



Oxford Cambridge and RSA

Monday 2 June 2025 – Morning

A Level Drama and Theatre

H459/31 Analysing Performance

Time allowed: 2 hours 15 minutes

You must have:

- the OCR 12-page Answer Booklet

INSTRUCTIONS

- Use black ink.
- Write your answer to each question in the Answer Booklet. The question numbers must be clearly shown.
- Fill in the boxes on the front of the Answer Booklet.
- Answer **two** questions on the theme you have studied in Section A and the question in Section B.

INFORMATION

- The total mark for this paper is **60**.
- The marks for each question are shown in brackets [].
- Quality of written communication will be assessed in questions marked with an asterisk (*).
- This document has **4** pages.

ADVICE

- Read each question carefully before you start your answer.

Section A

Answer **both** questions on **one theme** in this section.

Theme 1: Conflict

Use **one** performance text in your answer to **each** question.

Use a **different** performance text for **each** question.

Write the name of the performance text you have studied at the start of each answer.

Black Watch – Gregory Burke

Hamlet – William Shakespeare

Necessary Targets – Eve Ensler

Oh! What a Lovely War – Joan Littlewood

The Long and the Short and the Tall – Willis Hall

- 1** Select a character from the play you have studied. As an actor, how would you vary your pacing to show conflicts in that character's mind?

Refer to at least **three** scenes to support your answer.

[15]

AND

- 2** As a set designer, how would you create opportunities for the actors to bring out conflicts in the drama in the play you have studied?

Refer to the **opening** scenes to support your answer.

[15]

Theme 2: Family Dynamics

Use **one** performance text in your answer to **each** question.

Use a **different** performance text for **each** question.

Write the name of the performance text you have studied at the start of each answer.

A Day in the Death of Joe Egg – Peter Nichols

King Lear – William Shakespeare

Live Like Pigs – John Arden

The Caucasian Chalk Circle – Bertolt Brecht

The House of Bernarda Alba – Federico García Lorca

- 3** As a director, how would you balance the tensions between characters in the **opening** scene or scenes of the play you have studied? **[15]**

AND

- 4** Select a character from the play you have studied. As an actor, how would you perform this role to help build dramatic tension within the family?

Refer to at least **three** scenes to support your answer. **[15]**

Theme 3: Heroes and Villains

Use **one** performance text in your answer to **each** question.

Use a **different** performance text for **each** question.

Write the name of the performance text you have studied at the start of each answer.

Amadeus – Peter Shaffer

Caligula – Albert Camus

Frankenstein – Nick Dear

Othello – William Shakespeare

The Love of the Nightingale – Timberlake Wertenbaker

- 5** What design elements would you use to create a sinister atmosphere in the **opening** scenes of the play you have studied? **[15]**

AND

- 6** As an actor playing a character with villainous qualities, what acting skills would you use to make the character likeable **or** dislikeable to the audience?

Refer to at least **three** scenes to support your answer. **[15]**

Section B

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

7* Consider the range of design elements in the live production you have seen.

Explain how these created opportunities for the actors to bring out their character or characters to maximum dramatic effect. **[30]**

END OF QUESTION PAPER

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