



Oxford Cambridge and RSA

A Level Drama and Theatre

H459/31 Analysing Performance

Monday 11 June 2018 – Morning

Time allowed: 2 hours 15 minutes



You must have:

- the OCR 12-page Answer Booklet (OCR12 sent with general stationery)

INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Answer **three** questions: **two** from the theme you have studied in Section A and the question in Section B.
- Write your answer to each question in the answer booklet. The question number(s) must be clearly shown.
- Do **not** write in the barcodes.

INFORMATION

- The total mark for this paper is **60**.
- The marks for each question are shown in brackets [].
- Quality of extended response will be assessed in questions marked with an asterisk (*).
- This document consists of **4** pages.

Section A

Answer **both** questions on **one theme** you have studied in Section A.

Choose **one** performance text for each question. At the start of your answer write the name of the performance text you have chosen.

Theme 1: Conflict

Hamlet – William Shakespeare

Black Watch – Gregory Burke

Necessary Targets – Eve Ensler

The Long and the Short and the Tall – Willis Hall

Oh! What a Lovely War – Joan Littlewood

Refer to **one** performance text in your answer to each question. Refer to a **different** performance text for each question.

- 1 Discuss how conflict between any two characters could be shown by the use of proxemics during key moments in the performance text.

Justify your ideas with examples from **at least two** key moments from the performance text you have chosen for this question.

[15]

AND

- 2 Discuss how props could complement your overall staging design to communicate a sense of conflict to the audience.

Give a brief explanation of your design concept.

Justify your ideas with examples from the **opening** scenes of the performance text you have chosen for this question.

[15]

Theme 2: Family Dynamics

King Lear – William Shakespeare
A Day in the Death of Joe Egg – Peter Nichols
Caucasian Chalk Circle – Bertolt Brecht
House of Bernarda Alba – Federico García Lorca
Live Like Pigs – John Arden

Refer to **one** performance text in your answer to each question. Refer to a **different** performance text for each question.

- 3 “Families are not democracies.”

Discuss the approaches an actor could use to establish power and status within a character’s family situation.

Justify your ideas with examples from **at least two** scenes from the performance text you have chosen for this question.

[15]

AND

- 4 Explain how a director could employ variations in pace and contrast in the action to communicate his/her intentions in portraying family dynamics in the performance text.

Justify your ideas with examples from the **opening** scenes of the performance text you have chosen for this question.

[15]

Theme 3: Heroes and Villains

Othello – William Shakespeare
Caligula – Albert Camus
Frankenstein – Nick Dear
The Love of the Nightingale – Timberlake Wertenbaker
Amadeus – Peter Shaffer

Refer to **one** performance text in your answer to each question. Refer to a **different** performance text for each question.

- 5 Select one aspect of stage design (e.g. lighting, sound, set, costume).

Discuss how a designer could use this as part of an overall design concept to develop mood and atmosphere.

Justify your ideas with examples from **at least two** scenes from the performance text you have chosen for this question.

[15]

AND

- 6 Discuss how an actor could vary their use of voice to establish the relationship with another character in the opening scenes.

Justify your ideas with examples from the opening scenes of the performance text you have chosen for this question.

[15]

Please turn over for Section B

Section B

All candidates are required to answer the question in Section B.

- 7*** Evaluate a live performance, considering the use of theatrical conventions in the director's interpretation of the performance text.

At the start of your answer state the name, venue and date (month and year) of the live performance you have seen.

[30]

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