

Candidate Name	Centre Number	Candidate Number
		2



GCE A level

1124/01

DRAMA AND THEATRE STUDIES DA4: Text in Context

P.M. MONDAY, 23 January 2012

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

Outline how you would stage *Electra* in the theatre, justifying your choices and explaining how your design would contribute to the play's meaning. In your answer you should refer to any productions you have seen or discussed. [20]

2. ALL'S WELL THAT ENDS WELL

Outline how you would stage *All's Well That Ends Well* in the theatre, justifying your choices and explaining how your design would contribute to the play's meaning. In your answer you should refer to any productions you have seen or discussed. [20]

3. UNCLE VANYA

Outline how you would stage *Uncle Vanya* in the theatre, justifying your choices and explaining how your design would contribute to the play's meaning. In your answer you should refer to any productions 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 Macheath, 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 Rosa, 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 Salter, what aspects of the character would you emphasise in creating your final performance? In your answer you should refer to **key scenes** in which the character appears. [20]

7. LYSH

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

SECTION C

Answer two questions.

Look at the extract from *A Bridge to the Stars* by Henning Mankell.

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

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

1. Clearly 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. [20]
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. [20]

Ground Plan

Examiner
only

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01/0005

[10]

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

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Furniture/Props (include explanation/justification)

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Simon Windstorm

He wears a coat of holes and two completely different boots.

He looks as if he lives outdoors.

He walks in and amongst the characters as he speaks.

Simon: This story is about the town I love
and a boy who lives here.
His name is Joel.
He wishes he lived somewhere else,
not here, not in Sundstrom.
Sundstrom is far off in the far north,
a thousand miles from the sea.
All around us is forest.
A million trees.
Trees as far as the eye can see.

Sara: See the house by the river?
That's Samuel, off to work at five a.m. -
He's a lumberjack who works
For the Sundstrom Timber Company.
That's where most men here work.
He tiptoes out the house
So as not to wake his son.

Simon: It's winter now
And it's light from ten in the morning
Until three in the afternoon.
That's all the light you get in Sundstrom.

Movement

**LX
(Lighting)**

**SFX
(Recorded Sound Effects)**

Mrs Westman: There's Joel, Samuel's son.
He's done the shopping and now he's boiling the
potatoes for their supper.
His mother had enough of Sundstrom.
She left her family and went south.

*A young woman walks from the front of the stage to the back with a small
suitcase; she wears a green coat; we only see her back.*

Where?
No one knows.
Joel can't remember her face.
He's his own mother now.
He brings himself up.

Simon: Winter is like a long long night.
Everything is frozen.
Every lake and river.
Our town becomes a town of ice.

Samuel: Mrs Westman lives in the flat below us.
She's talking to Jesus.
The only man left in her life.
She doesn't approve of me.

Simon: Then spring comes and it rains for weeks.
Spring hoses winter out.

Movement

**LX
(Lighting)**

**SFX
(Recorded Sound Effects)**

