

Surname	Centre Number	Candidate Number
Other Names		2



GCE A level

1124/01



DRAMA & THEATRE STUDIES – DA4 Text in Context

A.M. MONDAY, 20 June 2016

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 designer how would you stage *ELECTRA* for a contemporary audience, using any influences from the way we think it was originally performed? You should refer to any contemporary productions you have seen or discussed. [20]

2. ALL'S WELL THAT ENDS WELL

As a designer how would you stage *ALL'S WELL THAT ENDS WELL* for a contemporary audience, using any influences from the way we think it was originally performed? You should refer to any contemporary productions you have seen or discussed. [20]

3. UNCLE VANYA

As a designer how would you stage *UNCLE VANYA* for a contemporary audience, using any influences from the way it was originally performed? You should refer to any contemporary 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, how would you interpret the interaction between MR and MRS PEACHUM? In your answer you should refer to **two key extracts**. [20]

5. THE ROSE TATTOO

As a director, how would you interpret the interaction between ALVARO and SERAFINA? In your answer you should refer to **two key extracts**. [20]

6. FAR AWAY

As a director, how would you interpret the interaction between JOAN and TODD? In your answer you should refer to **two key extracts**. [20]

7. LYSH

Lysh is essentially a series of monologues. As a director, how would you interpret the interaction between Sandra and **two** other characters in the play. In your answer you should refer to **one key extract** for each character. [20]

SECTION C

Answer two questions.

Look at the extract from *Lungs* by Duncan Macmillan.

The play is about a young couple who want a child but are running out of time. They live in a time of global anxiety, terrorism, erratic weather and political unrest.

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

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[10]

M = Man

W = Woman

M: What did she say?

W: She's just anxious for me that's all.

M: Wishing you were having someone else's baby.

W: I didn't say that.

M: Well you're not, you're having mine.

W: Please don't.

M: Thinks I'm boring that's what you said.

W: No.

M: Because I said I was reading a book about radiation.

W: No.

M: Because I tried to talk to her about food scarcity and economic incentives for capping emissions.

W: Now you are being boring.

M: They were your books.

W: She didn't say anything.

M: Give me the phone.

W: Okay.

M: I'm going to call her.

W: Fine.

M: I will.

W: Go ahead.

(slight pause)

M: I'm going to prove her wrong.

Movement

**LX
(Lighting)**

**SFX
(Recorded Sound Effects)**

Examiner
only

W: I know you will.

(slight pause)

I know you will.

Come here.

(slight pause)

What's the matter?

M: I can't sleep.

W: Try.

M: I've been trying for hours.

W: Switch your brain off.

M: It's just disaster scenarios playing out in my head.

W: Ok baby.

M: Keep drifting off but it's explosions and helicopters and chunks of land collapsing into the sea.

W: Anxiety dreams.

M: No.

W: You've seen too many rubbish films.

M: We should at least consider

W: I know but just

M: When then, when? We need to be equipped for if they...

W: I'm not going to know until they say. I can't plan for how I'm going to feel in that moment if they're saying our child is...

M: Okay but

W: That there's something wrong with...

M: We should have thought about it before.

Movement

**LX
(Lighting)**

**SFX
(Recorded Sound Effects)**

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