



Oxford Cambridge and RSA

AS Level Drama and Theatre

H059/05 Exploring Performance

Monday 15 May 2017 – Morning

Time allowed: 2 hours 15 minutes



You must have:

- the OCR 12-page Answer Booklet
(OCR12 sent with general stationery)

INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Do **not** write in the barcodes.
- Answer **three** questions: **two** from the theme you have studied in Section A and the question in Section B.
- Write your answer to each question in the answer booklet.
- Write the number of each question you have answered in the margin.

INFORMATION

- The total mark for this paper is **80**.
- The marks for each question are shown in brackets [].
- Quality of extended response will be assessed in questions marked with an asterisk (*).
- This document consists of **4** pages.

Section A

Answer **both** questions on **one theme** you have studied in Section A.

Choose **one** performance text for each question. At the start of your answer write the name of the performance text you have chosen.

Theme 1: Conflict

Hamlet – William Shakespeare

Black Watch – Gregory Burke

Necessary Targets – Eve Ensler

The Long and the Short and the Tall – Willis Hall

Oh What a Lovely War – Joan Littlewood

Refer to **one** performance text in your answer to each question. Refer to a **different** performance text for each question.

- 1** “Conflict can and should be handled constructively; when it is, relationships benefit.”

Explain how a present-day director could approach the performance text to draw the audience’s attention to the efforts of a character to manage or resolve conflict.

Justify your ideas with examples from **at least three** scenes from the performance text you have chosen for this question.

[20]

AND

- 2** Discuss how an actor could use physical expressions in their interactions with others to demonstrate their character’s determination to overcome conflict.

Justify your ideas with examples from the **opening** scenes of the performance text you have chosen for this question.

[20]

Theme 2: Family Dynamics

King Lear – William Shakespeare
A Day in the Death of Joe Egg – Peter Nichols
Caucasian Chalk Circle – Bertolt Brecht
House of Bernarda Alba – Federico García Lorca
Live Like Pigs – John Arden

Refer to **one** performance text in your answer to each question. Refer to a **different** performance text for each question.

- 3 “Like branches on a tree, we grow in different directions but our roots remain the same.”

Discuss modern rehearsal techniques an actor could use to expose the aspects of difference that exist in the relationships their character has within a family situation.
 Justify your ideas with examples from **at least three** scenes from the performance text you have chosen for this question.

[20]

AND

- 4 Explain how a director could vary the pace of the action in order to demonstrate the shifts of power within a family situation.
 Justify your ideas with examples from the **opening** scenes of the performance text you have chosen for this question.

[20]

Theme 3: Heroes and Villains

Othello – William Shakespeare

Caligula – Albert Camus

Frankenstein – Nick Dear

The Love of the Nightingale – Timberlake Wertenbaker

Amadeus – Peter Shaffer

Refer to **one** performance text in your answer to each question. Refer to a **different** performance text for each question.

- 5 “A hero is an ordinary individual who finds the strength to persevere and endure in spite of overwhelming obstacles.”

Discuss how the use of costume design could communicate a character's heroism.
Justify your ideas with examples from **at least three** scenes from the performance text you have chosen for this question.

[20]

AND

- 6 Discuss how an actor could use both vocal control and variations in vocal usage to emphasise the motivations and decisions behind a villain's actions.
Justify your ideas with examples from the **opening** scenes of the performance text you have chosen for this question.

[20]

Section B

All candidates are required to answer the question in Section B.

- 7* Evaluate a live performance you have seen, explaining how the production created a distinctive staging of the performance text.

At the start of your answer state the name, venue and date (month and year) of the live performance you have seen.

[40]

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