

## A-level DRAMA AND THEATRE

Component 1: Drama and theatre

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Monday 11 June 2018

Morning

Time allowed: 3 hours

### Materials

For this paper you must have:

- An insert with the prescribed extracts
- An AQA 16-page answer book
- A copy of the set texts you have studied. These texts must **not** be annotated and must **not** contain additional notes.

### Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book.
- Answer **three** questions: **one** from Section A, **one** from Section B and **one** from Section C.
- The questions in Section B are split into three parts. You should answer **all** parts of your chosen question.
- For Section B, refer to the extract booklet provided with this paper.
- You must not answer on **both** Butterworth's *Jerusalem* and Teale's *Brontë*.
- For Section C, you must answer on a different play to the plays you answer on in Section A and Section B.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.

### Information

- The marks for each question are shown in brackets.
- The maximum mark for this paper is 80.
- Questions in Section A carry 25 marks; Section B carries 30 marks; Section C carries 25 marks.
- For the purposes of this examination, a 'section' is defined as a continuous unit of action, interaction, monologue or dialogue extending beyond a single page of text.
- All questions require answers in continuous prose. However, where appropriate, you should support your answers with sketches and/or diagrams.
- You will be marked on your ability to:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.

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**Section A: Drama through the ages**

Answer **one** question from this section.

For the purposes of this examination, a 'section' is defined as a continuous unit of action, interaction, monologue or dialogue extending beyond a single page of text.

You are reminded that you **must not** answer on **both** Butterworth's *Jerusalem* and Teale's *Brontë*.

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**Sophocles: *Antigone*****EITHER**

0	1
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As a director, **or** as a performer playing Tiresias, discuss the production **and/or** performance methods you would employ in order to create a significant impact from Tiresias' appearance and interaction with other characters.

You must make specific reference to the social, cultural **and/or** historical context of *Antigone* in your answer.

**[25 marks]**

**OR**

0	2
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As a set designer, discuss how your ideas for the play would accommodate the action and create an appropriate atmosphere in **at least two** separate sections of the play.

You must make specific reference to the social, cultural **and/or** historical context of *Antigone* in your answer.

**[25 marks]**

**Shakespeare: *Much Ado About Nothing***

OR

0	3
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As a designer, **or** as a performer playing Benedick, discuss the production **and/or** performance methods you would employ in **two** sections of the play in order to highlight the absurdity of the trick played on Benedick to persuade him of Beatrice's love.

You must make specific reference to the social, cultural **and/or** historical context of *Much Ado About Nothing* in your answer.

**[25 marks]**

OR

0	4
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As a director, discuss how you would achieve your preferred effects through your direction of Leonato in **two** sections of the play that occur after Hero's supposed 'death'.

You must make specific reference to the social, cultural **and/or** historical context of *Much Ado About Nothing* in your answer.

**[25 marks]****Goldoni: *The Servant of Two Masters***

OR

0	5
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As a director, **or** costume designer for Pantalone and Dr Lombardi, discuss how you would create comedy in **two** sections of the play where they appear together.

You must make specific reference to the social, cultural **and/or** historical context of *The Servant of Two Masters* in your answer.

**[25 marks]**

OR

0	6
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As a performer, discuss how you would want your audience to respond to Clarice during the course of the play. How would you perform the role in **at least two** sections of the play in order to achieve your aims?

You must make specific reference to the social, cultural **and/or** historical context of *The Servant of Two Masters* in your answer.

**[25 marks]****Turn over ►**

**Ibsen: *Hedda Gabler***

OR

0	7
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As a director, **or** a costume designer for the production, discuss how you would highlight the contrast between Hedda Gabler and Thea Elvsted in **at least two** sections of the play in order to achieve your aims.

You must make specific reference to the social, cultural **and/or** historical context of *Hedda Gabler* in your answer.

**[25 marks]**

OR

0	8
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As a performer, discuss how you would perform the role of Hedda in **at least two** sections of the play in order to reveal her changeable moods to the audience.

You must make specific reference to the social, cultural **and/or** historical context of *Hedda Gabler* in your answer.

**[25 marks]****Brecht: *The Caucasian Chalk Circle***

OR

0	9
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As a director, **or** a designer responsible for set **and/or** costume discuss how you would create your preferred effects for your audience in **two** separate sections from Scene 3 of the play set 'In the Northern Mountains'.

You must make specific reference to the social, cultural **and/or** historical context of *The Caucasian Chalk Circle* in your answer.

**[25 marks]**

OR

1	0
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As a performer, discuss how you would perform the role of Simon Chachava in **at least two** sections of the play in order to achieve your preferred effects for the audience.

You must make specific reference to the social, cultural **and/or** historical context of *The Caucasian Chalk Circle* in your answer.

**[25 marks]**

**Fo: *Accidental Death of an Anarchist*****OR**

1	1
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As a director, **or** as a designer for costume and make-up, discuss the performance or production methods you would employ in **at least two** separate sections of the play in order to create comedy from the characters presented in the play.

You must make specific reference to the social, cultural **and/or** historical context of *Accidental Death of an Anarchist* in your answer.

**[25 marks]****OR**

1	2
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As a performer, explain how you would perform the role of The Superintendent in **at least two** sections of the play in order to achieve your preferred effects for the audience.

You must make specific reference to the social, cultural **and/or** historical context of *Accidental Death of an Anarchist* in your answer.

**[25 marks]****Butterworth: *Jerusalem*****OR**

1	3
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As a director, **or** as a designer, discuss the production **and/or** performance methods you would employ in order to convey your interpretation of Johnny's 'territory' in **at least two** separate sections of the play.

You must make specific reference to the social, cultural **and/or** historical context of *Jerusalem* in your answer.

**[25 marks]****OR**

1	4
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As a performer playing Ginger in **two** separate sections of the play, discuss how you would achieve your preferred effects for the audience through your interaction with different characters.

You must make specific reference to the social, cultural **and/or** historical context of *Jerusalem* in your answer.

**[25 marks]****Turn over for Section B****Turn over ►**

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**Section B: 20th and 21st century drama**

Answer **one** question from this section. Answer **all three parts** of the question.

You are reminded of the **requirement** to make reference in your answer to the social, cultural and/or historical context of your selected play text.

You are reminded that you **must not** answer on **both** Butterworth's *Jerusalem* and Teale's *Brontë*.

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The extracts for this section are printed in the enclosed insert.

The questions for this section are printed in the following order:

**Question number and set play:**

15. Lorca: *Yerma*
16. Williams: *The Glass Menagerie*
17. Berkoff: *Metamorphosis*
18. Wertebaker: *Our Country's Good*
19. Churchill: *Cloud Nine*
20. Teale: *Brontë*

## Question 15

Lorca: *Yerma*

**Answer all parts of this question in reference to the extract printed in the enclosed insert.**

You must make specific reference to the social, cultural and/or historical context of *Yerma* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

1 5 . 1

Explain and justify how you would direct the actors performing *Yerma* and Victor from **line 13** to **line 89** in order to demonstrate the emotional tension between them.

[10 marks]

1 5 . 2

As a performer, explain and justify how you would perform the role of Juan in this extract in order to create your preferred audience response to the character.

[10 marks]

1 5 . 3

As a designer responsible for both lighting and sound, outline your design ideas for this extract. Explain and justify how these ideas would help to create an appropriate mood and atmosphere at this point in the play.

[10 marks]

**Turn to page 13 for Section C**

**Turn over ►**

**Question 16**      **Williams: *The Glass Menagerie***

**Answer all parts of this question in reference to the extract printed in the enclosed insert. Please note that this extract has been edited.**

You must make specific reference to the social, cultural and/or historical context of *The Glass Menagerie* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

1	6	.	1
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 Explain and justify how you would direct the performers from **line 1** to **line 86** in order to demonstrate Laura's growing panic.

**[10 marks]**

1	6	.	2
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 As a performer, explain and justify how you would perform the role of Jim in the extract in order to create your preferred effects.

**[10 marks]**

1	6	.	3
---	---	---	---

 As a designer responsible for both lighting and sound **or** lighting and projection, outline your design ideas for this extract. Explain and justify how these ideas would help to create appropriate mood and atmosphere at this point in the play.

**[10 marks]**

**Turn to page 13 for Section C**



**Question 17**      **Berkoff: *Metamorphosis***

**Answer all parts of this question in reference to the extract printed in the enclosed insert.**

You must make specific reference to the social, cultural and/or historical context of *Metamorphosis* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

**1** **7** . **1**

Explain and justify how you would direct the performers from **line 1** to **line 25** in order to demonstrate your understanding of Berkoff's intended style of acting.

**[10 marks]**

**1** **7** . **2**

As a performer, explain and justify how you would perform the role of Mrs Samsa in order to demonstrate her feelings about Gregor at this point in the play.

**[10 marks]**

**1** **7** . **3**

As a designer responsible for both lighting and sound **or** lighting and projection, outline your design ideas for **line 59** to **line 105** of the extract. Explain and justify how these ideas would help to create the tension between the past and the present that is evoked at this point in the play.

**[10 marks]**

**Turn to page 13 for Section C**

**Turn over ►**

**Question 18**      **Wertenbaker: *Our Country's Good***

**Answer all parts of this question in reference to the extract printed in the enclosed insert.** You must make specific reference to the social, cultural and/or historical context of *Our Country's Good* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

- |   |   |   |   |
|---|---|---|---|
| 1 | 8 | . | 1 |
|---|---|---|---|

 Explain and justify how you would direct the performers from **line 72** to **line 123** in order to highlight the fear that the convicts feel towards Major Ross. **[10 marks]**
- |   |   |   |   |
|---|---|---|---|
| 1 | 8 | . | 2 |
|---|---|---|---|

 As a performer, explain and justify how you would perform the role of Ralph in his exchanges with Liz and Duckling, in order to show his softening attitudes towards the convict women at this point in the play. **[10 marks]**
- |   |   |   |   |
|---|---|---|---|
| 1 | 8 | . | 3 |
|---|---|---|---|

 As a set designer, outline your ideas for this extract. Explain and justify how these ideas would help to create an appropriate environment for the action at this point in the play. **[10 marks]**

**Turn to page 13 for Section C**

**Question 19**      **Churchill: *Cloud Nine***

**Answer all parts of this question in reference to the extract printed in the enclosed insert.** You must make specific reference to the social, cultural and/or historical context of *Cloud Nine* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

- 1 9 . 1** Explain and justify how you would direct the performers playing Betty and Clive from **line 1** to **line 59** in order to create comedy from Churchill's presentation of gender stereotypes in the play. **[10 marks]**
- 1 9 . 2** As a performer, explain and justify how you would perform the role of Joshua in this extract in order to achieve your preferred effects. **[10 marks]**
- 1 9 . 3** As a designer, outline your ideas for set **or** costume. Explain and justify how these ideas would help to establish the period and setting of the play at this point in the action. **[10 marks]**

**Turn to page 13 for Section C**

**Turn over ►**

## Question 20

Teale: *Brontë*

Answer all parts of this question in reference to the extract printed in the enclosed insert.

Please note that this extract has been edited.

You must make specific reference to the social, cultural and/or historical context of *Brontë* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

2	0	.	1
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Explain and justify how you would direct the sections from **line 20** to **line 53** and from **line 101** to **line 112**, in order to demonstrate the sisters' responses to the different reactions to their books.

[10 marks]

2	0	.	2
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As a performer, explain and justify how you would perform the role of Branwell in this extract in order to create your preferred audience response to the character.

[10 marks]

2	0	.	3
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As a designer, outline your costume and make-up design ideas for Branwell and Bertha in this extract. Explain and justify how these ideas would help you to create your preferred effects.

[10 marks]

Turn to page 13 for Section C

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**Section C: Live theatre production**

Answer **one** of the following questions with reference to **one** live theatre production that you have seen.

At the beginning of your answer you must state the name of the piece; the name of the company and/or director; the date that you saw the production; and the venue you attended.

You should also state the medium of the production:

- live theatre **or**
- live theatre streamed.

For Section C, you must answer on a different play to the plays you answer on in Section A and Section B.

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**EITHER**

2	1
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Briefly explain how lighting **and** set were used together to create a suitable atmosphere at particular moments. Analyse and evaluate the contribution of these combined elements to the total dramatic effectiveness of the production.

**[25 marks]**

**OR**

2	2
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Briefly explain the effects created for the audience by the director's choice of staging configuration and by the actors' use of the space, at particular moments. Analyse and evaluate the contribution that was made to the total dramatic effectiveness of the production by these choices.

**[25 marks]**

**OR**

2	3
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Briefly explain the effects created by the performers' work as an ensemble at particular moments. Analyse and evaluate the contribution of the performers' ensemble work to the total dramatic effectiveness of the production.

**[25 marks]**

**OR**

2	4
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Briefly explain the ways in which **one or more** performer(s) used their performance skills in order to convey their character(s) at particular moments. Analyse and evaluate the contribution of your chosen performer(s) to the total dramatic effectiveness of the production.

**[25 marks]**

**END OF QUESTIONS**

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