**Jan 2010**

***1A*** *SOPHOCLES: Antigone*

**1 EITHER**

1. Outline the physical and vocal qualities that you would look for in the actor playing Creon and then explain how you would direct the actor in his first appearance in the play in order to demonstrate his authority to your audience.

[You should consider the section from Creon’s first entrance up until his exit following his first exchange with the Sentry. In some editions, the Sentry appears as the Soldier or Guard.]

**OR**

**1B** (b) How would you want your audience to respond to the role of the Messenger?

Explain how you would perform the role in order to achieve your aims.

**June 2010**

**2A**

**Question 1**

**EITHER**

**0 1**

Briefly outline and justify your casting decisions for Antigone and Ismene and then explain how you would direct your actors in their second appearance together in order to convey your interpretation of their relationship at this stage in the play.

[You should consider the section from Ismene’s second entrance up until she and

Antigone exit together, led away under guard.]

**OR**

**2B**

**0 2**

As a designer, how would you use set, lighting and sound effects to enhance the dramatic effectiveness of the section of the play that starts with Tiresias being led on and ends with Creon’s hasty exit to release Antigone?

**Jan 2011**

**EITHER**

**3A**

**0 1**

As a director, how would you stage the first exchange between Creon and the Sentry in order to achieve your preferred effects?

[You should consider the section from the Sentry’s first entrance up until his exit following Creon’s threats towards him. In some editions, the Sentry appears as the Soldier or Guard.]

**OR**

**3B**

**0 2**

How would you want your audience to respond to the character of Antigone in her final appearance in the play? Explain how you would perform the role in order to achieve your aims.

[Antigone’s final appearance starts with her being brought from the palace under guard and ends as she leaves the stage for the last time.]

**June 2011**

**4A**

**0 1** Explain how you would perform the role of Ismene in her first appearance in the play in order to engage the sympathy of your audience.

[You should consider the section from Ismene’s entrance at the beginning of the play up until her exit before the first choral ode.]

**OR**

**4B**

**0 2**

As a designer, explain how your use of **at least two** of the following would help to create an appropriate mood and atmosphere for the final sequence of *Antigone*: set design, costume design, lighting design, sound design.

[You should consider the section from the entrance of the Messenger up until the end of the play.]

**Jan 2012**

**5A**

**0 1** Explain how you would perform the role of Tiresias in his interaction with Creon in order to gain audience respect for Tiresias.

**OR**

**5B**

**0 2** Explain how you would direct the Chorus during Antigone’s final appearance in order to reveal their attitude(s) towards her as she faces her death.

**June 2012**

**6A**

**01**

Explain how you would perform the role of Haemon during his interaction with Creon, in order to reveal his changing attitude(s) towards his father.

**OR**

**6B**

As a director, how would you stage the first confrontation between Antigone and Creon in order to achieve your preferred effects for an audience?

(You should consider the section from the point where Creon dismisses the Sentry up until Ismene’s entrance.