

General Certificate of Secondary Education  
June 2003



**DRAMA**  
**Paper 2**

**3241/W**

Wednesday 21 May 2003 1.30 pm to 3.30 pm

**In addition to this paper you will require:**

- a 12-page answer book;
- plain text(s) of the selected play(s) for Section A;
- personal notes for Section B.

Time allowed: 2 hours

**Instructions**

- Answer **two** questions, to be chosen from Questions 1 to 10.
- You may choose two questions from the same Section, but you must use a **different** play in answer to each question.
- In Section B you must **not** write about productions of plays that have been set for study in Section A.
- You may support your answers with sketches or diagrams if you wish.
- Do all rough work in the answer book. Cross through any work you do not want marked.
- At the end of the examination you must attach your personal notes for Section B to the back of your answer book.

**Information**

- The maximum mark for this paper is 80.
- All questions carry 40 marks.
- You will be assessed on your ability to present relevant information in an appropriate form and to ensure that your handwriting is legible and that your spelling, punctuation and grammar are accurate so that meaning is clear.

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Answer **two** questions, to be chosen from any of Questions 1 to 10.

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**SECTION A**

**SET PLAYS**

If you choose two questions from this Section, your answers must be on **different** set plays.

At the beginning of your answer, you must give the name of the publisher of the edition you are using in the examination room.

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BRECHT: *The Caucasian Chalk Circle*

**1 EITHER** (a) Selected scene: Near the end of Scene Four “In the Northern Mountains”.

From: “*Michael runs away, and the children run after him. Grusha laughs ...*”

To: The end of Scene Four.

Discuss, in detail, how you would play **either** Grusha **or** Simon in the selected scene. You will need to refer to voice, movement, gesture and facial expression, as well as to how your chosen character responds to others on stage.

**OR** (b) Selected scene: Towards the end of Scene Three “The Flight into the Northern Mountains”.

From: “THE SINGER:  
When Grusha Vachnadze, pursued by the Ironshirts  
Came to the narrow footbridge on the Eastern slope ...”

To: The end of Scene Three.

Discuss, in detail, how one area of design might add to the overall effectiveness of the selected scene. In your answer you will need to show how your ideas relate to other aspects of design.

FOXTON: *Sepia and Song*

**2 EITHER** (a) Selected scene: Taken from *A Memory of Lizzie*.

From: “*Lizzie Borden is caught on the fourth chop. She is normally very sure of herself but now she screams and a spotlight comes up on Lizzie ...*”

To: “FRANCES: ... Finally Lizzie said, ‘*You go downstairs and you’ll find your cat.*’”

Discuss, in detail, how you would play **either** Lizzie **or** Frances/Francis in the selected scene. You will need to refer to voice, movement, gesture and facial expression, as well as to how your chosen character responds to others on stage.

**OR** (b) Selected scene: Taken from *The Godmother*.

From: The start of the play.

To: “SHOWGIRLS (*Sing ‘That’s My Weakness Now’.*) ... (*The song is sung as a routine ... They are all breathless at the end.*)”

Discuss, in detail, how one area of design might add to the overall effectiveness of the selected scene. In your answer you will need to show how your ideas relate to other aspects of design.

MILLER: *The Crucible*

**3 EITHER** (a) Selected scene: Act One.

From: “ABIGAIL: Gah! I’d almost forgot how strong you are, John Proctor!”

To: “ABIGAIL: ... John, pity me, pity me!”

Discuss, in detail, how you would play **either** Proctor **or** Abigail in the selected scene. You will need to refer to voice, movement, gesture and facial expression, as well as to how your chosen character responds to the other main character on stage.

**OR** (b) Selected scene: Act Two.

From: “PROCTOR (*impatiently, pointing at the doll in Cheever’s hand*): This poppet, this poppet.”

To: The end of Act Two.

Discuss, in detail, how one area of design might add to the overall effectiveness of the selected scene. In your answer you will need to show how your ideas relate to other aspects of design.

Turn over ►

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POTTER: *Blue Remembered Hills*

**4 EITHER** (a) Selected scene: Scene 16 “The Hollow”.

From: The start of the scene.

To: “AUDREY: (*half-excited*) Did he?”

Discuss, in detail, how you would play **either** Audrey **or** John in the selected scene. You will need to refer to voice, movement, gesture and facial expression, as well as to how your chosen character responds to others on stage.

**OR** (b) Selected scenes: Scenes 12 “Outside the Barn”, 13 “The Barn”, 14 “At the Door of the Barn”, and 15 “The Wood”.

Discuss, in detail, how one area of design might add to the overall effectiveness of the selected scenes. In your answer you will need to show how your ideas relate to other aspects of design.

SHAKESPEARE: *Twelfth Night*

**5 EITHER** (a) Selected scene: Act 1, Scene 3.

From: The start of the scene: “SIR TOBY: What a plague means my niece, to take the death of her brother thus?”

To: “MARIA: Ay, sir, I have them at my fingers’ ends; marry, now I let go your hand, I am barren.”

Discuss, in detail, how you would play **either** Sir Toby Belch **or** Maria in the selected scene. You will need to refer to voice, movement, gesture and facial expression, as well as to how your chosen character responds to others on stage.

**OR** (b) Selected scene: Act 4, Scene 2.

From: The start of the scene: “MARIA: Nay, I prithee, put on this gown and this beard ...”

To: The end of the scene.

Discuss, in detail, how one area of design might add to the overall effectiveness of the selected scene. In your answer you will need to show how your ideas relate to other aspects of design.

WATERHOUSE and HALL: *Billy Liar*

**6 EITHER** (a) Selected scene: Act 1.

From: "BILLY: Yes. (BARBARA *turns away abruptly.*) Are you cross?"

To: "BILLY: You and your bloody oranges!"

Discuss, in detail, how you would play **either** Barbara **or** Billy in the selected scene. You will need to refer to voice, movement, gesture and facial expression, as well as to how your chosen character responds to the other character on stage.

**OR** (b) Selected scene: Act 3.

From: "GEOFFREY: Go, then! I've finished with you!  
BILLY *enters the hall and moves up the stairs.* GEOFFREY *crosses to the door and calls after BILLY ...*"

To: The end of the play.

Discuss, in detail, how one area of design might add to the overall effectiveness of the selected scene. In your answer you will need to show how your ideas relate to other aspects of design.

**TURN OVER FOR SECTION B**

**Turn over ►**

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**SECTION B****RESPONSE TO LIVE PRODUCTIONS SEEN DURING THE COURSE**

If you choose two questions from this Section, you must use a **different** play in answer to each question.

You must **not** write about productions of plays that have been set for study in Section A.

At the beginning of your answer, you must state the name of the play and where you saw the live production.

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- 7 Choose a scene or section from a production you have seen during your course.

Discuss, in detail, what you felt to be **either** the strongest **or** the weakest performance by **one** actor and explain the reasons for the strengths or weaknesses. You will need to give details of a particular scene or section. You will need to include reference to voice, movement, characterisation and relationships between characters on stage.

- 8 Choose a production you have seen during your course in which the acting or the design surprised you.

Discuss, in detail, how **either** the acting **or** the design contributed to the overall effectiveness of **one** scene or section and explain in what ways you found it surprising.

- 9 Choose a production you have seen during your course in which the design played an important part.

Discuss, in detail, the strengths and/or weaknesses of **one** scene or section. You will need to give reasons to justify your answer. You will need to explain in what ways the design contributed to the production.

- 10 Choose a production you have seen during your course that created a strong audience response.

Discuss, in detail, the scene or section that made the strongest impression and explain how the effect on the audience was created.

**END OF QUESTIONS**