

Surname	Centre Number	Candidate Number
Other Names		2



GCE A level

1124/01

**DRAMA & THEATRE STUDIES – DA4
Text in Context**

A.M. MONDAY, 14 January 2013

2½ hours

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

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 for *Electra*, how would you stage the location in your design? In your answer you should justify your ideas and refer to any productions you have seen or discussed. [20]

2. ALL'S WELL THAT ENDS WELL

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

3. UNCLE VANYA

As a production designer for *Uncle Vanya*, how would you stage the locations in your design? In your answer you should justify your ideas and 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 TIGER BROWN, 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 JACK, 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]

6. FAR AWAY

As an actor preparing for the role of JOAN, 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]

7. LYSH

As an actor preparing for the role of SANTA, 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 *Wastwater* by Simon Stephens.

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

1124
0100/05

[10]

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

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Furniture/Props (include explanation/justification)

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Examiner
only

Costume (include explanation/justification)

Dotted lines for writing.

[10]

June 25th, 9 p.m.

A greenhouse on land adjacent to a large garden of a converted farmhouse. Evening.

Harry *is twenty-two.*

He looks all about him for a while. It's raining heavily. He watches it.

It stops. He sings the opening of 'Habanera' from Bizet's Carmen to himself.

Frieda *enters. She is sixty.*

Frieda: Harry? Harry love?

Harry: Hi.

Frieda: What are you doing out here sweetheart?

Harry: I'm sorry. I was just having a look at the view.

Frieda: I've been looking for you for ages. Have you been out here all this time?

Harry: Yeah. I'm sorry. I didn't realise you were looking for me.

Frieda: That's okay. I did call.

Harry: I didn't hear you. I must have been miles away.

Frieda: Well, that wouldn't be entirely out of character would it, love?

Harry *smiles at her.*

Frieda: It's nine o'clock.

Harry: Right.

Frieda: If your plane's at twenty past twelve you need to be at the airport at half past ten.

Harry: I know.

Movement

**LX
(Lighting)**

**SFX
(Recorded Sound Effects)**

Examiner
only

- Frieda:** What time's the bus?
- Harry:** There's one just before ten. That'll give me loads of time.
- Frieda:** I wish you'd let me give you a lift. I don't want you to be late.
- Harry:** I won't be.
- Frieda:** You know what they can be like.
- Harry:** I'll be fine. Stop worrying.
- Frieda:** I know. Sorry.
The rain's stopped.
- Harry:** Yes.
- Frieda:** Everything's soaked.
It's still light considering what time it is.
You didn't get wet?
- Harry:** No, I sheltered under the branches. The branches were surprisingly resistant to the rain. I watched it like I was watching something on television. I climbed over the fence and came in here when it got really heavy.
- Frieda:** Are you not cold?
- Harry:** No.
- Frieda:** Would you like me to get you a jumper?
- Harry:** No thank you. I'm honestly fine. I wish you'd stop worrying about me. Did you get some sleep?
- Frieda:** A bit.
- Harry:** Did you?
- Frieda:** No.
- Harry:** Have you eaten some supper? I left you some chilli.
- Frieda:** I saw, thank you. I'll eat after you've gone.
- Harry:** You won't. You should eat something, Frieda. You're being silly. You've got yourself wound up.

She looks at him.

Movement

**LX
(Lighting)**

**SFX
(Recorded Sound Effects)**

Examiner
only

Explanation/Justification for movement

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Explanation/Justification for lighting and sound effects

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[10]