

General Certificate of Education
June 2008
Advanced Subsidiary Examination



DRAMA AND THEATRE STUDIES
Paper 2 Approaches to Text

DRA2

Wednesday 4 June 2008 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

- Use black ink or black ball-point pen. Use pencil only for sketches and diagrams.
- 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 JACOBANS

Answer **one** question from this section.

SOPHOCLES: Antigone

- 1 EITHER** (a) Explain how you would perform the role of Creon, in the section immediately following the exit of Tiresias to the end of the play, in order to achieve your preferred audience response to his downfall.
- OR** (b) How would you want your audience to respond to the role of Antigone in the opening sequence of the play and in her final appearance? Briefly outline and justify your casting decisions for the role and then explain how you would direct the actor in these sections in order to achieve your aims.

[You should consider Antigone's exchanges with Ismene at the beginning of the play and her final appearance when she speaks to the Chorus as she is led, under guard, to her death.]

SHAKESPEARE: A Midsummer Night's Dream

- 2 EITHER** (a) Explain how you would direct 'the Mechanicals' in their performance of 'Pyramus and Thisbe' at the end of the play and what effects you would wish to create for your audience.
- OR** (b) How would you want your audience to respond to Helena in Act Two, Scenes One and Two? Explain how you would perform the role of Helena in her interactions, first with Demetrius and then with Lysander, in order to achieve your aims.

JONSON: Volpone

- 3 EITHER** (a) Briefly outline and justify your casting decisions for Corbaccio and then explain how you would direct the role in Act One of the play in order to create comedy for your audience.
- OR** (b) Explain how your costume and make-up design ideas for the first appearances of **at least two** of the following roles would help your audience to understand their characters:

Volpone
 Mosca
 Corvino
 Celia
 Lady Politic Would-be.

MIDDLETON: The Changeling

- 4 EITHER** (a) Explain how you would perform the role of De Flores in Act One, Scene One and Act Two, Scene One in order to arouse **either** the audience’s sympathy for his deformity and Beatrice’s harsh treatment of him **or** the audience’s revulsion at his lecherous attitude towards her.

[You should consider De Flores’ performance from his entry in Act One, Scene One on the line, “Lady, your father –” up to his exit on the line, “Though I get nothing else, I’ll have my will” and from his entry in Act Two, Scene One on the line, “Yonder’s she” up to his exit on the line, “As children cry themselves asleep, I ha’ seen/Women have chid themselves abed to men”.]

- OR** (b) Explain how you would direct the interaction between Beatrice and Alsemero in the opening scene and in the final scene of the play in order to reveal their feelings for one another in each case.

[Act One, Scene One is the opening scene, which ends with De Flores’ line, “Though I get nothing else, I’ll have my will”; the final scene, Act Five, Scene Three, begins with Jasperino’s line, “Your confidence, I’m sure, is now of proof” and ends at 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) Explain how you would use a range of design elements in order to create a mood of optimism and celebration in the opening Act of the play.
- OR** (b) How would you perform the role of Masha in Acts Three and Four in order to reveal her love for Vershinin?

O'CASEY: The Shadow of a Gunman

- 6 EITHER** (a) How would you want your audience to respond to Mrs Grigson? Explain how you would perform the role in order to achieve your aims.
- OR** (b) Briefly outline and justify your casting decisions for Seumas and Davoren and then explain how you would direct the two actors in Act One, from the beginning of the play, up to Seumas' exit, in order to create comedy for your audience.

LORCA: Yerma

- 7 EITHER** (a) As a designer, what effects would you wish to create for your audience in Act One, Scene One? Explain how you would use a range of design elements in order to achieve your aims.
- OR** (b) How would you perform the role of Yerma in Act Three, Scene One in order to convey her desperation to have a child?

[This scene is set in the house of Dolores, the healer.]

DE ANGELIS: Playhouse Creatures

- 8 EITHER** (a) Explain how you would perform the role of Doll Common in Act One, Scenes Three, Four, Five and Six in order to create comedy for your audience.
- OR** (b) What effects would you want to create for your audience in the Prologue to the play and in Act Two, Scene Eight, the final scene? As a director, explain how you would use production and/or performance elements in order to achieve your aims.

END OF QUESTIONS