

X037/13/01

NATIONAL
QUALIFICATIONS
2012

FRIDAY, 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. What do you consider to be the strengths and weaknesses of at least **two** productions directed by Stanislavski with regard to meeting his theatrical aims?

(In your answer you could: identify his aims for theatre; describe and comment on the strengths and weaknesses in at least two clearly identified productions; analyse whether the achievement in these productions met his theatrical aims.)

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2. What do you consider to be Stanislavski's theatrical legacy?

A legacy is something handed on or left unfinished.

(In your answer you could, for example, identify his key ideas for: acting, directing, design and staging, repertoire and overall theatrical vision and explain why these ideas are influential.)

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Edward Gordon Craig

3. What do you consider to be the strengths and weaknesses of at least **two** productions directed by Craig with regard to meeting his theatrical aims?

(In your answer you could: identify his aims for theatre; describe and comment on the strengths and weaknesses in at least two clearly identified productions; analyse whether the achievement in these productions met his theatrical aims.)

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4. What do you consider to be Craig's theatrical legacy?

A legacy is something handed on or left unfinished.

(In your answer you could, for example, identify his key ideas for: acting, directing, design and staging, repertoire and overall theatrical vision and explain why these ideas are influential.)

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5. What do you consider to be the strengths and weaknesses of at least **two** productions directed by Reinhardt with regard to meeting his theatrical aims?

(In your answer you could: identify his aims for theatre; describe and comment on the strengths and weaknesses in at least two clearly identified productions; analyse whether the achievement in these productions met his theatrical aims.)

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6. What do you consider to be Reinhardt's theatrical legacy?

A legacy is something handed on or left unfinished.

(In your answer you could, for example, identify his key ideas for: acting, directing, design and staging, repertoire and overall theatrical vision and explain why these ideas are influential.)

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Vsevolod Meyerhold

7. What do you consider to be the strengths and weaknesses of at least **two** productions directed by Meyerhold with regard to meeting his theatrical aims?

(In your answer you could: identify his aims for theatre; describe and comment on the strengths and weaknesses in at least two clearly identified productions; analyse whether the achievement in these productions met his theatrical aims.)

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8. What do you consider to be Meyerhold's theatrical legacy?

A legacy is something handed on or left unfinished.

(In your answer you could, for example, identify his key ideas for: acting, directing, design and staging, repertoire and overall theatrical vision and explain why these ideas are influential.)

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Jacques Copeau

9. What do you consider to be the strengths and weaknesses of at least **two** productions directed by Copeau with regard to meeting his theatrical aims?

(In your answer you could: identify his aims for theatre; describe and comment on the strengths and weaknesses in at least two clearly identified productions; analyse whether the achievement in these productions met his theatrical aims.)

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10. What do you consider to be Copeau's theatrical legacy?

A legacy is something handed on or left unfinished.

(In your answer you could, for example, identify his key ideas for: acting, directing, design and staging, repertoire and overall theatrical vision and explain why these ideas are influential.)

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[Turn over

11. What do you consider to be the strengths and weaknesses of at least **two** productions conceived by or directed by Piscator with regard to meeting his theatrical aims?
(In your answer you could: identify his aims for theatre; describe and comment on the strengths and weaknesses in at least two clearly identified productions; analyse whether the achievement in these productions met his theatrical aims.) 20
12. What do you consider to be Piscator's theatrical legacy?
A legacy is something handed on or left unfinished.
(In your answer you could, for example, identify his key ideas for: acting, directing, design and staging, repertoire and overall theatrical vision and explain why these ideas are influential.) 20

Antonine Artaud

13. What do you consider to be the strengths and weaknesses of at least **two** productions conceived by or directed by Artaud with regard to meeting his theatrical aims?
(In your answer you could: identify his aims for theatre; describe and comment on the strengths and weaknesses in at least two clearly identified productions; analyse whether the achievement in these productions met his theatrical aims.) 20
14. What do you consider to be Artaud's theatrical legacy?
A legacy is something handed on or left unfinished.
(In your answer you could, for example, identify his key ideas for: acting, directing, design and staging, repertoire and overall theatrical vision and explain why these ideas are influential.) 20

Bertolt Brecht

15. What do you consider to be the strengths and weaknesses of at least **two** productions directed by Brecht with regard to meeting his theatrical aims?
(In your answer you could: identify his aims for theatre; describe and comment on the strengths and weaknesses in at least two clearly identified productions; analyse whether the achievement in these productions met his theatrical aims.) 20
16. What do you consider to be Brecht's theatrical legacy?
A legacy is something handed on or left unfinished.
(In your answer you could, for example, identify his key ideas for: acting, directing, design and staging, repertoire and overall theatrical vision and explain why these ideas are influential.) 20

17. What do you consider to be the strengths and weaknesses of at least **two** productions conceived by or directed by Brook with regard to meeting his theatrical aims?

(In your answer you could: identify his aims for theatre; describe and comment on the strengths and weaknesses in at least two clearly identified productions; analyse whether the achievement in these productions met his theatrical aims.)

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18. What do you consider to be Brook's theatrical legacy?

A legacy is something handed on or left unfinished.

(In your answer you could, for example, identify his key ideas for: acting, directing, design and staging, repertoire and overall theatrical vision and explain why these ideas are influential.)

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Augusto Boal

19. What do you consider to be the strengths and weaknesses of at least **two** productions directed by Boal with regard to meeting his theatrical aims?

(In your answer you could: identify his aims for theatre; describe and comment on the strengths and weaknesses in at least two clearly identified productions; analyse whether the achievement in these productions met his theatrical aims.)

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20. What do you consider to be Boal's theatrical legacy?

A legacy is something handed on or left unfinished.

(In your answer you could, for example, identify his key ideas for: acting, directing, design and staging, repertoire and overall theatrical vision and explain why these ideas are influential.)

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Jerzy Grotowski

21. What do you consider to be the strengths and weaknesses of at least **two** productions directed by Grotowski with regard to meeting his theatrical aims?

(In your answer you could: identify his aims for theatre; describe and comment on the strengths and weaknesses in at least two clearly identified productions; analyse whether the achievement in these productions met his theatrical aims.)

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22. What do you consider to be Grotowski's theatrical legacy?

A legacy is something handed on or left unfinished.

(In your answer you could, for example, identify his key ideas for: acting, directing, design and staging, repertoire and overall theatrical vision and explain why these ideas are influential.)

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[Turn over

SECTION B

Marks

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

Your response must show an 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. “The play’s the thing . . .”

With reference to one or two contemporary productions analyse the interpretation and use of the play text made by the director. How does this differ to the approach to the play text developed by the theatre practitioner you studied?

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24. Describe and assess how the use of the theatre or performance space chosen contributed to the creation of dramatic meaning. How does this differ from the approach to the traditional and/or non-traditional playing spaces used by the theatre practitioner you studied?

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25. Describe key dramatic scenes that had a powerful impact in one or two contemporary productions that you have seen and analyse how they were created. What aspects of the performances of the practitioner whose work you have studied had a powerful impact on his contemporary audience?

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[END OF QUESTION PAPER]

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