

General Certificate of Education  
January 2007  
Advanced Subsidiary Examination



**DRAMA AND THEATRE STUDIES**  
**Paper 2 Approaches to Text**

**DRA2**

Wednesday 10 January 2007 9.00 am to 10.30 am

**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.

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**SECTION A: THE GREEKS TO THE JACOBANS**

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Answer **one** question from this section.

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*SOPHOCLES: Antigone*

- 1 EITHER** (a) Explain how you would perform the role of the Sentry, in each of his two appearances, in order to reveal his change of attitude from his initial fear for his own life to his relief as he brings a guilty Antigone before Creon.

[In some editions, the Sentry appears as the Soldier or Guard.]

- OR** (b) What effects would you wish to create for your audience at the end of the play? Explain how you would direct the section from the entrance of Eurydice to the end of the play in order to achieve your aims.

*SHAKESPEARE: A Midsummer Night's Dream*

- 2 EITHER** (a) As a director, explain how you would stage Act Three, Scene One of the play in order to create comedy for your audience.

[The scene begins with Bottom's line, "Are we all met?" and ends with Titania's line, "Tie up my love's tongue, bring him silently."]

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

*JONSON: Volpone*

- 3 EITHER** (a) Briefly outline and justify your casting decisions for Nano, Castrone and Androgyno and then explain how you would direct them in Act One in order to convey your interpretation of the three characters to an audience.

- OR** (b) How would you want your audience to respond to Volpone when he attempts to seduce Celia in Act Three of the play? Explain how you would perform the role in this scene in order to achieve your aims.

[You should consider the section from Celia's line, "O God, and his good angels! whither, whither/Is shame fled human breasts?" to Volpone's exclamation after Bonario has rescued Celia from his clutches, beginning, "Fall on me, roof, and bury me in ruin!"]

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*MIDDLETON: The Changeling*

- 4 EITHER** (a) How would you wish your audience to respond to Beatrice in Act Two, Scene One and in her exchanges with Alsemero at the beginning of Act Two, Scene Two of the play? Explain how you would perform the role in order to achieve your aims.

[You should consider Beatrice’s performance throughout Act Two, Scene One and in Act Two, Scene Two up to the point where Alsemero leaves Beatrice with the line, “My love’s as firm as love e’er built upon.”]

- OR** (b) Explain how you would use space, colour, texture, light and sound in your designs for the opening of Act Three (the murder of Alonzo) in order to help your audience to understand the period setting of the play and the horrific nature of the action.

[The section begins with the entry of Alonzo and De Flores and with De Flores’ line, “Yes, here are all the keys...” and ends with De Flores’ line, “So, now I’ll clear/ The passages from all suspect or fear.”]

**Turn over for Section B**

**Turn over ►**

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

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Answer **one** question from this section.

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*CHEKHOV: Three Sisters*

- 5 EITHER** (a) How would you perform the role of Masha in Acts One and Two in order to demonstrate how she is transformed by her love for Vershinin?
- OR** (b) Briefly outline and justify your casting decisions for Vershinin and Kulygin and then explain how you would direct them, in Act Three, in order to highlight their differences for your audience.

*O'CASEY: The Shadow of a Gunman*

- 6 EITHER** (a) How would you perform the role of Davoren in Act Two, from the discovery of the bombs to the end of the play, in order to highlight his cowardly qualities?
- OR** (b) Briefly outline and justify your casting decisions for Mr Gallogher and Mrs Henderson and then explain how you would direct them in Act One of the play in order to create comedy for your audience.

*LORCA: Yerma*

- 7 EITHER** (a) As a designer, explain how your use of **at least two** of the following elements would help you to create an appropriate mood and atmosphere for the final scene of *Yerma*:
- setting design;  
costume design;  
make-up/mask design;  
lighting design;  
sound design.
- OR** (b) How would you want your audience to respond to Juan and Yerma in Act Two, Scene Two? Explain how you would stage the scene in order to achieve your aims.

[In Act Two, Scene Two, Yerma returns from the well with fresh water for the evening meal.]

*BOND: Restoration*

- 8 EITHER** (a) Outline and justify your casting decisions for Lord Are and Ann and then explain how you would direct your actors in Part One, Scenes One and Three in order to create comedy from their ill-matched relationship.
- OR** (b) How would you want your audience to respond to the role of Frank in Part One, Scene Four ('The Thieving Scene')? Explain how you would perform the role in order to achieve your aims.

*DE ANGELIS: Playhouse Creatures*

- 9 EITHER** (a) How would you want your audience to respond to Mrs Farley's disgrace? Explain how you would perform the role in Act Two, Scenes Two and Four in order to achieve your aims.
- OR** (b) As a director, explain what effects you would want to create for your audience in Act One, Scene Six (Mrs Betterton's acting class) and how you would stage the scene in order to achieve your aims.

**END OF QUESTIONS**

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