

General Certificate of Education
January 2005
Advanced Subsidiary Examination



DRAMA AND THEATRE STUDIES
Paper 2 Approaches to Text

DRA2

Monday 10 January 2005 Morning 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, where appropriate, you should support your answers with sketches and diagrams.
- 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 JACOBENS

Answer **one** question from this Section.

SOPHOCLES: Antigone

- 1 EITHER** (a) Briefly outline your casting ideas for Creon and Haemon and then explain how you would direct them in their scene of confrontation in order to achieve your preferred audience response.
- OR** (b) As a designer, explain how your use of scale, stage space, texture, colour and light would help to increase the dramatic effectiveness of the closing section of *Antigone*.

[You should relate your designs to the section of the play from Tiresias' exit.]

SHAKESPEARE: A Midsummer Night's Dream

- 2 EITHER** (a) How would you perform the role of Quince in Act One, Scene Two and Act Three, Scene One in order to create comedy for your audience?
- OR** (b) Briefly outline your casting ideas for the roles of Oberon and Titania and then explain how you would direct their exchanges in Act Two, Scene One and Act Four, Scene One in order to highlight the change in their relationship.

JONSON: Volpone

- 3 EITHER** (a) In Act Four Lady Politic Would-be makes a fool of herself and of Sir Politic by mistaking Peregrine for a courtesan. How would you direct this section in order to create comedy for your audience?

[The section begins with Lady Would-be's line, "Where should this loose knight be?" and ends with Peregrine's aside, "This is rare!.....I'll try your salt-head, What proof it is against a counter-plot."]

- OR** (b) Explain how your setting designs for Volpone's bedchamber in Act One and for Corvino's house in Act Two would help your audience to understand the contrasting characters of Volpone and Corvino.

MIDDLETON: The Changeling

- 4 EITHER** (a) Explain how you would perform the role of Beatrice-Joanna in the final scene of the play and what audience response you would hope to achieve.

[The scene begins with Jasperino’s line, “Your confidence, I’m sure, is now of proof.”]

- OR** (b) How would you want your audience to respond to the characters in Act Four, Scene Two? Explain how you would direct the scene in order to achieve your aims.

[The scene begins with Vermandero’s comment, “I tell thee, knave, mine honour is in question” and ends after Beatrice’s successful performance in the ‘virginity test’ leads Alsemero to call her “my Joanna! Chaste as the breath of heaven...”]

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) Briefly outline your casting ideas for the role of Natasha and then explain how you would direct your actor in her appearances in Acts One and Three in order to demonstrate the development in her character.

[In some editions, this character is known as Natalya.]

- OR** (b) How would you perform the role of Tuzenbakh in Acts Three and Four of the play in order to engage the sympathies of your audience?

O'CASEY: The Shadow of a Gunman

- 6 EITHER** (a) Explain how you would use design elements in your production of *The Shadow of a Gunman* in order to create an appropriate sense of period and location for the play.

- OR** (b) As a director, what effects would you wish to create for your audience in the closing section of the play? Explain how you would direct your cast in order to achieve your aims.

[You should consider the section from Davoren's discovery of the bombs in Maguire's bag to the end of the play.]

LORCA: Yerma

- 7 EITHER** (a) How would you want your audience to respond to Yerma in Act Three, Scene One? Explain how you would perform the role in this scene in order to achieve your aims.

[Act Three, Scene One is set in the house of Dolores, the healer.]

- OR** (b) What effects would you wish to create for your audience in Act One, Scene Two? Explain how you would stage the scene in order to achieve your aims.

[Act One, Scene Two is set in the fields; Yerma is returning from having taken Juan his meal.]

BOND: Restoration

- 8 EITHER** (a) Briefly outline your casting ideas for Hardache and his daughter, Ann, and then explain how you would direct them in Scene One in order to achieve your preferred audience response.

- OR** (b) How would you want your audience to respond to the Parson in Part Two of the play? Explain how you would perform the role in order to achieve your aims.

[The Parson appears in Part Two in Scenes Six, Eight and Eleven.]

END OF QUESTIONS



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- The texts of the set plays chosen by the candidate

5 copies of DRA2





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