

Surname	Centre Number	Candidate Number
Other Names		2



GCE A level

1124/01

DRAMA AND THEATRE STUDIES – DA4
Text in Context

A.M. THURSDAY, 12 June 2014

2 hours 30 minutes

For Examiner's use only		
Section	Maximum Mark	Mark Awarded
A	20	
B	20	
C1	20	
C2	20	
Total	80	

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 director, how would you present the CHORUS in a performance of the play? In your answer you should refer to **two key scenes**. [20]

2. ALL'S WELL THAT ENDS WELL

As a director, what aspects of the interaction between HELENA and BERTRAM would you emphasise in performance? In your answer you should refer to **two key scenes**. [20]

3. UNCLE VANYA

As a director, what aspects of the interaction between VANYA and SONYA would you emphasise in performance? In your answer you should refer to **two key scenes**. [20]

SECTION B

Answer one question on one set text you have studied.

4. THE THREEPENNY OPERA

As a stage designer, what are your ideas for staging **Act One, Scene One** and **Act Three, Scene Nine** of the play? In your answer you should refer to any productions you have seen or discussed. [20]

5. THE ROSE TATTOO

As a stage designer, what are your ideas for staging **ACT ONE, SCENE I** and **ACT THREE, SCENE 3** of the play? In your answer you should refer to any productions you have seen or discussed. [20]

6. FAR AWAY

As a stage designer, what are your ideas for staging **ACT 1** and **ACT 3** of the play? In your answer you should refer to any productions you have seen or discussed. [20]

7. LYSH

As a stage designer, what are your ideas for staging the **opening** (pages 17-22) and **closing** (pages 72-77) **scenes** of the play? In your answer you should refer to any productions you have seen or discussed. [20]

SECTION C

Answer two questions.

Look at the extract from *Great Expectations* by Charles Dickens, adapted by Declan Donnellan and Nick Ormerod.

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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[10]

ACT ONE

The whole company come onto a bare stage.

CHORUS: My father's family name being Pirrip,

CHORUS: and my Christian name Philip,

CHORUS: my infant tongue could make of both names nothing longer or more explicit than ...

CHORUS: Pip!

CHORUS: So, I called myself

CHORUS: Pip,

CHORUS: and came to be called

CHORUS: Pip.

CHORUS: Ours was the marsh country

The scene opens up to show a distant flat horizon.

A graveyard.

CHORUS: down by the river, within twenty miles of the sea.

CHORUS: My first most vivid and broad impression of the identity of things seems to me to have been gained on this memorable raw, Christmas Eve afternoon towards evening. I found out for certain,

CHORUS: that this bleak place overgrown with nettles was the churchyard;

CHORUS: and that Philip Pirrip, late of this parish, and also Georgiana, wife of the above, were dead and buried;

CHORUS: and that the dark flat wilderness beyond the churchyard was the marshes;

Movement

**LX
(Lighting)**

**SFX
(Recorded Sound Effects)**

Examiner
only

CHORUS: and that the low leaden line beyond was the river;

CHORUS: and that the distant savage lair from which the wind was rushing was the sea;

CHORUS: and that the small bundle of shivers growing afraid of it all and beginning to cry was Pip.

MAGWITCH appears from behind a gravestone.

MAGWITCH: Hold your noise! Keep still, you little devil, or I'll cut your throat! Tell us your name. Quickly.

YOUNG PIP: Pip, sir.

MAGWITCH: Once more. Give it mouth!

YOUNG PIP: Pip, Pip, sir.

MAGWITCH: Show us where you live. Point out the place!

PIP points. MAGWITCH grabs his ankle, turns him upside down and shakes him. A crust of bread falls out of a pocket. MAGWITCH eats it ravenously.

What fat cheeks you ha' got. Darn me if I couldn't eat 'em too. Now lookee here! Where's your mother?

YOUNG PIP: There, sir!

MAGWITCH starts up. PIP points to the gravestone.

Also Georgiana. That's my mother.

MAGWITCH: Oh! And is that your father alonger your mother?

YOUNG PIP: Yes, sir, him too; late of this parish.

MAGWITCH: Ha! Who d'ye live with – supposin' you're kindly let to live, which I han't made up my mind about?

YOUNG PIP: My sister, sir – Mrs Joe Gargery – wife of Joe Gargery, the blacksmith, sir.

MAGWITCH: Blacksmith, eh? You know what a file is?

YOUNG PIP: Yes, sir.

MAGWITCH: And you know what wittles* is?

*wittles = food

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]

END OF PAPER