

Surname	Centre Number	Candidate Number
Other Names		2



**GCE A level**

1124/01

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

A.M. WEDNESDAY, 22 January 2014

2 hours 30 minutes

**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.

For Examiner's use only		
Question	Maximum Mark	Mark Awarded
<b>Section A</b>	1.	20
	2.	20
	3.	20
<b>Section B</b>	4.	20
	5.	20
	6.	20
	7.	20
<b>Section C</b>	1.	20
	2.	20
<b>Total</b>		<b>80</b>

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**SECTION A**

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

**1. ELECTRA**

As a stage designer, how would you stage the **opening** and **closing** (from Clytemnestra's murder) sections of the play? In your answer you should refer to any productions you have seen or discussed. [20]

**2. ALL'S WELL THAT ENDS WELL**

As a stage designer, how would you stage the **scenes in the Court in France** and the **scenes in Florence**? In your answer you should refer to any productions you have seen or discussed. [20]

**3. UNCLE VANYA**

As a stage designer, how would you stage **Act One** and **Act Four**? 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 a director, what aspects of the interaction between MACHEATH and POLLY would you want to emphasise in performance? In your answer you should refer to **two key scenes**. [20]

**5. THE ROSE TATTOO**

As a director, what aspects of the interaction between SERAFINA and her daughter ROSA would you want to emphasise in performance? In your answer you should refer to **two key scenes**.

[20]

**6. A NUMBER**

As a director, what aspects of the interaction between SALTER and B1 would you want to emphasise in performance? In your answer you should refer to **two key scenes**. [20]

**7. LYSH**

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

**SECTION C**

*Answer both questions.*

Look at the extract from *Artefacts* by Mike Bartlett.

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. They 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 columns, 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]

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

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**Furniture/Props (include explanation/justification)**

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## Scene One

**Kelly** *stands with her bag.*

**Kelly** I just wanted one of those Saturdays, one of those good rainy Saturday afternoons when you lie back, watch a film, call your mates, text a boy, yeah? But this afternoon had just been weird cos my phone wasn't ringing, no one had plans, Mum's stressed downstairs with work and I'm kind of trapped in my room cos it's raining, I've homework to do which I know I'm not gonna and there's nothing on TV but football and antiques. So all in all it's kind of depressing.

He's downstairs. Saw his coat.

And yeah, so I was walking in circles and I moved my furniture around and tried on different clothes in different combinations and I know what it's all about, it's cos of what I want to look like tomorrow cos *tomorrow's* when I thought we were going to meet.

**Susan** *enters.*

**Susan** I heard you come in.

**Kelly** Did you? Well done.

**Susan** Love, he's been waiting –

**Kelly** Not my fault.

**Susan** – and he has to go soon, he's only –

**Kelly** Give me a minute.

**Susan** ...

**Susan** *goes.*

**Kelly** She only told me yesterday. It's Friday night, I'd got back from school and I'm going straight down the pub with my mate Sarah and this bunch of lads from St. Nic's – some of them are quite fit – and I was late but she stops me on the way out and says Kelly we have to talk. She always picks moments like that to stop me, moments when it's going to be a problem. What? What is it? And she says it's your dad. He's coming round on Sunday.

Er. I thought he didn't want to see us?

He walked out on you, you hate him, you don't know where he is, he's probably dead. Well he's not, Kelly. He's coming for lunch. On Sunday. Turns out she had stayed in contact with him after all, but he lived abroad and hadn't wanted to see me until now. Why? She didn't know. Where has he been then?

Get this.

Iraq.

What?!



**Movement**

**LX  
(Lighting)**

**SFX  
(Recorded Sound Effects)**

Examiner  
only

Baghdad.

What, does he work for a charity or . . .

No.

He's from Iraq.

So I'm half Iraqi.

I said I had to go, went to the pub and got my pint and Sarah was asking me had someone died cos I wasn't saying anything, which for me is unusual. But I was thinking – who is he? Does he have a family? Have I got a brother or a sister? Has he got a big tongue? Cos all my family have got small tongues but mine is massive, look . . .

*She sticks her tongue out.*

And Mum's family are all good looking, all quite fit, but I'm not. So he's probably –

*Ibrahim enters.*

**Ibrahim** Kelly.

**Kelly** Ugly.

Oh.

Hi.

Dad.

**Ibrahim** I'm Ibrahim.

*Will they hug? They move a little closer.*

*He puts out his hand.*

*She shakes it.*

I'm pleased to meet you at last.

**Kelly** Yeah.

Sorry.

Sorry.

*Ibrahim smiles slightly.*

**Ibrahim** Would you like a moment?

**Kelly** Yeah I would actually, thanks.

Thinking all these questions. Who would he be? Who would he expect me to be?

**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**