

General Certificate of Education  
June 2004  
Advanced Level Examination



**DRAMA AND THEATRE STUDIES**  
**Paper 6**

**DRA6**

Tuesday 29 June 2004 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, you may support your answers with sketches and diagrams if you wish.
- 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 should 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 Outline the theatrical features that you consider to be distinctive of Brook's work and assess the success of their application in **one or more** live productions that you have seen or participated in. *(50 marks)*
- 2 With close reference to **one or more** live productions that you have seen or participated in, explain how, and to what effect, Grotowski's ideas for creating 'communion' between the actors and spectators were achieved. *(50 marks)*
- 3 With close reference to **one** live production that you have seen or participated in, explain how Brechtian techniques were applied in order to discourage the audience from empathising with the characters and assess the success of the methods used. *(50 marks)*
- 4 With reference to **one or more** live productions that you have seen or participated in, explain how, and to what effect, **one** practitioner's approach to stage setting was applied. *(50 marks)*

**TURN OVER FOR SECTION B**

Turn over ►

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**SECTION B**

Read the following material which consists of the Author's Notes, a list of characters, the Prologue and two continuous scenes from the opening section of *The Milk Train Doesn't Stop Here Anymore* by Tennessee Williams.

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 Material**

*The Milk Train Doesn't Stop Here Anymore* was written and first produced in the nineteen-sixties. Like many of Williams' plays, it features a strong woman at its centre.

Mrs Goforth is an ageing, once very glamorous and still very demanding, 'legendary' American actress who has retreated to an almost inaccessible, cliff-top villa, overlooking the Mediterranean, in order to write her memoirs.

Although she does not acknowledge it openly, she is also dying.

Among her staff are Blackie, her secretary, Rudy, her bodyguard, Dr Lullo, her resident doctor, and numerous Italian servants.

Suddenly, Mrs Goforth's self-imposed 'solitude' is shattered by the unwelcome arrival of an uninvited guest, a poet, called Chris Flanders, who seems to have made it his mission to visit Mrs Goforth before she dies.

\* \* \* \* \*

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

Pages 5 - 20

The extract taken from "The Milk Train Doesn't Stop Here Anymore" is the final three paragraphs of the Authors' Notes, the Prologue, Scene One, and Scene Two ending with Chris' lines: ' "A Wheel in a Great Big Gambling Casino" . . . . . impression . . . . . '

As stated above, this material has been adapted.

**AUTHOR'S NOTES**

**Turn over ►**

**LIST OF CHARACTERS**

Stage Assistants:

One

Two

Mrs Goforth, an ageing, still beautiful, American Film Star

Blackie, her secretary

Rudy, her bodyguard

Dr Lullo, her physician, played by one of the Assistants

Chris Flanders, a young poet

Giulio, the son of the gardener

Other Servants

*Some of the dialogue in the extract which follows is in Italian. While the use of Italian adds to the atmosphere of the extract, it is not necessary to understand the meaning of the words, which are, generally, simple instructions to the Italian servants.*

**THE MILK TRAIN DOESN'T STOP HERE ANYMORE**

**TENNESSEE WILLIAMS**

**Turn over ►**





**Turn over ►**



Turn over ►



**Turn over ►**



**Turn over ►**





**Turn over ►**



**Turn over ►**



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Question 5 is **compulsory**.

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

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

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- 5** As a director, explain how you would use performance and/or production methods in the Prologue and Scene One of the extract (lines 1 – 276) in order to establish an appropriate style and atmosphere for your production.

You may wish to consider the casting of the actors, performance ideas and/or design elements in your answer.

[You should refer explicitly to **relevant** experience of drama and theatre in your answer.]  
(25 marks)

- EITHER 6** How would you want your audience to respond to the character of Mrs Goforth? Explain how you would perform the role in order to achieve your aims.

[You should refer explicitly to **relevant** experience of drama and theatre in your answer.]  
(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 consider your choice of staging form and stage furnishings, scale, colour and texture as appropriate, as well as considering any necessary transitions between the locations.

You may like to include a sketch to support your ideas.

[You should refer explicitly to **relevant** experience of drama and theatre in your answer.]  
(25 marks)

- OR 8** Explain how you would direct Scene Two (lines 277 – 420) and what effects you would wish to create for your audience.

[You should refer explicitly to **relevant** experience of drama and theatre in your answer.]  
(25 marks)

**END OF QUESTIONS**

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ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

Extract taken from *The Milk Train Doesn't Stop Here Anymore* by TENNESSEE WILLIAMS, published by Penguin in *Cat on a Hot Tin Roof and Other Plays* by TENNESSEE WILLIAMS.

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- Question Papers

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