

X037/701

NATIONAL
QUALIFICATIONS
2009

MONDAY, 18 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

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. How did Stanislavski define and explore the relationship between the actor and the director? You should make reference to his theatre practice and relevant theoretical writings. 20
2. Discuss how the immediate social, political and theatrical climate influenced Stanislavski's theories and practice. 20

Edward Gordon Craig

3. How did Craig define and explore the relationship between the actor and the director? You should make reference to his theatre practice and relevant theoretical writings. 20
4. Discuss how the immediate social, political and theatrical climate influenced Craig's theories and practice. 20

Max Reinhardt

5. How did Reinhardt define and explore the relationship between the actor and the director? You should make reference to his theatre practice and relevant theoretical writings. 20
6. Discuss how the immediate social, political and theatrical climate influenced Reinhardt's theories and practice. 20

Vsevolod Meyerhold

7. How did Meyerhold define and explore the relationship between the actor and the director? You should make reference to his theatre practice and relevant theoretical writings. 20
8. Discuss how the immediate social, political and theatrical climate influenced Meyerhold's theories and practice. 20

Jacques Copeau

9. How did Copeau define and explore the relationship between the actor and the director? You should make reference to his theatre practice and relevant theoretical writings. 20
10. Discuss how the immediate social, political and theatrical climate influenced Copeau's theories and practice. 20

Erwin Piscator

11. How did Piscator define and explore the relationship between the actor and the director? You should make reference to his theatre practice and relevant theoretical writings. 20
12. Discuss how the immediate social, political and theatrical climate influenced Piscator's theories and practice. 20

Antoine Artaud

13. How did Artaud define and explore the relationship between the actor and the director? You should make reference to his theatre practice and relevant theoretical writings. 20
14. Discuss how the immediate social, political and theatrical climate influenced Artaud's theories and practice. 20

Bertolt Brecht

15. How did Brecht define and explore the relationship between the actor and the director? You should make reference to his theatre practice and relevant theoretical writings. 20
16. Discuss how the immediate social, political and theatrical climate influenced Brecht's theories and practice. 20

Peter Brook

17. How did Brook define and explore the relationship between the actor and the director? You should make reference to his theatre practice and relevant theoretical writings. 20
18. Discuss how the immediate social, political and theatrical climate influenced Brook's theories and practice. 20

Augusto Boal

19. How did Boal define and explore the relationship between the actor and the director? You should make reference to his theatre practice and relevant theoretical writings. 20
20. Discuss how the immediate social, political and theatrical climate influenced Boal's theories and practice. 20

Jerzy Grotowski

21. How did Grotowski define and explore the relationship between the actor and the director? You should make reference to his theatre practice and relevant theoretical writings. 20
22. Discuss how the immediate social, political and theatrical climate influenced Grotowski's theories and practice. 20

SECTION B

Marks

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

Your response must show 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. With detailed reference to **one or two** contemporary performances, discuss the status of the design elements in the production. Compare and contrast how the theatre practitioner whose work you have studied saw the role of designer in their work. 20

24. *Just as we like to press the red button on our remote control, so we like theatre that is interactive.*

– Lyn Gardner, The Guardian

Describe and analyse the actor/audience relationship in **one or two** contemporary performances. Compare and contrast how the practitioner whose work you have studied understood and used the audience in their theatre making. 20

25. With detailed reference to **one or two** contemporary performances, discuss how the director's relationship to the pre-text manifested itself in the performance text. Would the practitioner whose work you have studied have made similar choices? 20

[END OF QUESTION PAPER]