

General Certificate of Secondary Education
June 2006



DRAMA
Paper 2

3241/W

Monday 19 June 2006 9.00 am to 11.00 am

For this paper you must have:

- 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 attach the completed candidate declaration sheet and any personal notes taken into the examination to the back of your answer book.

Information

- The maximum mark for this paper is 80.
- All questions carry 40 marks.
- You are reminded of the need for good English and clear presentation in your answers. All questions should be answered in continuous prose. Quality of Written Communication will be assessed in all answers.

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: Near the end of Scene Two ‘The Noble Child’.

From: ‘THE ADJUTANT (*harshly*): Harness the horses to the big carriage! Don’t stand there doing nothing, idiot!’

To: ‘THE GOVERNOR’S WIFE: Maro! Bring the child!...Fire! *She rushes off, followed by the Adjutant.*’

Discuss, in detail, how you would play **either** The Adjutant **or** The Governor’s Wife 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 Five ‘The Story of the Judge’.

From: The start of the scene.

To: ‘THE FIRST IRONSHIRT (*to AZDAK*): There you have your new age.’

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: '(At the end of the number Spats applauds wildly. The Girls take up positions at stage right and left.)'

To: '(Nick and Boss are bundled out by the 'gangsters' and girls stage left, who then return.)'

Discuss, in detail, how you would play **either** Boss **or** Nick 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 *A Memory of Lizzie*.

From: '(The rope stops. The main stage lights dim, spotlight on Dorothy. The rest of the cast freeze.)'

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 Three.

From: 'HALE (*indicating Abigail and the girls*): You cannot believe them!'

To: The end of Act Three.

Discuss, in detail, how you would play **either** Proctor **or** Mary Warren 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 One.

From: The start of the play.

To: 'Enter JOHN PROCTOR. *On seeing him,*
MARY WARREN *leaps in fright.*'

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 scenes: Scenes 18 ‘The Hollow’, 19 ‘Trees Beyond the Hollow’, 20 ‘The Hollow’, 21 ‘The Old Barn’, and 22 ‘The Hollow’.

From: The start of Scene 18 ‘*The four left behind are tense and nervous.*’

To: The end of Scene 22 ‘Peter: Come on! I byunt stopping. Let’s run for it! *And without more ado he bolts...*’

Discuss, in detail, how you would play **either** Peter **or** Audrey in the selected scenes. 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 7 ‘The Barn’ and 8 ‘The Field’.

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 4, Scene 2.

From: ‘FESTE (*Singing*): *Hey Robin, jolly Robin, Tell me how thy lady does.*’

To: The end of the scene.

Discuss, in detail, how you would play **either** Feste/Clown **or** Malvolio 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. **Note: In some editions, Feste is referred to as Clown.**

- OR (b) Selected scene: Act 3, Scene 4.

From: The start of the scene: ‘OLIVIA (*aside*): I have sent after him; he says he’ll come.’

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 2.

From: 'BILLY: Hey, listen! I've just had my fortune told by a gipsy.'

To: 'BILLY (*he puts his arm round her*): Not with me to look after you, you wouldn't.'

Discuss, in detail, how you would play **either** Billy **or** Barbara 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 1.

From: '(BILLY *crosses into the hall and opens the door to admit* BARBARA.)'

To: The end of Act 1.

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 a production you have seen during your course in which there was one actor's performance that you considered to be outstanding.

Discuss, in detail, the performance of this **one** actor. 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 made a positive impact on the audience.

Discuss, in detail, the ways in which **either** the acting **or** the design made an impact. 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 which you felt was visually effective.

Discuss, in detail, how **either** the set **or** the costumes **or** lighting made at least one scene or section visually effective.

- 10** Choose a production you have seen during your course that, as a student of theatre, you would wish to see again.

Discuss, in detail, your reasons for wishing to see the production again. You will need to refer closely to at least one scene or section.

END OF QUESTIONS

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