

General Certificate of Secondary Education  
June 2004



**DRAMA**  
**Paper 2**

**3241/W**

Friday 18 June 2004 9.00 am to 11.00 am

**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 Six “The Chalk Circle”.

From: “AZDAK: How did you get into that mountain village?”

To: “*Enter a very old couple.*”

Discuss, in detail, how you would play **either** Grusha **or** Azdak 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: Scene Four “In the Northern Mountains”.

From: “THE SINGER:

The bridegroom was lying on his deathbed, when the bride arrived.”

To: “THE SINGER:

Oh, confusion! The wife discovers that she has a husband!”

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 re-enters with a bunch of wild flowers from the left.)  
ELIZA: Hey, look, it’s Lizzie!”

To: The end of the play.

Discuss, in detail, how you would play **either** Lizzie **or** Rachel 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 *Titanic*.

From: “(Comedian exits stage right, M.C. exits stage left. A group comes forward from the rear to represent ladies in the First Class Saloon: the Steward hovers stage left with coffee pot.)”

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.

MILLER: *The Crucible*

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

From: “Alone, PROCTOR walks to her, halts. It is as though they stood in a spinning world. It is beyond sorrow, above it. He reaches out his hand as though toward an embodiment not quite real...”

To: “PROCTOR (*in great pain*): Enough, enough –”

Discuss, in detail, how you would play **either** Proctor **or** Elizabeth 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 Three.

From: “MERCY LEWIS (*pointing*): It’s on the beam! Behind the rafter!”

To: The end of Act 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.

Turn over ►

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POTTER: *Blue Remembered Hills*

- 4 EITHER** (a) Selected scene: Scene 13 “The Barn”.

From: The start of the scene.

To: “*Peter looks at him, and the pain gets through*”

Discuss, in detail, how you would play **either** Peter **or** Donald 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 scenes: Scenes 26 “Outside the Barn”, 27 “The Old Barn”, and 28 “Outside the Barn”.

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 5, Scene 1.

From: “*Enter SEBASTIAN.*”

SEBASTIAN: I am sorry, madam, I have hurt your kinsman;  
But had it been the brother of my blood,  
I must have done no less with wit and safety.”

To: “*OLIVIA: He shall enlarge him. Fetch Malvolio hither.*”

Discuss, in detail, how you would play **either** Sebastian **or** Viola 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 2, Scene 5.

From: The start of the scene:

“*SIR TOBY: Come thy ways, Signior Fabian.*”

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: “(ALICE goes out into the hall and puts on a coat which is hanging on the rack...)”

To: “(FLORENCE crosses the room and disappears up the stairs into the bedroom.)”

Discuss, in detail, how you would play **either** Billy **or** Florence 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 2.

From: The start of Act 2.

To: “(ALICE, GEOFFREY and BILLY turn and look at FLORENCE who is sitting slumped in her chair.)”

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 production you have seen during your course that you considered successful.

Discuss, in detail, the contribution of **one** performer to the success of the production. You will need to give details of at least one particular scene or section and 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 added to your enjoyment.

Discuss, in detail, the ways in which **either** the acting **or** the design made the production enjoyable. You will need to refer to at least one particular scene or section that you found especially effective.

- 9 Choose a production you have seen during your course in which you felt design helped to create a strong effect on you as a member of the audience.

Discuss, in detail, at least one scene or section in which the design elements had a strong effect on you.

- 10 Choose a production you have seen during your course that you would recommend to others.

Discuss, in detail, at least one scene or section that would justify your recommendation.

**END OF QUESTIONS**

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