



**A-level  
DRAMA AND THEATRE**

**7262/W**

**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.

**[Turn over]**



## 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.**

**DO NOT TURN OVER UNTIL TOLD TO DO SO**

**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** 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** 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]**

**[Turn over]**

**Shakespeare: 'Much Ado About Nothing'****OR****0 3**

**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**

**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**

**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**

**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

**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

**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**

**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**

**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]**

**[Turn over]**

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

**OR**

**1 | 1**

**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**

**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** 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** 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]**

**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 . 1**

**Explain and justify how you would direct the actors performing Yerma and Dolores from LINE 1 to LINE 52 in order to achieve your preferred effects. [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 at this point in the play. [10 marks]**

**1 5 . 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 19 for Section C]**

**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 63 to LINE 132 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]

**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, excluding the actor playing the role of Gregor, from LINE 51 to LINE 107 in order to create a Berkovian style of performance. [10 marks]
- 1 | 7 | . | 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 | . | 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 19 for Section C]**

**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 65 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]**

**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 from LINE 1 to LINE 62 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 19 for Section C]**

**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.**

**2 0 . 1**

**Explain and justify how you would direct the section from LINE 23 to LINE 79 in order to demonstrate the relationship between Branwell and Charlotte when they were children. [10 marks]**

**2 0 . 2**

**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**

**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]**

**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.**

**[Turn over]**

**EITHER**

2	1
---	---

**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
---	---

**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**

**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**

**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**

**BLANK PAGE**

**Copyright information**

For confidentiality purposes, from the November 2015 examination series, acknowledgements of third-party copyright material are published in a separate booklet rather than including them on the examination paper or support materials. This booklet is published after each examination series and is available for free download from [www.aqa.org.uk](http://www.aqa.org.uk) after the live examination series.

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders may have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements. If you have any queries please contact the Copyright Team, AQA, Stag Hill House, Guildford, GU2 7XJ.

Copyright © 2019 AQA and its licensors. All rights reserved.

**G/KL/Jun19/7262/W/E2**

