriate. Very good argument/examination/analysis/discussion. Relevant supporting information appropriately used. A few language errors noted but they do not hinder understanding.	Very good 11-13
Good organization and coverage of topic Sound understanding of the question Good argument/examination/analysis/discussion Relevant supporting information appropriately used. Some language errors noted but they do not hinder understanding.	Good 8-10
Satisfactory organization and coverage of topic Fair understanding of the question; satisfactory argument/examination/analysis/discussion. Some relevant supporting information appropriately used. Some language errors noted which create some difficulty in understanding.	Satisfactory 5-7
Limited coverage of topic, some major lapses in content and organization which affect clarity. Demonstrates limited understanding of question. Some weaknesses noted in argument or little/examination/analysis/discussion. Relevant supporting information not adequately used. Some language errors which hinder understanding.	Limited 3-4
Very little or questionable knowledge of subject matter; vague or general information. Little attempt to meet the demands of the question. Little or no organization skills; weak language skills.	Weak 1-2

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SECTION A

MODULE 1 - HISTORY AND THE DANCING BODY

Question 1

- (a) Outline the contribution of TWO Caribbean persons who have influenced Modern OR Jazz dance in America.

Candidates can choose any TWO of the following:

- Katherine Dunham (1909–2006) USA
- Beryl McBurnie (1915–2000) Trinidad and Tobago
- Lavinia Williams (1916–1989) USA, Haiti
- Pearl Primus (1919–1994) Trinidad and Tobago, USA
- Ivy Baxter (1923–1993) Jamaica
- Geoffrey Holder (born 1930) Trinidad and Tobago, USA
- Rex Nettleford (1933–2010) Jamaica
- Garth Fagan (1940) Jamaica

Award 4 marks for an excellent outline of the contribution of the person.

Award 2–3 marks for a good outline of the contribution of the person.

Award 1 mark for a weak outline of the contribution of the person.

[4+4]

Sample response for ONE person identified in the list above provided.

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Sample Response

Beryl McBurnie made an important contribution to modern dance in America in the 1940s and 50s as both a performer and teacher of the traditional folk dances of the West Indies. Beryl was born in Trinidad in 1915. She was the founder of the Little Carib Theatre in Trinidad and Tobago. She left Trinidad and Tobago in 1938 with her father who wanted her to study medicine. However, she switched to the study of modern dance. Beryl McBurnie's contribution to modern dance in America started with her teaching of folk dances of the West Indies at the New Dance Group Studio and Lecture/Demonstrations at Henry Street Settlement Playhouse, New York where among her students were Katherine Dunham and Pearl Primus. Her private sessions with Katherine Dunham were the influence for some of Dunham's choreographic works and later the development of the Dunham Technique. This dance technique is the only Modern Dance Technique that is infused with Caribbean dance forms and style. Beryl McBurnie, performing under the name La Belle Rosette, charted a successful dance career in the United States which she left to return to Trinidad to continue her work as dance teacher and innovator.

Beryl's affiliation with the Holder brothers, Boscoe and Geoffrey made an impact on Geoffrey Holder's many Broadway productions. Boscoe Holder as a member of the Little Carib Dance Theatre excelled as a performer of the folk dances and music. Later, he with his brother Geoffrey, started their own dance company that was successfully accepted throughout the Caribbean region. They later migrated to England and the United States. Geoffrey Holder's success on Broadway allowed him to draw from his folk dance background which he imposed on his modern dance training, creating a unique and distinct dance aesthetic.

Dancers who were members of the Little Carib Theatre, trained by Beryl McBurnie, successful with dance careers in America – for instance, Kelvin Rotardier, Alvin Ailey Dance Theatre Company – influenced by her teaching and knowledge brought a different approach and movement style in their dancing and choreography. This difference involved the use of Caribbean folk forms with modern dance techniques.

4+4 [8 marks]

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- (b) Examine the international and regional influences on ONE Caribbean modern dance technique OR style studied.

Candidates can choose any ONE of the following:

Katherine Dunham Technique (United States of America)

L'Antech (Jamaica)

Rivero (Cuba)

Rex Nettleford (National Dance Theatre Company of Jamaica)

Techni'Ka (Guadeloupe)

Cuban Moderna Tecnica (Cuba)

Garth Fagan (Jamaica/United States of America)

Astor Johnson Repertory Dance Theatre

Award 7 marks for an excellent, balanced examination of the international and regional influences.

Award 5-6 marks for a very good examination of the international and regional influences, may focus on one area more than the other.

Award 3-4 marks for a good examination of the international and regional influences, may only focus on the influence of one area.

Award 1-2 marks for a weak examination of the international and regional influences.

Sample Response

This essay will focus on the international and regional influences of Astor Johnson in his choreographic works for the Repertory Dance Theatre of Trinidad. Astor Johnson's training history in the folk dances of Trinidad and Tobago and the wider Caribbean and the modern, jazz and ballet techniques influenced

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his style of movement in creating a fusion of varying dance forms and developing a body of work that spans all the dance genres.

Astor Johnson studied folk dance in Trinidad under the tutelage of Rupert de Suzay and Julia Edwards-Pelletier. Julia Edwards focus was the folk dances of the island such as Limbo, Calypso, Amerindian and West African dances. Her own introduction to the dance was as a member of the Boscoe Holder Dance Troupe, a former member of Beryl McBurnie's Little Carib Theatre. Both these dancers also used folk dances in their performances. Hence, Johnson's connection to the folk dances.

Astor Johnson continued his study of dance in the United States of America with the Erika Thimey Dance Theatre, Washington DC and the Harlem Dance Theatre of New York. Erika's dance career began in her native Germany under well-known modern dance pioneer Mary Wigman as she broke through the structures of Classical Ballet to create a new wave modern dance form. While in New York, Astor studied Classical Ballet at the Harlem Dance Theatre whose artistic director Arthur Mitchell broke new ground being the first African-American male to perform with a ballet company under the tutelage of George Balanchine. Johnson was therefore in direct contact with these pioneers in the United States who were breaking the traditional concepts associated with the different dance forms. Their accomplishments would have motivated him in the direction of his dance form.

Astor Johnson is the first local choreographer to incorporate the techniques he studied in the creative process of his choreographic works. Astor's work also engaged the use of regional musical forms; drum rhythms were in many works the chosen musical form. He also choreographed to Bob Marley's songs and worked very closely with the late Andre Tanker in developing his choreographic style. Some of the choreographic pieces that clearly show the juxtaposition of techniques are for example his signature piece *Fusion* which combine indigenous Caribbean movement and music with popular jazz styles. In *mantis* Astor was able to merge modern/ballet dance movements to the

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heavy sound of African-Caribbean percussion to stimulate the mating ritual of the Praying Mantis who, in order to procreate the female, must kill the male after fertilization. She that is in honour of the Black Woman brings together the sensuous undulating movements of the Caribbean with injections of modern dance movements.

[7 marks]

Total 15 marks

Question 2

Trace the evolution of dance from the Greeks to the modern dance period. Your answer should be approximately 400-600 words and should include key turning points or personalities and their impact on the evolution of dance.

Sample Response

The early Greeks made the art of dancing into a system expressive of all the different passions. The most eminent Greek sculptors studied the attitude of the dancers for their art of imitating the passions and it is through these images that knowledge of the dance forms were transmitted.

By the 1500s contemporary forms began to emerge. Pantomime theatre became popular throughout the Roman empire. Travelling entertainers, including dancers amused the gentry of the manor houses throughout the Middle Ages. It was during the late 1500s in Europe that the court ballet came into its own as a movement art funded by the French monarchy. Court dances in the French court of Louis XIV were an important aspect of entertainment for the King, Queen and their courtiers. These dances were first referred to as Balletti meaning a simple figured dance. Balletti were staged or semi-staged versions of social dances of the day, some of them originating in the protocol of court etiquette. This was a critical period in the evolution of dance as the support from the court for dance through funding and use

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elevated the dance form. The following are some of the critical points of development of dance under the reign of Louis XIV.

- Pierre Beauchamp was employed by the king as his dance teacher and partner. He was responsible for codifying the five positions of the feet and arms.
- In 1661 Louis XIV established the Academie Royale De Danse in an attempt to reverse a decline in dance standards that began in the 17 century,
- Lully, an Italian violinist, dancer, choreographer and composer joined the court of Louis XIV in 1652 and played a significant role in establishing the general direction ballet would follow for the next century. His main contribution to ballet was his nuanced composition. His understanding of movement and dance allowed him to compose specifically for ballet, with musical phrasings that complemented physical movement.
- In 1669 Louis XIV founded the Academie d'Opera with Pierre Perrin as director.

The determination of Louis XIV was a significant turning point in the history of Ballet and its forerunner the court dances of France as the form, style and terminology spread throughout Europe and later the Americas.

By the 1700's ballet had migrated from the French court to the Paris Opera. During this century the ballet was to develop throughout Europe from a courtly arrangement of moving images, used as part of a larger spectacle, to a performance art in its own right, the ballet d'action.

The era of Romanticism in the early 1800s, with ballets that focused more on the emotions, the fantasy and the spiritual worlds, heralded the beginning of true pointe work. The 19 century was a period of great social change, which was reflected in ballet by a shift away from the aristocratic sensibilities that had dominated the early periods. Ballerinas such as Genevieve Gosselin, Fanny Elssler together with Taglioni

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experimented with new techniques such as pointe work that gave the ballerina prominence as the ideal stage figure. The ballet box toe shoe was invented to support the pointe work. Ballet dances signalled a new form in the evolution process with its illusion of flight and fantasy, the opposite of the court dances which preceded it and which were grounded in figures and intricate floor patterns. The deified ballerina, the legendary Marie Taglioni embodied this period.

The next movement in dance in the late nineteenth century was initiated by Isadora Duncan and is considered the beginnings of modern dance. Where previously classical ballet was in the hands of the aristocracy and used for entertainment, she would succeed in changing not merely the form but also the perception of dance as entertainment. Duncan's philosophy of dance moved away from the rigid ballet technique and towards what she perceived as natural movement.

Duncan rejected the ballet for a freer movement of the body and dressed in a Greek tunic, bare feet, hair loosely held together, as a substitution for the ballet tutu, shoes and the five positions of the feet. It is the innovators such as Isadora Duncan and Loie Fuller her counterpart who charted a new course for dance to continue to flourish among the masses.

[15 marks]

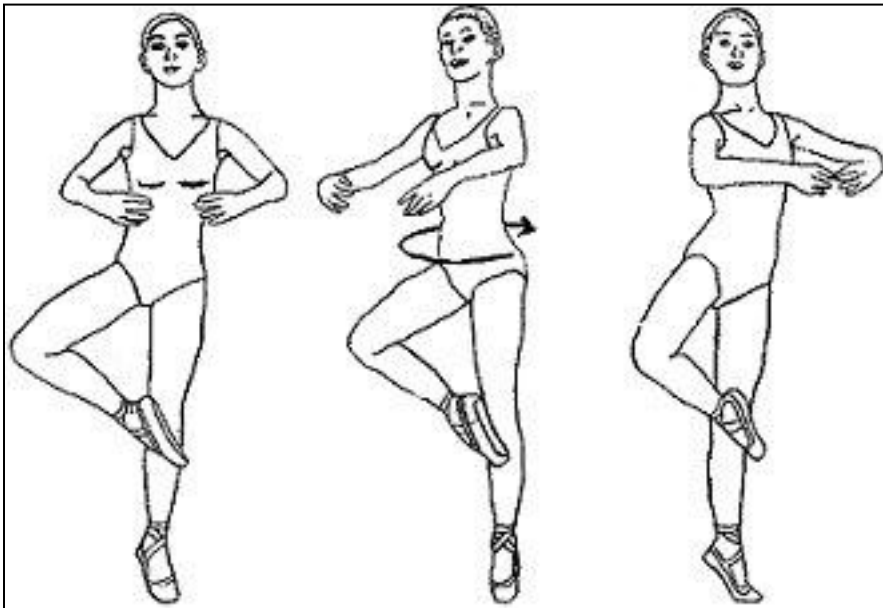
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SECTION B

MODULE 2 - TECHNIQUES AND PERFORMANCE SKILLS

Question 3

Study the diagram below then answer the following questions.



- (a) Identify the movement being performed in the diagram and describe the stages of preparation for and recovery from this movement.

Award 1 mark for correct identification of the movement and 5 marks for a comprehensive description of the movement mechanics.

Award 4 marks for a very good description.

Award 2-3 marks for a good description.

Award 1 mark for a weak description.

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Identification of Movement:

- *Pirouette en dehors* taken from Classical Ballet Technique

Stages of the *Pirouette en dehors*:

Candidates may summarize the points below.

Starting position: legs first position or fifth position, arms in *bras bas*.

From demi-plié

- 1) Right leg *tendu a la seconde* while arms move through first to second position; *demi-plié* in fourth position, left foot front, keeping the hips square. Arms move to third position.
- 2) Push feet down into the ground in order to spring up into a very pointed, placed *passé* with right leg in front, standing leg on *relevé*. Begin to turn *en dehors* with the *relevé*, and spot immediately.
- 3) Bring left arm in to first position right away. Engage abdominals to maintain a vertical position.
- 4) Continue turning, maintaining the arms in front; the *passé* must remain in place during the entire turn.
- 5) End turn by lowering standing heel to floor, keeping knee straight and sliding working foot from *passé* through *sur le coup-de-pied* to starting leg position, arms end in *bras bas*.

OR

From piqué

- 1) Begin with a *demi-rond de jambe* or with a *dégagé a la seconde* or *devant with left leg*; arms move through first to second position (*demi-rond de jambe*) or through first to third position (*degage*).
- 2) Shift weight to the straight (left) leg from a *plié* in the supporting (right) leg. In this *plié*, place the knee over the second/third toe with all five toes making contact with the floor, providing a strong base from which to push off.

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- 3) Spring up into a very pointed, placed *passé* with right leg in front, standing leg on *relevé*. Begin to turn *en dehors* with the *relevé*, and spot immediately
- 4) Bring right arm in to first position right away. Engage abdominals to maintain a vertical position.
- 5) Continue turning, maintaining the arms in front; the *passé* must remain in place during the entire turn.
- 6) End turn by lowering standing heel to floor, keeping knee straight and sliding working foot from *passé* through *sur le coup-de-pied* to starting leg position, arms end in *bras bas*.

[6 marks]

- (b) Outline THREE principles which are fundamental to the correct performance of this movement.

Award 3 marks each per area addressed:

Three Principles:

- 1) **Alignment/Form**
- 2) **Mechanics/Execution**
- 3) **Imagery**

[3+3+3]

Award 3 marks for a comprehensive outline.

Award 2 marks for a good outline.

Award 1 mark for a weak outline.

Candidates can use the following points in their outline

Alignment and Form

- Ensure hips are square and arms in line (the supporting arm directly to the side, not behind the supporting side)
- In *passé*, keep moving the thigh open and back during the turn. Never rest the toe on the knee.
- Never drop the head, tilt the pelvis forward, or stick out the tailbone.

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- Arrive on the demi/full pointe in 'one piece'. Engage the core (as always) and ensure that the shoulders and the hips stay in alignment throughout the shift to the working leg.
- Shoulders should stay relaxed and the back should feel wide.
- Keep the hips level.
- The arms should never be behind the body during any part of this turn.

Mechanics

- Push down against the floor rather than lifting up out of the foot – a sense of springing onto pointe.
- Start the body turning almost before you *relevé*.
- Begin spotting immediately; the head should return to front before the body does. Spotting is essential directing the turn along its path.
- In *piqué* turning the "follow" arm is very important and should close vigorously, not lag behind.
- Finish everything at the same time, and cleanly.
- Always go to the deepest point of the *demi-plié* before lifting the working foot off the floor to go into the pirouette.
- Think of picking up the foot, not the leg, when going to *passé*. This keeps the hip down.
- As the working leg's toes meet the ground, the facing of the hips is toward the direction of travel. There is a subtle swivel of the pelvis on the hip that occurs during a *piqué* turn. A *piqué* turn does not include a full 360° rotation. It is more accurately somewhere between a 1/2 and 3/4 turn from the point that the working leg makes contact with the floor and then is replaced by the other leg during the *coupé*. This keeps the turn travelling along its intended path. A full turn will send the dancer off course.
- The reach of the working leg's toe is also important in *piqué*. The dancer must find the balance between reaching too far and not enough. This may be different for everyone. Too far and the dancer will not make it to vertical before the turn must occur (in pointe shoes this can be dangerous), too near and the working leg will bend or the hip will lift.

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- As you shift weight back to the supporting leg from *retiré*, remember that the leg should stay lightly attached to the working leg.
- *Coupé* means "cut". This *action* of switching back to the supporting leg is another sharp and precise movement that shoots the working leg back to its preparatory position so that it is free to move on to the next turn or other subsequent movement. It replaces the working leg's foot in space.

Imagery

- Create the spiral by pressing the air with the working knee and by feeling the body as a three-dimensional figure in space.
- Before starting the pirouette, visualize its completion. The brain needs to know where the body will finish.
- Imagine a blanket stretched behind you, providing a push that supports your whole body as you lift to a shape perfectly balanced and stacked over the toes of your leg.
- Direct your mind's eye to the diagonal connection between the hip and shoulder and think of maintaining this relationship as you turn.
- Imagine hanging like a tree ornament from a point at the top of your head, beneath this point your neck is long and your shoulders hang low and wide.
- Rather than thinking of creating a hoop that hangs from the front of your body, imagine a full circle created by your arms and back.
- Imagine the stripes of a candy cane wrapping upward around your axis leg which is long and straight. As you turn, do not allow the knee to pull inward, leading the turn around. Instead, imagine the front of the hip has a beam of light that leads the way as the knee trails behind.
- Think of the neck as being long, soft, and supple as you spot. Something to remember when travelling *piqué* turns along a circular or curved path is that you will direct your attention to a new spot with each weight shift.
- Think of drawing a line down the leg with the soon-to-be supporting foot.

[3+3+3] 9 marks

[15 marks]

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Question 4

Compare the use of the spine in movement in ONE of the following pairs of dance forms:

- Modern and Caribbean folk techniques
- Modern and ballet techniques
- Caribbean folk and ballet techniques

Use examples to support your points.

Overview of Expected Response:

Candidates are expected to draw specific comparisons between two of the following, Modern, Caribbean folk and Ballet techniques, with regard to their use of the spine in movement. Responses are to be descriptive as well as analytical and should use anatomical and technical terminology where relevant.

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Candidates can use the following points for comparison.

	Caribbean Folk Techniques	Modern Techniques	Classical Ballet Techniques
Spine's connectivity to other body parts	<ul style="list-style-type: none"> • <u>Spine often works in tandem with the pelvis, receiving the pelvis' initiatory energy and continuing the movement in rotary, undulatory and sometimes free-flowing/fluid/gliding ways:</u> <ul style="list-style-type: none"> - Rotary - winding/ spiralling of pelvis and spine - for example, corkscrew in Gerreh, Kumina - Undulatory - representative of flowing water or of Damballah - a loa (god) represented by a snake (Vodun). 	<ul style="list-style-type: none"> • <u>To Isadora Duncan, modern dance pioneer, the solar plexus was the creator of all movement and was supported by a mobile, tilting, twisting, curving spine which allowed a wider range of expressivity for the choreographer. The Martha Graham technique of contraction, an elongated curve of the back, begins with an impulse from the centre of the body related to the exhalation of breath; the release, a lengthening out of the curve of the contraction, relates to the breath inhalation.</u> 	<u>See below.</u>

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	Caribbean Folk Techniques	Modern Techniques	Classical Ballet Techniques
Spinal movement possibilities	<ul style="list-style-type: none"> • Spine is <u>sometimes isolated in rhythm and movement, becoming vibratory and percussive in dynamic quality:</u> - Vibratory - Possession/ Myal - Percussive and isolated - Sharp movement of upper spine can sometimes provide an accent to emphasize aspects of the rhythm and also a larger concept (e.g. the 'bruk' in Brukins) • In instances of possession (e.g. Revival, Kumina, Vodun) <u>the spine may be held in a contorted and twisted fashion.</u> 	<ul style="list-style-type: none"> • <u>Martha Graham Technique - with contraction, or the breath's expiration, the chest curved inwards and 'suggested to her fear and sorrow'. Release, with the expansion of the chest, 'suggested joy and extroversion.'</u> • <u>The spiral twists of the torso typical of many modern styles start in the thoracic vertebrae.</u> • The <u>Dunham technique</u> requires a <u>flexible torso and spine</u> (influenced by Caribbean Folk Forms). 	<ul style="list-style-type: none"> • The <u>characteristic deep back bends</u> and high arabesques require strong abdominal muscles to resist gravity, making a stable platform for the thoracic spine to arch away from. A safety tip is to stretch the lumbar spine upwards before bending. <u>The épaulement of the shoulders starts in the thoracic vertebrae.</u> This is where the 'wind-up' preparation for pirouettes begins.

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	Caribbean Folk Techniques	Modern Techniques	Classical Ballet Techniques
Carriage of spine	<ul style="list-style-type: none"> If not moving in a segmented fashion, <u>the torso/spine can also be moved as a unit and not always carried vertically.</u> <u>Can be cantilevered - carried forwards, backwards and sideways</u> (e.g. Kumina, Brukins, Bele, Quadrille, Ettu). In Brukins it follows the “‘thrust and recovery’ action of the hip and leg”. 	<ul style="list-style-type: none"> The so-called ‘<u>contraction</u>’ of the Martha Graham Technique is in fact <u>an extension of the spine</u>, not a bend. The corset of abdominal muscles contracts as the erector spinae extend, resulting in the <u>characteristic curving torso</u>. 	<ul style="list-style-type: none"> The classical ballet genre has <u>maintained the vertical spine</u> as one of its <u>characteristics from the fifteenth century</u>. This relates back to its noble beginnings when correct deportment – how to walk, sit, stand and bow – was taught and denoted status and power. The nobility would perform dances in this manner, and later this tradition was taken on by professionals to become ballet as we know it today.

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	Caribbean Folk Techniques	Modern Techniques	Classical Ballet Techniques
Relationship, of spine to gravity		<ul style="list-style-type: none"> • <u>Limón Technique</u>, based on the work of José Limón, uses <u>principles of fall/rebound, suspension,</u> spiral, and points of opposition, and <u>it plays on the dynamic interface between the stability of the vertical body and the mobility of the off-centre, falling body</u> - the "arc between two deaths". 	<ul style="list-style-type: none"> • The characteristic <u>deep back bends and high arabesques</u> require strong abdominal muscles to <u>resist gravity</u>, making a stable platform for the thoracic spine to arch away from. <p>The style of the vertical torso gives ballet its distinctive <u>ethereal lightness</u>, and facilitates the execution of <u>characteristic multiple pirouettes and soaring jumps</u> with greater ease. In the artistry of ballet, <u>dancers defy gravity</u>. There is a graceful aesthe-tic, a beauty, a poetry in their <u>ability to seemingly float, hanging interminably in mid-air, striking lithe poses</u> that the eye cannot believe.</p>

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	Caribbean Folk Techniques	Modern Techniques	Classical Ballet Techniques
	<p>Source: http://ufdc.ufl.edu/UF00090030/00035/4x</p>	<p>Sources:</p> <p>http://www.hoddereducation.co.uk/SiteImages/7f/7fd7a3e7-0f81-4408-a9bc-7e3bd4ba1d37.pdf</p> <p>http://www.angelfire.com/zine/donnamford/graham.html</p> <p>http://schooloftdt.org/ptp_technique</p> <p>http://www.dancestudio.life.com/tag/dunham-technique/</p>	<p>Sources:</p> <p>http://www.hoddereducation.co.uk/SiteImages/7f/7fd7a3e7-0f81-4408-a9bc-7e3bd4ba1d37.pdf</p> <p>http://www.perfectbreathing.com/breathing-ballet-james-canfield</p> <p>http://www.hoddereducation.co.uk/SiteImages/7f/7fd7a3e7-0f81-4408-a9bc-7e3bd4ba1d37.pdf</p>

[5+5+5]

[15 marks]

MODULE 3Question 5

- (a) Explain the responsibilities of the choreographer and rehearsal director.

Award 3 marks for a comprehensive explanation of the responsibilities.

Award 2 marks for a good explanation.

Award 1 mark for a weak explanation.

[2x3]

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Sample Response

Responsibilities of Choreographer

The choreographer has to identify the theme and concept of the dance. It is not required but advantageous if the choreographer can read musical scores. He or she is required to interpret the musical arrangement to determine a creative method of interpretation for subjective translation of his or her ideas into original dance routines appropriate for the concept and title of the dance.

The choreographer is also responsible for directing rehearsals. Dancers are instructed in the correct use of dance steps, and in other techniques to achieve the desired effect. The choreographer also records dance movements and their technical aspects, using a technical understanding of the patterns and formations of choreography. He or she also works with with set/lighting designer to set the appropriate mood, background atmosphere and the costume designer for appropriate material, colour and style for free movement.

Responsibilities of the Rehearsal Director

The rehearsal director must be a dancer and technically trained. He or she must have a good understanding of the choice of theme and concept of the choreographer as he or she must assist the choreographer in remembering choreography, counts and directions as well as answer questions and address concerns of dancers. Not only does the rehearsal director attend all rehearsals, he/she is also responsible for getting the dancers to rehearsals. He or she must have contact information for all dancers. In most dance companies there might be more than one choreographer working on one rehearsal, it is the responsibility of the rehearsal director to monitor the times which the choreographers are given for their specific rehearsal and as such direct the times of each rehearsal.

2x3[6 marks]

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(b) Develop a piece of choreography based on ONE of the following themes: water, fire, rage, calm. State the following.

- (i) The choice of technique
- (ii) The floor pattern with notes and sketch
- (iii) Music and costume

Justify the choices made for each area.

Award 8-9 marks for an excellent response which develops the choreography using the areas specified and provides justification for choice.

Award 6-7 marks for a very good response which develops the choreography using the areas specified and provides very good justification for choice.

Award 3-5 marks for a good response which develops the choreography using the areas specified and provides good justification for choice. Some areas required may be omitted or sketchy.

Award 1-2 marks for a weak response

Sample Response

Technique/s

Graham Technique (contract and release)

The use of contract and release allows the body to move in a lifting of the torso and sinking back. It will create the illusion of water rising and falling - high tide/low tide.

Yanvanlu

The rippling of the body with this movement constitutes the small ripples of the waves. It can transfer to varying parts of the body.

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Waterfall

Specific movement named Waterfall and created in the L'Antech technique to represent on the body the many waterfalls in countries like Jamaica, Guyana and other countries in which waterfalls are present

Music

The use of slow to moderate to fast music will give the many moods of water, as is the case of a dripping faucet, the gushing of the river after a storm, the quietness of the ocean and the hurried motion of waves lashing onto the shore. Suggested instruments – flute, drums, chac chac, triangle.

Costume

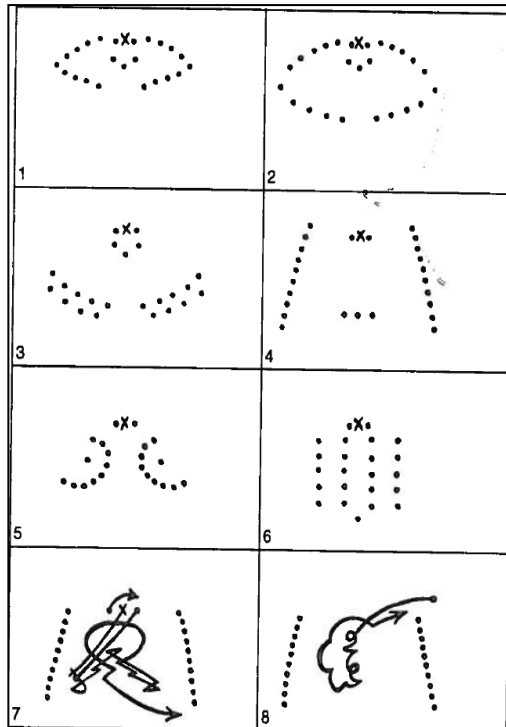
Pale colours are preferable (white and/or blue), light cloth in a tunic form or all in one leotard. Cloth has to be used on the body to create an illusion of water. Costume must cover the whole body (preferably)

Bare feet

Hair can be loose to represent fluidity of the water.

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Sample Floor pattern



[9 marks]

Total 15 marks

Question 6

Analyse ONE of the choreographic works studied with reference to the following:

- (i) Choreographer's intent
- (ii) The technique used
- (iii) The choreographic devices used
- (iv) Creative development of the motif
- (v) Effectiveness of the work

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Candidates can choose from the following list:

- *Water Study* (Doris Humphrey, 1928)
- *Lamentation* (Martha Graham, 1930)
- *Fusion* (Astor Johnson, mid-1970s)
- *Kumina* (Rex Nettleford, late 1970s)
- *Satta* (L'Antoinette Stines, 1979)
- *Sulkari* (Eduardo Rivero, 1981)
- *Revelation* (Alvin Ailey 1960)
- *Penal Harvest* (Sat Balkaransingh)
- *Strange Fruit* (Pearl Primus)
- *Impinyuza* (Pearl Primus)

Sample Response

Analysis of *Satta* (L'Antoinette Stines, 1979)

- (i) Choreographer's intent: The piece's title was coined from the song title of one of the tracks used, that being "Sattamassagana" first created by The Abyssinians but the version used is a remake by the band *Third World*. The title "Satta", was not a random choice, but rather was created and used based on the definition of the actual meaning of the full word 'Sattamassagana'. "Sattamassagana" is written in Amharic – a semitic language spoken in Ethiopia, and has been loosely translated to mean "give thanks and praises to the most high". As such, from the very title of the piece, "Satta", the choreographer has already suggested the intent and theme of the piece simultaneously. The piece is an illustration of the qualities which emanate from primordial

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women, and stands stalwartly as a sensuous glorification and tribute to them. The theme is steeped in Egypto-Yoruba Orisha (gods) dances, and as such the movement is influenced by these dances and subsequently supplemented, and complemented by movement taken directly from L'Antech, a technique created by the choreographer herself, Dr L'antoinette Stines.

- (ii) The technique used: The technique used in the creation of the dance work "Satta", is L'Antech. L'Antech is currently the only dance technique created in the Anglophone Caribbean, and owes its creation to dancer, and choreographer, Dr L'Antoinette Stines. L'Antech is built on three Jamaican traditional pillars of Kumina, Dinki Mini and Gherre, the indigenous Nyabinghi and Dancehall and borrowed Caribbean data such as Yanvaloo with classical ballet, Indian and Chinese information included.

Dr Stines finds the basis and theoretical foundations of the technique in Kariamuwelsh's and Graham Mcfee's definitions of technique. Welsh states that and Mcfee similarly supports that Stines began consciously developing the technique in Miami, Florida, and has since built on it in her homeland Jamaica where indubitably many of the pillars upon which the movement stands can be found. Stines has gone on to coin the term CARIMOD which has been defined as a term to designate any modern dance perspective that is dominated by Caribbean indigenous, traditional, and popular movements which bear fruit to the many deposits found in Caribbean history. As such, Caribbean dancers and choreographers may comfortably find a place to sit in the ever expanding dance world with which we as Caribbean people can now find a place.

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- (iii) The choreographic devices used: The choreographic devices include motif development, in that the choreographer for "Satta" bases the dance on motif movements in the hips and the use of Yoruba Egypto memories.

Complementary and contrasting also referred to as shading of movements.

Unison: the six females move together as one focused on clinical unison of arms and legs.

Original voice: In using a new dance technique/language and open method not necessarily ABA or BAA, the choreographer's original voice is creatively expressed.

- (iv) Creative development of the motifs: The choreography motif movements were extended from traditional folk forms to contemporary movements. The choreographer's intent was to make the dancers' movements inclusive of Europe, Africa and Asia in the development of the motif and to continuously extending on it in the choreography.

- (iv) Effectiveness of the work: The work chosen in 'Satta' successfully uses the bodies of six striking women positioned on stage according to body type and size. The curtain opens to one female sitting centre back on a tree trunk facing a striking backdrop, painted to represent the scenario of rivers in Jamaica. Three other women lay around the stage in Yoruba-Egypto positions representing the sensuous energies of Caribbean women and the elements of the Orishas they represent. Two of them begin the dance entering from the opposing wings. These women are small, petite and chosen because of their ability to have high classical extensions while simultaneously able to move the spinal column and hips in Caribbean traditional folk and ancient African memories.

The other women are chosen to represent the Caribbean women with significant bottoms and breasts and glide through the stage always consistently through newly

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shaped L'Antech technique presenting both the technique and the theme of Giving Thanks and Praise through the use of the bodies of the primordial woman.

It is evident from the movement structure that L'Antech is an Anglophone Caribbean CARIMOD technique. It is movement which is democratically inclusive remembering ancestral information of all who resided in the Anglophone Caribbean during slavery, indentureship.

In 'Satta' we see the use of Kumina inching steps with arms that resemble an Egyptian Orisha Goddess showing the womb of the woman. This movement pattern is codified in the technique Port des Bras #5. The L'Antech spirals found in the Egyptian Grand Battement are used throughout the dance very effectively.

[15 marks]

OPTION C – DRAMA**CAPE Performing Arts-Holistic mark scheme for extended essay
Questions 2, 4 and 6**

CRITERIA	LEVELS OF PERFORMANCE
Excellent organization and coverage of topic Excellent understanding of question, where appropriate, insightful comparative statements are made. Well-argued/examined/analysed/discussed. Relevant supporting information appropriately used. Little or no language errors.	Excellent 14-15
Very good organization and coverage of topic Insightful understanding of question; very good use of comparison, where appropriate. Very good argument/examination/analysis/discussion. Relevant supporting information appropriately used. A few language errors noted but they do not hinder understanding.	Very good 11-13
Good organization and coverage of topic Sound understanding of the question Good argument/examination/analysis/discussion Relevant supporting information appropriately used. Some language errors noted but they do not hinder understanding.	Good 8-10
Satisfactory organization and coverage of topic Fair understanding of the question; satisfactory argument/examination/analysis/discussion. Some relevant supporting information appropriately used. Some language errors noted which create some difficulty in understanding.	Satisfactory 5-7
Limited coverage of topic, some major lapses in content and organization which affect clarity. Demonstrates limited understanding of question. Some weaknesses noted in argument or little/examination/analysis/discussion. Relevant supporting information not adequately used. Some language errors which hinder understanding.	Limited 3-4
Very little or questionable knowledge of subject matter; vague or general information. Little attempt to meet the demands of the question. Little or no organization skills; weak language skills.	Weak 1-2

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SECTION A

MODULE 1 - CARIBBEAN THEATRE AND THE WORLD

Question 1

- (a) Explain the difference between drama and the performing arts.

Award 5-6 marks for a comprehensive explanation of drama and performing arts and the difference between the two.

Award 3-4 marks for a good explanation of drama and performing arts and the difference between the two. Some of the details required as in the category above may be lacking.

Award 1-2 marks for a limited response. The explanation of the two areas may be sketchy and the difference vague.

Sample Response

The difference between drama and performing arts is that drama is a genre or subset of the performing arts; it is a form of theatre and a form of the performing arts among many others; but the performing arts is not a form of Drama.

The performing arts are art forms in which artistes use their body or voice to convey artistic expression. Major forms are dance, music, theatre, opera and ballet. They also include circus skills, magic, mime, puppetry and speech. As such, the Robber Talk of the Trinidadian Midnight Robber is a 'performance' and therefore part of the performing arts.

Drama is a composition in verse or prose intended to portray life or a character or tell a story usually involving conflicts and emotions through action and dialogue. It is typically, but not only, designed for theatrical performance. Drama could be a movie or television production.

[6 marks]

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- (b) Examine TWO roles of drama in Caribbean society. Use examples to support your answer.

Award 8-9 marks for an excellent examination of any TWO roles of drama with appropriate examples to support points.

Award 6-7 marks for a very good response with appropriate examples.

Award 4-5 marks for a good response with some examples, or if only one role is examined.

Award 1-3 marks for a weak response which is sketchy, whether two roles or one are dealt with. Examples are also weak.

Candidates can choose any TWO of the following roles to respond to the question with appropriate examples.

Education, Information and Propagation of Ideas: Ideas, concepts, knowledge, attitudes and behaviours as beliefs and other types of information can be transmitted through the drama. For instance in the Play "Chupacabra" ideas about HIV/AIDS and its transmission and prevention are conveyed through the drama.

Entertainment and Relaxation: People have a need to relax, laugh or be entertained in any way they like. Drama provides many ways in which this can be done. Comedies like "Smile Orange" generally function well as light entertainment. This allows audiences to laugh and relax. Even though the comedy does perform this function these plays sometimes can carry serious messages.

Introspection and Change: Drama through the storytelling and presentation of issues through characters can cause people to think deeply about themselves, their own conditions or their relationships. They may make comparisons which may create shifts in behaviour, attitudes and beliefs. For instance "Old Story Time" presents the dilemma of race-based poverty and raises questions of how Africans in the Caribbean have been portrayed and how this in turn affects their self image or how they see themselves and treat each other.

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Resistance, Religion and Ritual: Drama has been used in political and religious ways in the Caribbean because many of these movements and events had to be masked, for instance, the early carnival and masquerade performances. Also, the steel pan was a response to the banning of the African Congo drums.

Record and History: Sometimes drama provides a record and description of particular events, persons and periods from a particular perspective. In this regard, it records these things for posterity. The play "Toussaint L' Overture" which is based on the Hatian revolution records the Hatian revolution from the perspective of the leader of the revolution Toussaint L'Overture. Another such play is "I Garvey" which also chronicles the life of Marcus Mosiah Garvey.

Expression: Drama provides a means of expressing Caribbean concerns, beliefs, attitudes and cultural norms. This is captured in the play "Moon on a Rainbow Shawl" which deals with, among other themes, life in a Trinidad tenement and the ways in which people try to leave it. Making a better life is a recurring theme in Caribbean drama especially where this entails leaving the Caribbean for 'greener pastures'.

Identity and Consciousness: Drama provides a means of clarifying and presenting elements of Caribbean life which helps to form and clarify our identity. In "Beef, No Chicken" the question of how Caribbean people, Trinidadians in particular, of different classes navigate "progress" is an example of how Drama can examine identity and articulate consciousness.

[9 marks]

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Question 2

Discuss the evolution of ONE traditional form of Caribbean theatre.

Your answer should be between 400-600 words.

Sample Response

Introduction

The Masquerade of Guyana can be considered a traditional art form.

The Masquerade in Guyana is a theatrical form based on street performances of costumed dance, masque, music and dramatic poetics called 'toasting'.

Description

In the Guyanese Masquerade bands of 5 to 11 persons perform sequences of dances accompanied by music and toasting in the streets usually around Christmas time.

The bands consist of 3 musicians – a fife or flute player, a drummer and a tambourine or triangle player. Sometimes there are multiple drummers and no tambourines or triangle players.

Then there are several costumed dancers varying in number from 1 to as many as 12.

History

The Masquerade bands of Guyana are thought to be distinctly African in their roots. The literature on the subject suggests that these are retentions of the Engun and Yam festivals of Western Africa where there are several masquerade traditions. Since many of the enslaved peoples brought to the Caribbean were from these parts this seems like a plausible connection. However, it must be noted that the masquerade bands of the Caribbean also carry many non-African features which are distinctly different from the historical masquerades of Africa. For instance the kettle drum or 'kittle' as it is referred to in Guyana, seems to have replaced the Congo drums of Africa.

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Costume designs and construction seem also to be different to those from the African masquerades and some of the dance steps may have undergone changes which have produced variations in their execution.

However, the Guyanese masquerades seem nowadays to be far removed from the functions of the masquerade as elaborated in its native Africa. The religious aspect is completely lost though some of the older exponents of the art do allude to a spiritual aspect which is not now clearly articulated. In recent times also women have appeared in Guyanese masquerades wearing installations, usually of the Bum Bum Sally and as flouncers whereas traditionally only men are allowed to perform.

Key Turning Points

From the sketchy accounts which exist of the evolution of Guyanese Masquerade 4 main turning points may be identified:

- Arrival of enslaved Africans from West Africa to Guyana beginning in the early 1600s. However, the first account of the masquerades appears in 17 by James Edward Alexander 1833 in what was then British Guyana.
- By the early 1930s pre-independence Guyana, the Centipede Bands of inner city Georgetown had incorporated many of the features of the traditional Masquerade Bands but the violence and debauchery associated with these bands prevented the widespread acceptance of the form since it was associated with a 'low culture' ;
- By the 1970s post independence Guyana begins to 'legitimize' the Masquerade through media features, state sponsorship of performances and bands, and general recording and promotion of the form;
- By the late 1980s the form suffers decline from the deaths of several key band leaders and decline of state attention and support, this continues until 2011 when a film about the decline of the Guyana Masquerade is made and this prompts international scholarly attention and galvanized national support for the form.

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Conclusion: Impact on Guyanese Drama

The impact of Guyanese masquerade on drama has not been great though the masquerade has affected the music and dance traditions of the country much more. Unlike the Trinidad Carnival for instance, Guyanese masquerade did not form the basis for the national carnival known as Mashramaini.

There is definitely need for a much more focused attempt at preserving this form since there are now only about 10 bands left in the entire country.

[15 marks]

SECTION B

MODULE 2 - FORMING THE PERFORMER

Question 3

- (a) Explain THREE important differences between scripts written for stage, for screen and for radio.

There are many differences between scripts written for different media. The following are a few important ones. Candidates can choose any THREE of the areas identified below for their response.

Award 3 marks for a thorough explanation of the differences.

Award 2 marks for a good explanation

Award 1 mark for a weak explanation

[3x3]

Sample Response

Audience – Stage plays are written for live audiences, while both screenplays and radio scripts are written for anticipated non-live audiences. This means that some of the storytelling devices can be more complex in structure and demand because of the ability to record, edit, structure and enhance.

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Format – Scripts for stage, screen and radio have different formats because they have different technical requirements. For instance, film scripts tend to have their scenes laid out differently from stage scripts because the number of scenes in stage plays are far less than those in screen plays.

Directions – Because of the technical requirements of each medium the script will also have different technical directions. Radio scripts tend to emphasize the audio directions and sound effects which are necessary to make the performance come alive. Film scripts may have details about camera angles and character actions and shot composition which stage plays and radio plays do not have.

Amount of Dialogue – Screenplays tend to be different from stage and radio plays in terms of the amount of dialogue which they contain. Good screenplays contain far less dialogue than stage or radio plays since the emphasis is on the visual and action.

Auditory – Radio plays tend to be more auditory than stage or screenplays.

Episodic – Radio plays tend to be more episodic because of the time limits placed on radio programmes in which the ideal length of programmes is about half hour. This differs from films which tend to be able to go on for up to two hours and stage plays for about the same amount of time.

3x3 [9 marks]

(b) Outline TWO key elements of characterization.

Award 3 marks each for any TWO of the following elements as follows:

Award 3 marks for an excellent outline.

Award 1 mark for a good outline.

Award 1 mark for a weak outline.

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Sample Response

There are three main elements of characterization:

Physical appearance(physicality): This is what the characters looks like, their physical appearance. It also includes the actions, speech, body type and structure, physically important and distinguishing features as well as the dress and deportment of the characters.

Behaviour: This relates to what the characters do in relation to their world and the relationships in it; how the characters approach challenges and problems, how they solve them, the decisions they make.

Interactions with others: How other characters in the story react to this character and how this character also interacts with other characters; why they do what they do; what they want; what are they prepared to do to get what they want? How are they planning to get what they want? What are the conditions in their lives that impact upon their behaviours and attitudes? Who are the people with power and who are vulnerable in their world? What is stopping them from getting what they want?

3x2 [6 marks]

Question 4

"The actor's body is his only instrument of performance."

Discuss this statement using examples to support your points.
Your answer should be approximately 400-600 words in length.

Sample Response

Performing arts are sometimes defined as arts in which the body of the performer is the main medium of expression. By extension the body of the artiste can be viewed as the only instrument really necessary for performance, though what the body produces may in fact be embellished by other elements in the theatre such as lighting, sound, costumes, sets and props. However, even when

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these are not present, artistes are still able, if they are in full command of their bodies and faculties, to make creditable and meaningful performances.

Actors use their bodies

- for movement in and through space in relation to other performers as well as objects;
- especially their faces and hands to create emotion and meaning;
- to convey meaning, information and emotion.

The dressed body may also be used as a set, or may also convey meaning and information through the way it is dressed.

Movement of the whole or parts of the body enables the actor to move himself and other objects and people, real or imaginary through space. Bodily movements are able to convey emotion, mood and to create the rhythm and cadence of a piece. Bodily movements also help to make the physical links between characters, other characters as well as objects in a piece and are one of the main vehicles through which dramatic 'action' is achieved. For example, in the play *Ti Jean and his brothers*, the actors are all required to complete certain physical tasks to appease the devil. While the brothers use their bodies, their hands to weed and do other tasks, Ti Jean does not. So the body or its non-use in particular ways in the drama is used to fulfil physical requirements of the piece but also to convey meaning, drive action and helps to define characterization - Ti Jean is the smallest of the three brothers, so his portrayal must necessarily be of a tiny, younger and less physically strong male.

Of course, the face of particular importance in the drama as it is perhaps the most expressive part of the body. As such the facial expressions which convey most of the emotional material in any performance are achieved through the use of the actor's body triggered by his mental processes. In a play, for instance, in which the faces of all the actors are masked (though there are dramas in the world which deemphasize facial expression) the characters still wear masks which tend to emphasize the dominant emotion of the actor.

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The body which is dressed in performance is also important. Therefore, it is not the body itself which is of importance but what is on the body and how the body may carry these costumes and installations. In performances of the carnival and the masquerade for instance, the identity of actors and their own physical characteristics can be masked because they are made to wear masks or costumes which completely cover them. In this regard, their own bodies become vehicles for the expression of other types of bodies which convey different types of information. This could vary from socio-political messages as in the "Old Mas" traditions of some countries or they could simply be disguises or embellishments or period markers.

In stage plays most of the information is given through dialogue, song and other vocalizations or the absence of these. These are produced by the actor from his body – the vocal apparatus that must be well developed in the actor and actress not only for the conveyance of dialogue but also for the proper production of sound and the nuanced articulations of emotion and information. Though mime is a very important exception here, in which there is a decidedly and deliberate lack of vocalization, many forms of drama rely heavily on the words, the dialogue, soliloquies, asides, songs, sighs, shouts, sounds of grief and joy to convey information and meaning. In *Ti Jean and his brothers* for example, we see the Devil's sure defeat as he begins to lose his cool over Ti Jean's repeated flouting of his instructions. He rants and raves and then he roars to indicate his anger and loss of control.

Though it may be argued that actors need props and other supports which may be important to the overall theatricality of a performance, the actor's body as illustrated above is the key instrument in the theatre. Modern arguments which privilege the use of technology still come up short since these still, to a large extent, rely on natural productions of human actors which may then be subjected to technological manipulations of many kinds. Therefore, it can be concluded that the actor's body is his most important if not his only instrument.

[15 marks]

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SECTION C

MODULE 3 - THE ART OF PERFORMANCE

Question 5

- (a) Outline THREE important aspects of the rehearsal process for an actor.

Award 3 marks for EACH aspect.

[3x3]

Sample Response

There are several important aspects of the actor's work which relate to rehearsal. Some schools of thought would argue that the rehearsal is the most important phase of a production since this is where the actor prepares and perfects his performance.

Candidates can outline any THREE of the following:

- The first important aspect of the rehearsal process for the actor is to become familiar with the script and to completely understand the directors vision of what he or she wants to achieve.
- Secondly, actors should be aware of the place, time and schedule of their rehearsals and should always ensure that they are on time, ready to give themselves over to the director's vision and requirements.
- Actors also need to understand and adhere to a warm up process for their voices, bodies and minds. This helps them to get into the mode and mood of the character.
- Actors should also know their motivation and spend time devoted to interpreting, learning and delivering their lines in a meaningful way and on cue.

[9 marks]

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(b) Explain the difference between form and style.

Award 6 marks for an excellent explanation of the difference between the two concepts.

Award 4-5 marks for a very good explanation of the difference between the two concepts.

Award 2-3 marks for a good explanation of the difference between the two concepts.

Award 1 mark for a weak explanation of the difference between the two concepts.

Sample Response

Form may be defined as the formal structure of plays. There are certain identifiable characteristics that are common to different plays and it is these characteristics that help to define form. Most plays are organized in a specific way that enables us to distinguish them from other forms of writing such as novels or poetry. Not all of those works that can be identified as 'plays' have the same internal characteristics and as such there is need to have more defined categories by which plays can be categorized. Two of the main categories that theatrical history has tended to emphasize are tragedy and comedy.

Style is the word that is used to describe a drama that is created from a distinctive mode of expression or method of presentation. For example, a particular style may come from qualities pertaining to a specific period of time (the Nineteenth Century, a particular country (Jamaica), an ideological movement (Black Power), or a certain author (Derek Walcott). The style of Caribbean theatre for instance has been influenced throughout its history by certain cultural pressures both internal and external.

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The difference between form and style therefore is that form refers to the structural elements of a work while the style refers to the distinctive mode of expression or method of presentation of any single or set of works.

[6 marks]

Total 15 marks

Question 6

Discuss, with examples, THREE key considerations of a director in staging a play. You must support your points using experience gained from your performance and attachment. Your answer should be approximately 400-600 words in length.

Candidates can use the following points for discussion:

- Organization and interpretation
- Casting
- The rehearsal process

Sample Response

A director is not only in charge of all aspects of production, as an artist he or she has a vision that ties all performance elements together. The director has two basic charges, firstly, to implement a unified vision within the finished production and secondly to lead others toward its ultimate actualization. To meet these charges, the director must:

- Organize the realization of his or her vision;
- Decide upon how the play is to be interpreted;
- Work with the playwright (if possible)
- Work with designers, and technicians in planning the production;
- Cast the play;
- Rehearse the actors;
- Coordinate all elements into the finished production.

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These duties may be categorized as organization and interpretation, casting and the rehearsal process.

Organization and interpretation: The director must organize the realization of his or her vision and decide upon the interpretation the play is to be given. The director must analyse the script to discover the play's structure and meanings. Without understanding, the director cannot make choices. He or she seeks to know what the play is about and to understand each character in terms of both the script and the demands that character places upon the actor. The director must be able to envision the play's atmosphere or mood and know how to actualize in terms of design and theatrical space. And, finally, the director must be able to see the play in terms of both physical and verbal action.

Before rehearsals begin, the director meets with the designers. At this time, the director not only promotes his or her vision, but also listens to ideas from the other artists. This highly creative intercourse results in a compromise which often is better than the original vision, for creative ideas interact with other creative ideas. Ultimately, however, the director decides upon the interpretation to be used. The director may have specific requirements that would need to be presented to the designers before their work begins. The director must be aware of actor movement when viewing a design. Also, the director must have an idea of what kind of lighting would help enhance the mood of the production.

Casting: When casting a play, the director is aware of the physical demands of a character. Physical appearance must fit the character. For instance, a fat Ti Jean would probably not work well. Physical appearance must also be seen in relation to other characters in order to perceive that person's suitability to the ensemble as a whole. The director also tries to discern acting potential. In his book, *Theatre*, Robert Cohen describes traits that a director often looks for depending on the specific demands on the play and the rehearsal situation, the director may pay special attention to any or all of the following

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characteristics: the actor's training and experience, physical characteristics and vocal technique, suitability for the style of the play, perceived ability to impersonate a specific character in the play, personality traits which seem fitted to the material at hand, ability to understand the play and its milieu, personal liveliness and apparent stage 'presence', past record of achievement, general deportment and attitude, apparent cooperativeness and 'directability' in the context of an ensemble of actors in a collaborative enterprise, and overall attractiveness as a person with whom one must work closely over a period of time.

Rehearsal: The director's most time-consuming task is to rehearse the actors. The director must be organized, for he or she focuses the entire cast during this time. The director's medium is the actor in space and time. Space is defined by the acting area and the setting while time is defined by the duration of the production and the dynamics of the drama. The director must be able to see the actor as a person and strive to draw out that person's potential. Consequently, the director must constantly be sensitive to the needs of an actor and at the same time think of ways to meet those needs in positive ways.

The director's job is over on opening night. The best the director can do is to wish people well, sit, watch the performance and is perhaps the only person who knows every flaw during that performance.

Despite emphasis on the three elements listed above, it should be noted that each and every task of the director is important and should be considered as such. Each task is necessary for a balanced, unified production and lack of attention to any part often proves disastrous. As such directors should pay close attention to all aspects of the production process.

[15 marks]

OPTION D – MUSIC**CAPE Performing Arts – Holistic mark scheme for extended essay
Questions 2, 4 and 6**

CRITERIA	LEVELS OF PERFORMANCE
Excellent organization and coverage of topic Excellent understanding of question, where appropriate, insightful comparative statements are made. Well-argued/examined/analysed/discussed. Relevant supporting information appropriately used. Little or no language errors.	Excellent 14-15
Very good organization and coverage of topic Insightful understanding of question; very good use of comparison, where appropriate. Very good argument/examination/analysis/discussion. Relevant supporting information appropriately used. A few language errors noted but they do not hinder understanding.	Very good 11-13
Good organization and coverage of topic Sound understanding of the question Good argument/examination/analysis/discussion Relevant supporting information appropriately used. Some language errors noted but they do not hinder understanding.	Good 8-10
Satisfactory organization and coverage of topic Fair understanding of the question; satisfactory argument/examination/analysis/discussion. Some relevant supporting information appropriately used. Some language errors noted which create some difficulty in understanding.	Satisfactory 5-7
Limited coverage of topic, some major lapses in content and organization which affect clarity. Demonstrates limited understanding of question. Some weaknesses noted in argument or little/examination/analysis/discussion. Relevant supporting information not adequately used. Some language errors which hinder understanding.	Limited 3-4
Very little or questionable knowledge of subject matter; vague or general information. Little attempt to meet the demands of the question. Little or no organization skills; weak language skills.	Weak 1-2

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SECTION A

MODULE 1 - CARIBBEAN MUSIC

Question 1

Two rhythms will be played. Each rhythm will be 4 bars long in 2/2 time.

The first rhythm will be played 8 times with a break of 30 seconds between each performance. There will be a break of 2 minutes.

The second rhythm will be played 8 times with a break of 30 seconds between each performance.

Write each rhythm on the manuscript provided.

Award marks as follows:

1 mark will be awarded to each bar for the correct rhythm. A rhythm is correct where all the note attacks are the same as in the sample responses. For example, the bar 1 in Rhythm 1 could

be notated as 

[8 bars x 1 = 8 marks]

7 marks will be awarded for using correct notation. A maximum of 1 mark will be deducted per bar.

Correct notation includes

- the grouping of notes and rests
 - observing the imaginary bar line
- (7 marks)

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Rhythm 1



Rhythm 2



[15 marks]

Question 2

"Rastafarianism had a major impact on the music of Bob Marley."

Discuss this statement supporting your discussion with specific examples from Marley's work. Your answer should be approximately 400-600 words.

Sample Response

Rastafarianism was born in Jamaica. It developed partly out of the teachings of Marcus Garvey and so embraced such themes as repatriation of blacks to Africa, freedom from oppression and black pride. As a religion, it saw Marcus Garvey as John the Baptist and Haile Selassie as the messiah. In fact, the name Rastafari was part of Haile Selassie's name before he ascended the throne in Ethiopia. Rastafarians saw Selassie as a direct descendant of King David and these teachings figure prominently in music based on the Rastafarian sect.

Reggae music developed out of ska in the 1960s and became a voice for Rastafarian culture and ideology. Jamaican artistes not only produced songs with the typical pop themes of love and party, they created reggae music that spoke to the Garvey concepts that Rastafarianism espoused. The message of freedom from oppression is universal and the concept of black pride was growing in value among persons of colour in the 1960s with the rise of the Black Power movement.

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Bob Marley was a founding member of the Wailers and this group first recorded ska and R&B. The group then recorded reggae as this music became popular. Some of the group's early pieces were love songs like 'Stir it up'. These pieces helped in getting the group noticed not just by Jamaicans but also by record producer Chris Blackwell.

Bob, like others in the group, became a Rastafarian and his writing and that of the others around him started to include tunes that were based on Rastafarian ideology. 'Get up, stand up' urges persons to break free from the mental oppression caused by Christianity. In 'Rastaman Vibration' he declares that Jah love protects us. Bob uses Haile Selassie's speech to the UN as the lyric for the song 'War'. Later in his career he pens 'Africa Unite' a call for repatriation of blacks to Africa. 'Redemption Song' becomes an anthem for the oppressed all over the world.

Bob is rasta and his music becomes associated with the sect. His audiences see a dreadlocked individual who wears items carrying the red, gold and green of the Rastafarian religion. An analysis of Bob Marley's lyrics also demonstrates the impact of Rastafarianism. For example, he uses Jah instead of God. He includes rasta concepts like I and I. He uses words like irie. In his performances and recordings his ad libs are often laced with Rastafarianisms like 'Jah Rastafari'.

Rastafarianism is a major stimulus for many of the songs penned by Bob Marley and the Wailers. The themes, language and even the delivery show the tremendous influence of this religion on the music of Bob Marley.

[15 marks]

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SECTION B

MODULE 2 - WESTERN EUROPEAN AND ART MUSIC

Question 3

Examine the excerpt from 'O praise ye the Lord' by Noel Dexter and answer the following questions.

O Praise Ye The Lord

Noel Dexter

The musical score is for a four-part vocal setting. The first system contains measures 1 to 6, the second system contains measures 7 to 14, and the third system contains measures 15 to 18. The notation includes various rhythmic values and rests for the Soprano, Alto, Tenor, and Bass parts.

(a) Identify the chords used in bars 1, 2, 3, 7, 15.

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Award 1 mark each for the correct identification of the chords as follows.

Bar 1 - C

Bar 2 - Dm/C or Dm7

Bar 3 - G7

Bar 7 - D7

Bar 15 - C or C/G, G7 (2 answers)

6x1 [6 marks]

- (b) Give 2 triads that could harmonize bar 18 without changing the style of the piece.

Award 1 mark for each of the following:

C, Am

2x1 [2 marks]

- 3(c) On the manuscript provided, transpose the alto voice part in bars 7 to 8 for an alto saxophone to play.

Award 1 mark for the key signature (1)

Award 1 mark for each bar (1+1)

[3 marks]



- (d) On the manuscript provided, transpose the tenor voice part in bars 18 to 19 for a tenor saxophone to play.

Award 1 mark for the clef.

Award 1 mark for the key signature.

Award 1 mark for each bar (1+1).

[4 marks]

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Total 15 marks

Question 4

Compare how European musicians earned a living between the years 1600 and 1800 with how Caribbean musicians earn a living today.

Your essay should be approximately 400-600 words in length.

Sample Response

European musicians from 1600 to 1800 were part of the system of patronage. This was a system where musicians were employed by the church or the nobility. The Catholic Church had started singing schools in the medieval period to train musicians to perform the liturgical music of the day. The priest and the choir were the main participants in worship as the music was complex and in Latin. The school choir system continued into this period and those boys fortunate and talented enough to be chosen as pupils were guaranteed a path out of poverty.

In the Catholic Church and a few Protestant denominations like the Lutherans, musicians worked full time. They performed in worship, composed music and taught other musicians. Musicians who worked for the nobility performed music for their employers' entertainment and worship. This was a period where electricity had not been harnessed and so there were no radios or televisions. Persons had to make their own music or have others play for them. The nobility hired musicians to provide this service. These were little more than glorified servants but it was full-time employment.

During the period in question, the middle class started to grow. This group, although not noble by birth, acquired wealth and so was often able to have their children tutored in music. This resulted in a growing market for music for gifted amateurs. Composers like C.P.E. Bach and Mozart created keyboard pieces for this class. The growing middle class also provided an audience for works. By 1800 Haydn could tour London with his

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symphonies for a paying public. Handel, 70 years before, thrilled the London audiences with first his operas and then oratorios.

Today's musicians have several avenues to earn a living. Some musicians perform music. There is no full-time employment as a church musician in the Caribbean and certainly no nobility. Full-time performers play in night clubs, hotels or tour. The work in churches is part-time only. There is work in the recording industry as session musicians, producers, song writers and arrangers. The copyright system allows for royalty payments that Haydn and Bach would not have enjoyed.

Musicians today can teach both publicly and privately. Like Bach they can compose studies for their students but unlike Bach, these works can be disseminated worldwide because of the Internet. Audiences and markets are now not limited to where you can travel. Music can be sold via the Internet as downloads and performances; compositions can also be advertised by this medium.

The Caribbean musician of today does not have the security of a patronage system as the European musicians but there are more opportunities to earn income. Today's technology allows Caribbean musicians to collaborate and work with persons outside of the region but like their counterparts in Europe, earning a living from music still demands talent, discipline and perseverance.

[15 marks]

SECTION C

MODULE 3 - JAZZ

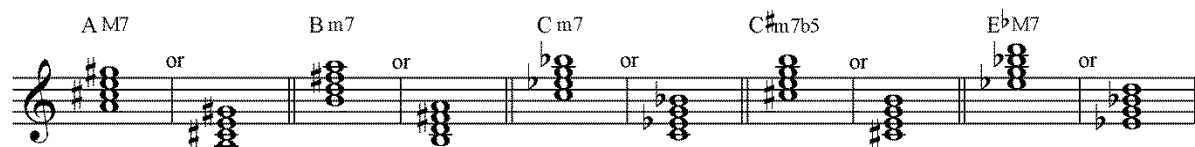
Question 5

(a) On the manuscript provided, write the following chords in treble clef.

- (i) AM7
- (ii) Bm7
- (iii) Cm7
- (iv) C#m7b5
- (v) EbM7

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Award 1 mark each for the correct identification of the chords as follows.



5x1 [5 marks]

(b) On the manuscript provided, write the following scales ascending in bass clef without key signature. Use semibreves.

- (i) F melodic minor
- (ii) F# harmonic minor
- (iii) Ab harmonic minor
- (iv) B melodic minor
- (v) Gb major

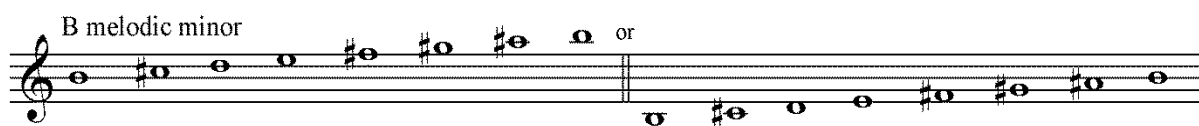
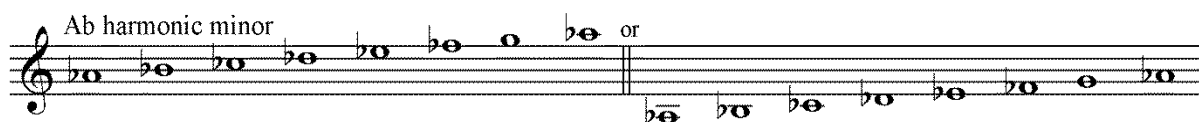
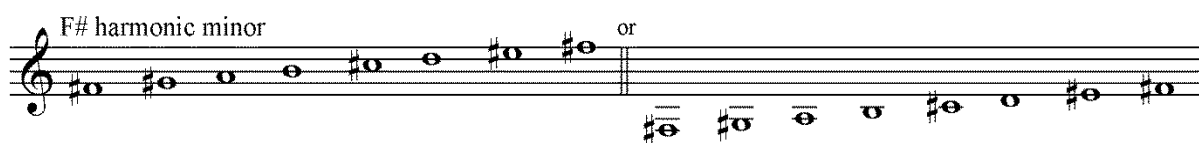
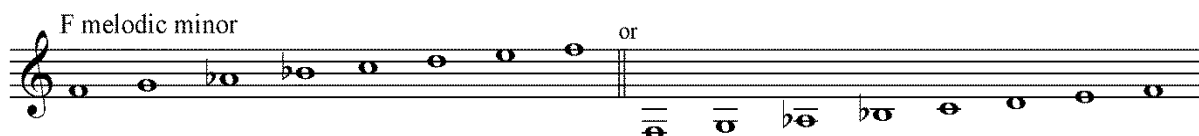
Award 2 marks each for the correct scales as follows.

1 mark will be deducted for

- an incorrect accidental
- a missing note
- scale written in wrong direction

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Sample Response



[10 marks]

Total 15 marks

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Question 6

Imagine that jazz is on trial in the 'Court of Music' for its bad influence on world music and jazz musicians. You are the lawyer for the defence.

Present a case for the great contributions jazz has made on world music and to jazz musicians.

Sample Response

Ladies and gentlemen, my client is innocent of the charge of being a bad influence. In fact the opposite is closer to the truth. Jazz music has been a force for good and a genre that continues to serve the best practices in this great art of music. We do acknowledge that there was a time when persons felt that to play this music one had to be on drugs. This saw the demise of some gifted musicians, but this music is now taught at several great colleges all around the world. The performance of jazz music is now associated with many hours of disciplined practice.

In the 1930s and 40s jazz music was the pop music of the day. Big bands led by such talented individuals as Duke Ellington and Count Basie provided the music for dances and movies. Broadway shows such as 'Porgy and Bess' were conceived using jazz music. The radio played the swing hits of the day. All this was jazz music.

This music also assisted in the integration of the races in America. Black musicians travelled to Europe where they played to great acclaim. France became home to Sidney Bichet and others like Louis Armstrong performed there frequently. Slowly the climate changed in the US and part of the stimulus for change was jazz music. Benny Goodman was the first to integrate his band when he hired Lionel Hampton. As swing music evolved into bebop, white musicians and audiences sought out virtuosos like Charlie Parker and Dizzy Gillespie. Colour lines were crossed as more and more black and white musicians played together. Such was and is the power of jazz music.

This music we call jazz provided an opportunity for musicians who had received little formal training to excel. Most jazz

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musicians never graced the halls of the classical conservatories but their hard work and brilliance would soon be heard in such places as Carnegie Hall. This was due to jazz music.

Jazz music has provided income for many musicians. It has also served as a way for them to develop incredible instrumental and vocal technique as well as a unique voice. Unlike classical music, jazz performers study those who went before but use this to create their own sound and improvisation. This individuality is heard in an Ella Fitzgerald or a Monty Alexander. The latter incorporates his Jamaican background into his solos, producing Caribbean type ideas. This jazz approach has influenced pop artistes who have drawn from the blues as well as used the vocal inflections and so on from jazz music. One can hear some of these nuances in the songs and performances of such groups as the Rolling Stones or individuals like Stevie Wonder. Ladies and gentlemen, without a doubt, jazz music has been a positive influence.

Today, the jazz festivals and clubs provide an outlet for jazz musicians to ply their trade. The music continues to evolve and so persons in the Caribbean have developed styles based on reggae, calypso and other regional rhythms. Our economies benefit from this music with many countries such as Saint Lucia, Trinidad and Tobago, and Barbados hosting jazz festivals which attract regional and international musicians and audiences. Without a doubt, jazz music has had a positive influence and continues to be a positive influence.

[15 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
CARIBBEAN ADVANCED PROFICIENCY EXAMINATION®**

MAY/JUNE 2015

PERFORMING ARTS

GENERAL COMMENTS

This is the inaugural year of examination of the syllabus for Performing Arts offered at the CAPE level. Total candidate entry across the units and options has been largely uneven with 64 entrants for Unit 1 and the following numbers for the individual options in Unit 2:

Option A (Cinematic Arts)	– 4
Option B (Dance)	– 8
Option C (Drama)	– 43
Option D (Music)	– 4

It is expected that, as the subject gains traction within the larger menu of CAPE offerings, the number of candidates registering for and sitting the examinations will both increase and evidence a more even spread across the Performing Arts options.

DETAILED COMMENTS

Unit 1 – Business for the Creative Arts

Paper 02 – Written Paper

The preparation of students for the Business module should focus on the development of business concepts and approaches as outlined in the syllabus. While everyone (students and teachers) would have engaged in some commercial activity, the use of conventional wisdom in approaching a subject of this nature is inadequate to address the concepts required by the syllabus.

An understanding of the role of the core creative arts in the promotion and development of the cultural industry in the Caribbean is fundamental to the future development of the industry and will allow students to locate their rightful space in the economic development of the region.

While specific texts on Caribbean business are not readily available, there are several references in the syllabus and published articles that can be researched. Students and teachers should be encouraged to undertake the necessary research to improve their understanding of the topics covered by the syllabus.

In this regard, principals should also be encouraged to facilitate a team approach to the teaching of the syllabus by involving their business teachers in the teaching of the Business module of the Performing Arts syllabus.

Teachers should also use the School-Based Assessment as a key component for reinforcing the concepts learnt, and for ensuring that students are better prepared for their examinations

Module 1: Business Feasibility

Question 1

Parts (a) and (b) assessed Specific Objective 3 — Describe the creative economy and the creative environment. Candidates were asked to distinguish, using examples, between the concepts of *economic value* and *cultural value*. The concepts of economic value and cultural value are fundamental to the understanding of the contribution of the core creative arts to the wider cultural

industries. Candidates were therefore expected to demonstrate their understanding of these concepts.

Generally, the responses reflected a literal interpretation of the concepts. However, while the interpretation of economic value provided a satisfactory response, the interpretation of cultural value proved to be much more challenging.

For Part (b), candidates were required to discuss the relevance of the concepts of economic value and cultural value in the promotion of the performing arts industries in the Caribbean.

In their responses to this question, candidates were expected to use the concept of the concentric circles model of cultural industries to discuss, in a Caribbean context, how economic value increases as the core creative arts are combined with other disciplines to create products and services that appeal to increasingly larger segments of the population.

Candidates generally focused on the challenges being faced in the promotion of the performing arts in the Caribbean, and failed to make the link between the core creative arts and the wider cultural industries. Ultimately, they were unable to establish how this would have contributed to the promotion of the performing arts industry in the Caribbean.

The mean for this question was 5.69 out of a total of 15.

Question 2

This question assessed Specific Objective 4 — Describe the elements that make up financing the arts and creative sector.

Candidates were required to discuss any three forms of funding that are available to the performing arts globally and to indicate how the forms of funding selected can be used to support the development of the creative industry in the Caribbean.

This question challenged candidates to discuss the sources of funding available to the performing arts industry in other parts of the world, and to show how the availability of such funding could assist in supporting the development of the creative industry in the Caribbean.

While candidates identified sources of funding in their responses, they generally addressed the sources of funding available to the Caribbean industry and failed to make the comparison with global counterparts.

The mean for this question was 8.64 out of a total of 15.

Module 2: Business Development and Planning

Question 3

Part (a) assessed Specific Objective 7 — Evaluate the marketing strategies for a cultural enterprise, project or event. Candidates were required to explain any three of the marketing strategies that can be used in the promotion of a cultural enterprise.

Marketing strategies are generally described as the four Ps as follows:

1. Develop the product
2. Establish the pricing schedule
3. Develop the promotional activities
4. Determine the placement and positioning options

Many candidates failed to differentiate between marketing strategies and promotional activities in their responses and listed the latter as examples of marketing strategies.

Part (b) assessed Specific Objective 3 — Conduct research for a creative enterprise, project or event. Candidates were required to explain the use of COWS analysis in the development of a business plan for a cultural enterprise and use examples to support their explanations.

Generally, candidates were able to state the meaning of COWS — Challenges, Opportunities, Weaknesses and Strengths. However, there was some difficulty in explaining how the concept was used in the business plan and in the use of examples to support their discussions. The mean for this question was 5.73 out of a total of 15.

Question 4

This question assessed Specific Objective 4 – Develop a one-page business plan for a creative enterprise, project or event. Candidates were asked to develop a business plan for a case presented, undertake a needs assessment (5Ws) for the project and make recommendations for how the band should proceed.

This question was based on a short case and tested candidates' ability to apply business concepts in their interpretation of the data presented in the case. Because the COWS analysis is used to undertake a scan of a project's environment, recommendations are required to guide how the principals of the project should address the challenges being faced and the weaknesses of the organizing body.

The analysis of the case, therefore, also required an examination of the initiatives undertaken by the organizers in the case. For example, while the arrival of the cruise ships presented an opportunity to stage the production, attention must be paid to the marketing of the event since the patrons being targeted will be presented with other activities from which to choose.

The case clearly demonstrated that the staging of an event does not guarantee commercial success and therefore challenged candidates to use marketing concepts to inform their recommendations on how this can be improved.

While the candidates' responses generally addressed the facts as outlined in the case, the absence of other business concepts in their recommendations betrayed an inability to undertake deeper analysis of the situation.

The mean for this question was 7.02 out of a total of 15.

Module 3: Project Planning for the Arts

Question 5

Candidates were required to use the information in the case presented for Question 4 to develop for Part (a), a draft budget and for Part (b), a work breakdown schedule for the project.

The preparation of a budget for an event is necessary to provide the promoters with an estimate of the projected income and expenditure for the project and an indication of whether it would be necessary to source funding for the project. This requires a detailed analysis of the activities to be undertaken and the costs associated with them.

In this regard, many candidates failed to identify all of the activities to be undertaken for the start-up of the project and missed elements of the costs required for the project.

Part (b) required that candidates detail the activities to be undertaken in the sequence in which they were required and identify the persons responsible for undertaking the activities.

Generally, the responses betrayed a lack of attention to the details of the case and in some instances, a lack of understanding of what the work breakdown schedule should represent.

The mean for this question was 4.42 out of a total of 15.

Question 6

This question assessed Specific Objective 1 — Identify a creative enterprise, event or project that will form the basis of a project.

Candidates were asked the following question:

You have been asked to lead a project that proposes to use the performing arts to increase awareness of the impact of HIV/AIDS on your community.

- (a) Briefly outline the concept for your project.
- (b) List three components that can be used to assess the creativity in your concept.
- (c) Using your own timelines, develop a list of activities to be undertaken to facilitate the implementation of the project, and identify the creative and non-creative professionals to whom each of the activities will be assigned.

Part (a) provided an opportunity for candidates to demonstrate his/her creativity in developing a project to promote HIV/AIDS awareness using his/her performing arts discipline. This proved to be somewhat of a challenge for many candidates as they failed to identify a theme and/or provide a rationale for the project identified.

Part (b) simply required the listing of the components used to assess the creativity of the project and was generally well handled.

Many candidates seemed to encounter some difficulty in addressing the concepts of *creative and non-creative professionals* required for Part (c). In some instances, candidates inserted the names of their colleagues.

There was also a need for better conceptualization of the activities to be undertaken as responses lacked even the basic level of detail that should be addressed for such an undertaking.

The mean for this question was 7.58 out of a total of 15.

Paper 03 – School-Based Assessment (SBA)

While the submissions generally adhered to the suggested format for the presentations, in many instances the content lacked the depth of analysis required. Students must be encouraged to provide their detailed analysis of the project in their submissions. *The attachment of pictures of an event is no substitute for such analyses.*

Where necessary, statistical and/or documentary evidence must be produced to support statements that are being used to justify the existence of a problem. Using phrases such as ‘research shows ...’ or ‘statistics from the principal’s office indicate ...’ do not provide the required credibility. Where references are made to the work of other researchers, these should be acknowledged and listed in a table of references.

Developing the Opportunity Analysis

It must be emphasized that the SBA is intended to facilitate students’ application of business principles and concepts in the project. Students are therefore expected to demonstrate evidence-based analysis of the problem to be addressed, analysis of its feasibility based on their field research, and should explore the financial considerations associated with the project. It was noted that many of the projects addressed or attempted to address important social issues in their schools and in the surrounding communities. However, in many instances, the Opportunity Analysis and Event Research lacked the depth of analysis that should have been informed by the field research. Teachers and students are reminded that *it is the identification of a business opportunity that must be addressed.*

Students must be discouraged from using their assumptions and perceptions as statements of fact. At best, these should be used to inform the focus of their fieldwork where data can be collected to support/reject these assumptions. Students should also be careful to avoid overestimating the impact of their projects. It is very unlikely that the hosting of a two-hour production would result in a reduction in the incidence of ‘male underperformance’ or ‘increase the number of CSEC passes among males’ at a particular school.

If students were considering the development of a production to address the needs of a particular group, it is expected that questionnaires would be administered to a representative sample of that group and the analysis of their responses used to inform the decision to proceed with or cancel the implementation of the project. Also, administering questionnaires to 3–5 year olds could hardly provide the basis for making a quality decision to invest in a production.

Analysis of Project Feasibility – Finance

The management of finance is essential for the survival of all types of businesses. Students must be encouraged to demonstrate their understanding and application of financial concepts and principles in their submissions. It was often unclear whether the financial data presented for consideration of the feasibility of the projects were estimates of projected income and expenditure or the actual receipts and expenses for the project.

When considering the financial feasibility of a project, students must present detailed estimates of all categories of income and expenditure. For example, if an event were to be hosted at the school and the school’s equipment and furniture were being accessed, the tendency is to ignore the costs associated with these items. However, if the event were to be held at a neutral venue, the promoters (students) would be required to consider the rental costs associated with the hosting of

the event. Students should be encouraged, therefore, to determine and budget for the actual costs of these items, and to offset the costs on their financial statements as donations received from the school.

Similarly, if a parent were to provide services such as transportation, printing or making material available to the project, the estimated costs of these items must be reflected in the budget and the equivalent amount shown as a donation in the income statement. In this way, students will be able to demonstrate their understanding of the full range of human and material inputs required for the hosting of their projects, and develop a greater appreciation for the true costs associated with the promotion of the project.

Event Planning and Implementation – The Plan

The goals and objectives of the project must be clearly defined. The acronym, SMART, is used to remind students of the criteria to be satisfied when writing each objective. Many students appeared to interpret the ‘SMART objective’ to mean that each of the criteria should be satisfied by a separate objective.

Event Planning and Implementation – Promotion

Advertising and promotional costs must be carefully managed, especially when limited financial resources are available. Promotional strategies should be developed to target the specific audience and to maximize the return on the advertising budget. For example, if a production were targeting a specific segment of the school’s population (for example, all sixth form students) then embarking on a promotional campaign that targets the entire school may not be the most efficient means of attracting the specific group. In many instances, there seemed to be no clear promotional strategy. Students simply used all available media and declared its success without any evaluation of the impact of the media used.

Evaluation of the Project

The evaluation of the project must be structured to address the goals and objectives identified in the project plan. Students should be discouraged from addressing arbitrary considerations because these may appear to be more appealing or, in some cases, more convenient.

Recommendations

- Students should be encouraged to compile sections of their report in phases to facilitate a better understanding of the evolution of the project from concept to research and analysis to implementation and evaluation.
- Students must be encouraged to examine the full range of human, material and financial inputs that contribute to the hosting of a successful promotion. Teachers may consider inviting artists and promoters to host in-school workshops for their students, as well as arrange study visits to facilitate a better understanding of the activities that contribute to the hosting of a production.
- The poor use of grammar also presented concerns for the reviewers as past, present, and future tenses were all used in the reports and frequently, in the same paragraphs. It therefore posed a significant challenge to determine whether the student was reporting on the considerations that determined the feasibility of the project, the issues relevant to the implementation of the project, or on the eventual outcomes of the project.
- While teachers may be intimately aware of the amount of practical work undertaken by students, grades must reflect the quality of their written submissions. This is also important for

the sustainability of their businesses as this requires adherence to strict record-keeping practices to aid decision-making.

Administrative Issues

- It was noted in several instances that significant portions of *identical analysis* appeared in the reports of several students. It is expected that since students work in teams to undertake the field research, they will have access to the same primary and secondary data. However, students' reports *must represent their independent analyses of the data and implementation of the project*.
- In one instance, a single submission was submitted on behalf of seven students. Groups must be 2–4 persons. Hence, two groups should have been formed and two projects done.
- Teachers must be reminded that *only the teachers' grades should be inserted on the moderator's form*.
- The failure of a majority of the candidates to demonstrate their understanding of business principles and concepts suggests that while their teachers may be competent in the performing arts disciplines, they do not have the necessary business competence to effectively teach this aspect of the syllabus. This is by no means an indictment of the teachers who would have done a significant amount of work to get the students to this stage. The suggestion therefore is for the involvement of teachers in the business discipline to become involved in the delivery of this aspect of the syllabus.

UNIT 2

Paper 02 — Essay Paper

The CAPE Performing Arts Unit 2, Paper 02 is different from other CAPE subjects in that it is divided into four discrete and exclusive Performing Arts options, each containing three modules examined across six compulsory essay questions. Without the opportunity to choose which question to answer, candidates were forced to pull on a wide cross-section knowledge of their option as contained in the syllabus and often had to answer a question which stretched them beyond their zones of comfort. Nevertheless, the structured essay questions (three of the six) provided some of them with the necessary scaling required for the responses to gain marks. In one option, one candidate was able to score full marks on some of the essay questions. Generally, candidates seemed quite aware of the larger components of their specialization and of its theoretical background and framework. Issues arose, however, when analysis was tested and candidates were required to contextualize and apply their knowledge in a reflective and evaluative fashion. Candidates wrote with great consideration of content, at times becoming too descriptive for essay responses at this level.

It is suggested that although the syllabus is quite extensive across the four Performing Arts options, teachers guide and encourage students to investigate the issues in-depth and not to collect and recount facts and content, although their use as support for argument is critical. Candidates must not be satisfied with regurgitation of factual information at the CAPE level. Such responses will indeed not be awarded very high marks. Instead, they must also be engaged in deep understanding of the processes of their craft and their own impetuses, impulses and reasons for artistic creation. These are to be discussed, recorded and critiqued in such ways that will sharpen their ability to articulate their own creative processes as burgeoning creative artists.

Option A — Cinematic Arts

Module 1: Tools and Theory

Question 1

This question assessed Specific Objective 6 — Use the equipment needed to initiate technical production. The question assessed candidates' understanding of the essentials of camera work. A student who is unable to articulate a clear, even if simple answer, either has not understood, or has not been taught the basics of cinematography.

For Part (a), candidates' responses were mostly poor. Candidates seemed to have little understanding of the direct correlation between storytelling and camera framing choices. Very few of them used technical terminology such as wide shot/medium, however, in a few instances the camera action/framing was implied, but fewer useful examples were given. It is important to note that if a candidate with CAPE certification in Cinematic Arts were to enter the world of work then that candidate must be able to speak the language of cinema if employment is to be retained. For example, the language of cinema would involve directions such as *give me a wide shot, then zoom in, to a close up*.

For Part (b) candidates were required to compare the cinematic techniques *travelling* and *dolly in/back*. Candidates did not seem to have the required knowledge to respond to the question adequately. A few candidates focused their answers on the impacts to the viewer rather than on the mechanics of travelling. It was also evident that language skills (grammar/sentence structure) were poor.

The mean on this question was 6.50 out of 15.

Question 2

This structured response question tested aspects of Specific Objective 2 — Discuss the evolution of cinema including Caribbean cinema. Candidates were asked to discuss the evolution of the moving image from the Stone Age to the production of silent films. Candidates were to include key turning points, personalities, technologies and their impact on the industry.

Candidates were required to think about the cinematic arts from a theoretical, sociological and anthropological perspective, rather than to analyse using the typical, practical approach. One is expected to wonder about, or contemplate human nature, human evolution, and the natural technological advances that have arisen out of natural human curiosity and necessity. The majority of the candidates completely ignored the key components of the question — to define cinematic progress in a time period spanning from the Stone Age to the early 1900s. In spite of direct clues being placed within the question itself, they were unable to use these helpful hints to fashion even a partial answer.

The mean on this question was 2.50 out of 15.

Module 2: Process in Practice

Question 3

This question tested aspects of Specific Objective 2 — Production needs. For candidates who were even casually interested in film this question should have been moderately easy to answer. However, it also tests the thoroughness of the film tutor in distinguishing between similar job titles

that hold critical import in the filmmaking process. The ability to differentiate the roles of those individuals who put the production plan into action by managing use of time, rights permissions, and related legalities, those who do the accounting and pay the bills, or those who manage the casting and coordination of talent, crew and locations is critical to a film's success. Not knowing that there exists, or how to execute the many components of a film's production process and that it is unlikely a single individual can fulfil them all, is almost a guarantee that your film will be a disaster, or at best mediocre. Additionally, if the filmmaker is interested in tapping into the international market, their film will have failed to meet all required international standards.

For Part (a), candidates were mostly clear on the fact that the role of the producer involves managing money, cast and crew to some degree. Some confusion arose, in part, as a result of candidates experiencing the process of filmmaking in a 'developing world' context where often a filmmaker has to be 'chief, cook and bottle washer'. The poorer the country, or the less money available for film production, the less defined the roles with a small budget film, it is possible for the filmmaker to be all three producers in one, as well as be scriptwriter and director. Hence, some understandable confusion will occur if the point is not made clear to candidates.

The majority of candidates struggled to respond to Part (b). However, other candidates offered insights which showed a high degree of exposure, experience, as well as discipline when it comes to studying the material.

The mean on this question was 7.00 out of 15.

Question 4

This structured response question tested aspects of Specific Objective 1 — Describe the project as story and as agent for social change. This question aimed to challenge candidates to think beyond the mere practical components of film creation (knowing how to use the camera, record sound, or edit), by requiring them to contemplate what separates good cinema from bad. The question of archetypes and colour symbolism is a question of character and plot development. Successful use of these cinematic tools allows the filmmaker to affect the viewer's mood, to make an emotional impact, (potentially life changing), on the way an individual understands the world, or a specific situation.

Candidates rambled in their responses. Sentences and ideas were unclear and it was difficult to make much sense of what little they might have understood on the subject. However, some responses were articulate and thoughtful.

The mean on this question was 4.75 out of 15.

Module 3: Production

Question 5

This question was geared at fulfilling the practical based requirements of Specific Objective 2 — Apply the fundamentals of the post production processes in the completion of the project. Candidates were presented with an opportunity to showcase their knowledge of filming in both technical and creative ways. Film is about communication, the effectiveness of the communication depends on the tools used and how they are used. A storyboard offers a filmmaker the perfect opportunity to work out the finer details of the creative process. It allows the filmmaker to see what is working and what is not, before time, energy and money are wasted in a poor quality final product.

For Part (a), candidates were asked to identify camera framing angles and movements. For Part (b), candidates were asked to develop a soundtrack of SFX, music, or dialogue and for Part (c), candidates were asked to select the appropriate film genre.

These questions were answered well. They tested the practical application of creativity. Though some candidates did not know the correct terminologies, they had an intuitive understanding of how to build a well-told story. As long as there is a desire to create, there will likely be some thought and strategy put into how best to create. Candidates' willingness to apply themselves in this regard is a promising sign for the Cinematic Arts examination, that it will grow in strength as the artists' curiosity grows, and as the quantity of stakeholders in the film industry grows.

The mean on this question was 10.25 out of 15.

Question 6

This structured response question tested aspects of Specific Objective 3 — Apply the fundamentals of the post production processes in the completion of the project. Candidates were required to discuss non-traditional ways of promoting a film/other product that could be of greater benefit to sales and public awareness than the usual marketing mix of radio/television/press. An essential component of successful guerrilla marketing is the use of social media and flash mobs. Guerrilla marketing is a smart way to save money, raise money, and raise visibility of a film product.

Most candidates did not attempt this question. However, there was evidence that candidates were exposed to the information as one out of the few candidates capably argued a case for and against the effectiveness of guerrilla marketing, providing a clear definition supported by techniques, examples and scenarios.

The mean on this question was 6.5 out of 15.

Paper 03 – School-Based Assessment (SBA)

As a result of the small population, only two samples were submitted for the SBA. One sample demonstrated poor quality sound, light, framing choices, limited camera movement, poor editing solutions, and negligible production effort which resulted in a final product that bore little resemblance to the treatment provided. Poor presentation, limited research and an unrealistic budget also did little to add value. While students may have learnt much about technical or production challenges and preparation, their lesson would have come too late to help their final product.

In contrast, the second sample was of professional calibre, which could and should be used as an example for future desired CAPE results. A well-thought-out theme, storyline, well-prepared sets and scenarios, professional quality sound, light, camera work and production planning all contributed to this positive outcome. Marks were lost due to the absence of a storyboard and treatment.

Option B — Dance

Module 1: History and the Dancing Body

Question 1

This structured response question tested aspects of Module 1 which focused on the uses of dance in religious contexts across cultures and time periods. More specifically, it required candidates to identify, from the given stimulus, the community of dancing persons (The Shakers), give specific information regarding their worldview and compare the functions and purposes of dance in their community to that of the Ancient Greeks.

For Part (a) (i), candidates generally did not correctly identify the community in the drawing (stimulus) and the time period, mistaking them for Europeans in the time of the Renaissance and European Court Dance.

Part (a) (ii), having established an incorrect context in Part (a) (i), candidates, therefore, linked the second answer to ideas of aristocracy, etiquette, manners and nobility, which are actually counterpoint to the Shaker community. Many candidates did not gain any marks on this part of the question.

The responses to Part (b) suggested that most candidates were ‘feeling around’ for possible answers and being quite vague in their descriptions. While candidates were able to gain one or two marks for these responses, unfortunately, the responses also indicated that candidates were not solidly located in their historical information and so could not gain more marks.

Candidates were required for Part (c) to compare two functions of dance in the community with that of the Ancient Greeks. Some candidates exhibited difficulty in defining *function*, tending instead to resort to description of dance movements performed by each of the two communities in question. As such, comparisons were not as analytical as they were intended to be and remained illustrative for the most part. Candidates did, however, seem to have been well-prepared in regard to the dance history of Ancient Greece and included solid information in their responses (despite being mistaken about a few facts). Nonetheless, overall performance on the entire question was weak.

The mean on this question was 2.88 out of 15.

Question 2

For this question, candidates were required to discuss their modern dance history knowledge within the context of the given quotation, *What is modern about modern dance is its resistance to the past, its response to the present, its constant redefining of the idea of dance*, connecting their argument with the philosophies, characteristics and legacies of two of the studied key modern dance personalities listed in the syllabus. The excellent responses were those in which candidates demonstrated synthesis and analysis, organizing the responses thematically, not chronologically, while still being clear about time periods and historical exigencies.

Responses to this question were quite informed and impressive in content and most candidates attempted the question using information for Katherine Dunham and Martha Graham. Candidates were well-prepared with facts and were generally successful in relating their knowledge to the question’s focus. Essays were well-organized and arguments clear. Although weaker candidates tended to ignore the quotation, they were still able to outline key personality information and to exhibit an understanding of the spirit of modern dance.

The mean on this question was 9.50 out of 15.

Module 2: Technique and Performance Skills

Question 3

This question sought to test candidates' understanding of anatomical information in the context of technical skill development and their ability to examine the practical importance of this understanding to the dancer.

Candidates were able, for Part (a) (i), to correctly identify the joints. Once again, candidates exhibited difficulty in the definition of terms, specifically *structural classification*, which they tended to confuse with *function*. Teachers must be mindful of their use of terms in the technique class space and are to ensure that said use is aligned with the correct use of the terms in an anatomical sense. This should assist in lessening candidates' confusion in this regard.

For Part (a) (ii), candidates were required to state the names of all bones articulating to form the joint. One candidate answered this section perfectly, demonstrating solid preparation.

In answering Part (a) (iii), some candidates mistook *actions possible at the joint* for larger, more general actions/movements of the body. The use of anatomical terminology in technique classes, rehearsals and reading materials can be strengthened in order to correct this.

Responses to Part (b) were generally well and reflectively answered, sometimes using examples from previous parts of Question 3. Knowledge of the functions of the skeleton was very clear and candidates applied this knowledge to their own experiences of the dancing body as developing dancers. For the most part, students demonstrated that their learning of movement had been set within an anatomical framework, and for this their teachers must be commended.

The mean on this question was 7.88 out of 15.

Question 4

Candidates were expected, through this question, to demonstrate an embodied understanding of mind-body connections — how the inner processes manifest as movement and how the inner processes can affect movement. Responses were expected to show candidates' application of somatic principles to their own physical training in dance. The movement examples given were to show candidates' full assimilation and embodiment of technical information, and their ability to articulate same.

Performance on this question was better than performance on Question 3, which may be an indication of candidates' comfort with self-reflection and evaluation of their own training processes.

Nevertheless, weaker candidates had difficulty connecting the quotation and concept to the movement examples taken from their own experiences and did not approach the question from a somatic standpoint in terms of evaluating the use of mind-body strategies. Instead, less-prepared candidates related the examples to the exact movement examples given in the quotation or described, in detail, movements from various genres. For most of the candidates the somatic information and analysis was tacit.

The mean on this question was 8.88 out of 15.

Module 3: Choreography and Performance

Question 5

For this question, candidates were expected to, having recognized the studied work from the given stimulus (*Kumina*, by Rex Nettleford), demonstrate an understanding of the choreographer's intent and processes in the creation of this work. Their responses were to show evidence of having analysed the work from a choreographic standpoint, in particular its use of space, visual design, live music and motif development.

Candidates' responses to Part (a) (i) demonstrated that they had watched and studied the work in question and were able to correctly identify key elements in the choreography and to speak intelligently regarding Nettleford's choreographic intent. Candidates also drew upon background information regarding the piece's traditional roots, and this is commendable.

Once again, for Part (b) (ii), weaker candidates did not understand terminology and misread the phrase *artistic point of view* despite its presence in the syllabus.

Responses to Part (b) demonstrated that in the main, candidates were well-prepared regarding the choreographic terminology in the syllabus relevant to this section, and very clearly spoke to Nettleford's use of motif, visual design and music. To be noted is that no candidate explicitly considered the choreographer's use of space. This should be addressed in the teaching context as this element is a critical component of this masterwork.

The mean on this question was 7.75 out of 15.

Question 6

This question required candidates to discuss the given quotation, *Choreography is simpler than you think. Just go and do, and don't think so much about it. Just make something interesting*, within the context of their knowledge of experiences with choreographic processes. The use of diagrams to illustrate their discussion was critical to candidates' responses as these were intended to display their knowledge of the relationships between the various areas/stages of choreographic processes. That said, very few candidates chose to use the diagram format to illustrate their argument. Those who did, used floor plans to explicate one area of the process as opposed to creating a diagram outlining the entire process.

The mean on this question was 7.63 out of 15.

Paper 03 – School-Based Assessment (SBA)

Candidates' performance on the SBA was largely impressive and showed strong guidance in the aspects of production by teachers. Student expression of ideas was generally quite clear and their analyses were easy to follow and well-organised; they made very good use of images (photographic and hand-drawn) in explaining inspirations for and the processes of the production. Additionally, it was very encouraging to see how students engaged the Module 3 content (work of studied artists) and applied that to their own creative processes.

That said, there are some critical points to note:

- Teachers are to ensure that student scripts are thoroughly checked for possible plagiarism and for typographical/grammatical errors. Consideration can also be given to awarding marks for correct citation and annotation, in order to encourage academic integrity.
- Students also need to be encouraged towards engaging in more primary research as part of the process of choreography.
- The journal, which should be standardized in font and type size, would benefit from the inclusion of postproduction reflections and entries.

Option C — Drama

The total number of candidates entered for Option C: Drama was 47. The general performance of candidates could be classified as fair. Some candidates did not respond to all questions or all parts of questions and therefore were unable to access the marks allocated for those questions. In order to maximize performance, candidates are encouraged to practise good time management so as to complete all tasks assigned. Some candidates spent far too long on some of the responses and could not complete the required tasks or they rushed through some of the responses in the hope that they would ‘pick up’ a few marks along the way.

In most cases, candidates did not seem to have the depth of knowledge required for this level of examination. There were far too many instances of generalization and superficial treatment of topics. At the CAPE level, candidates should demonstrate analytical and evaluative skills in their responses, and be judicious, coherent and cohesive in their organization and communication of information. The evidence of analysis, coherence, cohesion and organization of responses was weak. Quite a lot more emphasis needs to be placed on developing these skills.

With respect to knowledge and use of such knowledge or information, candidates are reminded that they should be able to demonstrate a wide range of knowledge. For example, if candidates are asked to *discuss the evolution of theatre in a country or region*, they should not assume that discussing the evolution of a specific *cultural form* meets the demands of that particular question. They should not assume that *realism* is just putting ‘real’ objects on a stage. They need to describe the concept sufficiently. Candidates should be encouraged to read and research outside of the suggested syllabus offerings to develop their knowledge base and be given greater opportunities to use the jargon of the discipline through more presentations and more written responses. Candidates should also be encouraged to integrate researched information appropriately and relevantly.

Candidates will need to improve their essay writing, question analysis and argumentative skills to improve the quality of their responses and by extension their overall grades. Teachers are encouraged to give students more CAPE structured practice sessions and questions to aid in their preparation for the level of analysis that is required in this examination. Additionally, teachers also need to engage students in more critical thinking discussions to get them to interrogate the standard and quality necessary to meet the demands of the examination.

Module 1: Caribbean Theatre and the World

Question 1

In Part (a) candidates were required to explain three of the following genres or styles of theatre:

- Farce
- Realism
- Ritualism
- Kabuki

- Jamaica Pantomime
- American Musical Theatre
- Multimedia Performance

For Part (b) candidates were expected to analyse how one of the genres or styles explained in (a) is presented in one of the plays studied.

Performance on this question was good. In most instances, candidates were only able to give superficial responses to describe the genres or styles of theatre. All of the suggested genres were attempted with farce, realism and American musical theatre being the popular choices. The stronger candidates were able to clearly define the genres and give relevant examples of the type and history, and connect the beginning and development of genres with names. In the instance of realism, for example, candidates should be able to discuss Ibsen, Chekov and Shaw, and show the evolution of realism from the other genres. The weaker candidates were unable to give supporting details for their choices and, therefore, their responses were superficial. Most candidates were not able to name Caribbean practitioners who have invested effort in the perpetuation of the various genres. None of the candidates really understood the concept of *multimedia performance*.

For Part (b), candidates struggled to identify the *genre* of the play they would have studied or seen. The most popular choice in this section was American musical theatre. Those candidates who had seen or acted in a play of this kind — local musicals as well — were able to describe with some degree of certainty the elements of such a production. Other candidates were not always sure whether the play *Smile Orange* was a farce or a realistic play. Very few attempts were made in the other areas.

The mean on this question was 7.43 out of 15.

Question 2

Candidates were required to write an essay in which they discussed the evolution of theatre in any country of the Caribbean or any region (Dutch, French, Spanish Caribbean), making reference to the following influences:

- Traditional culture
- Economics
- European culture

Performance on this question was fair. Very few candidates were able to give the evolution of theatre in their country or a region — Dutch, French, Spanish Caribbean — showing how the present-day theatre has been influenced by traditional and European forms and the role played by economics in the way theatre is presented. There was serious misunderstanding on candidates' part since they presented the development of Caribbean cultural forms — Canboulay in Trinidad, Masquerade in Guyana, John Canoe in Jamaica and Land Ship in Barbados — as if this constituted theatre in their country. This approach did not help the candidates very much. What was required was a historical account of the development of theatre in the country or region from historical to modern time. Responses should have included accurate dates of significant events, names of important individuals, theatre companies and titles of dramatic works. Candidates should have also considered what theatrical forms and practices Europeans met in the country/region, what was brought by subject peoples and what was developed out of contact among cultures. Candidates should have cited social and economic conditions at different periods and the specific effects of European culture on theatre with respect to class, form and language. In the main, this was not done. This suggests that there is a gap in the knowledge base of candidates.

The mean on this question was 6.98 out of 15.

Module 2: Forming the Performer

Question 3

Candidates were given an excerpt from Paloma Mohammed's play *A Fair Maid's Tale* and asked to outline a scene analysis for one of the characters in this excerpt, stating the character's objective, environment, action and obstacle for Part (a) and, for Part (b), to describe briefly how they would interpret the character chosen in Part (a) for any two of the following media:

- Radio
- Cinema
- Stage

This was easily the question that received the most positive responses. Candidates' responses were good; this could be attributed to the comprehension style of the question. Candidates who chose Kanima as the character to analyse gave themselves a better opportunity to present information with respect to character objective, environment action and obstacle. The other main character Dai was the choice of some of the candidates who presented sound analysis as well. Candidates scored well on this section.

The majority of responses presented for Part (b) were also well done. Candidates were able to differentiate between the demands of staging for radio and cinema. They understood the importance of the use of the range of voice and sound effects for the radio, the effect of animation to portray the mythology of the story in presenting through the cinema and the use of movement, stillness and choreography for its performance on stage. More than 80 per cent of candidates scored above average on this question.

The mean on this question was 10.07 out of 15.

Question 4

Candidates were required to write an essay in which they described the experience of learning a new skill during their attachment to the practitioner. They were required to focus their description on:

- A technical description of the skill
- Theatrical application of the skill
- Social and personal values of the learning experience

Candidates who actually undertook apprenticeship with a practitioner performed well on this question. Candidates were expected to identify the skill and should have identified the practitioner. Candidates should also have described the circumstances and conditions of the attachment and explain what approach was taken both to the teaching and, on the part of the candidate, learning the skill. Whatever the choice of skill, whether it was traditional or technical, the candidate needed to outline the specific competencies to be developed. The candidate should then demonstrate his/her knowledge of the skill by analysing its features and how he/she intends to use it in his/her theatre practice. The candidate was expected to reflect on the social and personal benefits his/her involvement in the apprenticeship would have created and his/her own growth as a result. There appeared to be many candidates who did not actually attach themselves to a practitioner and as such many of the responses did not achieve the target.

The mean on this question was 8.40 out of 15.

Module 3: The Art of Performance

Question 5

For Part (a), candidates were required to outline the activities in any three stages of the production process. The five production processes were listed.

Candidates were required to show detailed knowledge and understanding of the production process as critical to theatre making. In a general sense, candidates knew the production process but the difficulty arose when they had to detail the different processes. Candidates understood the role of the director in the conceptualization process for a written play but did not explain the process for a devised script. They were unclear that the planning process entailed the collaboration of the different entities and decision-making with regard to venue, personnel, finance, advertising, schedules, contracts and licences. While they understood rehearsals, in many cases the role of the stage manager was omitted. Some candidates understood the phases of the rehearsal process and the importance of a rehearsal schedule and were rewarded for it. The importance of production meetings in the production process also needs to be emphasized since they are crucial to a smooth, efficient production process.

For Part (b), candidates were required to explain how any two of the tools that were listed in the examination (cue sheets, prompt book, budget, PR schedule) are used and at what stage of a production they are used.

The responses to this part of the question were far more adequate. Candidates knew what the function of cue sheets were and they were able to explain budgeting. While one of the functions of the prompt book is to prompt actors who miss their lines, it also carries the actions as directed for each character as well as cues for set, props, costumes, lighting and sound. The prompt book is the stage manager's main tool. Not all candidates seemed aware of the latter. There were hardly any attempts to provide responses in regard to the PR schedule.

The mean on this question was 8.10 out of 15.

Question 6

This question provided candidates with the opportunity to reflect on their performance project and discuss the prompt, *But theatre offers much more than a chance to show off acting skills*, in that context. Candidates were expected to identify their performance project which could have been a written or devised play or their role in an external production specifically chosen for the project. Candidates were expected to relate their role and experience in working towards the production concept. They were also expected to state how they engaged the production's intent. For a devised script where candidates were also part creator/playwright and was therefore more involved in the process, they were expected to state what the intent of the work was and their contribution to shaping the intent into drama. Candidates were also expected to present reasons for the choices made in producing the drama and to present evidence of the audience's receptivity to their communication of meaning. This evidence was to be specific and not lost in general comments about audience reactions.

Many candidates got caught up in arguing the stem and never really discussed their performance project. Others spent all their time discussing their role in the work process and never discussed the significance of their play and, in most cases, only offered general feedback from the audience. Even

the stronger candidates offered very little by way of the significance of the play they had done and as such did not capture the intent of the play. As a result, they were also unable to report on any direct responses from the audience with respect to the impact of the production on the audience. There is a strong need for teacher involvement and guidance in this process.

The mean on this question was 6.83 out of 15.

Paper 03 — School-Based Assessment (SBA)

The following are some of the observations made in relation to the SBA projects.

- Students were marked too leniently.
- There was evidence to suggest that both teacher and student were not aware of the production process and journalling the process in a logical, developmental and analytical manner.
- Students do not seem to be aware and able to express the actor's process and the use of the actor's tools for developing character, the process of script analysis and the elements of production to enhance performance.
- Submissions from some of the centres were below the CAPE level.
- The responses in some of the journals were weak and below the accepted level and standards.
- The documentation was, in some cases, well presented.
- In a few instances, the director's vision/concepts were very clear and so students were able to build and focus their development as performers on those concepts.
- In some instances, the rehearsal schedules were very thorough and because of this, a clear process was realized.

RECOMMENDATIONS

Teachers need to:

- Be more acquainted with the syllabus and the marking criteria and ensure that students are guided according to the specifications.
- Examine the journals as frequently as possible as process and as a work in progress.
- Clarify the role of the rehearsal schedule as a process document. Schedule and set deadlines for the accomplishment of tasks and create a well-defined rehearsal schedule for the production.
- Ensure that the amount of rehearsal time for the production is adequate (8–10 weeks).
- Standardize the processes of reporting by providing specific templates so that the presentation and content is sophisticated, creative and meticulous.

Students need to:

- Pay closer attention to grammar and written expression.
- Use the jargon of the performing arts appropriately.
- Develop an eye for detail and the use of clearly labelled supporting materials as evidence of research.
- Be more aware of actors' tools and how the use of these tools helps to develop character in the actors' process.
- Keep better records of their process.

Option D — Music

Module 1: Caribbean Music

Question 1

This question, which focused on Bob Marley, required that candidates (a) outline one compositional technique used by Bob Marley which is similar to that of European composers of the Baroque period, and (b) outline two African and two European elements which characterize reggae and use examples to support points. Some responses indicated that candidates lacked an elemental knowledge of major Caribbean genres. Candidates seemed minimally acquainted with Marley's life and history. Some responses suggested that his muse/influence was religious. Several candidates clearly could not reference specific works of Marley to support their responses, and seemed barely acquainted with his music. The analytical skills used in most of the responses were weak; candidates could not state what composition devices were used in reggae and, further, had difficulties drawing the comparison between reggae and a European genre of an earlier time. Their knowledge of African and European features in music was also largely insubstantial, except in a few cases. It appears that candidates were not adequately instructed in this aspect of the syllabus.

The mean on this question was 7.75 out of 15.

Question 2

This question required candidates to discuss how the social, economic and political conditions of the time influenced the work of one Caribbean musical artiste; candidates were to use examples to support their discussion.

For this question, candidates were expected to discuss the role of calypso for instance, as a means of expression, giving voice to the voiceless in society and addressing topical individual, group and societal issues. Candidates were also expected to discuss such features of calypso as double entendre and parody and to identify characteristics which show influences from both Africa and Europe. Generally speaking however, only a few candidates could identify an artist studied and articulate their thoughts on the music/artist selected.

The mean on this question was 10.00 out of 15.

Module 2: Western European Art Music

Question 3

Candidates were given a score and were tested on their theoretical knowledge and skill. The responses indicated, however, that candidates have not studied *form* in music and, as such, did not know the length of a phrase. Better-prepared candidates demonstrated understanding of chords and could provide an alternative chord and were able to transpose a melody. The mean on this question was 3.00 out of 15.

Question 4

Candidates were expected to demonstrate their understanding of the social, economic and political structure of society during the lives of Hadyn and Mozart, relating those factors to their careers and musical output as composers. Although the question was largely autobiographical concerning the lives of European composers, candidates were also expected to examine their works and provide

examples of subject matter of their works. The period (1600–1800 CE) is severely narrow and the main composers few, yet most candidates seemed unfamiliar with their life and times.

The mean on this question was 2.25 out of 15.

Module 3: Jazz

Question 5

Candidates' theoretical knowledge and skill was assessed in this question. The question was fairly well done. The less well-prepared candidates were not able to spell out the basic chords.

The mean on this question was 8.5 out of 15.

Question 6

Candidates were expected to discuss how jazz has influenced Western European musical forms and use specific examples from the work of one Western European music composer to support the discussion.

Candidates were able to cite key musical composers who facilitated the sharing of ideas. Specifically, candidates were to state the elements of jazz that have made their way into classical music. It seemed, however, that students were not exhaustively prepared by their teachers. They did not study the life and work of jazz composers and performers. Teachers must ensure that the syllabus is consulted in the instruction of this module as students must be taught the specific elements in jazz and must be encouraged to investigate jazz influences on Western music.

The mean on this question was 9 out of 15.

Paper 03 — School-Based Assessment (SBA)

- The SBA rubric should test only that which is present in the syllabus content.
- Students must ensure that scores accurately reflect the time signatures selected and pitches (octave) written.
- Melodies are to be scored.
- Teacher leniency can lead to inaccurate and misrepresented weighting of students' work and should be avoided.