



National
Qualifications
2019

X821/76/11

Drama

THURSDAY, 23 MAY

1:00 PM – 3:30 PM

Total marks — 50

SECTION 1 — THEATRE PRODUCTION: TEXT IN CONTEXT — 20 marks

Attempt ONE question.

SECTION 2 — THEATRE PRODUCTION: APPLICATION — 10 marks

Attempt the question.

SECTION 3 — PERFORMANCE ANALYSIS — 20 marks

Attempt ONE question.

Write your answers clearly in the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting.

Use **blue** or **black** ink.

Before leaving the examination room you must give your answer booklet to the Invigilator; if you do not, you may lose all the marks for this paper.



* X 8 2 1 7 6 1 1 *

SECTION 1 — THEATRE PRODUCTION: TEXT IN CONTEXT — 20 marks

Attempt ONE question

In this section you are asked a question that allows you to answer from the perspective of a **director OR an actor OR a designer** preparing for an intended production of your selected text. You should refer to your selected text in your answer.

1. **As a director**, choose what you consider to be an important scene in your selected text. Describe, in detail, **five** reasons why this scene is important. You must use textual references from the play to help you justify your answer.

Explain, in detail, **five** directing concepts you would use to highlight the importance of this scene to an audience. These must be related to the first part of this question.

20

2. **As a director**, choose a character from your selected text. Describe, in detail, **five** different ways you would want the audience to respond to this character. You must use textual references from the play to help you justify your answer.

Explain, in detail, **five** directing concepts you would use to gain these responses from the audience. These must be related to the first part of this question.

20

3. **As an actor**, choose a character from your selected text whose actions influence the emotions of other characters. Describe, in detail, **five** different moments that show this. You must use textual references from the play to help you justify your answer.

Explain, in detail, the ways in which you would use **five** acting concepts to convey this to an audience. These must be related to the first part of this question.

20

4. **As an actor**, choose a character whom you consider to have a complex relationship with one or more characters in your selected text. Describe, in detail, **five** moments when the complex relationship is shown. You must use textual references from the play to help you justify your answer.

Explain, in detail, the ways in which you would use **five** rehearsal techniques to help you develop the complex relationship. These must be related to the first part of this question.

20

5. **As a designer**, describe, in detail, **five** changes you would make to a previous production of your selected text, in order to engage your intended audience. You must use textual references from the play to help you justify your answer.

Explain, in detail, **five** design concepts that would help you show these changes in your production. These must be related to the first part of this question.

20

6. **As a designer**, choose an important character within your selected text. Describe, in detail, **five** reasons why this is an important character. You must use textual references from the play to help you justify your answer.

Explain, in detail, **five** design concepts that would highlight this character's importance to an audience in performance. These must be related to the first part of this question.

20

SECTION 2 — THEATRE PRODUCTION: APPLICATION — 10 marks

Attempt the question

In this section you are asked to answer from the perspective of an **actor and director** preparing for an intended production of your selected text. You should refer to your selected text in your answer.

7. Consider the **status** of one of the characters in the final scene of your selected text.

- | | |
|---|---|
| (a) Describe the status of your chosen character in the final scene of your selected text. | 2 |
| (b) As an actor , describe the ways in which you would use voice in the final scene in order to communicate the status of your chosen character. | 4 |
| (c) As a director , describe the ways in which you would use the performance space in the final scene in order to communicate the status of your chosen character. | 4 |

[Turn over for next question

SECTION 3 — PERFORMANCE ANALYSIS — 20 marks

Attempt ONE question

In this section you are asked to give a performance analysis of a theatrical performance that you have seen live or recorded. The theatrical performance must have been presented in the past two years. You are asked to think about individual aspects of a production.

The play you select for this performance analysis must be different from your selected text in Sections 1 and 2.

You must state the name of the performance in the introduction to your response.

8. Consider the **different moods and/or atmospheres** in a performance of a play you have seen recently.

Now select **two** production areas from the list below

- choice and use of the performance space
- director's intentions and effectiveness
- acting and development of characters
- design concepts and their effectiveness.

In your analysis, identify and explain in detail the ways in which your **two** selected production areas helped to create the **different moods and/or atmospheres** within the play and enhanced your appreciation of the performance. You must give **equal weighting** to your **two** chosen production areas.

20

OR

9. Consider the **motivations and/or intentions of the key character(s)** in a performance of a play you have seen recently.

Now select **two** production areas from the list below

- choice and use of the performance space
- director's intentions and effectiveness
- acting and development of characters
- design concepts and their effectiveness.

In your analysis, identify and explain in detail the ways in which your **two** selected production areas helped to communicate the **motivations and/or intentions of the key character(s)** within the play and enhanced your appreciation of the performance. You must give **equal weighting** to your **two** chosen production areas.

20

[END OF QUESTION PAPER]