

X037/701

NATIONAL
QUALIFICATIONS
2007

FRIDAY, 1 JUNE
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

Marks

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 assess the major productions undertaken by Stanislavski at the Moscow Art Theatre until 1911. You should comment on both the choice of repertoire and how it was produced and presented. 20
2. What changes did Stanislavski propose and promote in relation to design? You should illustrate your response with reference to his practice and his theoretical writings. 20

Edward Gordon Craig

3. The critic Christopher Innes praises "the originality of Craig's writing and the visionary nature of his designs". What was particularly innovative about both elements of Craig's work? 20
4. Describe and assess the contributions made by Craig to reforms in theatre design (both scenic design and theatre architecture) at the turn of the nineteenth century. Your answer should be supported by appropriate textual and contextual evidence. 20

Max Reinhardt

5. Reinhardt has been described as "the most celebrated stage director in Europe" in the early 1900s. In your view, what is it about his work—his choice of repertoire and style of production—that made him so successful? 20
6. Reinhardt's most significant later work is the film *A Midsummer Night's Dream* (1935). Would you judge the film to be a culmination of his work as a director or an unaccountable aberration? You should illustrate your response with reference to both the film and his earlier stage work. 20

Vsevolod Meyerhold

7. How did Meyerhold's conversion to Communism manifest itself in his theatre practice? You should illustrate your response with reference to both his theatre practice and theoretical writings. 20
8. A theatre built on psychological foundations is as certain to collapse as a house built on sand. On the other hand, a theatre which relies on physical elements is at very least assured of clarity.
– Vsevolod Meyerhold, (1922)

With particular reference to physical expression and movement, describe and assess Meyerhold's approaches to the actor and to acting. 20

Jacques Copeau

9. Copeau has been described as “an icon of truthfulness in performance”. What techniques and approaches to the theatre text did Copeau champion that afforded him such a reputation? 20
10. Describe and assess the theatre activities of Les Copiaux and/or La Compagnie des Quinze. Your answer should be supported by appropriate textual and contextual evidence. 20

Erwin Piscator

11. Piscator has been described as “the leading exponent of political theatre in the Weimar Republic”. Describe and assess the form and the content of his political theatre during this period. 20
12. Piscator's reputation seems inextricably linked to the name Brecht. What arguments would you make, and what evidence would you bring, to convince your contemporaries of Piscator's own worth as a theatre maker of significance? 20

Antoine Artaud

13. Compare and contrast Artaud's vision for the Theatre Alfred Jarry—as expressed in his various manifestos—and the reality of its operation. 20
14. To what kind of “cruelty” do you think Artaud wished to subject audiences? Why? You should illustrate your response with reference to plays or performances which seem, in some way, to embody principles of the “Theatre of Cruelty”. 20

[Turn over

15. [Brecht's] theatre of alienation intended to motivate the viewer to think.
– Theodor Adorno (1997)

In what way do you think Brecht's theatre of alienation inspires thoughtfulness?
Explain your view with reference to both Brecht's theatre theory and practice.

20

16. What they could do with round here is a good war.
– Bertolt Brecht, *Mother Courage and Her Children*, (1941)

Describe and assess the way Brecht uses war literally and/or metaphorically in
at least two of his plays.

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Peter Brook

17. What is the theatre of Peter Brook? A completely premeditated art or the sum of improvisations? The height of modernity or a return to archaic forms, most long forgotten. [. . .] The result of a spiritual search or obsessive attention to the material. [. . .] Undoubtedly it is all these things at the same time: and that is what makes Brook the most elusive theatre maker there is.
– Guy Scarpetta (1992)

In your opinion what will be the lasting legacy of Peter Brook? You should illustrate your response with reference to his theatre practice and relevant writings.

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18. Peter Brook has suggested that "Tradition itself [. . .] is a revolutionary force which must be safeguarded." Describe and assess Brook's use of what might be termed traditional cultural forms in his theatre making. You should illustrate your response with reference to both his theatre practice and relevant writings.

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Augusto Boal

19. Assess the significance of Boal's *Theatre of the Oppressed* (1975) as both a statement of his theatre theories and an account of the discoveries made through his practice.
20. Review the non-traditional performance spaces associated with a range of Boal's theatre practice. In what kind of location would you judge that his work makes *either* the most political *or* the most theatrical impact?

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21. Describe and assess the work undertaken by Grotowski at the Theatre of 13 Rows in Opole and at the Laboratory Theatre in Wrocław in the period to 1969. You should comment on both the choice of repertoire and how it was produced and presented. 20
22. What was Grotowski's conception of and ambition for the actor? Describe and assess techniques he developed and deployed in pursuit of this goal. 20

SECTION B

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

Your response should make detailed reference to **one or two** contemporary productions that you have seen (and should be illustrated with appropriate reference to the theatre maker's practice and/or theories.)

23. How "faithful" are contemporary directors to the work of playwrights? Discuss this question with reference to **one or two** contemporary productions. How does this differ from the approach to the play text developed by the theatre practitioner you studied? 20
24. Describe and assess how the theatre or performance space chosen in one or two contemporary performances contributed to the creation of meaning. How does this differ from the approach to the traditional and/or non-traditional playing spaces utilised by the theatre practitioner you studied? 20
25. Describe and assess the use of technology—for example traditional stage machinery and/or video or data projection—in **one or two** contemporary performances. How does this differ from the approach to technology associated with the theatre practitioner you studied? 20

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