

General Certificate of Education  
January 2008  
Advanced Subsidiary Examination



**DRAMA AND THEATRE STUDIES**  
**Paper 2 Approaches to Text**

**DRA2**

Wednesday 9 January 2008 9.00 am to 10.30 am

**For this paper you must have:**

- a 12-page answer book
- the texts of the set plays you have chosen.

Time allowed: 1 hour 30 minutes

**Instructions**

- Use blue or black ink or ball-point pen. Use pencil only for sketches and diagrams.
- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is DRA2.
- Answer **two** questions: one from **Section A** and one from **Section B**.
- Do all rough work in the answer book. Cross through any work you do not want to be marked.

**Information**

- The maximum mark for this paper is 100.
- All questions carry 50 marks.
- All questions require answers in continuous prose. However, where appropriate, you should support your answers with sketches and diagrams.
- You will be marked 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 legibility of your handwriting and the accuracy of your spelling, punctuation and grammar will also be considered.

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## SECTION A: THE GREEKS TO THE JACOBENS

Answer **one** question from this section.

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### *SOPHOCLES: Antigone*

- 1 EITHER** (a) Briefly outline and justify your casting decisions for Antigone and Ismene and then explain how you would direct their interaction, in the **two** sections of the play where they appear together, in order to create audience sympathy for one of or for both of the sisters.
- OR** (b) As a designer, explain how your ideas for setting, costume and lighting for the opening of the play would prepare your audience for the unfolding tragedy and help them to understand the play's context and characters.

[You should relate your designs to the opening sections of the play, up to and including, the first appearance of Creon.]

### *SHAKESPEARE: A Midsummer Night's Dream*

- 2 EITHER** (a) Explain how your performance of Titania in Act Two, Scene One and in Act Four, Scene One would emphasise the contrast in her behaviour before and after she falls under the influence of the magic flower.
- OR** (b) What effects would you wish to create for your audience at the beginning of the play? Explain how you would direct your cast in the opening scene, up to the entrance of Helena, in order to achieve your aims.

### *JONSON: Volpone*

- 3 EITHER** (a) Explain how you would perform the role of Voltore in his first appearance in the play, in Act One, and in his exchanges with Mosca at the end of Act Three, in order to create comedy for your audience.

[Voltore is the first of the legacy-hunters to visit Volpone in Act One. At the end of Act Three, Voltore arrives, after Volpone's attempted seduction of Celia, to overhear Mosca stating his loyalty to Corbaccio. Editions of the play vary but you should consider the section from Voltore's entry at, or shortly after, Mosca's line, "Guilty men/Suspect what they deserve still./Signior Corbaccio!" to the end of the scene.]

- OR** (b) What effects would you wish to create for your audience in the final scene of *Volpone*? Explain how you would direct your cast in the closing scene of Act Five in order to achieve your aims.

[Some editions have different scene divisions; you should consider the section, set in the Scrutineo, which begins with the 1st Avvocato's line, "These things can ne'er be reconciled" to the end of the play.]

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*MIDDLETON: The Changeling*

- 4 EITHER** (a) Explain how you would perform the role of Alonzo, in Acts Two and Three, in order to engage the sympathies of your audience and highlight the cruelty of his treatment.

Some editions have different scene divisions; Alonzo enters Act Two in the company of his brother, Tomazo, and of Vermandero, whose first line is, “Y’are both welcome”; in Alonzo’s next appearance, at the end of Act Two, he encounters De Flores, who lures him to his death, which occurs at the beginning of Act Three.

- OR** (b) Briefly outline and justify your casting decisions for De Flores and Beatrice and then explain how you would direct their exchanges in Act Three, Scene Four, in order to highlight De Flores’ pleasure and Beatrice’s growing horror as she realises that De Flores’ ‘fees’ for murdering Alonzo are not to be paid in gold.

Some editions have different scene divisions; Scene Four begins with Vermandero’s line, “Valencia speaks so nobly of you, sir” and you should consider the section from De Flores’ entrance to the end of the scene when De Flores raises Beatrice, and they exeunt on De Flores’ line, “Thou’lt love anon/What thou so fear’st and faint’st to venture on.”

**Turn over for Section B**

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**SECTION B: THE TWENTIETH CENTURY AND CONTEMPORARY DRAMA**

Answer **one** question from this section.

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*CHEKHOV: Three Sisters*

- 5 EITHER** (a) As a designer, explain how you would use a combination of design elements in Act Three in order to create an appropriate setting and reflect the disturbed atmosphere of this night-time scene. You should consider **at least two** of the following design elements: setting, costume, lighting, sound.
- OR** (b) Briefly outline and justify your casting decisions for Olga, Masha and Irina and then explain how you would direct them in Act One, up to the arrival of Vershinin, in order to highlight both their similarities as sisters and their differences as characters.

*O'CASEY: The Shadow of a Gunman*

- 6 EITHER** (a) How would you perform the role of Minnie Powell in Act One of the play in order to highlight her innocent admiration of Donal?
- OR** (b) As a director, explain how you would stage the final sequence of Act Two, from Minnie's entrance to the end of the play, in order to convey a sense of danger and terror to your audience.

*LORCA: Yerma*

- 7 EITHER** (a) How would you want your audience to respond to Juan in Act Three, Scenes One and Two? Explain how you would perform the role in order to achieve your aims.
- OR** (b) As a director, explain how you would direct Yerma's interaction, first with Juan and then with Victor, in Act One, Scene One of the play, in order to reveal her different relationships with the two men.

*DE ANGELIS: Playhouse Creatures*

- 8 EITHER** (a) As a designer, explain how you would create appropriate settings and costumes for the first three scenes of the play in order to support the action and to suggest the Restoration era to your audience.
- OR** (b) How would you want your audience to respond to Nell Gwyn at the end of the play? Explain how you would perform the role, from Act Two, Scene Six to the end of the play, in order to achieve your aims.

**END OF QUESTIONS**