

Candidate Name	Centre Number	Candidate Number
		2



GCE A level

1124/01

DRAMA & THEATRE STUDIES - DA4

P.M. WEDNESDAY, 22 June 2011

2½ hours

Section	Examiner's use only
A	
B	
C	1
	2
TOTAL MARKS	

1124/01/0001

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book and a copy of the two texts studied. Annotation of the texts should be limited to underlining and highlighting only.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Write your name, centre number and candidate number in the spaces at the top of this page.

Answer **four** questions: **one** from Section A, **one** from Section B and the **two** questions in Section C.

Write your answers for Sections A and B in the separate answer book provided, which should be enclosed in this booklet. **Write your answers to Section C in this booklet.**

INFORMATION FOR CANDIDATES

The number of marks is given in brackets at the end of each question. You are advised to spend approximately 35 minutes on each of Sections A and B, and approximately 1 hour 20 minutes on Section C.

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. ELECTRA

As a production designer how would you stage *Electra* in the theatre? In your answer you should justify your ideas and refer to any productions that you have seen or discussed. [20]

2. ALL'S WELL THAT ENDS WELL

As a production designer how would you stage *All's Well That Ends Well* in the theatre? In your answer you should justify your ideas and refer to any productions that you have seen or discussed. [20]

3. UNCLE VANYA

As a production designer how would you stage *Uncle Vanya* in the theatre? In your answer you should justify your ideas and refer to any productions that you have seen or discussed. [20]

SECTION B

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

4. THE THREEPENNY OPERA

As an actor preparing for the role of Polly Peachum, what aspects of the character would you emphasise in creating your final performance? In your answer you should refer to **three key scenes** in which the character appears. [20]

5. THE ROSE TATTOO

As an actor preparing for the role of Alvaro, what aspects of the character would you emphasise in creating your final performance? In your answer you should refer to **three key scenes** in which the character appears. [20]

6. A NUMBER

As an actor preparing for the role of B2, what aspects of the character would you emphasise in creating your final performance? In your answer you should refer to the **key scenes** in which the character appears. [20]

7. LYSH

As an actor preparing for the role of Sandra, what aspects of the character would you emphasise in creating your final performance? In your answer you should refer to **three key scenes** in which the character appears. [20]

SECTION C

Answer two questions.

Look at the extract from *The Exam* by Andy Hamilton.

Read the extract from a director's point of view then answer the following questions.

Your ideas **must** be presented clearly and neatly.

1. Present your stage plan and design ideas under the appropriate headings. These should include a clearly labelled **ground plan**. Provide a detailed explanation to justify your decisions under each heading.
2. Alongside the text, in the appropriate column, give details of stage movement for each character involved in the scene and of any lighting and recorded sound effects. Ensure that you have noted on the text where movement, lighting and sound effects happen. Provide a detailed explanation to justify your decisions in the space provided on page 12.

Ground Plan/Audience Position

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Type of Staging, Set, Colour, Atmosphere (include explanation/justification)

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Furniture/Props (include explanation/justification)

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Five characters form a still tableau. Mr A is comically dynamic. Mrs A is relentlessly positive, Mr and Mrs B are proud and smothering, and Mrs C is in a hurry, getting ready to go out.

MR A: *Always* read the question.
 MRS A: Always.
 MR A: And read it carefully.
 MRS A: Very carefully.
 MR B: We know you'll do well.
 MRS B: You always do well.
 MRS C: Just try not to mess it up.
 MR A: Keep an eye on the time.
 MRS A: Don't spend too long ...
 MR and MRS A: (*louder*) ... on one question.
 MR B: You're bound to do well.
 MRS B: You're so good at exams.
 MR B: Mr Pringle said so.
 MRS B: At the parents' evening.
 MR B: 'She's brilliant at exams.'
 MRS B: That's what he said.
 MR B: 'But then she's brilliant at everything.'
 MRS B: His very words.
 MRS C: I won't be in when you get back.
 MRS B: 'She's my star,' he said.
 MRS C: You'll have to make tea for the others.
 MR A: Take plenty of pens.
 MRS C: I'm out line-dancing.
 MRS A: Lots of pens.
 MR A: You never know when a pen might let you down.
 MRS A: True.
 MR A: Pens are like that.
 MR B: We'll be thinking of you.
 MRS B: I've got eclairs for tea.
 MR B: Celebration eclairs.

Movement

**LX
(Lighting)**

**SFX
(Recorded Sound Effects)**

MRS C: Not sure what time I'll be back.

MR B: Good luck, dear.

MRS C: Don't let Ashley near the light sockets.

MRS B: Good luck, dear.

MRS C: He might not be so lucky next time.

MR A: I know exams are tough.

MRS A: He does know, dear.

MR A: Life is tough.

MRS A: But exciting.

MR A: It's a jungle.

MRS A: An exciting jungle.

MR A: And if you're in the jungle ...

MRS A: ... the vibrant jungle ...

MRS A: ... you want to be a cheetah, not a limping wildebeest.

MRS C: Just do your best.

MR B: We're so proud of you.

MRS C: You can only do your best.

MRS B: So very proud.

MRS C: And if your best is still rubbish, well, there you go.

MR A: Remember, don't panic.

MRS A: Panic never helps.

MR B: Don't worry.

MRS B: We're not worried.

MRS C: Don't mess about.

MR A: Don't freeze.

MRS A: Don't rush.

MR B: Don't worry.

MRS B: Don't hurry.

ALL: And don't get nervous!

Movement

**LX
(Lighting)**

**SFX
(Recorded Sound Effects)**

Explanation/Justification for movement

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Explanation/Justification for lighting and sound effects

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