



GCE AS/A level

1122/01

DRAMA & THEATRE STUDIES – DA2
Text in Performance

A.M. FRIDAY, 17 January 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 Act V, Scene I, from the stage direction "*Enter Philostrate*" at the bottom of page 70, up to where BOTTOM as Pyramus says "*Cursed be thy stones for thus deceiving me!*" on page 73.

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

2. THE COUNTRY WIFE

Look again at Act II, Scene i, from the beginning of the act on page 26, up to where PINCHWIFE says "*How! If you love me, you must hate London.*" on page 29.

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

3. THE GOVERNMENT INSPECTOR

Look again at Act Two, from the stage direction "*OSIP re-enters, followed by the WAITER.*" on page 24, up to where the MAYOR says "*Sir, I have the honour to wish you good day.*" on page 27.

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

SECTION B

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

4. THE CHAIRS

Look again at page 152, from where the OLD MAN says “*Mind you don’t drop your cine-camera ...*”, up to where the OLD MAN says “*... be patient, yes, yes ... patience ...*” on page 156.

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

5. THE CHILDREN’S HOUR

Look again at ACT I, from where MARY says “*Now go on, Rosalie, and fix our things.*” at the top of page 27, up to the end of the act on page 30.

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

6. BLUE REMEMBERED HILLS

Look again at SCENE 13, from the beginning of the scene on page 23, up to the end of the scene on page 27.

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

7. Y FFIN

Look again at the beginning of ACT I on page 7, up to where WILIAS says “*Doedd neb arall yna’n deall, nac oedd – dim ond fi.*” on page 11.

Discuss your ideas for staging this extract. In your answer you should include details of set, costume, lighting, sound and character positioning. [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, dates viewed, venues;
- actors' interpretations of roles;
- acting styles;
- vocal characterisation;
- physical characterisation;
- interaction of actors;
- personal / audience responses;
- critical opinions;
- comparison with the other performances.

[40]

END OF PAPER