

General Certificate of Education
June 2006
Advanced Level Examination



DRAMA AND THEATRE STUDIES
Paper 6 Theory into Practice

DRA6

Tuesday 27 June 2006 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

- 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.
- 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 are reminded of the need for good English and clear presentation in your answers. Quality of Written Communication will be assessed in all answers.

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 Explain how **one or more** live productions that you have seen or participated in was influenced by a range of Brook's techniques for rejecting 'Deadly Theatre' and assess their effectiveness for an audience. *(50 marks)*

- 2 Explain how **one or more** live productions that you have seen or participated in adopted Grotowski's practice of creating 'a new space' for each production, and assess the contribution to the audience's experience made by a Grotowskian approach to choice and use of space and setting. *(50 marks)*

- 3 With close reference to specific moments from **one or more** live productions that you have seen or participated in, explain how a variety of Brechtian techniques were used to convey social/political ideas to an audience. *(50 marks)*

- 4 Explain how **one** practitioner's ideas for stimulating the interest of his audience were applied in **one** live production that you have seen or participated in, and assess the effectiveness of his methods in relation to specific moments from 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 the opening section of Act One of *Bedroom Farce* by Alan Ayckbourn.

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

Bedroom Farce was first produced in 1975.

Like many of Ayckbourn's plays, it offers a comic treatment of several different couples' experience of domestic bliss and/or misery, situated in the familiar landscape of middle-class suburban life.

In giving his play the title 'Bedroom Farce', Ayckbourn is setting it within the tradition of a form of comedy which relies for its effects upon improbability and practical joking, and, with its reference to the 'bedroom', to a style of play which examines the absurdities in the relationships between men and women.

Although his method is comic, Ayckbourn's observation of human nature is also precise and subtle.

Pages 4 - 26

The extract taken from 'Bedroom Farce' is from the beginning of the play up to the point where Nick falls out of bed, ending with the stage direction "He lies on the floor helplessly" and his line "Why me? Why me?".

The Material section above also contained a quotation from Ayckbourn's introduction to the play which has not been included here due to copyright restraints.

BEDROOM FARCE, BY ALAN AYCKBOURN

List of Characters

Turn over ►

Turn over ►

Turn over ►

Turn over ►

Turn over ►

Turn over ►

Turn over ►

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, explain how you would use performance and/or production methods in order to establish an appropriate period, style and mood 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** Explain how you would perform the role of Kate in order to create comedy for your audience. (25 marks)

OR

- 7** Outline your set design ideas for the extract as a whole and explain how your designs might be used, in performance, to accommodate the action within its separate locations. You should include a sketch to support your ideas.

You should consider your choice of staging form and stage furnishings, and the style and period of the play, as well as considering how the separate scenes of action might be highlighted in performance. (25 marks)

OR

- 8** Briefly outline and justify your casting decisions for Ernest and Delia and then explain how you would direct the pair in their two scenes and what effects you would wish to create for your audience.

[The two scenes are lines 20 to 132 and lines 365 to 388.] (25 marks)

END OF QUESTIONS

There are no questions printed on this page

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