

General Certificate of Education
January 2006
Advanced Level Examination



DRAMA AND THEATRE STUDIES
Paper 5 Text into Performance

DRA5

Wednesday 25 January 2006 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 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) The character of Phèdre invites the audience to feel a mixture of pity and revulsion. Explain how you would perform the role, in **two** or **three** specific sections of the play, in order to achieve this response.
- OR** (b) Outline your setting and costume ideas for a production of *Phèdre* and then, with close reference to **one** or **two** specific sections, explain how and why your designs would be appropriate in terms of the style and mood of the play.

SHERIDAN: The Rivals

- 2 EITHER** (a) How would you want your audience to respond to the character of Sir Anthony Absolute? Explain how you would perform the role, in **two** or **three** separate sections from the play, in order to achieve your aims.
- OR** (b) Briefly outline and justify your casting decisions for Lydia and Julia and then explain how you would direct each of your actors, in specific scenes from the play, in order to highlight their contrasting characters for your audience.

GOGOL: The Government Inspector

- 3 EITHER** (a) Briefly outline and justify your casting decisions for the Mayor and his wife, Anna, and then explain, in detail, how you would direct your actors, in **one** or **two** sections from the play where they appear together, in order to create comedy for your audience.

[In some editions of the play, the Mayor is referred to as the Governor.]

- OR** (b) How would you want your audience to respond to the character of the Postmaster? Explain how you would perform the role, in each of his short appearances in the play, in order to achieve your aims.

[The Postmaster appears in the first and final Acts of the play and in Act Four when he joins the rest of the Council in attempting to bribe Khlestakov.]

IBSEN: Hedda Gabler

- 4 EITHER** (a) As a designer, explain how your choice of staging form and your set design would help to create an appropriate period and style for the action of the play.
- OR** (b) How would you want your audience to respond to the suicide of Hedda Gabler? Explain how you would perform the role of Hedda, in **two** or **three** sections of the play, in order to achieve your preferred audience response to her death.

SECTION B: THE TWENTIETH CENTURY AND CONTEMPORARY DRAMA

Answer **one** question from this section.

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 to educate your audience, in an entertaining way, about the dangerous rise of Arturo Ui.
- OR** (b) How would you want your audience to respond to the character of Ui at the end of the play? Explain how you would perform the role, in **two** or **three** scenes (from the murder of Roma, in Scene 11, to the end of the play), in order to achieve your aims.

ARDEN: Serjeant Musgrave's Dance

- 6 EITHER** (a) How would you want your audience to respond to the role of Hurst? Explain how you would perform the role, in any **two** scenes from the play, in order to achieve your aims.
- OR** (b) Briefly outline and justify your casting decisions for **two** of the following 'Townsmen': the Mayor; the Parson; the Constable and then explain how you would direct them, at specific moments in the play, in order to achieve your preferred effects.

WEISS: The Marat/Sade

- 7 EITHER** (a) What are the challenges that face a designer for *The Marat/Sade*? Explain how your set and costume designs would satisfy the demands of the play.
- OR** (b) How would you want your audience to respond to the 'murder' of Marat by Charlotte Corday? Briefly outline and justify your casting decisions for these roles and then explain how you would direct specific moments, chosen from different parts of the play, in order to achieve your aims.

WERTENBAKER: Our Country's Good

- 8 EITHER** (a) As a director, what performance and/or production methods would you use in order to convey the contrasts in background and status that exist between the Convicts and the Officers? You should refer closely to **at least two** scenes.
- OR** (b) Briefly outline and justify your casting decisions for Mary Brenham and Ralph Clark and then explain how you would direct your actors, in **two** or **three** scenes where they appear together, in order to reveal their developing relationship to your audience.

END OF QUESTIONS

There are no questions printed on this page