

General Certificate of Education  
June 2008  
Advanced Level Examination



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

**DRA5**

Thursday 12 June 2008 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**

- Use black ink or black ball-point pen. Use pencil only for sketches and diagrams.
- 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.

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

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Answer **one** question from this section.

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*MOLIERE: Tartuffe*

- 1 EITHER** (a) How would you want your audience to respond to Orgon? Explain how you would perform the role, in **two** or **three** separate sections of the play, in order to achieve your aims.
- OR** (b) With reference to specific moments and characters, explain how your design ideas for setting and costume would accommodate the action of the play and establish an appropriate period and style for your production of *Tartuffe*.

*RACINE: Phèdre*

- 2 EITHER** (a) How would you want your audience to respond to the death of Phèdre? Explain how you would perform the role of Phèdre, in **at least two** separate sections of the play, in order to achieve your aims.
- OR** (b) As a designer, explain what effects you would wish to create for your audience through your designs for the play, using **at least two** of the following elements: setting, costume, lighting.

*SHERIDAN: The Rivals*

- 3 EITHER** (a) What effects would you want to create for your audience through your presentation of the relationship between Jack Absolute and Lydia Languish? Explain how you would direct the pair, in **at least two** scenes where they appear together, in order to achieve your aims.
- OR** (b) How would you want your audience to respond to the role of Mrs Malaprop? Explain how you would perform the role in your interaction with **two** or **three** different characters, in separate scenes from the play, in order to achieve your aims.

*IBSEN: Hedda Gabler*

- 4 EITHER** (a) Explain how you would perform the role of Hedda, in **three** sections of the play, in order to reveal her increasing sense of frustration and entrapment.
- OR** (b) Outline your setting design for *Hedda Gabler* and, with reference to specific moments from the play, explain how your design would support the action and establish an appropriate style and period for your production of *Hedda Gabler*.

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

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Answer **one** question from this section.

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*BRECHT: The Resistible Rise of Arturo Ui*

- 5 EITHER** (a) Explain how you would direct **two** or **three** specific sections of the play in order both to amuse your audience and to warn them of the dangers of not resisting tyranny.
- OR** (b) What effects would you wish to create for your audience through your performance of Giuseppe Givola? Explain how you would perform the role, in **two** or **three** sections of the play, in order to achieve your aims.

*MILLER: A View from the Bridge*

- 6 EITHER** (a) How would you want your audience to respond to Alfieri? Explain how you would perform the role, in **three** sections of the play, in order to achieve your aims.
- OR** (b) Briefly outline and justify your casting decisions for Eddie and Rodolpho and then explain how you would direct your actors, in **two** or **three** sections where they appear together, in order to reveal the developing friction between them.

*WEISS: The Marat/Sade*

- 7 EITHER** (a) With reference to **two** or **three** sections of the play, explain how, as a director, you would use production and/or performance elements in order to create a ‘total theatre’ experience for your audience.
- OR** (b) What effects would you wish to create for your audience through your performance of Duperret? Explain how you would perform the role, in **two** or **more** sections, in order to achieve your aims.

*WERTENBAKER: Our Country’s Good*

- 8 EITHER** (a) Explain how you would perform the role of Harry Brewer, in **two** or **three** sections of the play, in order to reveal his increasingly disturbed personality.
- OR** (b) How would you want your audience to respond to the characters of Ross and Campbell? Briefly outline and justify your casting decisions for the pair and then explain how you would direct them, in **two** or **three** scenes, in order to achieve your aims.

**END OF QUESTIONS**

**There are no questions printed on this page**