



GCE AS/A level

1122/01

DRAMA & THEATRE STUDIES – DA2
Text in Performance

P.M. TUESDAY, 21 May 2013

2 hours

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book and copies of the two texts studied. Please note that annotation must be limited to underlining and highlighting only.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Answer **three** questions: **one** from Section A, **one** from Section B, and Section C.

Write your answers in the separate answer book provided.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets at the end of each question or part-question.

Candidates are advised to spend about 40 minutes on each question.

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. *A MIDSUMMER NIGHT'S DREAM*

Look again at Act III, Scene I, from the beginning of the scene at the top of page 33, up to where BOTTOM says, “... *that they shall hear I am not afraid.*” on page 36.

What are the challenges for an actor performing the part of BOTTOM in this extract? In your answer you should refer to vocal and physical characterisation, motivation and interaction with others. [40]

2. *THE COUNTRY WIFE*

Look again at Act V, Scene iii, from the beginning of the scene at the bottom of page 133, up to the stage direction “*Exit SPARKISH.*” on page 136.

What are the challenges for an actor performing the part of SPARKISH in this extract? In your answer you should refer to vocal and physical characterisation, motivation and interaction with others. [40]

3. *THE GOVERNMENT INSPECTOR*

Look again at Act Four, from the stage direction “*Enter the Mayor’s daughter, MARYA.*” at the top of page 74, up to the stage direction “*MARYA suddenly rushes into the room.*” on page 77.

What are the challenges for an actor performing the part of KHLESTAKOV in this extract? In your answer you should refer to vocal and physical characterisation, motivation and interaction with others. [40]

SECTION B

Answer one question on one set text you have studied.

4. *THE CHAIRS*

Look again at page 155, from where the OLD WOMAN says, “*Excuse me ... sorry ... what ... right ... sorry ... excuse me ...*”, up to the stage direction “[*Knocked off his balance, he has a job to keep his feet and clings on to someone’s shoulders.*]” on page 158.

As a director, discuss how you would present this scene in performance, concentrating on character interaction and movement. [40]

5. *THE CHILDREN’S HOUR*

Look again at ACT III, from where KAREN says, “... *Go home, darling.*” at the bottom of page 63, up to where MARTHA says, “*I have loved you the way they said.*” on page 66.

As a director, discuss how you would present this scene in performance, concentrating on character interaction and movement. [40]

6. *BLUE REMEMBERED HILLS*

Look again at SCENE 10, from the beginning of the scene on page 16, up to the stage direction “*Raymond makes a shooting noise with his lead pistol*” at the bottom of page 18.

As a director, discuss how you would present this scene in performance, concentrating on character interaction and movement. [40]

7. *Y FFIN*

Look again at the beginning of ACT II on page 37, up to where the YMWELYDD says, “*Roeddwn i’n gwybod eich bod chi’n wahanol.*” on page 40.

As a director, discuss how you would present this scene in performance, concentrating on character interaction and movement. [40]

SECTION C

Answer the question below.

8. Discuss the stage design and other technical aspects of a production that you have seen. You should compare it with **one** other production you have seen.

In your answer you should include:

- designer's interpretation of location/locations;
- appropriateness of setting/settings;
- use of light/projections/special effects;
- use of sound;
- design of costumes;
- examples of effective staging;
- personal reaction;
- audience responses;
- critical opinions;
- comparison with the other production.

[40]