



**GCE AS/A level**

1122/01



S16-1122-01

**DRAMA & THEATRE STUDIES – DA2**

**Text in Performance**

A.M. MONDAY, 16 May 2016

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 IV, Scene 1, from where THESEUS says *“My hounds are bred out of the Spartan kind;”* on **page 61**, up to the stage direction *“Exeunt Demetrius, Helena, Lysander and Hermia”* on **page 64**.

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

**2. THE COUNTRY WIFE**

Look again at Act IV, Scene iii, from where QUACK says *“What’s here, another cuckold?”* on **page 111**, up to the stage direction *“Exit MR PINCHWIFE.”* on **page 115**.

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

**3. THE GOVERNMENT INSPECTOR**

Look again at Act Four, from the stage direction *“Enter the MAYOR, out of breath.”* on **page 78**, up to the stage direction *“All exit. For the remainder of the scene, their voices are heard off-stage.”* on **page 81**.

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

**SECTION B**

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

**4. THE CHAIRS**

Look again at **page 147**, from where the OLD MAN says “*Where are the snows of yesteryear?*”, up to where the OLD MAN says, “*They’re coming. People. More people.*” at the top of **page 152**.

Discuss your ideas for staging this extract. In your answer you should include details of set, costume, lighting, sound and character positioning. [40]

**5. THE CHILDREN’S HOUR**

Look again at ACT II, Scene 2, from where CARDIN says “*Did you tell them that?*” towards the top of **page 46**, up to where CARDIN says “*I’m going to talk to her.*” towards the top of **page 49**.

Discuss your ideas for staging this extract. In your answer you should include details of set, costume, lighting, sound and character positioning. [40]

**6. BLUE REMEMBERED HILLS**

Look again at Scene 15 and Scene 16 from the beginning of Scene 15 on **page 27**, up to where WILLIE says “*Raymond? What is it?*” on **page 29**.

Discuss your ideas for staging this extract. In your answer you should include details of set, costume, lighting, sound and character positioning. [40]

**7. Y FFIN**

Look again at ACT II, from where the YMWELYDD says “*(Saib) Gwerthu’r lle!*” on **page 53**, up to where WILIAS says “*...roedd galw mawr arna i fel pregethwr.*”, on **page 56**.

Discuss your ideas for staging this extract. In your answer you should include details of set, costume, lighting, sound and character positioning. [40]

**SECTION C**

*Answer the question below.*

8. Evaluate the performances of **two** actors in any live production that you have seen and describe how their performances contributed to the audience's overall enjoyment of the production. You should also compare these with the performances of **two** actors from another live production you have seen.

In your answer you should include:

- names of productions, dates viewed, venues
- actors' interpretation of roles
- acting styles
- vocal characterisation
- physical characterisation
- interaction of actors
- personal/audience responses
- critical opinion
- comparison with the other performances

[40]

**END OF PAPER**