

General Certificate of Education
January 2005
Advanced Level Examination



DRAMA AND THEATRE STUDIES
Paper 5 Text into Performance

DRA5

Tuesday 25 January 2005 1.30 pm to 3.00 pm

In addition to this paper you will require:

- 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 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.

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

Answer **one** question from this Section.

RACINE: Phèdre

- 1 EITHER** (a) Briefly outline your casting ideas for the role of Theseus and then explain how you would direct your actor, in his exchanges with Phèdre and with Hippolytus, in order to achieve your preferred audience response.
- OR** (b) With close reference to **at least three** sections of the play, explain how your staging ideas would heighten the dramatic tension of your production for the audience.

SHERIDAN: The Rivals

- 2 EITHER** (a) How would you want your audience to respond to the character of Julia? Explain how you would perform the role, in **two** separate scenes from the play, in order to achieve your aims.
- OR** (b) Briefly outline your casting ideas for Jack Absolute and Lydia Languish and then explain how you would direct your actors, in **two** scenes where they appear together, in order to create comedy for your audience.

GOGOL: The Government Inspector

- 3 EITHER** (a) Briefly outline your casting ideas for Khlestakov and then explain how you would direct your actor, in **two** or **three** separate sections of the play, in order to create comedy for your audience.
- [In some editions of the play, this character is called Hlestakov.]
- OR** (b) Explain how your design ideas for *The Government Inspector* would help your audience to understand Gogol's view that corruption lies at the heart of provincial society.

IBSEN: Hedda Gabler

- 4 EITHER** (a) How would you direct the actors playing Hedda and Judge Brack, in **two** or **three** of the scenes where they appear together, in order to reveal the shifting balance of power within their relationship?
- OR** (b) Explain how you would use design elements within your production of *Hedda Gabler* in order to emphasise Hedda's sense of frustration and isolation within the Tesman household.

SECTION B: THE TWENTIETH CENTURY AND CONTEMPORARY DRAMA

Answer **one** question from this Section.

BRECHT: The Resistible Rise of Arturo Ui

- 5 EITHER** (a) As a director, how would you use production and/or performance elements in order to create your preferred style for the play? You should refer closely to **at least three** separate sections to illustrate your ideas.
- OR** (b) How would you want your audience to respond to Giuseppe Givola? With close reference to **two** or **three** sections of the play, explain how you would perform the role in order to achieve your aims.

ARDEN: Serjeant Musgrave's Dance

- 6 EITHER** (a) Briefly outline your casting ideas for Hurst, Attercliffe and Sparky and then explain how you would direct them, in **one** scene of the play, in order to highlight their differences in character for your audience.
- OR** (b) As a designer, explain how you might use scale, shape, texture and colour within your designs for the play in order to create specific effects for your audience.

WEISS: The Marat/Sade

- 7 EITHER** (a) Explain how your use of music, song, noise and rhythmical sounds would enhance the dramatic effectiveness of **two** or **three** specific sections of your production of *The Marat/Sade*.
- OR** (b) What effects would you wish to create for your audience through the interaction of Duperret with Charlotte Corday? Explain how you would direct the actors performing these roles, in **two** sections of the play, in order to achieve your aims.

WERTENBAKER: Our Country's Good

- 8 EITHER** (a) How would you want your audience to respond to Captain Phillip? Explain how you would perform the role, in **two** or **three** sections of the play, in order to achieve your aims.
- OR** (b) As a director, how would you use production and/or performance elements, in **at least two** separate scenes of the play, in order to highlight the theme of 'crime and punishment' for your audience?

END OF QUESTIONS

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE