

General Certificate of Secondary Education
June 2008

DRAMA
Written Paper

3241/W



Friday 13 June 2008 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

- Use black ink or black ball-point pen.
- 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 answer. 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: ‘*Enter the soldier SIMON CHACHAVA, searching the crowd for GRUSHA.*’

To: ‘*He bows low before her; she bows low before him. Then she runs off without looking round. Enter THE ADJUTANT from the gateway.*’

Discuss, in detail, how you would play **either** Simon **or** Grusha 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 Three ‘The Flight into the Northern Mountains’.

From: ‘**THE SINGER:**
As Grusha Vachnadze wandered northwards
She was followed by the Prince’s Ironshirts.’

To: ‘*There is a knocking at the door. The women don’t answer. Enter the Ironshirts. The peasant woman bows deeply.*’

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: '(Main stage lights back up, spotlight out. Break the freeze). Lizzie (*Says or sings, moving to centre*):

I love little pussy
Her coat is so warm ...'

To: 'Christy: We always get to do what you want.'

Discuss, in detail, how you would play **either** Irma **or** Lizzie 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: '(Six chairs are brought on and placed in a row at front of stage. A bell rings and six Suffragette Prisoners enter and sit down, escorted by two Wardresses ...).'

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 the next question

Turn over ►

MILLER: *The Crucible*

3 EITHER (a) Selected scene: Act One.

From: Near the start of the play. Parris is beside Betty's bed.
'He is bending to kneel again when his niece, Abigail Williams, seventeen, enters – a strikingly beautiful girl, an orphan, with an endless capacity for dissembling.'

To: 'ABIGAIL: She hates me, uncle, she must, for I would not be her slave. It's a bitter woman, a lying, cold, snivelling woman, and I will not work for such a woman!'

Discuss, in detail, how you would play **either** Parris **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 others on stage.

OR (b) Selected scene: Act Four.

From: The start of Act Four.

To: '*Reverend Hale enters. They look at him for an instant in silence. He is steeped in sorrow, exhausted, and more direct than he ever was.*'

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.

POTTER: *Blue Remembered Hills*

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

From: The start of scene 16.

To: '*Peter looks at John, and decides to line up with him.*'

Discuss, in detail, how you would play **either** John **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 scene: Scene 1 '*West Country. The long summer holiday, 1943*'.

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.

SHAKESPEARE: *Twelfth Night*

5 EITHER (a) Selected scene: Act 3, Scene 4.

From: 'SIR ANDREW: Pray God, he keep his oath.
VIOLA: I do assure you 'tis against my will. (*They draw.*)
Enter ANTONIO.'

To: The end of Act 3, Scene 4.

Discuss, in detail, how you would play **either** Viola **or** Antonio 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 5, Scene 1.

From: The start of Act 5, Scene 1
'*Enter FESTE and FABIAN.*'

To: 'OLIVIA: Get him to bed, and let his hurt be looked to.
Exeunt Feste, Fabian, Sir Toby and Sir Andrew.'

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 One.

From: 'GEOFFREY (*almost rising from his chair*): Here, here, here! Who do you think you're bloody talking to? You're not out with your daft mates now. And what time did you get in last night? If it was night. This bloody morning, more like.'

To: 'GEOFFREY: Script-writing! He can't write his bloody name so you can read it. Who'd set him on?'

Discuss, in detail, how you would play **either** Geoffrey **or** Alice 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: '(RITA *enters the garden and stands, for a moment, hesitantly outside the front door.*)'

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.

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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.

- 7 Choose **one** production you have seen during your course in which there was at least **one** acting performance that you considered to be successful.

Discuss, in detail, the performance skills of **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 **one** production you have seen during your course in which you considered the acting **or** the design to be theatrically effective.

Discuss, in detail, the ways in which **either** the acting **or** the design was theatrically effective. You will need to refer to at least **one** particular scene or section.

- 9 Choose **one** production you have seen during your course in which you considered the design to be outstanding.

Discuss, in detail, what made **either** the set **or** the costumes **or** the lighting in at least **one** scene or section outstanding.

- 10 Choose the production you have seen during your course that impressed you most as a piece of theatre.

Discuss, in detail, why the production impressed you as a piece of theatre. You will need to refer closely to at least **one** scene or section.

END OF QUESTIONS

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