

Candidate Name	Centre Number	Candidate Number
		2



GCE A level

1124/01

DRAMA AND THEATRE STUDIES: DA4

P.M. MONDAY, 31 January 2011

2½ hours

Section	Examiner's use only
A	
B	
C	1
	2
TOTAL MARKS	

1124
01/0001

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book and a copy of the two texts studied. Annotation of the texts should be limited to underlining and highlighting only.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Write your name, centre number and candidate number in the spaces at the top of this page.

Answer **four** questions: **one** from Section A, **one** from Section B and the **two** questions in Section C.

Write your answers for Sections A and B in the separate answer book provided, which should be enclosed in this booklet. **Write your answers to Section C in this booklet.**

INFORMATION FOR CANDIDATES

The number of marks is given in brackets at the end of each question. You are advised to spend approximately 35 minutes on each of Sections A and B, and approximately 1 hour 20 minutes on Section C.

You are reminded that assessment will take into account the quality of written communication used in your answers.

SECTION A

*Answer **one** question on **one** set text you have studied.*

1. ELECTRA

As an actor preparing for the role of Orestes, what aspects of the character would you emphasise in creating your final performance? In your answer you should refer to the **key scenes** in which the character appears. [20]

2. ALL'S WELL THAT ENDS WELL

As an actor preparing for the role of Parolles, what aspects of the character would you emphasise in creating your final performance? In your answer you should refer to **three key scenes** in which the character appears. [20]

3. UNCLE VANYA

As an actor preparing for the role of Sonya, what aspects of the character would you emphasise in creating your final performance? In your answer you should refer to **three key scenes** in which the character appears. [20]

SECTION B

Answer **one** question on **one** set text you have studied.

4. THE THREEPENNY OPERA

Outline how you would stage *The Threepenny Opera* in the theatre, justifying your choices and explaining how your design concept would contribute to the play's meaning. In your answer you should refer to any productions you have seen or discussed. [20]

5. THE ROSE TATTOO

Outline how you would stage *The Rose Tattoo* in the theatre, justifying your choices and explaining how your design concept would contribute to the play's meaning. In your answer you should refer to any productions you have seen or discussed. [20]

6. FAR AWAY

Outline how you would stage *Far Away* in the theatre, justifying your choices and explaining how your design concept would contribute to the play's meaning. In your answer you should refer to any productions you have seen or discussed. [20]

7. LYSH

Outline how you would stage *Lysh* in the theatre, justifying your choices and explaining how your design concept would contribute to the play's meaning. In your answer you should refer to any productions you have seen or discussed. [20]

SECTION C

Answer two questions.

Look at the extract from *How to Curse* by Ian McHugh on page 8.

Read the extract from a director's point of view then answer the following questions.

Your ideas **must** be presented clearly and neatly.

1. Clearly present your stage plan and design ideas under the appropriate headings. These should include a clearly labelled **ground plan**. Provide a detailed explanation to justify your decisions under each heading.
2. Alongside the text, in the appropriate column, give details of stage movement for each character involved in the scene and of any lighting and recorded sound effects. Ensure that you have noted on the text where movement, lighting and sound effects happen. Provide a detailed explanation to justify your decisions in the space provided on page 12.

Ground Plan/Audience Position

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[10]

Type of Staging, Set, Colour, Atmosphere (include explanation/justification)

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Furniture/Props (include explanation/justification)

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Costume (include explanation/justification)

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[10]

The play is set in NICK's flat on the seafront. NICK and WILLIAM are both 18 years old. They pull chocolate bars from their pockets, then CDs and DVDs. They each take off their jackets followed by a series of shirts with price tags still attached. NICK reaches into a tear in the lining of his jacket and pulls out several paperback books.

WILLIAM: Books? That's rubbish, mate. What did you get?

He picks up a few of the books.

Of Mice and Men . . . Brave New World . . . To the Lighthouse . . . There was a film about her. Had Liz Taylor in it.

NICK: Who?

WILLIAM: You at college then?

No response.

WILLIAM pulls three satsumas from his pocket. He offers one to NICK.

NICK: . . . No thanks.

WILLIAM: You should eat more fruit. You'd have better skin.

NICK: What's wrong with my skin?

NICK takes a satsuma, peels and eats it. WILLIAM looks around the flat.

WILLIAM: I've got a PlayStation. Well, my mate has.

Beat.

Nice place.

NICK: Yeah? I'm on a waiting list.

WILLIAM makes himself at home on the mattress.

WILLIAM: So where do you go out?

NICK: Go out?

WILLIAM: At night. What do you do?

NICK: I don't go out.

Movement

**LX
(Lighting)**

**SFX
(Recorded Sound Effects)**

WILLIAM: What do you do?

NICK *shrugs*.

Beat.

I went to a great party last weekend. Went skinny-dipping. Got an ear infection. You got any food?

NICK: No.

WILLIAM: Well, are you going to offer me anything to drink?

NICK: Would you like something to drink?

WILLIAM: Got any vodka?

NICK: Uh . . .

WILLIAM: Beer?

NICK: . . . No. Sorry.

WILLIAM: Cup of tea? Anything'll do.

NICK: I don't have any tea. Or cups.

WILLIAM: What do you use to drink?

NICK: The bottle. The tap.

WILLIAM: That's disgusting.

NICK *goes into the bathroom*. WILLIAM *glances at himself in the mirror*.

You got a girlfriend?

NICK *returns and hands WILLIAM a bottle of whisky*.

Nice one.

Beat.

Want to see my scar?

NICK: Scar? What scar?

WILLIAM: Appendix.

Acknowledgement

Excerpt from *How to Curse* by Ian McHugh

Movement

**LX
(Lighting)**

**SFX
(Recorded Sound Effects)**

Explanation/Justification for movement

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Explanation/Justification for lighting and sound effects

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