

General Certificate of Education
June 2005
Advanced Subsidiary Examination



DRAMA AND THEATRE STUDIES
Paper 2 Approaches to Text

DRA2

Friday 10 June 2005 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, 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 JACOBANS

Answer **one** question from this Section.

SOPHOCLES: Antigone

- 1 EITHER** (a) Briefly outline your casting ideas for the role of Antigone and then explain how you would direct the actor in her initial scene with Ismene in order to achieve your preferred audience response.
- OR** (b) How would you want your audience to respond to the role of Tiresias? Explain how you would perform the role in order to achieve your aims.

SHAKESPEARE: A Midsummer Night's Dream

- 2 EITHER** (a) In Act Two, Scene One, Shakespeare introduces the fairy-world for the first time. Outline your ideas for staging this scene and explain what effects you would wish to create for your audience.
- OR** (b) Briefly outline your casting ideas for the roles of Lysander and Demetrius and then explain how you would direct their interaction in Act One, Scene One and Act Three, Scene Two in order to highlight their comic rivalry.

JONSON: Volpone

- 3 EITHER** (a) Explain how you would direct the closing scenes in Act Two between Celia, Corvino and Mosca. How would you want your audience to respond to each of the characters in these scenes?

[The scenes begin with Corvino dragging Celia in from the window, saying, "Death of mine honour, with the city's fool?" and end when he tells Celia, "How far I am free from jealousy or fear."]

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

MIDDLETON: The Changeling

- 4 EITHER** (a) Briefly outline your casting ideas for De Flores and then explain how you would direct the actor in Act One, Scene One and Act Two, Scene One in order to achieve your preferred audience response.

[De Flores' first lines in Act One, Scene One are, "Lady, your father—" and his final lines are, "Though I get nothing else, I'll have my will." In Act Two, Scene One, his first lines are, "Yonder's she." and his last are, "Women have chid themselves abed to men."]

- OR** (b) Explain how you would use design elements to create an appropriate setting and atmosphere for Alibius' mad-house and to accommodate the action of Act One, Scene Two.

[The scene is the first scene set in the mad-house.]

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 director, how would you stage the first part of Act One, up to the entrance of Andrey, and what effects would you wish to create for your audience?
- OR** (b) How would you perform the role of Masha in Acts Two and Four of the play in order to reveal her feelings for Vershinin?

O'CASEY: The Shadow of a Gunman

- 6 EITHER** (a) How would you perform the role of Mr Gallogher in Act One of the play in order to create comedy for your audience?
- OR** (b) How would you direct the opening sequence of Act One of the play, up to the departure of Seumas, in order to establish an appropriate mood and atmosphere?

LORCA: Yerma

- 7 EITHER** (a) How would you perform the role of Juan in Acts One and Two of the play in order to convey your interpretation of his character to your audience?
- OR** (b) Explain how you would use production and/or performance elements in the opening two scenes (Act One) of *Yerma* in order to establish its non-naturalistic style for your audience.

BOND: Restoration

- 8 EITHER** (a) What effects would you wish to create for your audience in Scene Seven of the play? Explain how you would direct the scene in order to achieve your aims.
- [Scene Seven is set in the Copse.]
- OR** (b) Explain how your design ideas for the first two scenes of the play would accommodate the action and establish an appropriate style for the opening of *Restoration*.

END OF QUESTIONS