

Surname	Centre Number	Candidate Number
Other Names		2



GCE A level

1124/01



S15-1124-01

DRAMA & THEATRE STUDIES – DA4

Text in Context

A.M. MONDAY, 15 June 2015

2 hours 30 minutes

For Examiner's use only		
Section	Maximum Mark	Mark Awarded
A	20	
B	20	
C1	20	
	20	
C2	20	
Total	80	

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book and a copy of the two texts studied. Annotation of the texts should be limited to underlining and highlighting only.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Write your name, centre number and candidate number in the spaces at the top of this page.

Answer **four** questions: **one** from Section A, **one** from Section B and the **two** questions in Section C.

Write your answers for Sections A and B in the separate answer book provided, which should be enclosed in this booklet. **Write your answers to Section C in this booklet.**

INFORMATION FOR CANDIDATES

The number of marks is given in brackets at the end of each question. You are advised to spend approximately 35 minutes on each of Sections **A** and **B**, and approximately 1 hour 20 minutes on Section **C**.

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. ELECTRA

As an actor preparing for the role of CLYTEMNESTRA, what are the challenges you would face in creating your final performance? In your answer you should refer to **key scenes** in which the character appears. [20]

2. ALL'S WELL THAT ENDS WELL

As an actor preparing for the role of PAROLLES, what are the challenges you would face in creating your final performance? In your answer you should refer to **key scenes** in which the character appears. [20]

3. UNCLE VANYA

As an actor preparing for the role of VANYA, what are the challenges you would face in creating your final performance? In your answer you should refer to **key scenes** in which the character appears. [20]

SECTION B

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

4. THE THREEPENNY OPERA

As a production designer for *THE THREEPENNY OPERA*, outline how you would stage the play in the theatre, explaining how your design would contribute to the play's themes. In your answer you should justify your ideas and refer to any productions you have seen or discussed. [20]

5. THE ROSE TATTOO

As a production designer for *THE ROSE TATTOO*, outline how you would stage the play in the theatre, explaining how your design would contribute to the play's themes. In your answer you should justify your ideas and refer to any productions you have seen or discussed. [20]

6. A NUMBER

As a production designer for *A NUMBER*, outline how you would stage the play in the theatre, explaining how your design would contribute to the play's themes. In your answer you should justify your ideas and refer to any productions you have seen or discussed. [20]

7. LYSH

As a production designer for *LYSH*, outline how you would stage the play in the theatre, explaining how your design would contribute to the play's themes. In your answer you should justify your ideas and refer to any productions you have seen or discussed. [20]

SECTION C

Answer two questions.

Look at the extract from *Scary Play* by Judith Johnson.

Read the extract from a director's point of view then answer the following questions.

Your ideas **must** be presented **clearly** and **neatly**.

1. Clearly present your stage plan and design ideas under the appropriate headings. These should include a clearly labelled ground plan. Provide a detailed explanation to justify your decisions under each heading. [20]
2. Alongside the text, in the appropriate column, give details of stage movement for each character involved in the scene and of any lighting and recorded sound effects. Ensure that you have noted on the text where movement, lighting and sound effects happen. Provide a detailed explanation to justify your decisions in the space provided on page 12. [20]

Ground Plan

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[10]

Inside a haunted house. There's a room to the side with the door closed. They shine their torches on it and go towards it.

Tilly: Jaz! Mal!

Ro: Kal!

Tilly: This is the only room left.

Ro: The front bedroom.

Tilly: His room.

Ro: Yeah.

Pause. During the following, The Man comes quietly onstage.

Tilly: What if they're dead?

Ro: Don't say that.

Tilly: We've been calling them and calling them. Why haven't they answered?

Ro: Maybe they've gone back outside.

Tilly: I hope so.

Ro: Why don't we just go?

Tilly: We've got to look in there first. What if they're in there and they need our help? We'd never forgive ourselves.

Ro: I've got a very bad feeling about that room.

Tilly: I thought you wanted to show 'em how brave you can be.

Pause

Ro: Right. We'll just open the door quickly. Look in, quickly like. Then go home.

Tilly: Okay.

Movement

**LX
(Lighting)**

**SFX
(Recorded Sound Effects)**

Examiner
only

The Man: I wouldn't go in there if I was you.

Tilly: Who are you?

The Man: Who do you think I am?

Tilly: I don't know. Where's our friends?

The Man: Your friends?

Ro: Are ... you ... him?

The Man: Him?

Tilly: Is this your house? Our friends came in here. They didn't mean to trespass or nothing. It was just for fun.

The Man: Ah. Fun. I see.

Ro: They didn't mean any harm. Please let them out. We all just want to go home. Don't we, Tilly?

The Man: You think I've got your friends in that room?

Pause

Ro: Yes.

Tilly: No!

Tilly: No. Course not. Is this your house?

The Man: This house is dangerous. But if you come with me and do as you're told, I'll make it safe.

Tilly: Thank you. But I think we're gonna go now, eh, Ro?

Ro: Er, yeah. We're gonna go.

Movement

**LX
(Lighting)**

**SFX
(Recorded Sound Effects)**

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