

General Certificate of Education  
January 2007  
Advanced Level Examination



**DRAMA AND THEATRE STUDIES**  
**Paper 5 Text into Performance**

**DRA5**

Thursday 25 January 2007 1.30 pm to 3.00 pm

**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 to be 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 will be marked 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 legibility of your handwriting and the accuracy of your spelling, punctuation and grammar will also be considered.

---

**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 Hippolytus and Theseus and then explain how you would direct your actors, in scenes where they appear together, in order to achieve your preferred audience responses to the two characters.
- OR** (b) With reference to **at least two** sections of the play, explain how your designs for lighting, sound and setting would help you to create specific effects for your audience.

*SHERIDAN: The Rivals*

- 2 EITHER** (a) Briefly outline and justify your casting decisions for Bob Acres and Sir Lucius O'Trigger and then explain how you would direct the actors, in **one** or **two** scenes where they appear together, in order to create comedy for your audience.
- OR** (b) How would you want your audience to respond to Lydia Languish? Explain how you would perform the role, in **two** separate scenes from the play, in order to achieve your aims.

*GOGOL: The Government Inspector*

- 3 EITHER** (a) What do you consider to be the **two** funniest sections of *The Government Inspector*? Explain how you would create comedy for your audience through your direction of your chosen sections.
- OR** (b) How would you want your audience to respond to Anna? Explain how you would perform the role, in **two** separate scenes from the play, in order to achieve your aims.

*IBSEN: Hedda Gabler*

- 4 EITHER** (a) Briefly outline and justify your casting decisions for Ejlert Lövborg and then explain how you would direct the role, at specific moments in the play, in order to reveal different aspects of his character.
- OR** (b) As a designer for *Hedda Gabler*, explain in detail how your designs for setting and costume might be used in performance to create specific effects.

---

**SECTION B: THE TWENTIETH CENTURY AND CONTEMPORARY DRAMA**

---

Answer **one** question from this section.

---

*BRECHT: The Resistible Rise of Arturo Ui*

- 5 EITHER** (a) As a director, explain how you would use comedy to highlight the political message(s) in **two** or **three** scenes from *Arturo Ui*.
- OR** (b) Choose **two** of the following characters and explain how, as an actor playing both roles, you would perform them at specific moments and what effects you would wish to create for your audience in each case:

Young Dogsborough;  
the Actor;  
the Judge;  
Ignatius Dullfeet.

*ARDEN: Serjeant Musgrave's Dance*

- 6 EITHER** (a) Briefly outline and justify your casting decisions for Serjeant Jack Musgrave and then explain how you would direct your actor, in **two** or **three** scenes from the play, in order to convey your interpretation of the character to your audience.
- OR** (b) As a designer for *Serjeant Musgrave's Dance*, explain what specific effects you would wish to create for your audience through your design concept for the play. You should consider **two or more** of the following design elements in your answer: setting, costume, lighting, sound.

*WEISS: The Marat/Sade*

- 7 EITHER** (a) Briefly outline your ideas for the physical appearance and costume of the Four Singers and then explain how you would direct them, in **two** sections of the play, in order to create specific dramatic effects.
- OR** (b) How would you want your audience to respond to Jacques Roux? Explain how you would perform the role, in **two or more** sections of the play, in order to achieve your aims.

**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 the changing moods of Duckling? Explain how you would perform the role, in **two** or **three** sections of the play, in order to achieve your aims.
- OR** (b) As a director, explain how you would stage **two** or **three** scenes from the play in order to highlight the transformation of the convicts from a squabbling rabble of individuals into a unified theatre group.

*MILLER: A View from the Bridge*

- 9 EITHER** (a) What are the challenges that face a set designer of *A View from the Bridge*? Explain how your design ideas would satisfy the demands of the play.
- OR** (b) How would you want your audience to respond to Beatrice? Explain how you would perform the role, in **two** or **three** sections of the play, in order to achieve your aims.

**END OF QUESTIONS**