

X037/13/01

NATIONAL
QUALIFICATIONS
2013

TUESDAY, 21 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. By making reference to his professional career, explain how Stanislavski's personal qualities and characteristics affected his theatre making in either a positive or negative way.

(You should address the following areas referring to both textual and contextual evidence: what you consider to be his personal qualities and characteristics; explain in what way these personal qualities and characteristics affected his theatre making either positively or negatively.)

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2. Explain how Stanislavski explored and used the pre-production and rehearsal process in his theatre practice to meet his theatrical vision.

(You should address the following areas referring to both textual and contextual evidence: what you consider to be his theatrical vision, how he used the pre-production and rehearsal process to meet this aim.)

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Edward Gordon Craig

3. By making reference to his professional career, explain how Craig's personal qualities and characteristics affected his theatre making in either a positive or negative way.

(You should address the following areas referring to both textual and contextual evidence: what you consider to be his personal qualities and characteristics; explain in what way these personal qualities and characteristics affected his theatre making either positively or negatively.)

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4. Explain how Craig explored and used the pre-production and rehearsal process in his theatre practice to meet his theatrical vision.

(You should address the following areas referring to both textual and contextual evidence: what you consider to be his theatrical vision, how he used the pre-production and rehearsal process to meet this aim.)

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5. By making reference to his professional career, explain how Reinhardt's personal qualities and characteristics affected his theatre making in either a positive or negative way.

(You should address the following areas referring to both textual and contextual evidence: what you consider to be his personal qualities and characteristics; explain in what way these personal qualities and characteristics affected his theatre making either positively or negatively.)

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6. Explain how Reinhardt explored and used the pre-production and rehearsal process in his theatre practice to meet his theatrical vision.

(You should address the following areas referring to both textual and contextual evidence: what you consider to be his theatrical vision, how he used the pre-production and rehearsal process to meet this aim.)

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Vsevolod Meyerhold

7. By making reference to his professional career, explain how Meyerhold's personal qualities and characteristics affected his theatre making in either a positive or negative way.

(You should address the following areas referring to both textual and contextual evidence: what you consider to be his personal qualities and characteristics; explain in what way these personal qualities and characteristics affected his theatre making either positively or negatively.)

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8. Explain how Meyerhold explored and used the pre-production and rehearsal process in his theatre practice to meet his theatrical vision.

(You should address the following areas referring to both textual and contextual evidence: what you consider to be his theatrical vision, how he used the pre-production and rehearsal process to meet this aim.)

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Jacques Copeau

9. By making reference to his professional career, explain how Copeau's personal qualities and characteristics affected his theatre making in either a positive or negative way.

(You should address the following areas referring to both textual and contextual evidence: what you consider to be his personal qualities and characteristics; explain in what way these personal qualities and characteristics affected his theatre making either positively or negatively.)

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10. Explain how Copeau explored and used the pre-production and rehearsal process in his theatre practice to meet his theatrical vision.

(You should address the following areas referring to both textual and contextual evidence: what you consider to be his theatrical vision, how he used the pre-production and rehearsal process to meet this aim.)

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11. By making reference to his professional career, explain how Piscator's personal qualities and characteristics affected his theatre making in either a positive or negative way.

(You should address the following areas referring to both textual and contextual evidence: what you consider to be his personal qualities and characteristics; explain in what way these personal qualities and characteristics affected his theatre making either positively or negatively.)

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12. Explain how Piscator explored and used the pre-production and rehearsal process in his theatre practice to meet his theatrical vision.

(You should address the following areas referring to both textual and contextual evidence: what you consider to be his theatrical vision, how he used the pre-production and rehearsal process to meet this aim.)

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Antonine Artaud

13. By making reference to his professional career, explain how Artaud's personal qualities and characteristics affected his theatre making in either a positive or negative way.

(You should address the following areas referring to both textual and contextual evidence: what you consider to be his personal qualities and characteristics; explain in what way these personal qualities and characteristics affected his theatre making either positively or negatively.)

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14. Explain how Artaud explored and used the pre-production and rehearsal process in his theatre practice to meet his theatrical vision.

(You should address the following areas referring to both textual and contextual evidence: what you consider to be his theatrical vision, how he used the pre-production and rehearsal process to meet this aim.)

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Bertolt Brecht

15. By making reference to his professional career, explain how Brecht's personal qualities and characteristics affected his theatre making in either a positive or negative way.

(You should address the following areas referring to both textual and contextual evidence: what you consider to be his personal qualities and characteristics; explain in what way these personal qualities and characteristics affected his theatre making either positively or negatively.)

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16. Explain how Brecht explored and used the pre-production and rehearsal process in his theatre practice to meet his theatrical vision.

(You should address the following areas referring to both textual and contextual evidence: what you consider to be his theatrical vision, how he used the pre-production and rehearsal process to meet this aim.)

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17. By making reference to his professional career, explain how Brook's personal qualities and characteristics affected his theatre making in either a positive or negative way.

(You should address the following areas referring to both textual and contextual evidence: what you consider to be his personal qualities and characteristics; explain in what way these personal qualities and characteristics affected his theatre making either positively or negatively.)

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18. Explain how Brook explored and used the pre-production and rehearsal process in his theatre practice to meet his theatrical vision.

(You should address the following areas referring to both textual and contextual evidence: what you consider to be his theatrical vision, how he used the pre-production and rehearsal process to meet this aim.)

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Augusto Boal

19. By making reference to his professional career, explain how Boal's personal qualities and characteristics affected his theatre making in either a positive or negative way.

(You should address the following areas referring to both textual and contextual evidence: what you consider to be his personal qualities and characteristics; explain in what way these personal qualities and characteristics affected his theatre making either positively or negatively.)

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20. Explain how Boal explored and used the pre-production and rehearsal process in his theatre practice to meet his theatrical vision.

(You should address the following areas referring to both textual and contextual evidence: what you consider to be his theatrical vision, how he used the pre-production and rehearsal process to meet this aim.)

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Jerzy Grotowski

21. By making reference to his professional career, explain how Grotowski's personal qualities and characteristics affected his theatre making in either a positive or negative way.

(You should address the following areas referring to both textual and contextual evidence: what you consider to be his personal qualities and characteristics; explain in what way these personal qualities and characteristics affected his theatre making either positively or negatively.)

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22. Explain how Grotowski explored and used the pre-production and rehearsal process in his theatre practice to meet his theatrical vision.

(You should address the following areas referring to both textual and contextual evidence: what you consider to be his theatrical vision, how he used the pre-production and rehearsal process to meet this aim.)

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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. Discuss how successfully social and/or political issues were communicated in one or two contemporary performances and assess the techniques used. Compare this with how successfully the practitioner, whose work you have studied, communicated social and/or political issues in the productions they staged. **20**
24. Pre-text is the script or source material used before it appears onstage. Describe and analyse the ways in which the performance differed from the pre-text in one or two contemporary performances and explain the reasons for these differences. Compare this with the approaches to the pre-text and the performances of a practitioner whose work you have studied. **20**
25. Analyse how the aural and visual elements of one or two contemporary performances created dramatic impact and meaning. How does this compare to the use of aural and visual elements in productions by the practitioner whose work you have studied? **20**

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