

General Certificate of Education
June 2007
Advanced Level Examination



DRAMA AND THEATRE STUDIES
Paper 5 Text into Performance

DRA5

Friday 15 June 2007 9.00 am to 10.30 am

For this paper you must have:

- 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 to be 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 marked 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 legibility of your handwriting and the accuracy of your spelling, punctuation and grammar will also be considered.

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

Answer **one** question from this section.

RACINE: Phèdre

- 1 EITHER** (a) Briefly outline and justify your casting decisions for Aricia and then explain how you would direct your actor, at specific moments in the play, in order to achieve your preferred audience response.
- OR** (b) Explain how you would perform the role of Theseus, at specific moments in the play, in order to convey both his strengths and his weaknesses to your audience.

SHERIDAN: The Rivals

- 2 EITHER** (a) Choose **two** of the following characters: Lydia, Julia, Mrs Malaprop, Lucy, and then explain how your design ideas for their costume, make-up, hairstyle and accessories would help to define their characters and support the action at specific moments in the play.
- OR** (b) Briefly outline and justify your casting decisions for Jack Absolute and his father, Sir Anthony Absolute, and then explain how you would direct the actors, in **one** or **two** scenes where they appear together, in order to create comedy for your audience.

GOGOL: The Government Inspector

- 3 EITHER** (a) Briefly outline and justify your casting decisions for the role of Khlestakov and then explain how you would direct your actor, in **one** or **two** sections from the play where he is engaged in flirtatious exchanges with Anna and/or Maria, in order to create comedy for your audience.

[In different editions, Khlestakov is called Hlestakov and Maria is called Marya.]

- OR** (b) Outline and justify your setting design(s) for *The Government Inspector* and explain how features of your design(s) might be used to support the action of the play at specific moments in the production.

IBSEN: Hedda Gabler

- 4 EITHER** (a) Explain how you would perform Judge Brack, in **two** separate sections of the play, in order to convey your interpretation of the role to your audience.
- OR** (b) Hedda's character is so complex that audience responses to her vary throughout the play. As a director, explain how you would direct Hedda, in **two** or **three** sections of the play, in order to affect the audience's responses to the character.

Turn over for Section B

SECTION B: THE TWENTIETH CENTURY AND CONTEMPORARY DRAMA

Answer **one** question from this section.

BRECHT: The Resistible Rise of Arturo Ui

- 5 EITHER** (a) Outline your design ideas for *The Resistible Rise of Arturo Ui* and, with reference to specific sections, explain how your designs would support the action of the play and its central message that political tyrants should be resisted.
- OR** (b) With close reference to **two** or **three** sections from the play, explain how you would perform the role of Emanuele Giri in order to both amuse and disturb your audience.

MILLER: A View from the Bridge

- 6 EITHER** (a) Briefly outline and justify your casting decisions for Eddie and Catherine and then explain how you would direct your actors, in **two** sections where they appear together, in order to communicate the changing nature of their relationship to your audience.
- OR** (b) How would you want your audience to respond to Marco? Explain how you would perform the role, in **two** or **three** sections of the play, in order to achieve your aims.

WEISS: The Marat/Sade

- 7 EITHER** (a) Weiss writes, of the Patients, that ‘their presence must set the atmosphere’. Explain how you would present the Patients and how you would direct them, in **two** or **three** specific sections of the play, in order to create the troubling atmosphere of the Asylum for your audience.
- OR** (b) What effects would you wish to create for your audience through your performance of Charlotte Corday? Explain how you would perform the role, in **two** or **three** 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 Ketch Freeman? Explain how you would perform the role, in **two** or **three** sections of the play, in order to achieve your aims.
- OR** (b) Explain how your design ideas for *Our Country’s Good* would help your audience to understand the play’s context and highlight the differences between the Officers and the Convicts.

END OF QUESTIONS