



GCE AS/A level

1122/01

DRAMA & THEATRE STUDIES

DA2: Text in Performance

A.M. TUESDAY, 24 May 2011

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. THE SPANISH TRAGEDY

Look again at Act III, Scene i, from the beginning of the scene on page 36, up to the stage direction, “*Exit VILLUPPO,*” on page 39.

What are the challenges for an actor performing the part of the Viceroy in this extract? In your answer you should refer to vocal and physical characterisation, motivation and interaction with others. [40]

2. THE COUNTRY WIFE

Look again at Act IV, Scene iii, from the stage direction, “*(Enter LADY FIDGET, looking around her),*” at the top of page 102, up to the stage direction “*(Exit HORNER at t’other door)*” at the top of page 106.

What are the challenges for an actor performing the part of Horner in this extract? In your answer you should refer to vocal and physical characterisation, motivation and interaction with others. [40]

3. THE WILD DUCK

Look again at ACT ONE from where WERLE says “*Listen, Gregers, there are a lot of things we don’t see eye to eye on ...,*” on page 22, up to the end of ACT ONE on page 26.

What are the challenges for an actor performing the part of Gregers in this extract? In your answer you should refer to vocal and physical characterisation, motivation and interaction with others. [40]

SECTION B

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

4. *THE CHAIRS*

Look again at page 163, from where the OLD WOMAN says “*What’s happening?*”, up to page 167 where the OLD WOMAN says, “*Pity ... pity ... pity*”.

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 III, Scene 1 from where Karen says, “*Go and lie down, Martha. And in a few minutes ...*”, on page 67, up to the end of the play on page 70.

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 6, from the beginning of the scene on page 11 to where it ends on page 14.

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

7. *YFFIN*

Look again at ACT II, from where the Ymwelydd says, “*Chi wedi ’i symud hi!*” on page 45, up to the stage direction “*(Daw gwên dros ei hwyneb a cherdda at y drws a’i agor.)*”, on 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]

SECTION C

Answer the question below.

8. Discuss the stage design and other technical aspects of a production that you have seen. You should compare it with **one** other production you have seen.

In your answer you should include:

- designer's interpretation of location/locations;
- appropriateness of setting/settings;
- use of light/projections/special effects;
- use of sound;
- design of costumes;
- examples of effective staging;
- audience response;
- comparison with the other production.

[40]