



**GCE AS/A level**

1122/01

**DRAMA & THEATRE STUDIES – DA2**  
**Text in Performance**

P.M. MONDAY, 19 May 2014

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. A MIDSUMMER NIGHT'S DREAM**

Look again at the beginning of Act III, Scene 2, from the stage direction "*Enter Oberon, King of Fairies*" on **page 39**, up to the stage direction "*He lies down and sleeps*" on **page 42**.

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

**2. THE COUNTRY WIFE**

Look again at the beginning of Act IV, Scene iii, at the bottom of **page 100**, up to where LADY FIDGET says "... *let you and I tickle him.*" at the top of **page 104**.

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

**3. THE GOVERNMENT INSPECTOR**

Look again at the beginning of Act Five on **page 83**, up to where the MAYOR says "*Swindling innocent people!*" towards the bottom of **page 85**.

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

## SECTION B

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

4. **THE CHAIRS**

Look again at the top of **page 163**, from where the OLD WOMAN says “*What’s happening?*”, up to the top of **page 166**, where the OLD MAN says “... *Majesty, forgive my emotion ...*”.

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

5. **THE CHILDREN’S HOUR**

Look again at ACT I, from where KAREN says “*Wait a minute, Mary.*” on **page 13**, up to where KAREN says “... *and she decides to have a heart attack.*” on **page 15**.

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

6. **BLUE REMEMBERED HILLS**

Look again at SCENE 1, from the stage direction “*The two boys hoot and giggle. Then Peter’s expression changes*” on **page 2**, up to the stage direction “*Willie giggles*” at the bottom of **page 4**.

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

7. **Y FFIN**

Look again at ACT II, from where the YMWELYDD says “*Bore da!*” on **page 43**, up to where the YMWELYDD says “... – *gadewch i mi weld*” at the top of **page 46**.

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

- names of productions, dates viewed, venues;
- actors' interpretations of roles;
- acting style(s);
- vocal characterisation;
- physical characterisation;
- interaction of actors;
- personal reaction;
- audience responses;
- critical opinions;
- comparison with the other performances.

[40]

**END OF PAPER**