



A-level

DRAMA AND THEATRE

Component 1 Drama and theatre

7262/W

Friday 5 June 2020 Morning

Time allowed: 3 hours

For this paper you must have:

- **an Insert with the prescribed extracts**
- **an AQA 16-page answer book**
- **a copy of the set play you have studied. These texts must NOT be annotated and must NOT contain additional notes.**

[Turn over]

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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'.**

[Turn over]

- **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 and Section B carries 30 marks; Section C carries 25 marks.**
- **For the purpose 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'.

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[Turn over]

Sophocles: 'Antigone'**EITHER**

0	1
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As a director, OR as a performer playing Creon, discuss how you would achieve your intended effects in TWO separate sections where Creon interacts with Antigone.

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 designer, discuss how you would create a dramatic impact for your audience in TWO sections of the play. You should refer to TWO OR MORE of the following design elements in your answer: set, costume, lighting, sound.

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 designer responsible for costumes and accessories for members of 'the Watch', OR as a performer playing Dogberry, discuss the methods you would use to make the audience laugh 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]

OR

0 4

As a director, discuss how your direction of Don Pedro and Don John would help to convey their contrasting characters to the audience.

You should refer to TWO separate sections of the play where Don Pedro and Don John appear either together or separately.

You must make specific reference to the social, cultural AND/OR historical context of 'Much Ado About Nothing' in your answer. [25 marks]

[Turn over]

Goldoni: 'A Servant to Two Masters'

OR

0 5

As a director, OR as a sound designer, discuss how you would increase the comedy in TWO sections of the play that each include physical routines such as stage fighting, beatings and lazzi.

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 performer, discuss how you would play the role of Florindo in AT LEAST TWO separate sections of the play in order to reveal different aspects of his character.

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

07

As a director, OR as a designer of lighting AND sound, discuss how you would highlight the growing tension between Hedda and Judge Brack in TWO OR MORE 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 performer, discuss how you would play the role of Eilert Loevborg in AT LEAST TWO sections of the play in order to highlight his contrasting attitudes towards Hedda and Thea.

**You must make specific reference to the social, cultural AND/OR historical context of 'Hedda Gabler' in your answer.
[25 marks]**

[Turn over]

Brecht: 'The Caucasian Chalk Circle'

OR

09

As a director OR as a performer playing the Fat Prince, discuss how you would convey Brecht's criticism of the ruling classes 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]

OR

1	0
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As a designer, discuss how your set design ideas would provide suitable settings for AT LEAST TWO different sections of the play. You may include ideas for projections/multi-media, if appropriate to your design concept.

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
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As a director, OR as a designer for lighting AND/OR sound, discuss how your ideas would contribute to the creation of a chaotic atmosphere in TWO separate sections of 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

As a performer, playing EITHER the role of Feletti, OR the role of the Constable, discuss how your performance would achieve your intended audience response in TWO separate sections of 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]

[Turn over]

Butterworth: 'Jerusalem'

OR

1 3

As a director, OR as a performer playing Johnny, discuss how you would communicate the nature of Johnny's relationships with different characters in TWO OR MORE 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

As a designer responsible for lighting AND sound, discuss the specific effects you would wish to create in AT LEAST TWO sections of the play and how you would achieve them.

**You must make specific reference to the social, cultural AND/OR historical context of 'Jerusalem' in your answer.
[25 marks]**

[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 answers 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 attached booklet.

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'

[Turn over]

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.

The extract is taken from Act One, Scene Two.

1 5 . 1

Explain and justify how you would direct the actors from LINE 1 to LINE 100 in order to create your preferred effects for the audience. [10 marks]

15.2

As a performer, explain how you would perform the role of Yerma from LINE 103 to LINE 193 in order to demonstrate her contrasting feelings towards Victor and Juan. [10 marks]

15.3

As a designer, explain and justify how your design ideas for the extract would create an appropriate setting for the action. You should refer to ONE OR MORE of the following elements:

- **set**
- **lighting**
- **sound.**

[10 marks]

[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.

The extract is taken from Scene Three.

1 6 . 1

Explain and justify how you would direct the section from LINE 123 to LINE 220 in order to create your preferred effects for the audience. [10 marks]

1 6 . 2

As a performer, explain how you would perform the role of Amanda from LINE 1 to LINE 123 in order to demonstrate her attempt to control Tom. [10 marks]

1 6 . 3

As a designer, explain and justify how your ideas would contribute to the escalation of tension as the scene develops. [10 marks]

[Turn over]

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.

The extract is taken from the opening sequences of the play.

17.1

**Explain and justify how you would direct the actors from LINE 1 to LINE 65 in order to create your intended atmosphere.
[10 marks]**

17.2

As a performer, explain and justify how you would perform the role of Greta from LINE 81 to LINE 187 in order to achieve your preferred audience response to the character. [10 marks]

17.3

As a designer, explain and justify how your designs would help you to create the location of the action in the Samsa's home. You should refer to TWO of the following design elements:

- **set**
- **sound**
- **lighting**
- **projections.**

[10 marks]

[Turn over]

QUESTION 18

Wertebaker: '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.

The extract is taken from Act Two, Scene Eleven.

18.1

Explain how you would direct the actors from LINE 11 to LINE 84 in order to demonstrate how the convicts have developed into integrated members of Ralph's 'tiny colony'. [10 marks]

18.2

As a performer, explain and justify how you would perform the role of Dabby from LINE 85 to LINE 184 in order to achieve your preferred audience response. [10 marks]

18.3

As a designer, explain and justify your ideas for costume and accessories for TWO of the following characters at this point in the play:

- **The Aborigine**
- **Mary**
- **Wisehammer.**

[10 marks]

[Turn over]

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.

The extract is from Act Two, Scene One.

19.1

Explain and justify how you would direct the actors playing Cathy and Lin from LINE 121 to LINE 203 in order to achieve your preferred effects. [10 marks]

19.2

As a performer, explain and justify how you would perform the role of Betty from LINE 13 to LINE 120 in order to achieve your preferred audience response.

[10 marks]

19.3

As a designer, explain and justify your ideas for the creation of a suitable setting for this extract.

You should refer to AT LEAST TWO of the following:

- **set**
- **lighting**
- **sound.**

[10 marks]

[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.

The extract is from Act Two towards the end of the play.

20.1

Explain and justify how you would direct the actors from LINE 42 to LINE 187 in order to demonstrate the relationship between Charlotte and Emily at this point in the play. [10 marks]

20.2

As a performer, explain and justify how you would perform the role of Anne in this extract in order to create your preferred audience response to the character. [10 marks]

20.3

As a designer, explain and justify how your ideas for setting and props would be appropriate to the period and action at this point in the play. [10 marks]

[Turn over]

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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[Turn over]

EITHER

2 1

**Briefly explain how the director used ONE production element to create a dramatic impact at particular moments. Analyse and evaluate the contribution of your chosen element to the total dramatic effectiveness of the production.
[25 marks]**

OR

2 2

**Briefly explain how the set AND/OR costume designer created a specific period setting for the production at particular moments. Analyse and evaluate the contribution that was made by the design(s) to the total dramatic effectiveness of the production.
[25 marks]**

OR

2 | 3

Briefly explain how TWO OR MORE performers used their skills to create tension for the audience through their interaction at particular moments. Analyse and evaluate the contribution of the performers' skills to the total dramatic effectiveness of the production. [25 marks]

OR

2 | 4

Briefly explain how ONE OR MORE performer(s) used their vocal AND physical skills to engage the audience at particular moments. Analyse and evaluate the contribution of the performer(s)' use of these skills to the total dramatic effectiveness of the production. [25 marks]

END OF QUESTIONS

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