

Modified Enlarged 24pt
OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Friday 7 June 2019 – Morning

A Level Drama and Theatre

H459/31 Analysing Performance

**Time allowed: 2 hours 15 minutes
plus your additional time allowance**

YOU MUST HAVE:
the OCR 12-page Answer Booklet
(OCR12 sent with general stationery)

READ INSTRUCTIONS OVERLEAF



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. The question number(s) must be clearly shown.

INFORMATION

The total mark for this paper is 60.

The marks for each question are shown in brackets [].

Quality of extended response will be assessed in questions marked with an asterisk (*).

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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 As a director, how would you establish conflict between TWO characters 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. [15]

AND

- 2 As an actor, how would you vary vocal pitch and emphasis to highlight moments of conflict experienced by the character you are playing?**

Justify your ideas with examples from AT LEAST THREE SCENES from the performance text you have chosen for this question. [15]

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 Explore how the use of technical design elements within a design concept could establish key aspects of family dynamics 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. [15]

AND

- 4 Discuss how an actor might use physicality to show how the character he or she is playing engages in family relationships.**

Justify your ideas with examples from AT LEAST THREE SCENES from the performance text you have chosen for this question. [15]

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 Identify in the performance text you have studied where the director could emphasise the villainous characteristics of TWO characters.**

Justify your ideas with examples from AT LEAST THREE SCENES from the performance text you have chosen for this question. [15]

AND

- 6 Discuss how an actor playing a character with heroic qualities could demonstrate the changing relationship with another character or characters in 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. [15]

SECTION B

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

- 7* Analyse how successfully the director communicated the message of the play in the live performance you have seen.**

At the start of your answer state the name, venue and date (month and year) of the live performance you have seen. [30]

END OF QUESTION PAPER

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