

# X037/13/01

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NATIONAL  
QUALIFICATIONS  
2015

TUESDAY, 28 APRIL  
9.00AM – 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. What changes did Stanislavski explore in theatre design in relation to his theatre-making career?

(You should address the following areas referring to both textual and contextual evidence: changes that he proposed in relation to, for example, stage architecture/set design/lighting/sound/costume/props/make-up/technology; and how these ideas were used in his productions.)

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2. Describe **two or more** productions (or theatrical experimentations) that exemplify Stanislavski's aims for theatre and identify the key influences that informed each of these productions.

(You should address the following areas referring to both textual and contextual evidence: describe two productions or theatrical experimentations and how they are an example of what he wanted to achieve in theatre; identify the key influences that helped to inform their creation.)

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### *Edward Gordon Craig*

3. What changes did Craig explore in theatre design in relation to his theatre-making career?

(You should address the following areas referring to both textual and contextual evidence: changes that he proposed in relation to, for example, stage architecture/set design/lighting/sound/costume/props/make-up/technology; and how these ideas were used in his productions.)

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4. Describe **two or more** productions (or theatrical experimentations) that exemplify Craig's aims for theatre and identify the key influences that informed each of these productions.

(You should address the following areas referring to both textual and contextual evidence: describe two productions or theatrical experimentations and how they are an example of what he wanted to achieve in theatre; identify the key influences that helped to inform their creation.)

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5. What changes did Reinhardt explore in theatre design in relation to his theatre-making career?

(You should address the following areas referring to both textual and contextual evidence: changes that he proposed in relation to, for example, stage architecture/set design/lighting/sound/costume/props/make-up/technology; and how these ideas were used in his productions.)

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6. Describe **two or more** productions (or theatrical experimentations) that exemplify Reinhardt's aims for theatre and identify the key influences that informed each of these productions.

(You should address the following areas referring to both textual and contextual evidence: describe two productions or theatrical experimentations and how they are an example of what he wanted to achieve in theatre; identify the key influences that helped to inform their creation.)

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*Vsevolod Meyerhold*

7. What changes did Meyerhold explore in theatre design in relation to his theatre-making career?

(You should address the following areas referring to both textual and contextual evidence: changes that he proposed in relation to, for example, stage architecture/set design/lighting/sound/costume/props/make-up/technology; and how these ideas were used in his productions.)

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8. Describe **two or more** productions (or theatrical experimentations) that exemplify Meyerhold's aims for theatre and identify the key influences that informed each of these productions.

(You should address the following areas referring to both textual and contextual evidence: describe two productions or theatrical experimentations and how they are an example of what he wanted to achieve in theatre; identify the key influences that helped to inform their creation.)

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**[Turn over**

9. What changes did Copeau explore in theatre design in relation to his theatre-making career?

(You should address the following areas referring to both textual and contextual evidence: changes that he proposed in relation to, for example, stage architecture/set design/lighting/sound/costume/props/make-up/technology; and how these ideas were used in his productions.)

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10. Describe **two or more** productions (or theatrical experimentations) that exemplify Copeau's aims for theatre and identify the key influences that informed each of these productions.

(You should address the following areas referring to both textual and contextual evidence: describe two productions or theatrical experimentations and how they are an example of what he wanted to achieve in theatre; identify the key influences that helped to inform their creation.)

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*Erwin Piscator*

11. What changes did Piscator explore in theatre design in relation to his theatre-making career?

(You should address the following areas referring to both textual and contextual evidence: changes that he proposed in relation to, for example, stage architecture/set design/lighting/sound/costume/props/make-up/technology; and how these ideas were used in his productions.)

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12. Describe **two or more** productions (or theatrical experimentations) that exemplify Piscator's aims for theatre and identify the key influences that informed each of these productions.

(You should address the following areas referring to both textual and contextual evidence: describe two productions or theatrical experimentations and how they are an example of what he wanted to achieve in theatre; identify the key influences that helped to inform their creation.)

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13. What changes did Artaud explore in theatre design in relation to his theatre-making career?

(You should address the following areas referring to both textual and contextual evidence: changes that he proposed in relation to, for example, stage architecture/ set design/lighting/sound/costume/props/make-up/technology; and how these ideas were used in his productions.)

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14. Describe **two or more** productions (or theatrical experimentations) that exemplify Artaud's aims for theatre and identify the key influences that informed each of these productions.

(You should address the following areas referring to both textual and contextual evidence: describe two productions or theatrical experimentations and how they are an example of what he wanted to achieve in theatre; identify the key influences that helped to inform their creation.)

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*Bertolt Brecht*

15. What changes did Brecht explore in theatre design in relation to his theatre-making career?

(You should address the following areas referring to both textual and contextual evidence: changes that he proposed in relation to, for example, stage architecture/ set design/lighting/sound/costume/props/make-up/technology; and how these ideas were used in his productions.)

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16. Describe **two or more** productions (or theatrical experimentations) that exemplify Brecht's aims for theatre and identify the key influences that informed each of these productions.

(You should address the following areas referring to both textual and contextual evidence: describe two productions or theatrical experimentations and how they are an example of what he wanted to achieve in theatre; identify the key influences that helped to inform their creation.)

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**[Turn over**

17. What changes did Brook explore in theatre design in relation to his theatre-making career?

(You should address the following areas referring to both textual and contextual evidence: changes that he proposed in relation to, for example, stage architecture/set design/lighting/sound/costume/props/make-up/technology; and how these ideas were used in his productions.)

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18. Describe **two or more** productions (or theatrical experimentations) that exemplify Brook's aims for theatre and identify the key influences that informed each of these productions.

(You should address the following areas referring to both textual and contextual evidence: describe two productions or theatrical experimentations and how they are an example of what he wanted to achieve in theatre; identify the key influences that helped to inform their creation.)

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*Augusto Boal*

19. What changes did Boal explore in theatre design in relation to his theatre-making career?

(You should address the following areas referring to both textual and contextual evidence: changes that he proposed in relation to, for example, stage architecture/set design/lighting/sound/costume/props/make-up/technology; and how these ideas were used in his productions.)

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20. Describe **two or more** productions (or theatrical experimentations) that exemplify Boal's aims for theatre and identify the key influences that informed each of these productions.

(You should address the following areas referring to both textual and contextual evidence: describe two productions or theatrical experimentations and how they are an example of what he wanted to achieve in theatre; identify the key influences that helped to inform their creation.)

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21. What changes did Grotowski explore in theatre design in relation to his theatre-making career?

(You should address the following areas referring to both textual and contextual evidence: changes that he proposed in relation to, for example, stage architecture/set design/lighting/sound/costume/props/make-up/technology; and how these ideas were used in his productions.)

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22. Describe **two or more** productions (or theatrical experimentations) that exemplify Grotowski's aims for theatre and identify the key influences that informed each of these productions.

(You should address the following areas referring to both textual and contextual evidence: describe two productions or theatrical experimentations and how they are an example of what he wanted to achieve in theatre; identify the key influences that helped to inform their creation.)

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**[Turn over for SECTION B on *Page eight***

## 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. How central were the actors and their performances in the creation of the theatre experience in one or two contemporary productions? Compare this to the priority given to actors and acting by the practitioner whose work you have studied. **20**
24. Who do you consider to be the \*author(s) of one or two contemporary performances that you have seen? Did the practitioner whose work you have studied aspire to the same authorship in his work?  
\*Author(s): the person or people in the production team who had the most influence in shaping the dramatic meaning or impact. **20**
25. How did the choice and use of the performance space effect the creation of dramatic meaning in one or two contemporary productions? Does this differ from the approach to performance spaces used by the practitioner whose work you have studied? **20**

[END OF QUESTION PAPER]