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**Pearson**  
**Edexcel GCE**

Centre Number

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Candidate Number

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# Drama and Theatre Studies

## Advanced

### Unit 4: Theatre Text in Context

Friday 23 June 2017 – Morning  
**Time: 2 hours 30 minutes**

Paper Reference

**6DR04/01**

**You must have:**

Source booklet (enclosed) for Section A  
Annotated copy of text studied and Research Notes,  
both to be retained in the centre after the examination.

Total Marks

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### Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **three** questions, **one** from Section A, **one** from Section B and **one** from Section C.
- Your answers in Section A and Section B must be about the same set play text.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*

### Information

- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*

### Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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## SECTION A

Answer **ONE** question from this section.

You are a director planning a rehearsal of the section of the play reprinted in the source booklet.

### 1 *Lysistrata* by Aristophanes

You should refer to the extract reproduced on pages 2–7 of the source booklet.

- (a) Outline for your performers **two** ways they might explore the stage direction beginning [STRATYLLIS, *leading the women, almost collides...* etc] near the middle of this extract on page 5 of the source booklet. (4)
- (b) Consider **three** appropriate rehearsal techniques you might use in order to explore the relationship between Men's Leader and Stratyllis in this extract. (6)
- (c) Explain to your performers how you intend to work on exploring non-verbal communication in this extract, giving reasons for your approach, supported by clear examples. (10)

(Total for Question 1 = 20 marks)

### 2 *Dr Faustus* by Christopher Marlowe

You should refer to the extract reproduced on pages 8–13 of the source booklet.

- (a) Outline for your performers **two** ways they might explore the transition into [Act 3 Scene 2] in this extract. (4)
- (b) Consider **three** appropriate rehearsal techniques you might use in order to explore the relationship between Robin and Rafe in this extract. (6)
- (c) Explain to your performers how you intend to work on exploring non-verbal communication in this extract, giving reasons for your approach, supported by clear examples. (10)

(Total for Question 2 = 20 marks)

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### 3 *Woyzeck* by Georg Buchner

You should refer to the extract reproduced on pages 14–19 of the source booklet.

- (a) Outline for your performers **two** ways they might explore the transition between Scene Four and Scene Five in this extract. (4)
- (b) Consider **three** appropriate rehearsal techniques you might use in order to explore the relationship between Woyzeck and the Captain in this extract. (6)
- (c) Explain to your performers how you intend to work on exploring non-verbal communication in this extract, giving reasons for your approach, supported by clear examples. (10)

(Total for Question 3 = 20 marks)



Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 1  Question 2  Question 3

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**TOTAL FOR SECTION A = 20 MARKS**



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## SECTION B

Answer ONE question from this section.

### *Lysistrata* by Aristophanes

- 4 As a director, outline and justify how you intend to engage an audience with your production of the play that will demonstrate your understanding of its original performance context.

(Total for Question 4 = 30 marks)

- 5 As a director, outline your approach to set and lighting for your production of the play and give clear examples, supported by reasons, of how your ideas might be achieved in performance.

(Total for Question 5 = 30 marks)

### *Dr Faustus* by Christopher Marlowe

- 6 As a director, outline and justify how you intend to engage an audience with your production of the play that will demonstrate your understanding of its original performance context.

(Total for Question 6 = 30 marks)

- 7 As a director, outline your approach to set and lighting for your production of the play and give clear examples, supported by reasons, of how your ideas might be achieved in performance.

(Total for Question 7 = 30 marks)

### *Woyzeck* by Georg Buchner

- 8 As a director, outline and justify how you intend to engage an audience with your production of the play that will demonstrate your understanding of its original performance context.

(Total for Question 8 = 30 marks)

- 9 As a director, outline your approach to set and lighting for your production of the play and give clear examples, supported by reasons, of how your ideas might be achieved in performance.

(Total for Question 9 = 30 marks)

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Chosen question number:      **Question 4**         **Question 5**     
   **Question 6**         **Question 7**     
   **Question 8**         **Question 9**  

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(Total for Question = 30 marks)

**TOTAL FOR SECTION B = 30 MARKS**



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**SECTION C**

**Answer ONE question in response to the live production you have seen.**

You must write the title of the play, the playwright, the date you saw the play and the venue of the production at the start of your answer.

**EITHER**

**10** 'Theatre of the past is relevant to an audience in the present.'

Discuss the above statement in relation to the play you have seen in performance compared to its original performance.

**(Total for Question 10 = 30 marks)**

**OR**

**11** Evaluate the use of stage space in the production you have seen and compare this with its original performance.

**(Total for Question 11 = 30 marks)**

**Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.**

Chosen question number:    **Question 10**    ☒    **Question 11**    ☒

**Title of play:** .....

**Playwright:** .....

**Date seen:** .....

**Venue of production:** .....

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(Total for Question = 30 marks)

**TOTAL FOR SECTION C = 30 MARKS**  
**TOTAL FOR PAPER = 80 MARKS**

