

General Certificate of Education  
June 2004  
Advanced Subsidiary Examination



**DRAMA AND THEATRE STUDIES**  
**Paper 2**

**DRA2**

Wednesday 16 June 2004 Afternoon Session

**In addition to this paper you will require:**

- a 12-page answer book;
- the texts of the set plays you have chosen.

Time allowed: 1 hour 30 minutes

**Instructions**

- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is DRA2.
- Answer **two** questions: one from **Section A** and one from **Section B**.
- Do all rough work in the answer book. Cross through any work you do not want marked.

**Information**

- The maximum mark for this paper is 100.
- All questions carry 50 marks.
- All questions require answers in continuous prose. However, you may support your answers with sketches and diagrams if you wish.
- You will be assessed on your ability to use an appropriate form and style of writing, to organise relevant information clearly and coherently, and to use specialist vocabulary, where appropriate. The degree of legibility of your handwriting and the level of accuracy of your spelling, punctuation and grammar will also be taken into account.

---

**SECTION A: THE GREEKS TO THE JACOBEOANS**

Answer **one** question from this Section.

---

*SOPHOCLES: Antigone*

- 1 EITHER** (a) How would you want your audience to respond to the character of Ismene? Explain how you would perform the role in each of her two appearances in the play in order to achieve your aims.
- OR** (b) Outline your ideas for the presentation of the Chorus, from the point where Antigone is led away to her death until the end of the play. Explain how you would direct your Chorus in this section and what effects you would wish to create for your audience.

*SHAKESPEARE: A Midsummer Night's Dream*

- 2 EITHER** (a) Outline your set designs for the first three scenes of *A Midsummer Night's Dream* and explain how they would create suitable locations for the three 'worlds' of the play, inhabited by the Court, the Mechanicals and the Fairy characters.
- OR** (b) Outline the physical and vocal qualities that you would look for in the actors playing Titania and Bottom and explain how you would direct the scenes that they share, in order to create comedy for your audience.

[Titania first encounters Bottom in Act Three, Scene One; they also share a scene in Act Four, Scene One.]

*JONSON: Volpone*

- 3 EITHER** (a) Explain how you would stage the scene in Act Five, in which Sir Politic disguises himself as a tortoise, in order to create comedy for your audience.
- [The scene begins with Peregrine's line, "Am I enough disguised?" and ends with Sir Politic's decision, "To shrink my poor head in my politic shell."]
- OR** (b) How would you wish your audience to respond to Mosca in the opening sequence of the play? Explain how you would perform the role, up to the arrival of Corbaccio, in order to achieve your aims.

---

*MIDDLETON: The Changeling*

- 4 EITHER** (a) In Act Two, Scene Two, Alsemero and Beatrice appear to be in love: in Act Five, Scene Three, their love appears to be over. How would you direct the exchanges between the two actors in these two scenes to highlight the change in their relationship?

Act Two, Scene Two begins with Diaphanta's line, "The place is my charge, you have kept your hour" and the exchange between Alsemero and Beatrice ends on Alsemero's line, "My love's as firm as love e'er built upon."

Act Five, Scene Three begins with Jasperino's line, "Your confidence, I'm sure, is now of proof" and the exchange between Alsemero and Beatrice ends when he shuts her into his closet.

- OR** (b) How would you wish your audience to respond to the role of Lollio? Explain how you would perform the role in Act Three, Scene Three, in order to achieve your aims.

**TURN OVER FOR SECTION B**

**Turn over ►**

---

**SECTION B: THE TWENTIETH CENTURY AND CONTEMPORARY DRAMA**

---

Answer **one** question from this Section.

---

*CHEKHOV: Three Sisters*

- 5 EITHER** (a) As a designer, how would you use colours, shapes, textures, light and sound within your designs for Act Four of the play, in order to create an appropriate setting for its action and its mainly gloomy mood?
- OR** (b) How would you want your audience to respond to the role of Olga? Explain how you would perform the role in Acts One and Three in order to achieve your aims.

*O'CASEY: The Shadow of a Gunman*

- 6 EITHER** (a) How would you perform the role of Mrs Henderson in Act One of the play in order to create comedy for your audience?
- OR** (b) What effects would you wish to create for your audience through the opening sequence of dialogue between Donal and Seumas in Act Two of the play? Explain how you would direct your actors in order to achieve your aims.

[ You should consider the section from the opening of the Act up to the moment when Mrs Grigson knocks at the door. ]

*LORCA: Yerma*

- 7 EITHER** (a) Explain how you would direct the actors playing Juan and Yerma in their exchanges at the beginning of Act One, Scene One and at the beginning of Act Two, Scene Two, in order to reveal their increasingly tense relationship.
- OR** (b) What atmosphere would you wish to create for your audience in the final scene of *Yerma*? Explain how you would stage the scene to achieve your aims.

*BOND: Restoration*

- 8 EITHER** (a) How would you wish your audience to respond to Lord Arden in Part One, Scenes One and Three of the play? Explain how you would perform the role in these scenes in order to achieve your aims.
- OR** (b) How would you use technical elements within Part One of *Restoration* to help to define different locations of the play for your audience?

[ The term “technical elements” refers to lighting and sound effects, to scenic devices such as trucks, revolves and flown scenery, as well as to special effects, for example, pyrotechnics. ]

**END OF QUESTIONS**