

General Certificate of Education
June 2006
Advanced Subsidiary Examination



DRAMA AND THEATRE STUDIES
Paper 2 Approaches to Text

DRA2

Friday 9 June 2006 1.30 pm to 3.00 pm

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.

SECTION A: THE GREEKS TO THE JACOBANS

Answer **one** question from this section.

SOPHOCLES: Antigone

- 1 EITHER** (a) What effects would you wish the Chorus to create for your audience at the beginning of the play? Outline and justify your ideas for presenting the Chorus, in terms of their number, gender, and appearance, and then explain how you would direct them, up to the point where Antigone is first brought before Creon, in order to achieve your preferred effects.
- OR** (b) How would you want your audience to respond to the change in Antigone when faced with the reality of her imminent death? Explain how you would perform the role of Antigone, in her brief exchange with Ismene when both sisters have been condemned to death **and** in her final appearance, in order to achieve your aims.

SHAKESPEARE: A Midsummer Night's Dream

- 2 EITHER** (a) As a designer, outline and justify how you would use **two or more** of the following elements: setting, costume, lighting, sound, special effects, in order to create your interpretation of the fairy world for your audience.
- OR** (b) In Act One, Scene Two, Shakespeare introduces 'the Mechanicals' for the first time. As a director, outline your ideas for staging this scene and explain what effects you would wish to create for your audience.

JONSON: Volpone

- 3 EITHER** (a) Explain how your set design for Act One, set in Volpone's bedchamber, and your costume designs for Volpone and for his personal 'household' (Mosca, Nano, Castrone and Androgyno) would help to convey Volpone's love of luxury and excess.
- OR** (b) How would you want your audience to respond to the role of Celia in Act Three? Explain how you would perform the role in order to achieve your aims.

Act and scene divisions vary in different editions of this play. You should focus on the section of the Act where Corvino brings Celia to Volpone's bedchamber and ends when Bonario rescues Celia from Volpone's clutches. The section begins with Mosca's line, "Death on me! you are come too soon, what meant you?" and ends with the exit of Celia and Bonario.

MIDDLETON: The Changeling

- 4 EITHER** (a) As a director, explain how you would use design ideas and/or performance methods to create tension and horror in the scenes in which De Flores accepts Beatrice's commission to murder Alonzo and then immediately lures him to his death.

You should consider the section from De Flores' line to Beatrice, "It's a service that I kneel for to you" (towards the end of Act Two) to De Flores' removal of Alonzo's finger on the line, "So, now I'll clear/The passages from all suspect or fear."

- OR** (b) How would you want your audience to respond to the role of Isabella in Act Three, Scene Three? Explain how you would perform the role in order to achieve your aims.

The scene begins with Isabella's line, "Why, sirrah? Whence have you commission/To fetter the doors against me?" and ends with Alibius' final line of the scene, "By madmen and by fools we both do thrive."

Turn over for Section B

Turn over ►

SECTION B: THE TWENTIETH CENTURY AND CONTEMPORARY DRAMA

Answer **one** question from this section.

CHEKHOV: Three Sisters

- 5 EITHER** (a) As a director, how would you stage the second part of Act Three, from the point where Chebutykin drops the clock to the end of the Act? Explain what effects you would wish to achieve for your audience.
- OR** (b) How would you want your audience to respond to Irina? 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) How would you want your audience to respond to Mrs Grigson and her husband, Adolphus? Briefly outline and justify your casting decisions for the characters and then explain how you would direct the actors in order to achieve your aims.
- OR** (b) How would you perform the role of Davoren in Act One in order to reveal his growing interest in Minnie Powell?

LORCA: Yerma

- 7 EITHER** (a) How would you want your audience to respond to Victor? Explain how you would perform the role in each of his brief appearances in order to achieve your aims.
- [Victor appears at the end of Act One, Scene One, at the end of Act One, Scene Two and at the end of Act Two, Scene Two.]
- OR** (b) Explain how you would cast the roles of Yerma and Maria and how you would direct them in their exchanges in Act One, Scene One and Act Two, Scene Two, in order to convey their very different attitudes towards motherhood.

BOND: Restoration

- 8 EITHER** (a) How would you want your audience to respond to Bob in Part One of the play? Explain how you would perform the role in Scenes One, Two and Four in order to achieve your aims.
- OR** (b) Explain how your designs for setting and costume in Part One, Scenes Two and Three of the play would help to establish Bond's presentation of Restoration society for your audience.

END OF QUESTIONS