General Certificate of Education
June 2004
Advanced Level Examination

ASSESSMENT and QUALIFICATIONS ALLIANCE

DRAMA AND THEATRE STUDIES DRA5
Paper 5

Friday 18 June 2004 9.00 am to 10.30 am

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.
- You may support your answers, where appropriate, by reference to your own personal experience as part of a theatrical team or member of the audience.
- 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.

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

Answer **one** question from this Section.

RACINE: Phèdre

1 EITHER (a) Explain how you would perform the role of Hippolytus, in **two** different sections of the play, in order to engage the sympathies of your audience.

OR (b) Explain how your use of technical elements would contribute to the creation of **two** or **three** highly-charged emotional moments within your production of *Phèdre*.

[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, for example, pyrotechnics.]

SHERIDAN: The Rivals

2 EITHER (a) How would you create comedy for your audience through your direction of any **two** scenes that highlight the "generation gap"?

OR (b) How would you want your audience to respond to the character of Lucy? Explain how you would perform the role, in **two** scenes from the play, in order to achieve your aims.

GOGOL: The Government Inspector

3 EITHER (a) Briefly outline your casting ideas for the roles of Anna and Maria and then explain how you would direct **two** scenes from the play in order to reveal the comically competitive nature of their mother/daughter relationship.

[In some editions of the play, the names of these characters may be spelt differently.]

OR (b) How would you want your audience to respond to the role of the Mayor? Explain how you would perform the role, at specific moments in the play, in order to achieve your aims.

[In some editions of the play, this character is known as the Governor.]

IBSEN: Hedda Gabler

4 EITHER (a) How would you perform the role of Miss Tesman (Tesman's Aunt), at specific moments in the play, in order to engage the sympathies of your audience?

OR (b) Briefly outline your casting ideas for the roles of Hedda and Ejlert Lövborg and then explain how you would direct your actors, in the scenes in which they appear together, in order to reveal their complex feelings for one another.

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SECTION B: THE TWENTIETH CENTURY AND CONTEMPORARY DRAMA

Answer **one** question from this Section.

BRECHT: The Resistible Rise of Arturo Ui

5 **EITHER** (a) Select **two** or **three** sections of the play and explain how, as a director, you would use performance and/or production elements in order to emphasise Brecht's message that the rise of Arturo Ui was "resistible".

OR (b) The three female roles in *Arturo Ui* are generally played by a single actor. Explain how you would perform the roles of Dockdaisy, Betty Dullfeet and the Woman, and what effects you would wish to create for your audience in each case.

ARDEN: Serjeant Musgrave's Dance

6 **EITHER** (a) How would you want your audience to respond to the role of Attercliffe? Explain how you would perform the role, at specific moments in the play, in order to achieve your aims.

OR (b) Choose **two** or **three** sections from *Serjeant Musgrave's Dance* and explain how, as a director, you would use performance and/or production methods in order to create an atmosphere of tension for your audience.

WEISS: The Marat/Sade

7 **EITHER** (a) Choose **two** or **three** sections from *The Marat/Sade* and, as a director, explain how you would use physical theatre techniques to enhance the dramatic effectiveness of your production.

OR (b) Briefly outline your casting and costume ideas for Coulmier, his wife and his daughter, and then explain what effects you would wish to create for your audience through your direction of Coulmier and his family at specific moments in the play.

WERTENBAKER: Our Country's Good

8 **EITHER** (a) Explain how you would perform the role of Liz Morden, in **two** or **three** scenes, in order to demonstrate her development to your audience.

OR (b) Explain how you would use a selection of design elements within your production of *Our Country's Good* to suggest an appropriate historical and geographical setting for the play.

END OF QUESTIONS

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THERE ARE NO QUESTIONS PRINTED ON THIS PAGE

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