

**[C037/SQP163]**

---

Advanced Higher    Time: 2 hours  
**Drama**  
Specimen Question Paper

NATIONAL  
QUALIFICATIONS

40 marks are allocated to this paper.

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

## SECTION A

*Marks*

You should answer **one** question from this section. Each question is worth 20 marks. Your response should show understanding of the ideas and theories, practices and context of the chosen practitioner.

### *Konstantin Stanislavski*

1. Stanislavski claimed that “like all revolutionaries we broke the old and exaggerated the new”. Do you agree that Stanislavski’s theatre innovations were revolutionary? Drawing on both textual and contextual evidence, you should illustrate your answer with reference to his practice and/or his theories. 20
2. Drawing on both textual and contextual evidence, and with reference to his practice and/or his theories, describe and explain Stanislavski’s system of acting. You should also consider how he put his theories into practice when preparing for a production. 20

### *Edward Gordon Craig*

3. Describe and comment on how Craig saw the role of the actor. 20
4. Do you agree that Craig’s ideas on staging and design were particularly innovative? Drawing on both textual and contextual evidence, you should illustrate your answer with reference to his practice and/or his theories. 20

### *Max Reinhardt*

5. Explain the scope of Reinhardt’s “eclecticism”, and describe how it was later used in both a theatrical and a political forum. Illustrate your response with textual and contextual evidence and with reference to his practice and/or theories. 20
6. One critic has argued that “Reinhardt’s avowed intention was to free the theatre from the shackles of literature. He offered theatre for theatre’s sake.” How successful was Reinhardt in achieving this goal? Illustrate your response with textual and contextual reference and with reference to his practice and/or his theories. 20

### *Vsevolod Myerhold*

7. Consider Myerhold’s contribution to the development of a non-naturalistic theatre form. Drawing on both textual and contextual evidence, you should illustrate your answer with reference to his practice and/or his theories. 20
8. Explain and discuss the ideas behind and practice of biomechanics in the work of Myerhold. 20

### *Jacques Copeau*

9. Consider Copeau’s choice of repertoire for the Vieux-Colombier theatre, and assess his particular approach to the pre-text. 20
10. Assess the influence of Copeau and his Vieux-Colombier company on subsequent theatre making. Drawing on both textual and contextual evidence, you should illustrate your response with evidence drawn from both their practice and Copeau’s theories. 20

11. Discuss Piscator's notion of Epic Theatre. How did he attempt to demonstrate the principles of Epic Theatre in his work? Drawing on both textual and contextual evidence, you should illustrate your answer with reference to his practice and/or his theories. 20
12. Describe and comment on the circumstances which led Piscator to reject Expressionism. Drawing on both textual and contextual evidence, you should illustrate your answer with reference to his practice and/or his theories. 20

*Antoine Artaud*

13. Describe what Artaud meant by the term "Theatre of Cruelty", and assess how successful these ideas proved in performance. You should illustrate your response with evidence drawn from both his practice and/or his theories. 20
14. Consider the influence of Surrealism and the Surrealists on both Artaud's theories and/or practices. 20

*Bertolt Brecht*

15. Discuss how the contemporary social and political climate influenced Brecht's work. Drawing on both textual and contextual evidence, you should illustrate your answer with reference to his practice and/or his theories. 20
16. Discuss Brecht's notion of Epic Theatre. How did he attempt to demonstrate the principles of Epic Theatre in his work? Drawing on both textual and contextual evidence, you should illustrate your answer with reference to his practice and/or his theories. 20

*Peter Brook*

17. How did Brook aim to fill the "empty space" of theatre? Drawing on both textual and contextual evidence, you should illustrate your answer with reference to his practice and/or his theories. 20
18. Consider Brook's engagement with ideas of interculturalism. Drawing on both textual and contextual evidence, you should illustrate your answer with reference to his practice and/or his theories. 20

*Augusto Boal*

19. Consider how Boal conceives of the roles of the audience and the actor in his practice. Drawing on both textual and contextual evidence, you should illustrate your answer with reference to his practice and/or his theories. 20
20. Discuss how the particular social and political climate of Brazil has influenced Boal's work. Drawing on both textual and contextual evidence, you should illustrate your answer with reference to his practice and/or his theories. 20

21. Describe the historical and social context which led Grotowski towards his Poor Theatre. Drawing on both textual and contextual evidence, you should illustrate your answer with reference to his practice and/or his theories. **20**
22. Consider Grotowski's interrogation of the idea and the role of the actor. You should illustrate your response with evidence drawn from both his practice and his theories. **20**

### **SECTION B**

You should answer **one** question from this section referring to the work of a theatre practitioner other than that discussed in Section A. Each question is worth 20 marks.

23. With detailed reference to one or two performances that you have seen, discuss the extent to which the dramatist, the director, the designer or the actor was the principal "author" of the production. Would the practitioner whose work you have studied have changed or maintained this balance? **20**
24. With detailed reference to one or two contemporary performances that you have seen, consider how faithfully the director presented the playwright's script. Discuss the relationship that the theatre practitioner whose work you have studied had to the pre-text. **20**
25. Consider how effective contemporary theatre is in communicating issues of social or political importance. Compare and contrast the techniques used in one or two performances that you have seen with the ideas and practices of the theatre practitioner you have studied. **20**

*[END OF QUESTION PAPER]*

**[C037/SQP163]**

---

Advanced Higher    Time: 2 hours  
**Drama**  
Specimen Marking Instructions

NATIONAL  
QUALIFICATIONS

## Sections A and B

Candidates must answer two questions, one from each section. Candidates must answer on a different practitioner in each response. Questions are each worth 20 marks.

Responses should be marked holistically and according to the grade related criteria described below. As such candidates will be awarded according to the quality of thought demonstrated in their answers. They will not solely be rewarded for the quantity of knowledge conveyed.

“Quality of thought” should be taken as including the extent to which, in response to a given question, the candidate:

- provides an answer which is relevant to the question and relates explicitly to the question’s terms;
- makes the various distinctions demanded by the questions;
- responds to all the elements demanded by the question;
- explains, analyses, discusses and assesses rather than simply describes or narrates;
- argues a case when requested to do so;
- takes account of criticism and interpretations;
- answers with clarity and fluency and in language appropriate to critical writing at this level.

## A reminder

### *Outcome 1*

The candidate will demonstrate knowledge and understanding of the theories of acting and directing of two leading twentieth-century practitioners.

#### *Performance criteria*

- (a) Describes correctly and in some detail the influences and key events that mark the emergence of two leading twentieth-century theatre practitioners.
- (b) Analyses, in some detail, alternative acting methodologies adopted/developed by two leading twentieth-century theatre practitioners.
- (c) Describes correctly and in some detail alternative directorial theories and practices of the two twentieth-century theatre practitioners.
- (d) Uses texts appropriately to exemplify the performance theories of two twentieth-century theatre practitioners.

All the performance criteria apply to the overall context in which the practitioner worked and include—the developing role of the director, influences (creative, political, historical and social), innovative acting and directing methodologies, innovative staging concepts, innovative playhouse architecture and actor-audience relationships.

## **Outcome 2**

The candidate will explore aspects of theatre practice in one or two recent productions which they feel reflect the theories and/or practices of one to two twentieth-century practitioners.

### *Performance criteria*

- (a) Analyses in detail one or two contemporary performances.
- (b) Discusses the ways in which, within the candidate's interpretation, these performances may be related to the theories and/or practice of one or two of the twentieth-century theatre practitioners specified in the course of study.

•

The following descriptions provide some additional guidelines on the features of essays that might be judged “Excellent”, “Good”, “Fair”, “Fail” and “Fail (very poor)”.

An essay judged “Fair”, “Good” or “Excellent”—that is marked at 10 or above—can be taken to demonstrate achievement of the outcomes of the unit and within this to demonstrate or infer achievement of their related performance criteria.

•

### **Excellent 17–20**

A piece of work at this level will demonstrate:

- a thorough understanding of the topic and its implications—there will be a considerable body of evidence, selected appropriately and used to provide a coherent response to the question posed;
- breadth of thinking on the majority of the issues discussed;
- a wide knowledge and appropriate use of critical contributions on the topic—there will be detailed awareness of alternative interpretations;
- a consistent ability to organise material to support an argument;
- an ability to express the argument in a fluent and lucid manner;
- the line of argument will be developed, clear and coherent throughout the essay—there will be a fluent presentation of the conclusion, supported by and arising in a logical manner from a well-structured argument.

### **Good 14–16**

A piece of work at this level will demonstrate:

- a good understanding of the topic and its implications—a substantial quality of accurate, relevant knowledge will have been presented;
- a competent knowledge and use of critical contributions on the topic—there will be convincing use of the evidence presented and of the critical and historical interpretations available;
- a consistent ability to organise material to support an argument;
- an ability to express the argument in a fluent and lucid manner—there will be a rigorous structure leading to a relevant and well-supported conclusion.

However, such a piece of work will generally show less independence of thought and mastery of detail than one judged to be “Excellent”. There may be some errors or misjudgements with regard to issues which are not central to the argument. A low mark within this band indicates more such failings than a high one. A high mark indicates that the work is close to the kind of quality needed for an “Excellent” mark but has fallen down on a few points.

**Fair 10–13**

A piece of work at this level will demonstrate:

- a reasonable or adequate understanding of the topic and its implications—there will be a reasonable quality of accurate, relevant knowledge applied to address the terms of the question posed;
- some knowledge of critical contributions to the topic—there will be valid analysis supported by evidence which takes account of critical and historical interpretations;
- some ability to formulate and state an argument—there will be a structured argument leading to relevant supported conclusions.

However, it will also be less clearly organised than those in higher bands, and there may be some significant errors, misjudgements or omissions of important details. At the lower end of the category the response may be lacking in detail and include significant errors, omissions and misunderstandings. The grasp shown of critical and interpretative points will probably be sketchy, and the organisation of material and argument weak.

**Fail 5–9**

A piece of work at this level will demonstrate:

- a basic understanding of the topic and its implications;
- a limited amount of knowledge of previous contributions to the topic;
- a basic ability to formulate and state an argument.

However, there will be important deficiencies in such a piece of work, both in terms of adequate detail and critical understanding. There will be pronounced errors and misunderstandings, and the answer may be so badly organised as to be difficult to follow.

**Fail (very poor) 1–4**

A piece of work at this level will show very serious weaknesses. Understanding of critical issues will be poor, and the answer may be so badly organised as to be difficult to follow. If there is any attempt at critical or interpretative discussion it will be inappropriate or confused.

*[END OF MARKING INSTRUCTIONS]*