

General Certificate of Education  
January 2005  
Advanced Level Examination



**DRAMA AND THEATRE STUDIES**  
**Paper 6 Theory into Practice**

**DRA6**

Friday 28 January 2005 1.30 pm to 4.00 pm

**In addition to this paper you will require:**  
a 16-page answer book.

Time allowed: 2 hours 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 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 marked.

**Information**

- The maximum mark for this paper is 100.
- Mark allocations 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 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.

## 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.

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**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.

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- 1 With close reference to **one** live production that you have seen or participated in, explain how the director followed Brook's practice of introducing an element of surprise into his productions and assess the audience's experience of the play. *(50 marks)*
  
- 2 Grotowski believed that "the essence of theatre is the actor, his actions and what he can achieve". Explain how **one or more** live productions that you have seen, or participated in, placed the skills of the actors at the heart of the audience experience. *(50 marks)*
  
- 3 With close reference to **one or more** live productions that you have seen or participated in, explain how **one or more** of the following Brechtian features contributed to its success in conveying a social message:  

music and/or song;  
Narrator(s);  
gestic acting.

*(50 marks)*
  
- 4 With close reference to **one or more** live productions that you have seen or participated in, assess the success of the application of **one** practitioner's ideas for "telling a story". *(50 marks)*

**TURN OVER FOR SECTION B**

**Turn over ►**

**SECTION B**

Read the following material which consists of a list of the characters and a continuous extract taken from *Miss Julie* by August Strindberg.

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.

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The extract from *Miss Julie* (pages 4-17) is taken from the beginning of the play up until the point when Miss Julie returns to the kitchen after the Ballet section. Approximately two pages of material in total has been cut from the original text in order to be able to provide an extract of suitable length. The edition of *Miss Julie* used in this paper is the translation by Michael Meyer, published by Methuen, not reproduced here due to third-party copyright constraints.

Pages 5-17 of this question paper have been deleted from this web version.

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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.

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- 5** As a director, what performance and/or production methods would you use in order to establish an appropriate style and atmosphere for your production of the extract?

You may wish to focus on some of the following:

casting of the actors;  
performance ideas;  
production elements such as costume, set, sound or lighting.

(25 marks)

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

- OR 7** Briefly outline your set and costume design ideas for the extract and then explain how your designs would enhance a production of the extract from *Miss Julie*. You should include sketches of your designs to support your ideas.

You should consider your choice of staging form, the setting required to accommodate the action, as well as the style and period of the play.

(25 marks)

- OR 8** How would you direct the actors playing Jean and Miss Julie, from line 192 (MISS JULIE. Christine! My God, she is asleep!) to the end of the extract, in order to reveal the increasingly flirtatious nature of their exchanges? (25 marks)

**END OF QUESTIONS**

**THERE ARE NO QUESTIONS PRINTED ON THIS PAGE**

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G/H132394/J05/DRA6