AQA

ASSESSMENT and
QUALIFICATIONS
ALLIANCE

DRAMA AND THEATRE STUDIES   **DRA5**
Paper 5   Text into Performance

Thursday 24 January 2008   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
- Use blue or black ink or 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.

DRA5

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

Answer **one** question from this section.

RACINE: Phèdre

1 EITHER (a) As a director, explain how your use of production and/or performance elements would enhance the dramatic effectiveness of **at least two** specific sections from the play.

OR (b) Explain how you would perform the role of Oenone, at specific moments in the play, in order to suggest to your audience that she is largely to blame for Phèdre's tragic fall.

SHERIDAN: The Rivals

2 EITHER (a) Briefly outline and justify your casting decisions for Julia and Faulkland and then explain how you would direct the actors, in **two** scenes where they appear together, in order to reveal the nature of their relationship to your audience.

OR (b) Explain how you would perform the role of Lucy, in **one** or **two** scenes from the play, in order to create comedy for your audience.

GOGOL: The Government Inspector

3 EITHER (a) Briefly outline and justify your casting decisions for Dobchinsky and Bobchinsky and then explain how you would direct the actors, in **two** separate scenes, in order to create comedy for your audience.

[The names of these characters may be spelt differently in some editions of the play; they appear as a comic duo in all editions.]

OR (b) How would you perform the role of the Mayor in order to show how he changes his manner and behaviour when he is in the presence of Khlestakov? You should select **one** scene where he appears just with his family or with other town officials and **one** scene where Khlestakov is also present.

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

IBSEN: Hedda Gabler

4 EITHER (a) Briefly outline and justify your casting decisions for Hedda and Lövborg and then explain how you would direct your actors, in **at least two** scenes where they appear together, in order to reveal the nature of their relationship.

    OR (b) Explain how you would perform the role of Thea Elvsted, in **at least two** separate scenes, in order to show how her attitude towards Hedda changes in the course of the play.

MOLIERE: Tartuffe

5 EITHER (a) How would you want your audience to respond to Elmire? Explain how you would perform the role, in **two** or **three** separate sections from the play, in order to achieve your aims.

    OR (b) Explain how you would create comedy for your audience through the casting and direction of your actors in **two** or **three** sections chosen from different parts of the play.

Turn over for Section B

SECTION B: THE TWENTIETH CENTURY AND CONTEMPORARY DRAMA

Answer **one** question from this section.

BRECHT: The Resistible Rise of Arturo Ui

6 EITHER (a) How would you want your audience to respond to Ui's transformation from a 'two-bit gangster' at the beginning of the play to 'Public Enemy Number One' at the end? Explain how you would perform the role, in **at least three** sections from the play, in order to achieve your aims.

OR (b) With close reference to **at least two** separate scenes, explain how your design ideas would accommodate the action and help to establish a mainly comic production style for the play.

MILLER: A View from the Bridge

7 EITHER (a) Explain how your design ideas for *A View from the Bridge* would help to clarify the play's context and action for your audience.

OR (b) How would you want your audience to respond to Rodolpho? Explain how you would perform the role, in **two** or **three** sections from the play, in order to achieve your aims.

WEISS: The Marat/Sade

8 EITHER (a) As a director, explain how you would use movement and mime, in **two** or **three** sections from *The Marat/Sade*, in order to create specific effects for your audience.

OR (b) Which of the Marquis de Sade's characteristics would you wish to highlight for your audience? Explain how you would perform the role, in **two or more** specific sections from the play, in order to achieve your aims.

WERTENBAKER: Our Country's Good

9 EITHER (a) Explain how you would perform the role of Liz Morden, in **two** or **three** scenes from *Our Country's Good*, in order to demonstrate how she is transformed by her involvement in Ralph's play.

OR (b) Explain how your design and use of technical elements in *Our Country's Good* would help your audience to identify the play's settings and to appreciate the conditions experienced by the characters, both on their voyage out to and their settlement in Australia. You should relate your designs to **at least two** specific scenes from the play.

[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.]

END OF QUESTIONS