



General Certificate of Education  
Advanced Subsidiary Examination  
June 2009

## Drama and Theatre Studies      DRAM1B

### Unit 1   Section B   Prescribed Play

**Specimen paper for examinations in June 2010 onwards**  
**This question paper uses the new numbering system and new AQA answer book**

**For this paper you must have:**

- an AQA 8-page answer book
- the text of the set play you have chosen.

**Time allowed**

- 45 minutes

**Instructions**

- Use black ink or black ball-point pen. Use pencil only for sketches and diagrams.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is DRAM1B.
- Answer **one** question.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked.

**Information**

- All questions carry equal marks.
- The maximum mark for this paper is 50.
- All questions require answers in continuous prose. However, where appropriate, you should support your answer with sketches and diagrams.
- You will be marked on your ability to:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.

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Answer **one** question.

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*SOPHOCLES: Antigone*

**Question 1**

**EITHER**

**0 1**

Briefly outline and justify your casting decisions for the Chorus and then explain how you would direct them during their first two choral odes in order to achieve your preferred effects.

[The first choral ode occurs immediately after Antigone's and Ismene's exit and the second occurs between the Sentry's two appearances. In some editions, the Sentry appears as the Soldier or Guard.]

**OR**

**0 2**

How would you perform the role of Haemon, during his scene of confrontation with Creon, in order to convey your interpretation of the role to your audience?

*SHAKESPEARE: The Taming of the Shrew*

**Question 2**

**EITHER**

**0 3**

Briefly outline and justify your casting decisions for Katherina and Petruchio and then explain how you would direct your actors in Act Two, Scene One, in order to convey your interpretation of their relationship at this stage in the play.

[You should consider the section from the beginning of Petruchio's speech, "I pray you do. I'll attend her here—" until their exit on Petruchio's line, "And kiss me, Kate, we will be married o' Sunday."]

**OR**

**0 4**

Explain how your set and lighting design ideas for Act One of *The Taming of the Shrew* would accommodate the action and establish an appropriate style for the play.

[Act One begins with Lucentio's arrival in Padua.]

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*IBSEN: A Doll's House*

**Question 3**

**EITHER**

**0 5**

As a designer, what effects would you want to create for your audience in the final section of Act Three? Explain how your set and costume designs would achieve your aims.

[You should consider the section from Torvald's entrance with Krogstad's letter, just as Nora is about to leave, up until the end of the play.]

**OR**

**0 6**

How would you perform the role of Nils Krogstad, on the two occasions when he is alone with Nora, in order to reveal his scheming nature?

[The first section is towards the end of Act One just after Krogstad interrupts Nora playing with the children and the second is in Act Two following Nora's conversation with Dr Rank.]

*O'CASEY: The Shadow of a Gunman*

**Question 4**

**EITHER**

**0 7**

As a director, explain how you would stage the section from the entry of the Auxiliary until the end of the play in order to enhance the dramatic tension for your audience.

**OR**

**0 8**

How would you want your audience to respond to the character of Minnie Powell in Act One? Explain how you would perform the role in order to achieve your aims.

**Turn over for the next question**

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LITTLEWOOD AND THEATRE WORKSHOP: *Oh What a Lovely War*

**Question 5**

**EITHER**

**0 9**

How would you want your audience to respond to the final section of Act One? As a director, explain how you would stage the section in order to achieve your aims.

[You should consider the section from the entrance of the six British Soldiers at the end of the song 'HITCHY-KOO' up until the stage direction: "*The Soldiers pick up their signs and go off.*" This is known as the 'Christmas in the trenches' section.]

**OR**

**1 0**

How would you want your audience to respond to Sir Douglas Haig? Explain how you would perform the role in his final appearances in Act Two in order to achieve your aims.

[You should consider his appearances in the section from his entrance after the song 'I DON'T WANT TO BE A SOLDIER' up until the end of the play.]

*DE ANGELIS: Playhouse Creatures*

**Question 6**

**EITHER**

**1 1**

Explain how you would direct the actors playing Mrs Betterton and Doll in Act One, Scene Five and Act One, Scene Ten in order to reveal your interpretation of their relationship for your audience.

**OR**

**1 2**

Outline your set design ideas for Act Two and explain how they would convey the different and changing locations to the audience.

**END OF QUESTIONS**