General Certificate of Education
January 2006
Advanced Subsidiary Examination

DRAMA AND THEATRE STUDIES   **DRA2**
Paper 2   Approaches to Text

Tuesday 10 January 2006   9.00 am to 10.30 am

For this paper you must have:
- a 12-page answer book
- the texts of the set plays you have chosen

Time allowed: 1 hour 30 minutes

Instructions
- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is DRA2.
- Answer **two** questions: one from **Section A** and one from **Section B**.
- Do all rough work in the answer book. Cross through any work you do not want marked.

Information
- The maximum mark for this paper is 100.
- All questions carry 50 marks.
- All questions require answers in continuous prose. However, where appropriate, you should support your answers with sketches and diagrams.
- You are reminded of the need for good English and clear presentation in your answers. Quality of Written Communication will be assessed in all answers.

DRA2

SECTION A: THE GREEKS TO THE JACOBEANS

Answer **one** question from this section.

SOPHOCLES: *Antigone*

1 EITHER (a) How would you want your audience to respond to Creon in the early part of the play? Briefly outline and justify your casting decisions for the role and then explain how you would direct the actor in his exchanges with the Chorus and with the Sentry in order to achieve your aims.

> The section that you should consider ends with the Sentry's final exit, having brought Antigone before Creon. In some editions, the Sentry appears as the Soldier or Guard.

OR (b) What effects would you wish to create for your audience through your performance of the Messenger? Explain how you would perform the role in order to achieve your aims.

SHAKESPEARE: *A Midsummer Night's Dream*

2 EITHER (a) How would you perform the role of Bottom in his first appearance with the Mechanicals in Act One, Scene Two and in the final scene of the play, where he appears as Pyramus, in order to create comedy for your audience?

OR (b) Briefly outline and justify your casting decisions for the roles of Hermia and Helena and then explain how you would direct your actors in Act Three, Scene Two in order to create your preferred effects for an audience.

> You should focus on the section which begins with Hermia's entrance as Demetrius says to Lysander, "Look where thy love comes; yonder is thy dear" and concludes at the end of the scene.

JONSON: *Volpone*

3 EITHER (a) Explain how you would direct the opening scenes of Act One, up to the entry of Voltore, in order to establish the nature of the relationship between Volpone and Mosca for your audience.

> The scenes begin with Volpone's line, "Good morning to the day; and next, my gold!" and end with Volpone's line, "He comes, I hear him – uh! uh! uh! uh! O!"

OR (b) How would you want your audience to respond to the role of Sir Politic Would-be in Act Two of the play? Explain how you would perform the role in order to achieve your aims.

> Sir Politic's appearance in Act Two begins with his line, "Sir, to a wise man, all the world's his soil" and ends, after Volpone's performance as the Mountebank, with Peregrine's line, aside, "This knight,/I may not lose him, for my mirth, till night."

MIDDLETON: *The Changeling*

4 EITHER (a) What effects would you wish to create for your audience in the opening scene of *The Changeling*? Explain how you would direct Act One, Scene One, up to the arrival of Vermandero, in order to achieve your aims.

> The scene begins with Alsemero's first line, "'Twas in the temple where I first beheld her" and ends with Beatrice's line, "My father, sir."

OR (b) How would you want your audience to respond to the role of Alsemero in the final scene of the play? Explain how you would perform the role in order to achieve your aims.

Turn over for Section B

SECTION B: THE TWENTIETH CENTURY AND CONTEMPORARY DRAMA

Answer **one** question from this section.

CHEKHOV: *Three Sisters*

5 EITHER (a) Explain how your design ideas for the opening and closing Acts of *Three Sisters* would help to convey the play's movement from hopefulness and celebration to resignation and regret.

You should give some attention to **two or more** of the following design elements: setting, costume, lighting, sound.

OR (b) How would you want your audience to respond to Andrey Prozorov? Explain how you would perform the role in Acts One and Two of the play in order to achieve your aims.

O'CASEY: *The Shadow of a Gunman*

6 EITHER (a) Explain how your set and costume designs for *The Shadow of a Gunman* would help to communicate the living conditions of the characters and the social context of the play.

OR (b) How would you perform the role of Minnie Powell in order to elicit sympathy for her from your audience?

LORCA: *Yerma*

7 EITHER (a) How would you want your audience to respond to Yerma at the end of the play? Explain how you would perform the role in the final scene in order to achieve your aims.

[You should consider Yerma's performance in the whole of the final scene.]

OR (b) Explain how your design ideas for the two scenes in Act One would help to convey the play's rural Spanish setting and atmosphere.

You should give some attention to **two or more** of the following design elements: setting, costume, lighting, sound.

BOND: *Restoration*

8 EITHER (a) How would you want your audience to respond to Mrs Hedges? Briefly outline and justify your casting decisions for the role and then explain how you would direct Mrs Hedges in Part One, Scenes Two and Four, in order to achieve your aims.

[In some editions of the play, Mrs Hedges is referred to as Mother.]

OR (b) Outline your staging ideas for Part One, Scene Five of the play and explain how you would create comedy for your audience from the scene which depicts the fatal stabbing of Lord Are's wife, Ann, and the 'framing' of Bob.

END OF QUESTIONS

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