



GCE AS/A level

1122/01

DRAMA & THEATRE STUDIES

DA2: Text in Performance

A.M. WEDNESDAY, 18 January 2012

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 I, Scene iii, from the beginning of the scene on page 12, up to the end of the scene on page 15.

Discuss your design concept for this extract. You should include details of set, costume, lighting and sound. [40]

2. THE COUNTRY WIFE

Look again at Act V, Scene i, from the beginning of the scene on page 123, up to the end of the scene on page 128.

Discuss your design concept for this extract. You should include details of set, costume, lighting and sound. [40]

3. THE WILD DUCK

Look again at ACT FOUR, from where Gina says, “*Do you regret the fourteen...*”, on page 90, up to where Gina says, “*Then you should’ve left me the way I was.*”, at the bottom of page 93.

Discuss your design concept for this extract. You should include details of set, costume, lighting and sound. [40]

SECTION B

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

4. **THE CHAIRS**

Look again at the top of page 168, from the stage direction [*shouting above the invisible heads*], up to page 171 where the OLD MAN says, "*You may ask for his autograph.*".

As a director, discuss how you would present this scene in performance, concentrating on character interaction and movement. [40]

5. **THE CHILDREN'S HOUR**

Look again at ACT 1, SCENE 1, from where Mary says, "*My heart! It's my heart!*" on page 15, up to where Martha says, "*...you're all ready to let it go to hell.*" on page 17.

As a director, discuss how you would present this scene in performance, concentrating on character interaction and movement. [40]

6. **BLUE REMEMBERED HILLS**

Look again at SCENE 2, from the beginning of the scene on page 5, up to SCENE 4 where Raymond says, "*How b-be.*" on page 8.

As a director, discuss how you would present this scene in performance, concentrating on character interaction and movement. [40]

7. **YFFIN**

Look again at ACT 1, from where Wilias says, "*Be' 'ti'n feddwl?*" on page 8, up to where Now says, "*Trwy ddŵr a thân, Wilias!*" on page 11.

As a director, discuss how you would present this scene in performance, concentrating on character interaction and movement. [40]

SECTION C

Answer the question below.

- 8.** Discuss the performances of two actors in any live production that you have seen. You should also compare these with the performances of two actors from another live production you have seen.

In your answer you should include:

- name of productions, date viewed, venues;
- actors' interpretation of role;
- acting style;
- vocal characterisation;
- physical characterisation;
- interaction of actors;
- audience responses;
- comparison with another performance.

[40]