

X037/701

NATIONAL
QUALIFICATIONS
2011

FRIDAY, 27 MAY
1.00 PM – 3.00 PM

DRAMA
ADVANCED HIGHER

40 marks are allocated to this paper.

Answer **one** question from Section A and **one** question from Section B.

You must refer to a different practitioner in each response.

Each question is worth 20 marks.



SECTION A

You should answer **one** question from this section. Each question is worth 20 marks.

Your response should show an understanding of performance theories of the chosen practitioner within the historical, social and theatrical context in which the theories were practised.

Your response should draw on both textual and contextual evidence and you should illustrate your answer with appropriate reference to the theatre maker's practice and/or theories.

Konstantin Stanislavski

1. Describe and analyse what you consider to be the key influences and events that helped to shape and evolve Stanislavski's ideas for the theatre throughout his working life.

(You should address the following areas referring to both textual and contextual evidence: the key influences and events in his working life; how these influences helped him develop/shape his ideas and practice in the theatre.)

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2. Did Stanislavski successfully put his theories for the theatre into practice?

(You should address the following areas referring to both textual and contextual evidence: Stanislavski's theories for theatre; if, in your opinion, he successfully put these theories for theatre into practice. You must refer to at least two productions or two theatrical experimentations.)

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Edward Gordon Craig

3. Describe and analyse what you consider to be the key influences and events that helped to shape and evolve Craig's ideas for the theatre throughout his working life.

(You should address the following areas referring to both textual and contextual evidence: the key influences and events in his working life; how these influences helped him develop/shape his ideas and practice in the theatre.)

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4. Did Craig successfully put his theories for the theatre into practice?

(You should address the following areas referring to both textual and contextual evidence: Craig's theories for theatre; if, in your opinion, he successfully put these theories for theatre into practice. You must refer to at least two productions or two theatrical experimentations.)

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Max Reinhardt

5. Describe and analyse what you consider to be the key influences and events that helped to shape and evolve Reinhardt's ideas for the theatre throughout his working life.

(You should address the following areas referring to both textual and contextual evidence: the key influences and events in his working life; how these influences helped him develop/shape his ideas and practice in the theatre.)

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6. Did Reinhardt successfully put his theories for the theatre into practice?

(You should address the following areas referring to both textual and contextual evidence: Reinhardt's theories for theatre; if, in your opinion, he successfully put these theories for theatre into practice. You must refer to at least two productions or two theatrical experimentations.)

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Vsevolod Meyerhold

7. Describe and analyse what you consider to be the key influences and events that helped to shape and evolve Meyerhold's ideas for the theatre throughout his working life.

(You should address the following areas referring to both textual and contextual evidence: the key influences and events in his working life; how these influences helped him develop/shape his ideas and practice in the theatre.)

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8. Did Meyerhold successfully put his theories for the theatre into practice?

(You should address the following areas referring to both textual and contextual evidence: Meyerhold's theories for theatre; if, in your opinion, he successfully put these theories for theatre into practice. You must refer to at least two productions or two theatrical experimentations.)

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Jacques Copeau

9. Describe and analyse what you consider to be the key influences and events that helped to shape and evolve Copeau's ideas for the theatre throughout his working life.

(You should address the following areas referring to both textual and contextual evidence: the key influences and events in his working life; how these influences helped him develop/shape his ideas and practice in the theatre.)

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10. Did Copeau successfully put his theories for the theatre into practice?

(You should address the following areas referring to both textual and contextual evidence: Copeau's theories for theatre; if, in your opinion, he successfully put these theories for theatre into practice. You must refer to at least two productions or two theatrical experimentations.)

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Erwin Piscator

11. Describe and analyse what you consider to be the key influences and events that helped to shape and evolve Piscator's ideas for the theatre throughout his working life.

(You should address the following areas referring to both textual and contextual evidence: the key influences and events in his working life; how these influences helped him develop/shape his ideas and practice in the theatre.)

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12. Did Piscator successfully put his theories for the theatre into practice?

(You should address the following areas referring to both textual and contextual evidence: Piscator's theories for theatre; if, in your opinion, he successfully put these theories for theatre into practice. You must refer to at least two productions or two theatrical experimentations.)

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Antoine Artaud

13. Describe and analyse what you consider to be the key influences and events that helped to shape and evolve Artaud's ideas for the theatre throughout his working life.

(You should address the following areas referring to both textual and contextual evidence: the key influences and events in his working life; how these influences helped him develop/shape his ideas and practice in the theatre.)

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14. Did Artaud successfully put his theories for the theatre into practice?

(You should address the following areas referring to both textual and contextual evidence: Artaud's theories for theatre; if, in your opinion, he successfully put these theories for theatre into practice. You must refer to at least two productions or two theatrical experimentations.)

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Bertolt Brecht

15. Describe and analyse what you consider to be the key influences and events that helped to shape and evolve Brecht's ideas for the theatre throughout his working life.

(You should address the following areas referring to both textual and contextual evidence: the key influences and events in his working life; how these influences helped him develop/shape his ideas and practice in the theatre.)

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16. Did Brecht successfully put his theories for the theatre into practice?

(You should address the following areas referring to both textual and contextual evidence: Brecht's theories for theatre; if, in your opinion, he successfully put these theories for theatre into practice. You must refer to at least two productions or two theatrical experimentations.)

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Peter Brook

17. Describe and analyse what you consider to be the key influences and events that helped to shape and evolve Brook's ideas for the theatre throughout his working life.

(You should address the following areas referring to both textual and contextual evidence: the key influences and events in his working life; how these influences helped him develop/shape his ideas and practice in the theatre.)

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18. Did Brook successfully put his theories for the theatre into practice?

(You should address the following areas referring to both textual and contextual evidence: Brook's theories for theatre; if, in your opinion, he successfully put these theories for theatre into practice. You must refer to at least two productions or two theatrical experimentations.)

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Augusto Boal

19. Describe and analyse what you consider to be the key influences and events that helped to shape and evolve Boal's ideas for the theatre throughout his working life.

(You should address the following areas referring to both textual and contextual evidence: the key influences and events in his working life; how these influences helped him develop/shape his ideas and practice in the theatre.)

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20. Did Boal successfully put his theories for the theatre into practice?

(You should address the following areas referring to both textual and contextual evidence: Boal's theories for theatre; if, in your opinion, he successfully put these theories for theatre into practice. You must refer to at least two productions or two theatrical experimentations.)

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Jerzy Grotowski

21. Describe and analyse what you consider to be the key influences and events that helped to shape and evolve Grotowski's ideas for the theatre throughout his working life.

(You should address the following areas referring to both textual and contextual evidence: the key influences and events in his working life; how these influences helped him develop/shape his ideas and practice in the theatre.)

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22. Did Grotowski successfully put his theories for the theatre into practice?

(You should address the following areas referring to both textual and contextual evidence: Grotowski's theories for theatre; if, in your opinion, he successfully put these theories for theatre into practice. You must refer to at least two productions or two theatrical experimentations.)

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SECTION B

You should answer **one** question from this section. Each question is worth 20 marks.

Your response must show an understanding of the influences of the chosen practitioner on current theatre practice.

Your response should make detailed reference to **one or two** contemporary productions that you have seen.

23. Analyse the importance of the actor in one or two contemporary performances. How does this compare with how the practitioner, whose work you have studied, saw the role of the actor in their practice? 20
24. Describe and analyse how theatre technology was used to enhance dramatic meaning and impact in one or two contemporary performances. To what extent did the practitioner whose work you have studied use theatre technology in his productions? 20
25. “As a director, you can’t act, you can’t sing, you can’t paint, you can’t make a set, but you can interfere with everything and organise.”

Peter Stein, 2007

How was a strong directorial imprint evident in one or two contemporary performances? How does this compare with the approach to directing adopted by the practitioner whose work you have studied? 20

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