

General Certificate of Education  
June 2005  
Advanced Level Examination



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

**DRA5**

Friday 17 June 2005 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.
- 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.

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

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Answer **one** question from this Section.

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*RACINE: Phèdre*

- 1 EITHER** (a) Briefly outline your casting ideas for the role of Theramenes and then explain how you would direct your actor, in **two** or **three** sections of the play, in order to create specific effects for your audience.
- OR** (b) As a director, how would you use performance and/or production elements, in any **two** sequences of the play, in order to arouse the emotions of pity and fear in your audience?

*SHERIDAN: The Rivals*

- 2 EITHER** (a) How would you want your audience to respond to the character of Jack Absolute? Explain how you would perform the role, in **two** or **three** separate scenes from the play, in order to achieve your aims.
- OR** (b) Briefly outline your casting ideas for **two** of the following servant characters: Fag, David and Lucy, and then explain how you would direct each of your actors, at specific moments of the play, in order to create comedy for your audience.

*GOGOL: The Government Inspector*

- 3 EITHER** (a) Briefly outline your casting ideas for any **two** members of the Town Council and then explain, in detail, how you would direct your actors, at specific moments of the play, in order to create comedy for your audience.

[In some editions of the play, the town officials are not referred to as the “Town Council”.  
You may choose any **two** of the town officials.]

- OR** (b) With reference to at least **two** characters from *The Government Inspector*, explain how your ideas for costume, make-up and the use of props or accessories would help your actors to convey their characters to the audience at specific moments in the play.

*IBSEN: Hedda Gabler*

- 4 EITHER** (a) Briefly outline your casting ideas for Jörgen Tesman and Ejlert Lövborg and then explain how you would direct each actor, in specific sections of interaction with Hedda, in order to highlight their contrasting relationships with her.
- OR** (b) How would you want your audience to respond to Thea Elvsted in her first and final appearances? Explain how you would perform the role, in selected moments from these scenes, in order to achieve your aims.

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**SECTION B: THE TWENTIETH CENTURY AND CONTEMPORARY DRAMA**

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Answer **one** question from this Section.

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*BRECHT: The Resistible Rise of Arturo Ui*

- 5 EITHER** (a) Explain how your costume and setting designs for **one** or **two** specific scenes from *The Resistible Rise of Arturo Ui* would help to clarify the play's political purpose for your audience.
- OR** (b) Briefly outline your casting ideas for **two** of the following characters: Roma, Givola and Giri, and then explain how you would direct each of your actors, in specific scenes from the play, in order to highlight the differences in their characters.

*ARDEN: Serjeant Musgrave's Dance*

- 6 EITHER** (a) How would you want your audience to respond to the death of Sparky? Explain how you would perform the role, in at least **two** scenes from the play, in order to achieve your aims.
- OR** (b) Briefly outline your casting ideas for Mrs Hitchcock and Annie and then explain how you would direct your actors, in specific scenes from the play, in order to reveal your interpretation of the female characters in the play.

*WEISS: The Marat/Sade*

- 7 EITHER** (a) Choose any **two** sections of the play and explain how, as a director, you would use performance and/or production methods in order to create a sense of danger and excitement for your audience.
- OR** (b) How would you want your audience to respond to the central debate between Marat and Sade? Briefly outline your casting ideas for the two roles and then explain how you would direct the actors' performances, in specific 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 Major Robbie Ross? Explain how you would perform the role, in **two** or **three** sections of the play, in order to achieve your aims.
- OR** (b) Briefly outline your casting ideas for Mary Brenham and Liz Morden and then explain how you would direct your actors, in **one** or **two** scenes where they appear together, in order to highlight the differences between the characters for your audience.

**END OF QUESTIONS**

**THERE ARE NO QUESTIONS PRINTED ON THIS PAGE**