

General Certificate of Secondary Education
June 2007



DRAMA
Paper 2

3241/W

Monday 18 June 2007 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 to be 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 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: Scene Three ‘The Flight into the Northern Mountains’.

From: ‘*In front of a caravansary. GRUSHA dressed in the brocade coat is seen approaching two elegant ladies. She holds the child in her arms.*’

To: ‘GRUSHA: (*confused*) I’m not up to any mischief. I just thought you might take us a little way in your carriage. Please, I ask you, don’t make a noise, I’ll go on my own.’

Discuss, in detail, how you would play **either** Grusha **or** The Elder Lady 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 Two ‘The Noble Child’.

From: The start of Scene Two.

To: ‘THE SECOND DOCTOR: Oh, go to hell! (*Exit.*)’

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 *Titanic*.

From: ‘(Enter Mansfield from stage right to Robertson.)’

To: ‘(Banner-carrier ‘1898’, Mansfield and Robertson exit stage right.)’

Discuss, in detail, how you would play **either** Mansfield **or** Robertson 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: ‘(At the end of the number Spats applauds wildly. The Girls take up positions at stage right and left.)’

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 Two.

From: ‘MARY WARREN. (Dissatisfied, uncertain of herself, she goes out.) Wide-eyed, both PROCTOR and ELIZABETH stand staring.’

To: ‘HALE: I will. (He sits.)’

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 others on stage.

OR (b) Selected scene: Act Two.

From: ‘Enter MARSHALL HERRICK, a man in his early thirties, who is somewhat shamefaced at the moment.’

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 ►

POTTER: *Blue Remembered Hills*

- 4 EITHER** (a) Selected scene: Scene 6 ‘The old oak. Same time’.

From: The start of Scene 6.

To: ‘*They all laugh.*’

Discuss, in detail, how you would play **either** John **or** Willie 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 20 ‘The Hollow’, 21 ‘The Old Barn’, 22 ‘The Hollow’ and 23 ‘The Old 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 1, Scene 5.

From: ‘[*Exeunt Maria and Attendants.*]’

To: ‘VIOLA...And let your fervour like my master’s be
Placed in contempt. Farewell, fair cruelty! *Exit.*’

Discuss, in detail, how you would play **either** Olivia **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 the other on stage.

- OR** (b) Selected scene: Act 1, Scene 3.

From: The start of Act 1 Scene 3. ‘*Enter Sir Toby Belch and Maria.*’

To: The end of Act 1, Scene 3.

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 3.

From: *'There is a pause*
ALICE: You should have called me.'

To: *'GEOFFREY: I'll give you a hand, anyway.'*

Discuss, in detail, how you would play **either** Alice **or** Geoffrey 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 on stage.

OR (b) Selected scene: Act 2.

From: *'ALICE turns away from him and walks briskly into the hall where she picks up the phone. BILLY stands indecisively for a moment and then crosses through into the hall and up the stairs as ALICE dials the number...'*

To: *'(RITA enters the garden and stands, for a moment, hesitantly outside the front door.)'*

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 actors worked well together on stage.

Discuss, in detail, the way in which any **two** performers played their roles and interacted together on stage in at least one specific scene or section. You will need to include reference to voice, movement, characterisation and relationships between characters on stage.

- 8** Choose **one** production you have seen during your course in which acting **or** design were particularly interesting.

Discuss, in detail, at least one scene or section and state why you found it interesting.

- 9** Choose **one** production you have seen during your course where design of the set **or** costumes **or** lighting added to your appreciation of the play.

Discuss how and why, in at least one scene or section, the set **or** costumes **or** lighting added to your appreciation of the play. You must justify your answer with examples and explanations.

- 10** Choose **one** production you have seen during your course that strongly moved or entertained the audience.

Discuss, in detail, at least one scene or section and explain how the production strongly moved or entertained the audience.

END OF QUESTIONS

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