

General Certificate of Education
June 2005
Advanced Level Examination



DRAMA AND THEATRE STUDIES
Paper 6 Theory into Practice

DRA6

Tuesday 28 June 2005 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, 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.

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 With close reference to **one or more** live productions that you have seen or participated in, assess the success of the director in adopting Brook's practice of confronting an audience with innovative interpretations of written texts. *(50 marks)*

- 2 Explain how **one** live production that you have seen or participated in, combined production and performance elements to fulfil Grotowski's ideal of creating a 'total act' of theatre and assess the effectiveness of the production for an audience. *(50 marks)*

- 3 With close reference to **one or more** live productions that you have seen or participated in, explain how design elements were used to support a distinctively Brechtian approach to presenting the play and assess the contribution made by design to the success of the production. *(50 marks)*

- 4 With close reference to **one or more** live productions that you have seen or participated in, assess the success of the application of **one** practitioner's ideas about the role of the performer within the production(s). *(50 marks)*

TURN OVER FOR SECTION B

Turn over ►

SECTION B

Read the following material which consists of a list of the characters and the opening section of Act One of *Living Quarters* by Brian Friel.

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

Living Quarters was written in the nineteen seventies and was first produced at The Abbey Theatre, Dublin in 1977.

Like many of Friel's plays, the action takes place in the town of Ballybeg, which is presented as an Irish backwater, in a remote part of County Donegal, from which many of the characters appear to wish to escape and to which, equally as many characters seem anxious to return.

In this play, Friel tells the story of a 'hero's return'.

An evening of celebration has been planned, attended by the army's 'top brass', to commemorate the safe return of Commandant Frank Butler, whose period of service during a five month posting to the Middle East, as part of a United Nations presence, culminated in an act of self-sacrifice and heroism in which he saved the lives of nine of his wounded men.

In the extract, we see a re-enactment of the preparations for the celebrations by those family members who had gathered at the home of Commandant Frank Butler to share in the joy of his triumphant return.

We meet Frank's three daughters, Helen, Miriam and Tina, the family friend and Chaplain, Father Tom Carty, and Frank's second wife, Anna, a woman much younger than he is, whom he married impetuously just before his posting to the Middle East.

The re-enactment of the events of the evening, which culminated in the suicide of Frank Butler, is supervised by a mysterious figure called, simply, 'Sir', whose presence throughout the play is alternately reassuring and disturbing as he appears to represent some form of figure of Fate, or of Truth.

* * * * *

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

Pages 5-22

The extract taken from "Living Quarters" is from the beginning of the play up to Anna's appearance in which she reveals her affair with Ben. The extract ends with the stage direction - "The laughter is infectious. They laugh so much we can hardly hear what they are saying."

As stated above, this material has been adapted.

The extract is not reproduced here due to third-party copyright constraints.

Pages 6-22 of this question paper have been deleted from this web version.

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, what performance and/or production methods would you use in order to establish an appropriate period, style and atmosphere 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** What effects would you wish to create for the audience through your interpretation of the character of Sir? Explain how you would perform the role in order to achieve your aims. *(25 marks)*

- OR 7** Outline your set design ideas for the extract as a whole and explain how your actors might use features of your design in performance. You should include a sketch to support your ideas.

You should consider your choice of staging form, the setting required to accommodate the action, as well as the style and period of the play. *(25 marks)*

- OR 8** How would you direct your cast, from line 356 (FRANK: I'm delighted you came, Helen. And very, very grateful) to the end of the extract, in order to convey the shifting moods within the piece? *(25 marks)*

END OF QUESTIONS

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE

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