

Surname	Centre Number	Candidate Number
Other Names		2



GCE A level

1124/01

**DRAMA AND THEATRE STUDIES:
DA4 – TEXT IN CONTEXT**

P.M. THURSDAY, 31 May 2012

2½ hours

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

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.

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SECTION A

Answer one question on one set text you have studied.

1. *ELECTRA*

As an actor preparing for the role of ELECTRA, 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]

2. *ALL'S WELL THAT ENDS WELL*

As an actor preparing for the role of the COUNTESS, 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 YELENA, 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 your staging ideas. 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 your staging ideas. 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 your staging ideas. 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 your staging ideas. 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 *When The Rain Stops Falling* by Andrew Bovell.

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. [20]
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. [20]

Ground Plan

Examiner
only

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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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Joe Ryan and Gabrielle York's Room**Adelaide 2013**

GABRIELLE. Where?

She closes the umbrella and hangs it on the hook.

JOE. By the door. Hanging up your umbrella.

GABRIELLE. Am I? I thought I was by the window scratching my bum.

She removes her raincoat and hangs it on a hook beside the umbrella.

JOE. I've lost my hat.

GABRIELLE. Terrible weather.

JOE. Did you get wet?

GABRIELLE. I had my umbrella.

JOE. You've been out.

GABRIELLE. I went for a walk.

JOE. Where to?

GABRIELLE. Still there are people drowning ...

She trails away.

JOE. What?

GABRIELLE. In Bangladesh. There are people drowning in Bangladesh.

JOE. Are there?

GABRIELLE. It's just what people say, Joe. A figure of speech.

JOE. I've never heard it.

GABRIELLE. Was that lightning? Did you see it?

JOE. No.

Movement

**LX
(Lighting)**

**SFX
(Recorded Sound Effects)**

GABRIELLE. Listen.

Sure enough, a rumble of thunder.

I hate nights like this. When I was a kid they would frighten me. Still do ... On nights like this, ships are lost at sea.

JOE. There's soup in the pot. It's fish ... They say it's good for you. Good for the brain. Not sure what it does exactly but they say we should have it three times a week at least. Not sure I could eat it that often but I thought it was worth a try.

GABRIELLE. Did Gabriel call?

JOE. No, love.

GABRIELLE. Are you sure? He might have left a message.

JOE. I've checked ... there's no message. (*Beat.*) Come and have some soup.

GABRIELLE. What kind of soup?

JOE. Fish.

GABRIELLE. Somebody said it's very good for you. Good for the brain. You should have it three times a week or something.

JOE. That's right.

GABRIELLE. It tastes like the sea.

What's happening to me, Joe?

JOE. Nothing, love. You're wandering a bit, that's all. You're not sure if it's today or tomorrow or yesterday. And who can blame you for that. They're all much the same.

GABRIELLE. Hold my hand.

Movement

**LX
(Lighting)**

**SFX
(Recorded Sound Effects)**

