

A-level DRAMA AND THEATRE

Component 1: Drama and theatre

Friday 7 June 2019

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. Use pencil only for sketches and diagrams.
- Write the information required on the front of your answer book. The **Paper Reference** is **7262/W**.
- 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 Insert 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.
- Section A carries 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.

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*.

Sophocles: *Antigone***EITHER**

0	1
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As a director, **or** as a designer, discuss the methods you would use to create an emotional impact for the audience in **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]

OR

0	2
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As a performer, discuss how you would perform the role of Antigone, in **two** separate sections of the play, in order to reveal her contrasting attitudes towards different members of her family.

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 director, **or** as a designer, discuss the methods you would use in **two** separate sections of the play to convey the atmosphere of celebration and merriment present in Messina following the soldiers' triumphant return from war.

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 performer playing Benedick, discuss the methods you would use in order to achieve your preferred effects through your interaction with **either** Beatrice **or** Claudio in **two** separate sections of the play.

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

[25 marks]**Goldoni: *A Servant to Two Masters***

OR

0	5
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As a director, **or** as a performer playing Truffaldino, discuss how you would exploit master/servant relationships to create comedy for your audience in **at least two** separate sections of the play.

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

[25 marks]

OR

0	6
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As a set designer, discuss how your design concept for the play would be reflected in **one** interior setting and **one** exterior setting and allow for the necessary action of **two** chosen sections of the play.

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

[25 marks]**Turn over ►**

Ibsen: *Hedda Gabler*

OR

0	7
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As a director, **or** as a performer playing Thea Elvsted, discuss how you would reveal Thea's feelings for Eilert Loevborg in **two** separate sections of the play.

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 designer, discuss how your ideas for setting **and/or** lighting and sound would help the audience to understand the themes and issues of the play in **at least two** separate sections.

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 performer playing Azdak, **or** as a designer responsible for costumes and settings for the play, discuss how you would achieve Brecht's intended 'Verfremdungseffekt' through your performance or designs in **two** separate sections of the play.

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 director, discuss how your directorial ideas would highlight Grusha's selfless devotion to baby Michael in **at least two** separate sections of the play.

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 designer of set **and/or** costume, **or** as a performer playing the Constable, discuss how you would exploit the cartoon style of the play in **at least two** separate sections of the play in order to achieve your intended effects.

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 director, discuss how you would direct your cast in **two** separate sections of the play in order to highlight Fo's serious message about corruption in the police force.

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 performer playing Troy, discuss the production **and/or** performance methods you would use to communicate Troy's hostility towards Johnny in **both** of Troy's appearances.

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 costume designer, discuss how your designs for Pea, the Professor and Dawn would be appropriate to each character and would help the audience to understand Butterworth's mix of social classes represented in the play.

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 ►**

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*.

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
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1

 Explain and justify how you would direct the actors performing *Yerma* and Dolores from **line 1** to **line 42** in order to achieve your preferred effects.

[10 marks]

1	5
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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 at this point in the play.

[10 marks]

1	5
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3

 As a designer responsible for setting, outline your design ideas for this extract. Explain and justify how your design ideas would help the audience to understand Dolores' profession as the 'wise woman' of the village.

[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.

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 Explain and justify how you would direct the performers from **line 51** to **line 105** in order to reveal the nature of the relationship between Amanda and Laura. **[10 marks]**

1 6 . 2 As a performer, explain and justify how you would perform the role of Tom in the extract in order to create your preferred effects. **[10 marks]**

1 6 . 3 As a costume designer for this extract, outline your costume ideas for Laura and Amanda. Explain and justify why they would be appropriate for the characters 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
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1

 Explain and justify how you would direct the performers, excluding the actor playing the role of Gregor, from **line 41** to **line 87** in order to create a Berkovian style of performance.

[10 marks]

1	7
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2

 As a performer, explain and justify how you would perform the role of Gregor in order to achieve your preferred audience response to the character at this point in the play.

[10 marks]

1	7
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3

 As a designer responsible for set **and/or** costume **and/or** make-up, outline your design ideas for the extract and justify how these would help to convey the nightmarish quality of Gregor's transformation.

[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 actors from **line 1** to **line 51** in order to highlight some of Wertenbaker's ideas about the value of theatre in society.
[10 marks]

1 8 . 2 As a performer, explain and justify how you would perform the role of Ross in this extract in order to emphasise his opposition to the play and his hostility towards Ralph.
[10 marks]

1 8 . 3 As a designer, outline your ideas for setting and props to be used for this extract. Explain and justify how these would be appropriate 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.

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|---|---|---|---|
| 1 | 9 | . | 1 |
|---|---|---|---|

 Explain and justify how you would direct the performers from **line 1** to **line 51** in order to exploit Churchill's mockery of female stereotyping and create comedy for your audience. **[10 marks]**
- | | | | |
|---|---|---|---|
| 1 | 9 | . | 2 |
|---|---|---|---|

 As a performer, explain and justify how you would perform the role of Harry Bagley in order to achieve your preferred effects. **[10 marks]**
- | | | | |
|---|---|---|---|
| 1 | 9 | . | 3 |
|---|---|---|---|

 As a designer, outline your ideas for the setting in this extract. Explain and justify how these would help to establish the period and African 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.

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.

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Explain and justify how you would direct the section from **line 18** to **line 62** in order to demonstrate the relationship between Branwell and Charlotte when they were children.

[10 marks]

2	0	.	2
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As a performer, explain and justify how you would perform the role of Patrick 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 design ideas for lighting and sound for this extract. Explain and justify how your designs would help to define the shifts in time and the shifts from reality to memory or imagination that take place at this point of the play.

[10 marks]

Turn to page 13 for Section C

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.

EITHER

2	1
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Briefly explain how sound **and** lighting were used together to create distinctive effects at particular moments. Analyse and evaluate the contribution of these elements, in combination, to the total dramatic effectiveness of the production.

[25 marks]

OR

2	2
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Briefly explain how a non-naturalistic set was used to enhance the impact of the performance at particular moments. Analyse and evaluate the contribution that was made by the set design to the total dramatic effectiveness of the production.

[25 marks]

OR

2	3
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Briefly explain how **one or more** performer(s) used their physical theatre skills to engage or amuse the audience at particular moments. Analyse and evaluate the contribution of the performer(s) physical theatre skills to the total dramatic effectiveness of the production.

[25 marks]

OR

2	4
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Briefly explain the ways in which **two or more** performers used their performance skills in order to create convincing romantic or family relationships on stage at particular moments. Analyse and evaluate the contribution of your chosen performers to the total dramatic effectiveness of the production.

[25 marks]

END OF QUESTIONS

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