



Oxford Cambridge and RSA

Monday 13 May 2019 – Morning

AS Level Drama and Theatre

H059/05 Exploring Performance

Time allowed: 2 hours 15 minutes



OCR provided materials:

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

INSTRUCTIONS

- Use black ink.
- 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 What is the most significant element of design you would use within an overall design concept, to establish a sense of conflict in the opening scenes of the performance text you have studied?

Justify your ideas with examples from **the opening scenes** from the performance text you have chosen for this question. [20]

AND

- 2 As an actor, how would you communicate the status of **one** leading character in the performance text you have studied?

Justify your ideas with examples from **at least three scenes** from 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 What approach would you take to costume within an overall design concept to communicate family relationships in the performance text you have studied?

Justify your ideas with examples from **at least three scenes** from the performance text you have chosen for this question. [20]

AND

- 4 Discuss the ways an actor can use the performance space to enhance the dynamics of family relationships in the opening scenes of the performance text you have studied.

Justify your ideas with examples from **the opening scenes** from 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 *‘There is no such thing as a pure hero – they all have a touch of villainy about them.’*

Choose a leading character from the performance text you have studied. As an actor playing the role, what qualities would you wish to communicate that might be both heroic **and** villainous, and how would you do this?

Justify your ideas with examples from **at least three scenes** from the performance text you have chosen for this question. **[20]**

AND

- 6 As a set designer, explain how your set would reflect the social context of the performance text you have studied within an overall design concept for the play.

Justify your ideas with examples from **the opening scenes** from the performance text you have chosen for this question. **[20]**

Please turn over for Section B

Section B

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

- 7* Evaluate how successfully the playwright's message to the audience was communicated in a live performance you have seen. **[40]**

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

END OF QUESTION PAPER

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