

General Certificate of Education
June 2006
Advanced Level Examination



DRAMA AND THEATRE STUDIES
Paper 5 Text into Performance

DRA5

Friday 16 June 2006 9.00 am to 10.30 am

For this paper you must have:

- a 12-page answer book
- the texts of the set plays you have chosen

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 DRA5.
- Answer **two** questions: one from **Section A** and one from **Section B**.
- You are expected to refer in detail to specific moments in the play.
- Do all rough work in the answer book. Cross through any work you do not want marked.

Information

- The maximum mark for this paper is 100.
- All questions carry 50 marks.
- All questions require answers in continuous prose. However, where appropriate, you should support your answers with sketches and diagrams.
- You are reminded of the need for good English and clear presentation in your answers. Quality of Written Communication will be assessed in all answers.

SECTION A: THE RESTORATION TO THE END OF THE NINETEENTH CENTURY

Answer **one** question from this section.

RACINE: Phèdre

- 1 EITHER** (a) Briefly outline and justify your casting decisions for Phèdre and Aricia and then explain how you would direct each of them in their scenes of interaction with Hippolytus in order to convey the contrast between the women.
- OR** (b) Explain how you would perform the role of Oenone, at specific moments in the play, in order to show her journey from a position of security, as Phèdre's confidante and adviser, to suicidal despair.

SHERIDAN: The Rivals

- 2 EITHER** (a) Briefly outline and justify your casting decisions for the role of Mrs Malaprop and then explain how you would direct your actor, in **two** or **three** separate scenes from the play, in order to create comedy for your audience.
- OR** (b) Explain how your setting and costume designs for **one** interior scene from *The Rivals* would help an audience to understand the play's context and characters.

GOGOL: The Government Inspector

- 3 EITHER** (a) How would you want your audience to respond to the role of Khlestakov? Explain how you would perform the role, in **two** or **three** short sections from the play where he interacts with **different** characters, in order to achieve your aims.

[In some editions of the play, this character is called Hlestakov.]

- OR** (b) How would you want your audience to respond to the final humiliation of the Mayor? Briefly outline and justify your casting decisions for the character and then explain how you would direct the Mayor, in **two** or **three** specific sections of the play, in order to achieve your aims.

[In some editions of the play, this character is known as the Governor.]

IBSEN: Hedda Gabler

- 4 EITHER** (a) Briefly outline and justify your casting decisions for Hedda and Thea Elvsted and then explain how you would direct the roles, in specific sections of the play, in order to highlight their contrasting characters.
- OR** (b) How would you want your audience to respond to Tesman? Explain how you would perform the role, in **two** or **three** sections from the play, in order to achieve your aims.

SECTION B: THE TWENTIETH CENTURY AND CONTEMPORARY DRAMA

Answer **one** question from this section.

BRECHT: The Resistible Rise of Arturo Ui

- 5 EITHER** (a) Briefly outline and justify your casting decisions for Old Dogsborough and his son, Young Dogsborough, and then explain how you would direct your actors, in specific sections of the play, in order to achieve your preferred effects for the audience.
- OR** (b) Explain how you would perform the role of Roma, in specific sections of the play, in order to demonstrate his personal commitment to the rise of Arturo Ui.

ARDEN: Serjeant Musgrave's Dance

- 6 EITHER** (a) Explain how your choice of staging form and your set design(s) would accommodate the play's various locations, both indoors and outdoors, and help you to achieve an appropriate production style.
- OR** (b) As a director, explain in detail how you would use performance and/or production methods to create dramatic tension in **one** of the following scenes from the play:

Act One, Scene Three – set in the churchyard;
Act Two, Scene Three – the death of Sparky;
Act Three, Scene One – the climax of the play; Musgrave's 'dance'.

WEISS: The Marat/Sade

- 7 EITHER** (a) With close reference to **at least three** sections from the play, explain how, as a director, you would use production and/or performance elements in order to create your preferred style(s) for the play.
- OR** (b) Briefly outline and justify your casting decisions for Marat and then explain how you would direct your actor, at specific moments in the play, in order to achieve your preferred audience response.

Turn over for the next question

Turn over ►

WERTENBAKER: Our Country's Good

- 8 EITHER** (a) How would you want your audience to respond to John Wisehammer? Explain how you would perform the role, at specific moments in the play, in order to achieve your aims.
- OR** (b) Briefly outline and justify your casting decisions for Captain Phillip and Major Ross and then explain how you would direct your actors, in specific sections of the play, in order to illustrate their contrasting views about the treatment of the convicts.

END OF QUESTIONS