

General Certificate of Education
June 2007
Advanced Subsidiary Examination



DRAMA AND THEATRE STUDIES
Paper 2 Approaches to Text

DRA2

Friday 8 June 2007 1.30 pm to 3.00 pm

For this paper you must have:

- 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 to be 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 marked 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 legibility of your handwriting and the accuracy of your spelling, punctuation and grammar will also be considered.

SECTION A: THE GREEKS TO THE JACOBEANS

Answer **one** question from this section.

SOPHOCLES: Antigone

- 1 EITHER** (a) How would you want your audience to respond to Haemon? Explain how you would perform the role in order to achieve your aims.
- OR** (b) Briefly outline and justify your casting decisions for Creon and Antigone and then explain how you would direct the interaction between these two characters, in their first scene of confrontation, in order to achieve your preferred effects for an audience.

You should focus on the interaction between Creon and Antigone in the section which begins when Antigone is brought before Creon, after having buried her brother, and ends when she and Ismene are led away under guard.

SHAKESPEARE: A Midsummer Night's Dream

- 2 EITHER** (a) How would you use design elements in Act Five in order to convey an appropriate atmosphere for the wedding celebrations of Theseus and Hippolyta and the young lovers and to accommodate the staging of the Mechanicals' play?
- OR** (b) Briefly outline and justify your casting decisions for Oberon and Puck and then explain how you would direct your actors, in **at least two** of their three exchanges in Act Three, Scene Two, in order to reveal your interpretation of their master/servant relationship.

JONSON: Volpone

- 3 EITHER** (a) How would you want your audience to respond to Mosca in Act Five where, at Volpone’s suggestion, he assumes the role of Volpone’s sole heir? Explain how you would perform the role in this section of the play in order to achieve your aims.

Act and scene divisions vary in different editions of the play; you should consider the section from Volpone’s line, “ ’Tis right./I cannot answer him, Mosca, as I would,” up to Volpone’s line at the end of the scene, “Till they burst;/ The Fox fares ever best when he is cursed.”

- OR** (b) How would you want your audience to respond to Celia and Corvino? Briefly outline and justify your casting decisions for these characters and then explain how you would direct their scenes of interaction in Act Two in order to achieve your aims.

You should consider Act Two from the scene which begins with Corvino dragging Celia in from the window, saying, “Death of mine honour, with the city’s fool?”, up to the end of the Act.

MIDDLETON: The Changeling

- 4 EITHER** (a) How would you wish your audience to respond to Diaphanta? Explain how you would perform the role in her appearances in Acts Four and Five in order to achieve your aims.

Act and scene divisions vary in different editions of the play; you should consider the section from Diaphanta’s entry in Act Four on her line, “Cuds, madam, are you here?” and her participation in the ‘virginity test’, as well as her very brief appearance at the beginning of Act Five on her line, “Pardon frailty, madam” and ending, “I never made/So sweet a bargain.”

- OR** (b) As a director, explain how you would stage the final sequence of the play in order to achieve your preferred effects for an audience.

You should consider the final sequence of Act Five, from De Flores’ entry during Alsemero’s speech beginning with the line, “The bed itself’s a charnel, the sheets shrouds/For murdered carcasses”, as he pushes Beatrice into his closet, up to the end of the play.

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) How would you direct Andrey and Natasha in Acts One and Two in order to reveal the change that occurs in their relationship after their marriage?

[In different editions, Andrey is called Andrei or Andrew and Natasha is called Natalya.]

- OR** (b) Which of Olga's qualities would you wish to highlight for your audience in Acts Three and Four? Explain how you would perform the role in these Acts in order to achieve your aims.

O'CASEY: The Shadow of a Gunman

- 6 EITHER** (a) Briefly outline and justify your casting decisions for Seumas Shields and then explain how you would direct your actor in Act One in order to achieve your preferred audience response.

- OR** (b) Explain how your use of a selection of sound, lighting, set and costume design would support the action and help you to create an appropriate atmosphere for the second Act of *The Shadow of a Gunman*.

LORCA: Yerma

- 7 EITHER** (a) How would you direct your actors in the roles of Yerma and Juan in their exchanges in Act One, Scene One and in Act Three, Scene Two in order to reveal the difficulties within their relationship to your audience?

[In some editions, Act Three, Scene Two is referred to as Act Three, Final Scene.]

- OR** (b) Explain how you would use design elements to support the action of Act Two, Scene One (the 'Washerwomen' scene) in order to create your preferred effects for an audience.

DE ANGELIS: Playhouse Creatures

- 8 EITHER** (a) As a director, explain how you would stage Act One, Scenes Seven and Eight and what effects you would wish to create for your audience.

Act One, Scene Seven is played in the Tiring Room; Scene Eight begins with Mrs Marshall performing on stage.

- OR** (b) How would you want your audience to respond to Mrs Betterton in the second half of the play? Explain how you would perform the role in Act Two, Scenes Three and Seven in order to achieve your aims.

END OF QUESTIONS

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