

DRAMA
Paper 2

3241/W

Thursday 23 June 2005 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;
- a candidate declaration sheet for personal notes (enclosed).

Time allowed: 2 hours

Instructions

- Write the information required on the front of your answer book and complete the information on the enclosed candidate declaration sheet. The *Examining Body* for this paper is AQA. The *Paper Reference* is 3241/W.
- 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 hand in your answer book, completed candidate declaration sheet and any personal notes taken into the examination, all securely tagged together.

Information

- The maximum mark for this paper is 80.
- All questions carry 40 marks.
- You will be assessed on your ability to use an appropriate form and style of writing, to organise relevant information clearly and coherently, and to use specialist vocabulary, where appropriate. The degree of legibility of your handwriting and the level of accuracy of your spelling, punctuation and grammar will also be taken into account.

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

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.

BRECHT: *The Caucasian Chalk Circle*

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

From: The start of the scene.

To: “GRUSHA *collapses*. LAVRENTI *takes hold of her*.
THE SINGER: The sister was too ill ...”

Discuss, in detail, how you would play **either** Lavrenti (The Brother) **or** Aniko (The Sister-in-Law) 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 Six “The Chalk Circle”.

From: The start of the scene.

To: “SHAUVA *brings the Statute Book and puts it on the Judge’s seat*. AZDAK *sits on it*.
AZDAK: I receive!”

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 *The Godmother*.

From: “SPATS: Velma ... get me a drink.”

To: “SPATS (*To audience*): You never argue with Nick the Stoat.”

Discuss, in detail, how you would play **either** Spats **or** Velma 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 *I was a Good Little Girl 'til ...*

From: “(*He exits through auditorium. The Street Scene is re-formed. Ponsonby enters ...*)”

To: “ETHEL: This 'ere Act is only to 'elp the upperclasses – starvin's new to them – it isn't to us!”

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: “*Enter MRS ANN PUTNAM. She is a twisted soul of forty-five, a death-ridden woman, haunted by dreams.*”

To: “*Enter MERCY LEWIS, the Putnam's servant, a fat, sly, merciless girl of eighteen.*”

Discuss, in detail, how you would play **either** Parris **or** Mrs Putnam 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 Four.

From: “HALE (*quickly to Danforth*): Excellency, it is enough he confess himself. Let him sign it, let him sign it.”

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 ►

POTTER: *Blue Remembered Hills*

- 4 **EITHER** (a) Selected scene: Scene 10 “The Open Ground”.

From: “*In the distance, Audrey and Angela are approaching, pushing the squeaky pram*”

To: “*Raymond stands on his head*”

Discuss, in detail, how you would play **either** Audrey **or** Raymond 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: Scene 2 “Deep in the woods”, Scene 3 “The Chase”, and Scene 4 “The Old Oak”.

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 2, Scene 4.

From: “DUKE ORSINO: Let all the rest give place.”

To: The end of the scene.

Discuss, in detail, how you would play **either** The Duke Orsino **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 scenes: Act 1, Scene 1, and Act 1, Scene 2.

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.

WATERHOUSE and HALL: *Billy Liar*

6 EITHER (a) Selected scene: Act 2.

From: “(At which point RITA makes up her mind, and, without knocking, marches into the house and into the living-room.)”

To: “BILLY: Does this mean you’re breaking off our engagement?”

Discuss, in detail, how you would play **either** Billy **or** Rita 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 3.

From: “(GEOFFREY goes into the kitchen as the lights fade down in the living-room. The lights come up in the garden – both from the porch and the street lamp ...)”

To: “(BILLY glances in fear at the envelopes on the floor.)”

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 ►

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.

- 7 Choose **one** production you have seen during your course in which the acting was effective.

Discuss, in detail, the way in which any **two** performers contributed to the overall effectiveness of the production. You will need to refer to at least one specific 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 from which you were able to learn something as a performer **or** designer.

Discuss, in detail, the scene or section that you found most inspiring and state what you were able to learn from it. You may wish to refer to the activity on stage, the audience reaction, lighting, sound, set design or costume.

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

Discuss, in detail, the theatrical effectiveness of **either** the costumes **or** the set. You must justify your answer with examples and explanations.

- 10 Choose a production you have seen during your course that you felt made a strong impact on the audience.

Discuss, in detail, the ways in which at least one scene or section made its impact on the audience.

END OF QUESTIONS

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