

General Certificate of Education
June 2004
Advanced Subsidiary Examination



DRAMA AND THEATRE STUDIES
Paper 3

DRA3

Wednesday 16 June 2004 Afternoon Session

In addition to this paper you will require:

- a 12-page answer book;
- personal notes relating to productions you have seen (for Section B).

Time allowed: 1 hour 30 minutes

Instructions

- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is DRA3.
- Answer **two** questions: one from **Section A** and one from **Section B**.
- Do all rough work in the answer book. Cross through any work you do not want marked.
- At the end of the examination you must attach your personal notes to the back of your answer book.

Information

- The maximum mark for this paper is 100.
- All questions carry 50 marks.
- All questions require answers in continuous prose. However, you may support your answers with sketches and diagrams if you wish.
- You will be assessed on your ability to use an appropriate form and style of writing, to organise relevant information clearly and coherently, and to use specialist vocabulary, where appropriate. The degree of legibility of your handwriting and the level of accuracy of your spelling, punctuation and grammar will also be taken into account.

SECTION A

Answer **one** question from this Section.

If you choose Question 4, you must answer on Stanislavski, Craig or Artaud.

- 1 Outline Stanislavski's concept of "emotion memory" and assess its usefulness as part of the rehearsal process.
- 2 With reference to his own productions and/or theoretical writings, explain Craig's ideas for the use of mask and costume.
- 3 Explain what Artaud meant by the term "The Theatre of Cruelty" and discuss the elements of this form of theatre as he imagined it. You should refer to Artaud's writings and projects in your answer.
- 4 Explain the ways in which **one** practitioner intended to affect the audience and assess the methods he used to achieve his aims.

SECTION B

Answer **one** question from this Section.

Indicate the date and venue of the production referred to in your answer.

You must **NOT** use productions of any plays prescribed for Unit 2 or Unit 5. These plays are listed below after the end of the questions.

- 5 Assess the effectiveness of the set design in **one** production that you have seen.
- 6 Explain how the performers contributed to the effectiveness of **one** production that you have seen.
- 7 Explain how the production elements revealed the director's intentions in **one** production that you have seen.
- 8 Discuss the effectiveness of the use of sound **and** lighting in **one** production that you have seen.

END OF QUESTIONS

Productions of the following plays must **NOT** be used in answer to Section B.

Unit 2

Sophocles – *Antigone*

Shakespeare – *A Midsummer Night's Dream*

Jonson – *Volpone*

Middleton – *The Changeling*

Chekhov – *Three Sisters*

O'Casey – *The Shadow of a Gunman*

Lorca – *Yerma*

Bond – *Restoration*

Unit 5

Racine – *Phèdre*

Sheridan – *The Rivals*

Gogol – *The Government Inspector*

Ibsen – *Hedda Gabler*

Brecht – *The Resistible Rise of Arturo Ui*

Arden – *Serjeant Musgrave's Dance*

Weiss – *The Marat/Sade*

Wertenbaker – *Our Country's Good*

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE