



GCE AS/A level

1122/01



S15-1122-01-R1

DRAMA & THEATRE STUDIES – DA2

Text in Performance

A.M. MONDAY, 11 May 2015

2 hours

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book and copies of the two texts studied. Please note that annotation must be limited to underlining and highlighting only.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Answer **three** questions: **one** from Section A, **one** from Section B, and Section C.

Write your answers in the separate answer book provided.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets at the end of each question or part-question.

Candidates are advised to spend about 40 minutes on each question.

You are reminded that assessment will take into account the quality of written communication used in your answers.

SECTION A

Answer one question on one set text you have studied.

1. A MIDSUMMER NIGHT'S DREAM

Look again at Act III, Scene 2, from the stage direction "*Enter Lysander and Helena*" on **page 44**, up to where HELENA says "...*Though I alone do feel the injury.*" on **page 47**.

What are the challenges for an actor performing the part of HELENA in this extract? In your answer you should refer to vocal and physical characterisation, motivation and interaction with others. [40]

2. THE COUNTRY WIFE

Look again at Act I, Scene i, from the stage direction "*Enter to them MR PINCHWIFE.*" at the bottom of **page 19**, up to where PINCHWIFE says "... *I know the town.*" at the bottom of **page 23**.

What are the challenges for an actor performing the part of PINCHWIFE in this extract? In your answer you should refer to vocal and physical characterisation, motivation and interaction with others. [40]

3. THE GOVERNMENT INSPECTOR

Look again at Act One, from where the MAYOR says "*God almighty, it can't be!*" on **page 13**, up to where the MAYOR says "*Right, clear off!*" on **page 16**.

What are the challenges for an actor performing the part of the MAYOR in this extract? In your answer you should refer to vocal and physical characterisation, motivation and interaction with others. [40]

SECTION B

Answer **one** question on **one** set text you have studied.

4. *THE CHAIRS*

Look again at the bottom of **page 138** from where the OLD MAN says, “*Have you been having good weather?*” up to where the OLD MAN says, “*Quick! Go and fetch some chairs!*” on **page 141**.

As a director, discuss how you would present this scene in performance, concentrating on character interaction and movement. [40]

5. *THE CHILDREN’S HOUR*

Look again at ACT I from where KAREN says, “*You haven’t listened to a word I’ve said.*” at the bottom of **page 17**, up to where MRS MORTAR says “*Nice, grateful girl you are!*” on **page 20**.

As a director, discuss how you would present this scene in performance, concentrating on character interaction and movement. [40]

6. *BLUE REMEMBERED HILLS*

Look again at SCENE 10 and SCENE 11 from the stage direction “*Raymond, startled and frightened, topples to the ground*” near the bottom of **page 20**, up to the stage direction “*Peter, running, does not look back*” on **page 22**.

As a director, discuss how you would present this scene in performance, concentrating on character interaction and movement. [40]

7. *Y FFIN*

Look again at ACT I, from where NOW says, “*Hei! ... ma’ gin inna un rŵan hefyd.*” on **page 16**, up to where WILIAS says, “*Lle bynnag mynni di, Now bach. Lle bynnag mynni di.*” on **page 19**.

As a director, discuss how you would present this scene in performance, concentrating on character interaction and movement. [40]

SECTION C

Answer the question below.

8. Evaluate how the stage design and other technical aspects enhanced the audience's enjoyment of a production that you have seen. You should compare it with **one** other production you have seen.

In your answer you should include:

- names of productions, dates viewed, venues;
- designer's interpretation of location/locations;
- appropriateness of setting/settings;
- use of light/projections/special effects;
- use of sound;
- design of costumes;
- examples of effective staging;
- personal reaction;
- critical opinions;
- comparison with the other production.

[40]

END OF PAPER