

# X037/13/01

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NATIONAL  
QUALIFICATIONS  
2014

THURSDAY, 15 MAY  
9.00 AM - 11.00 AM

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. Explain how Stanislavski's idea of the role of the actor evolved throughout his theatre-making career.

(You should address the following areas referring to both textual and contextual evidence: his ideas for the role of the actor; how this changed throughout his career; and how he explored these ideas in productions he directed.)

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2. Describe and comment on the difficulties and challenges that Stanislavski had to overcome in his professional career to achieve his aims for theatre.

(You should address the following areas referring to both textual and contextual evidence: his aims for theatre; any difficulties and challenges that he encountered; how he overcame these difficulties and challenges with reference to productions he directed.)

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### *Edward Gordon Craig*

3. Explain how Craig's idea of the role of the actor evolved throughout his theatre-making career.

(You should address the following areas referring to both textual and contextual evidence: his ideas for the role of the actor; how this changed throughout his career; and how he explored these ideas in productions he directed.)

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4. Describe and comment on the difficulties and challenges that Craig had to overcome in his professional career to achieve his aims for theatre.

(You should address the following areas referring to both textual and contextual evidence: his aims for theatre; any difficulties and challenges that he encountered; how he overcame these difficulties and challenges with reference to productions he directed.)

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5. Explain how Reinhardt's idea of the role of the actor evolved throughout his theatre-making career.

(You should address the following areas referring to both textual and contextual evidence: his ideas for the role of the actor; how this changed throughout his career; and how he explored these ideas in productions he directed.)

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6. Describe and comment on the difficulties and challenges that Reinhardt had to overcome in his professional career to achieve his aims for theatre.

(You should address the following areas referring to both textual and contextual evidence: his aims for theatre; any difficulties and challenges that he encountered; how he overcame these difficulties and challenges with reference to productions he directed.)

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*Vsevolod Meyerhold*

7. Explain how Meyerhold's idea of the role of the actor evolved throughout his theatre-making career.

(You should address the following areas referring to both textual and contextual evidence: his ideas for the role of the actor; how this changed throughout his career; and how he explored these ideas in productions he directed.)

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8. Describe and comment on the difficulties and challenges that Meyerhold had to overcome in his professional career to achieve his aims for theatre.

(You should address the following areas referring to both textual and contextual evidence: his aims for theatre; any difficulties and challenges that he encountered; how he overcame these difficulties and challenges with reference to productions he directed.)

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*Jacques Copeau*

9. Explain how Copeau's idea of the role of the actor evolved throughout his theatre-making career.

(You should address the following areas referring to both textual and contextual evidence: his ideas for the role of the actor; how this changed throughout his career; and how he explored these ideas in productions he directed.)

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10. Describe and comment on the difficulties and challenges that Copeau had to overcome in his professional career to achieve his aims for theatre.

(You should address the following areas referring to both textual and contextual evidence: his aims for theatre; any difficulties and challenges that he encountered; how he overcame these difficulties and challenges with reference to productions he directed.)

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- 11.** Explain how Piscator's idea of the role of the actor evolved throughout his theatre-making career.

(You should address the following areas referring to both textual and contextual evidence: his ideas for the role of the actor; how this changed throughout his career; and how he explored these ideas in productions he directed.)

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- 12.** Describe and comment on the difficulties and challenges that Piscator had to overcome in his professional career to achieve his aims for theatre.

(You should address the following areas referring to both textual and contextual evidence: his aims for theatre; any difficulties and challenges that he encountered; how he overcame these difficulties and challenges with reference to productions he directed.)

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*Antonine Artaud*

- 13.** Explain how Artaud's idea of the role of the actor evolved throughout his theatre-making career.

(You should address the following areas referring to both textual and contextual evidence: his ideas for the role of the actor; how this changed throughout his career; and how he explored these ideas in productions he directed.)

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- 14.** Describe and comment on the difficulties and challenges that Artaud had to overcome in his professional career to achieve his aims for theatre.

(You should address the following areas referring to both textual and contextual evidence: his aims for theatre; any difficulties and challenges that he encountered; how he overcame these difficulties and challenges with reference to productions he directed.)

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*Bertolt Brecht*

- 15.** Explain how Brecht's idea of the role of the actor evolved throughout his theatre-making career.

(You should address the following areas referring to both textual and contextual evidence: his ideas for the role of the actor; how this changed throughout his career; and how he explored these ideas in productions he directed.)

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- 16.** Describe and comment on the difficulties and challenges that Brecht had to overcome in his professional career to achieve his aims for theatre.

(You should address the following areas referring to both textual and contextual evidence: his aims for theatre; any difficulties and challenges that he encountered; how he overcame these difficulties and challenges with reference to productions he directed.)

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17. Explain how Brook's idea of the role of the actor evolved throughout his theatre-making career.

(You should address the following areas referring to both textual and contextual evidence: his ideas for the role of the actor; how this changed throughout his career; and how he explored these ideas in productions he directed.)

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18. Describe and comment on the difficulties and challenges that Brook had to overcome in his professional career to achieve his aims for theatre.

(You should address the following areas referring to both textual and contextual evidence: his aims for theatre; any difficulties and challenges that he encountered; how he overcame these difficulties and challenges with reference to productions he directed.)

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*Augusto Boal*

19. Explain how Boal's idea of the role of the actor evolved throughout his theatre-making career.

(You should address the following areas referring to both textual and contextual evidence: his ideas for the role of the actor; how this changed throughout his career; and how he explored these ideas in productions he directed.)

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20. Describe and comment on the difficulties and challenges that Boal had to overcome in his professional career to achieve his aims for theatre.

(You should address the following areas referring to both textual and contextual evidence: his aims for theatre; any difficulties and challenges that he encountered; how he overcame these difficulties and challenges with reference to productions he directed.)

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*Jerzy Grotowski*

21. Explain how Grotowski's idea of the role of the actor evolved throughout his theatre-making career.

(You should address the following areas referring to both textual and contextual evidence: his ideas for the role of the actor; how this changed throughout his career; and how he explored these ideas in productions he directed.)

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22. Describe and comment on the difficulties and challenges that Grotowski had to overcome in his professional career to achieve his aims for theatre.

(You should address the following areas referring to both textual and contextual evidence: his aims for theatre; any difficulties and challenges that he encountered; how he overcame these difficulties and challenges with reference to productions he directed.)

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## 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. You should illustrate your answer with appropriate reference to the theatre maker's productions.

Your response should make detailed reference to **one or two** contemporary productions that you have seen.

23. "A picture paints a thousand words . . ."
- Analyse the importance of the visual imagery and stage pictures in one or two contemporary productions that you have seen. Compare this to the priority given to visual production elements by the practitioner whose work you have studied. **20**
24. What aspects of the contemporary performance or performances that you have seen had the most powerful impact on the audience? Compare this to the aspects of the performances by the practitioner whose work you have studied that had a powerful impact on his audiences. **20**
25. How did the directorial approach to the rehearsal process effect the final performance text in one or two contemporary productions that you have seen? How similar was this to the directorial approach taken by the practitioner whose work you have studied? **20**

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