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DRAMA AND THEATRE

Component 1: Interpreting drama

Specimen 2017

Morning

Time allowed: 2 hours

Materials

For this paper you must have:

- An AQA 16-page answer book.
- A copy of the set text you have studied. This text 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.
- Answer **two** questions: **one** from Section A and **one** from Section B.
- Each question is split into **two** parts. You should answer **both** parts of **one** question from each section.
- You must answer on different plays for 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 50 marks and Section B carries 30 marks.
 - For the purposes of this exam, 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.
Answer **both** parts of the question.

EITHER**Sophocles: *Antigone*****Question 1**

You are a director staging the first confrontation between Antigone and Creon.

0 1 . 1 Explain how you would direct the performer playing Antigone in her speech and in her response to Creon's speech in order to demonstrate her attitude towards Creon.

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

[25 marks]**and**

0 1 . 2 Explain how you would direct the performer playing Antigone, **in a different section of the play**, in order to convey her loyalty to her brother.

[25 marks]**OR****Question 2**

You are performing the role of the Sentry in his first appearance in the play.

0 2 . 1 Explain how you would perform the Sentry in his interaction with Creon in order to achieve your preferred effects for the audience.

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

[25 marks]**and**

0 2 . 2 Explain how you would perform the Sentry, **in a different section of the play**, in order to show his change in attitude.

[25 marks]

OR

Shakespeare: *Much Ado About Nothing*

Question 3

You are performing the role of Beatrice in Act One, Scene One.

- 0 3** . **1** Explain how you would demonstrate Beatrice's attitude towards Benedick before he enters the scene.

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

[25 marks]

and

- 0 3** . **2** Explain how you would perform Beatrice's interaction with Benedick, **in a different section of the play**, in order to create comedy from their love/hate relationship.
- [25 marks]**

OR

Question 4

You are a director staging the opening section of Act Three, Scene Three of the play to create comedy for your audience.

(Act Three, Scene Three features the first appearance of The Watch.)

- 0 4** . **1** Explain how you would cast and direct the comedy duo of Dogberry and Verges in order to make your audience laugh.

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

[25 marks]

and

- 0 4** . **2** Explain how you would direct Dogberry and Verges and/or the other members of The Watch, **in a different section of the play**, in order to highlight the absurdity of the officers for your audience.

[25 marks]

OR

Goldoni: *The Servant of Two Masters*

Question 5

You are performing the role of Beatrice from her first appearance in Act One to her exit at the end of Scene Three.

0 5 . **1** Explain how you would create comedy from Beatrice's disguise as Federigo.

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

[25 marks]

and

0 5 . **2** Explain how you would play Beatrice's interaction with Clarice or Truffaldino, **in a different section of the play**, in order to reveal a more serious side to Beatrice's character.

[25 marks]

OR

Question 6

You are a set designer creating designs for Act One of the play to accommodate the comic action and to help create its Venetian setting.

0 6 . **1** Explain how your ideas for the interior setting of the opening scene will accommodate the comic action and help create its Venetian setting.

(You should focus your ideas on the setting for the engagement party of Clarice and Silvio.)

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

[25 marks]

and

0 6 . **2** Explain how your ideas for the scenes that are set out of doors, **in a different section of the play**, will accommodate the comic action and help create its Venetian setting.

[25 marks]

OR

Ibsen: *Hedda Gabler*

Question 7

You are a director staging the section in Act One from the arrival of Mrs Elvsted until the entrance of Judge Brack.

- 0 7 . 1 Explain how you would direct the performer playing Tesman to reveal his attitudes towards Mrs Elvsted and her news about Eilert Lovborg.

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

[25 marks]

and

- 0 7 . 2 Explain how you would direct the performer playing Tesman, **in a different section of the play**, in order to demonstrate his misunderstanding of Hedda's true nature.

[25 marks]

OR

Question 8

You are performing the role of Hedda in her first appearance in the play from her first entrance to the entrance of Mrs Elvsted.

- 0 8 . 1 Explain how you would reveal Hedda's attitude towards Miss Tesman.

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

[25 marks]

and

- 0 8 . 2 Explain how you would perform the role of Hedda, **in a different section of the play**, in order to reveal her dislike of another character.

[25 marks]

OR

Brecht: *The Caucasian Chalk Circle*

Question 9

You are performing the role of the Governor's Wife during her appearance in the scene 'The Chalk Circle'.

0 9 . **1** Explain how you would perform the Governor's Wife's interaction with Grusha to achieve your interpretation of the Governor's Wife.

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

[25 marks]

and

0 9 . **2** Explain how you would portray the Governor's Wife, **in a different section of the play**, to reveal her selfish character.

[25 marks]

OR

Question 10

You are a designer creating designs for Scene Two of the play, 'The Noble Child'.

1 0 . **1** Explain how your costume design ideas for the Fat Prince and Grusha would help to reveal their difference in status.

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

[25 marks]

and

1 0 . **2** Explain how your costume ideas for **two further characters** could be used to highlight the contrast between the rich and poor **in a different section of the play**.

[25 marks]

OR

Fo: *Accidental Death of an Anarchist*

Question 11

You are performing the role of Inspector Bertozzo in Act One, Scene One of the play.

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1

 Explain how you would reveal Bertozzo's attitude towards the Maniac.

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

[25 marks]

and

1	1
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2

 Explain how you would perform the role of Bertozzo, **in a different section of the play**, in order to create comedy for your audience.

[25 marks]

OR

Question 12

You are a director staging the final section of Act One Scene Two of the play.

1	2
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1

 Explain how your direction of Inspector Pissani and the Superintendent would help to reveal how easily they are manipulated by the Maniac.

(You should focus on the section where the Superintendent and Pissani drag the Constable forward up until the end of the scene.)

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

[25 marks]

and

1	2
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 .

2

 Explain how you would direct the performer playing the Maniac, **in a different section of the play**, in order to highlight his dangerous character for your audience.

[25 marks]

OR

Butterworth: *Jerusalem*

Question 13

You are a designer creating effects through your setting ideas for the opening of Act Two of the play.

(You should focus on the section that starts with the curtain rising after Phaedra's song and finishes when Wesley produces the t-shirt with Farewell Lee on it.)

1 3 . 1 Explain how your set design would create your selected mood and atmosphere for the section.

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

[25 marks]

and

1 3 . 2 Explain how your designs would accommodate the action and give the performers opportunities to exploit the setting to achieve your selected effects, **in a different section of the play**.

[25 marks]

OR

Question 14

You are performing the role of Davey in his appearance in Act Three of the play.

1 4 . 1 Explain how you would perform the role of Davey in order to create comedy for your audience.

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

[25 marks]

and

1 4 . 2 Explain how your performance of Davey, **in a different section of the play**, would convey his relationship with Lee.

[25 marks]

Section B: Live theatre production

Answer **one** question from this section
with reference to **one** live production that you have seen.

Answer **both** parts of the question.

At the beginning of your answers 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 **or** digital theatre.

Either

1 5 . **1** Explain how lighting design was used at **two** specific moments. Analyse and evaluate how successful the design was in creating mood and atmosphere. **[15 marks]**

and

1 5 . **2** Explain how **one** performer used performance skills to engage the audience at **two** specific moments. Analyse and evaluate their success in doing this. **[15 marks]**

OR

1 6 . **1** Explain how the sound design was used to enhance the tension at **two** specific moments. Analyse and evaluate the success of the effects created. **[15 marks]**

And

1 6 . **2** Explain how **one** performer used their skills to create a convincing character at **two** specific moments. Analyse and evaluate their success in doing this. **[15 marks]**

OR

1 7 . **1** Explain how the set designer created a set or settings appropriate for the action of the play. Analyse and evaluate the effectiveness of the designs at **two** specific moments. **[15 marks]**

And

1 7 . **2** Explain how **two** performers worked together to create specific effects for the audience at **two** specific moments. Analyse and evaluate the success of their partnership on stage. **[15 marks]**

END OF QUESTIONS

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