



General Certificate of Education
Advanced Subsidiary Examination
June 2013

Drama and Theatre Studies DRAM1B

Unit 1 Section B Prescribed Play

Tuesday 21 May 2013 2.20 pm to 3.05 pm

For this paper you must have:

- an AQA 8-page answer book
- the text of the set play you have chosen.

Time allowed

- 45 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 **Paper Reference** is DRAM1B.
- Answer **one** question.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.

Information

- All questions carry equal marks.
- The maximum mark for this paper is 50.
- All questions require answers in continuous prose. However, where appropriate, you should support your answer with sketches and diagrams.
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

Answer **one** question.

Sophocles: *Antigone*

EITHER

0 1 How would you want your audience to respond to the character of Creon in his first and his final appearance in the play? Explain how you would perform the role, in the sections identified below, in order to achieve your aims.

[You should consider the section from Creon's first entrance up until the entrance of the Sentry and from his entrance following the Messenger's news up until the end of the play.]

OR

0 2 Explain how you would direct the actors playing Antigone and Ismene in the opening section of the play in order to reveal the differences between their characters.

[You should consider the section from the opening of the play up until they both exit prior to the first choral ode.]

Shakespeare: *The Taming of the Shrew*

OR

0 3 As a designer, outline and justify your preferred style for the play and explain how you would use set and costume design in Act One, Scene One in order to achieve this style.

[Act One, Scene One begins with the first entrance of Lucentio and Tranio.]

OR

0 4 Explain how you would perform the role of Katherina in Act Two, Scene One in order to convey your interpretation of the character to the audience.

[Act Two, Scene One begins with Katherina leading in Bianca and includes the first meeting between Katherina and Petruchio.]

Ibsen: *A Doll's House***OR****0 | 5**

How would you want your audience to respond to Krogstad during his exchange with Mrs Linde at the start of Act Three? Explain how you would perform the role, in the section identified below, in order to achieve your aims.

[You should consider the section from the opening of Act Three up until Krogstad's exit.]

OR**0 | 6**

As a director, what effects would you wish to create for your audience in the closing section of Act One? Explain how you would stage the section in order to achieve your aims.

[You should consider the section that starts from the point where Krogstad leaves up until the end of the Act.]

O'Casey: *The Shadow of a Gunman***OR****0 | 7**

Explain how you would perform the role of Minnie Powell in her interactions with Davoren in Act One in order to demonstrate her growing attraction to him.

OR**0 | 8**

As the designer for Act Two, outline your ideas for the set **and** for the costumes of Seumas Shields and Mrs Grigson and explain how these designs could be used to help reveal the poverty of the period in which the play is set.

Turn over for the next question

Turn over ►

Littlewood and Theatre Workshop: *Oh What a Lovely War***OR**

0	9
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 How would you direct the actors in the 'Christmas in the Trenches' scene in order to create your preferred effects?

[You should consider the section that starts with the Newspanel 'Trench Warfare begins' after the song HITCHY-KOO and ends with the soldiers picking up their signs and going off.]

OR

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 As a member of the ensemble in a production of the play, how would you perform the roles of the Kaiser in Act One and the Chaplain in Act Two, in order to convey the differences between the characters and to achieve contrasting audience responses?**De Angelis: *Playhouse Creatures*****OR**

1	1
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 How would you want your audience to respond to Nell during the latter stages of the play? Explain how you would perform the role in Act Two, Scenes Six and Seven in order to achieve your aims.

[Act Two, Scene Six contains Nell's epilogue and in Scene Seven, Nell is visited by Mrs Betterton and Doll.]

OR

1	2
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 As a director, how would you stage Act One, Scenes Four and Five in order to convey the different moods and atmospheres of the scenes?

[Scene Four starts with the extract from *Antony and Cleopatra* and Scene Five includes the list of the forthcoming season's work.]

END OF QUESTIONS