

General Certificate of Education
June 2008
Advanced Level Examination



DRAMA AND THEATRE STUDIES
Paper 6 Theory into Practice

DRA6

Friday 20 June 2008 1.30 pm to 4.00 pm

For this paper you must have:

- a 16-page answer book.

Time allowed: 2 hours 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 DRA6.
- Answer **one** question from **Section A** and **two** questions from **Section B**. In Section B, you must answer **Question 5** and **one** further question, chosen from Questions 6 to 8.
- 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.
- The marks for questions are shown in brackets.
- This unit assesses your understanding of the relationship between the different aspects of Drama and Theatre Studies.
- 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.

GUIDANCE

Time management

This paper is divided into two sections.

You are advised to spend about 50 minutes planning and answering your chosen question in Section A.

You should allow yourself ample time to read and assimilate the material in Section B before you attempt to answer any of the questions.

It is recommended that you spend about 50 minutes reading the material and preparing your answers for Section B, allowing yourself 50 minutes in total to answer both questions.

Synoptic expectations and opportunities

Both sections of this paper are synoptic; that is, they test your ability to make connections between a theoretical understanding of theatrical processes and practices, acquired throughout the course, and their realisation in performance.

In Section B, you are required to make explicit, **relevant reference** to your own experience of drama and theatre acquired through your AS and/or A Level courses.

SECTION A

Answer **one** question from this section.

You are advised to spend about 50 minutes planning and answering your chosen question.

If you choose Question 4, you must answer on Brook, Grotowski or Brecht.

- 1 With reference to specific moments from **one or more** live productions that you have seen or participated in, explain how a range of Brook's methods was used to reveal 'dramatic truth' to the audience. *(50 marks)*
- 2 With reference to specific moments from **one or more** live productions that you have seen or participated in, explain how Grotowski's approach to the actors' physical discipline and experiment was applied to create particular effects for the audience. *(50 marks)*
- 3 With reference to specific moments from **one or more** live productions that you have seen or participated in, explain how **at least two** of the following Brechtian features were used to reinforce the play's social/political message(s):
- montage
Spass (fun)
placards/slides/film
multi-role acting
direct address. *(50 marks)*
- 4 Explain how **one** practitioner's approach to the actor/audience relationship was applied in **one or more** live productions that you have seen or participated in, and assess the effect of this approach on the audience's experience of the production. *(50 marks)*

Turn over for Section B

Turn over ►

SECTION B

Read the following material which consists of a list of characters and an extract taken from the opening of *The Visit* by Friedrich Dürrenmatt.

Once you have read the material carefully, you should answer **Question 5** and **one** further question, chosen from Questions 6 to 8.

It is recommended that you spend about 50 minutes reading the material and preparing your answers, allowing yourself 50 minutes in total to answer both questions.

When answering the questions, you should adopt the perspective of director, actor or designer as specified in the question. You should also refer explicitly to **relevant** wider experience of drama and theatre in order to support and illustrate your answers.

The Material

The following extract is taken from the opening of *The Visit*, written by Dürrenmatt in 1955.

Dürrenmatt was a Swiss playwright whose experimental plays have been described as tragi-comedies. In *The Visit*, Dürrenmatt explores the theme of the corrupting power of money in a play that has elements both of farcical humour and of the macabre.

The Visit tells the story of Claire Zochanassian, an immensely wealthy woman who returns to her home town of Gullen, with her latest husbands and her retinue of servants and bodyguards in tow, to exact her revenge on the man who seduced her, then abandoned her in her girlhood, Alfred III.

Before her arrival, all the townsfolk of this, now bankrupt and run-down, little town keenly anticipate Claire's visit. They hope that she will be a generous benefactor who will save their town from ruin.

Alfred III is now married with a family, the most popular figure in Gullen and recently nominated to become its new mayor; he has every expectation that Claire's intentions are both friendly and public-spirited. Claire, however, reveals to the townsfolk that the price they must pay for her financial rescue-package for the town and for all their livelihoods is their co-operation in the murder of Alfred III.

* * * * *

The material has been adapted where necessary in order to provide an extract suitable for the purposes of this examination.

The extract is not reproduced here due to third-party copyright constraints.
Pages 6–21 have been deleted from this web version.

The extract taken from ‘The Visit’ by Friedrich Dürrenmatt
is from the beginning of the play up to the Pair’s line ‘Indestructible, indestructible’
during the exchange between Claire and Ill in the woods of Konradswil.
Details of the edition from which the extract is taken are given on the final page
of the question paper.

Turn over ►

Question 5 is **compulsory**.

Answer **Question 5** and **one** further question, chosen from Questions 6 to 8.

Avoid duplication of material in your answers.

You should base your answers about the play on the given extract and refer closely to the extract in your answers.

You should also support and illustrate your interpretation of the extract with explicit reference to your own wider experience of drama and theatre where appropriate.

- 5 As a director, what performance and/or production methods would you use in order to establish an appropriate theatrical style for your production of the extract and to convey the differences between ‘the visitors’ and ‘the visited’ in Gullen? (25 marks)

EITHER

- 6 How would you want your audience to respond to the character of Claire Zachanassian? Explain how you would perform the role in order to achieve your aims. (25 marks)

OR

- 7 As a designer, explain how you would use set design and/or technical elements to help you to achieve appropriate settings for the various locations within the extract.

You should consider your choice of staging form and the necessary transitions between the separate scenes as well as the style of the play. Set design ideas should be supported by a sketch/sketches.

[The term ‘technical elements’ refers to lighting and sound effects, to scenic devices such as trucks, revolves and flown scenery, as well as to special effects.] (25 marks)

OR

- 8 Explain how you would direct the section set in the woods of Konradswiel (line 384 to the end of the extract) in order to achieve your intended effects for the audience. (25 marks)

END OF QUESTIONS

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

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