

X037/701

NATIONAL
QUALIFICATIONS
2010

MONDAY, 17 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. Collaborator* or director dictator? Which term most closely describes the creative approach adopted by Stanislavski in pursuit of his theatrical vision? You should make reference to both his theories and practice.

**Collaborator—one who works with others in a joint activity.* 20

2. Describe and analyse the choices Stanislavski made throughout his career with regards to repertoire, staging and/or performance spaces. 20

Edward Gordon Craig

3. Collaborator* or director dictator? Which term most closely describes the creative approach adopted by Craig in pursuit of his theatrical vision? You should make reference to both his theories and practice.

**Collaborator—one who works with others in a joint activity.* 20

4. Describe and analyse the choices Craig made throughout his career with regards to repertoire, staging and/or performance spaces. 20

Max Reinhardt

5. Collaborator* or director dictator? Which term most closely describes the creative approach adopted by Reinhardt in pursuit of his theatrical vision? You should make reference to both his theories and practice.

**Collaborator—one who works with others in a joint activity.* 20

6. Describe and analyse the choices Reinhardt made throughout his career with regards to repertoire, staging and/or performance spaces. 20

Vsevolod Meyerhold

7. Collaborator* or director dictator? Which term most closely describes the creative approach adopted by Meyerhold in pursuit of his theatrical vision? You should make reference to both his theories and practice.

**Collaborator—one who works with others in a joint activity.* 20

8. Describe and analyse the choices Meyerhold made throughout his career with regards to repertoire, staging and/or performance spaces. 20

Jacques Copeau

9. Collaborator* or director dictator? Which term most closely describes the creative approach adopted by Copeau in pursuit of his theatrical vision? You should make reference to both his theories and practice.

**Collaborator—one who works with others in a joint activity.* 20

10. Describe and analyse the choices Copeau made throughout his career with regards to repertoire, staging and/or performance spaces. 20

Erwin Piscator

11. Collaborator* or director dictator? Which term most closely describes the creative approach adopted by Piscator in pursuit of his theatrical vision? You should make reference to both his theories and practice.

**Collaborator—one who works with others in a joint activity.* 20

12. Describe and analyse the choices Piscator made throughout his career with regards to repertoire, staging and/or performance spaces. 20

Antoine Artaud

13. Collaborator* or director dictator? Which term most closely describes the creative approach adopted by Artaud in pursuit of his theatrical vision? You should make reference to both his theories and practice.

**Collaborator—one who works with others in a joint activity.* 20

14. Describe and analyse the choices Artaud made throughout his career with regards to repertoire, staging and/or performance spaces. 20

Bertolt Brecht

15. Collaborator* or director dictator? Which term most closely describes the creative approach adopted by Brecht in pursuit of his theatrical vision? You should make reference to both his theories and practice.

**Collaborator—one who works with others in a joint activity.* 20

16. Describe and analyse the choices Brecht made throughout his career with regards to repertoire, staging and/or performance spaces. 20

Peter Brook

17. Collaborator* or director dictator? Which term most closely describes the creative approach adopted by Brook in pursuit of his theatrical vision? You should make reference to both his theories and practice.

**Collaborator—one who works with others in a joint activity.* 20

18. Describe and analyse the choices Brook made throughout his career with regards to repertoire, staging and/or performance spaces. 20

Augusto Boal

19. Collaborator* or director dictator? Which term most closely describes the creative approach adopted by Boal in pursuit of his theatrical vision? You should make reference to both his theories and practice.

**Collaborator—one who works with others in a joint activity.*

20

20. Describe and analyse the choices Boal made throughout his career with regards to repertoire, staging and/or performance spaces.

20

Jerzy Grotowski

21. Collaborator* or director dictator? Which term most closely describes the creative approach adopted by Grotowski in pursuit of his theatrical vision? You should make reference to both his theories and practice.

**Collaborator—one who works with others in a joint activity.*

20

22. Describe and analyse the choices Grotowski made throughout his career with regards to repertoire, staging and/or performance spaces.

20

SECTION B

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.

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| 23. Describe the dramatic impact and audience response in one or two contemporary performances and analyse how this impact was created. Compare this with the dramatic impact and audience response created or aspired to by the practitioner whose work you have studied. | 20 |
| 24. Describe the key features of the dominant theatrical style evident in one or two contemporary performances. Does this style differ from the conception of theatre aspired to by the practitioner whose work you have studied? | 20 |
| 25. In analysing one or two contemporary performances would you judge the theatre to be innovative? What elements of the theories and practice of the theatre practitioner whose work you have studied were a particular challenge to their contemporaries? | 20 |

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