

X037/701

NATIONAL
QUALIFICATIONS
2008

WEDNESDAY, 4 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. Comment on the developments and adaptations in Stanislavski's practice by comparing and contrasting an early production (**or** theatrical experimentation) with one later in his theatre-making career. 20
2. Describe and analyse what you consider to be the key influences which helped to shape Stanislavski's theories and practice. 20

Edward Gordon Craig

3. Comment on the developments and adaptations in Craig's practice by comparing and contrasting an early production (**or** theatrical experimentation) with one later in his theatre-making career. 20
4. Describe and analyse what you consider to be the key influences which helped to shape Craig's theories and practice. 20

Max Reinhardt

5. Comment on the developments and adaptations in Reinhardt's practice by comparing and contrasting an early production (**or** theatrical experimentation) with one later in his theatre-making career. 20
6. Describe and analyse what you consider to be the key influences which helped to shape Reinhardt's theories and practice. 20

Vsevolod Meyerhold

7. Comment on the developments and adaptations in Meyerhold's practice by comparing and contrasting an early production (**or** theatrical experimentation) with one later in his theatre-making career. 20
8. Describe and analyse what you consider to be the key influences which helped to shape Meyerhold's theories and practice. 20

Jacques Copeau

9. Comment on the developments and adaptations in Copeau's practice by comparing and contrasting an early production (**or** theatrical experimentation) with one later in his theatre-making career. 20
10. Describe and analyse what you consider to be the key influences which helped to shape Copeau's theories and practice. 20

Erwin Piscator

11. Comment on the developments and adaptations in Piscator's practice by comparing and contrasting an early production (**or** theatrical experimentation) with one later in his theatre-making career. 20
12. Describe and analyse what you consider to be the key influences which helped to shape Piscator's theories and practice. 20

Antonin Artaud

13. Comment on the developments and adaptations in Artaud's practice by comparing and contrasting an early production (**or** theatrical experimentation) with one later in his theatre-making career. 20
14. Describe and analyse what you consider to be the key influences which helped to shape Artaud's theories and practice. 20

Bertolt Brecht

15. Comment on the developments and adaptations in Brecht's practice by comparing and contrasting an early production (**or** theatrical experimentation) with one later in his theatre-making career. 20
16. Describe and analyse what you consider to be the key influences which helped to shape Brecht's theories and practice. 20

Peter Brook

17. Comment on the developments and adaptations in Brook's practice by comparing and contrasting an early production (**or** theatrical experimentation) with one later in his theatre-making career. 20
18. Describe and analyse what you consider to be the key influences which helped to shape Brook's theories and practice. 20

Augusto Boal

19. Comment on the developments and adaptations in Boal's practice by comparing and contrasting an early production (**or** theatrical experimentation) with one later in his theatre-making career. 20
20. Describe and analyse what you consider to be the key influences which helped to shape Boal's theories and practice. 20

[Turn over]

21. Comment on the developments and adaptations in Grotowski's practice by comparing and contrasting an early production (**or** theatrical experimentation) with one later in his theatre-making career. 20
22. Describe and analyse what you consider to be the key influences which helped to shape Grotowski's theories and practice. 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.

23. With detailed reference to **one or two** contemporary performances discuss the status and use of the actor in the production. Compare and contrast how the theatre practitioner whose work you have studied saw the role of the actor. 20
24. *Theatre makers should not exempt themselves from dealing with the politics of our time.*

– Naomi Wallace, (2003)

Compare and contrast techniques used to deal with contemporary politics in **one or two** performances that you have seen with the political theatre made by the theatre practitioner you have studied. 20

25. Describe and assess how visual and aural elements contributed to the creation of dramatic meaning in **one or two** contemporary productions that you have seen. To what extent does this differ from how the practitioner whose work you have studied used visual and aural elements in their work? 20

[END OF QUESTION PAPER]