A-level

DRAMA AND THEATRE

Component 1: Drama and theatre

Specimen 2018

Morning

Time allowed: 3 hours

Materials

For this paper you must have:

- An AQA 16-page answer book.
- The extract booklet provided with this paper.
- 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 three questions: one from Section A, one from Section B and one from Section C.
- Section B is split into three parts.
- 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.
- Section A and Section C carry 25 marks each; 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
Section A: Drama through the ages

Answer one question from this section.

Sophocles: *Antigone*

EITHER

01 As a director or designer, discuss the production methods you would employ in order to create tension in at least two 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

02 As a performer, discuss how you would perform the role of Ismene in two sections of the play in order to convey your interpretation of the character to the audience.

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

03 As a director or designer, discuss the production methods you would employ in order to highlight aspects of the theme of romantic love for your audience in at least two 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

04 As a performer, discuss the effects you would wish to create through your presentation of Don John. How would you perform the role in at least two sections in order to achieve your aims?

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**

As a designer, or as a performer playing Smeraldina, discuss the production or performance methods you would employ in order to create comedy for your audience in at least two sections of the play.

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**

As a director, discuss the effects that you would wish to create through your direction of the relationship between Silvio and Clarice in at least two sections from 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]

Ibsen: *Hedda Gabler*

**OR**

As a director or designer, discuss the production methods you would employ in at least two sections of the play in order to create the feeling of claustrophobia that exists in the Tesmans' home.

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

[25 marks]

**OR**

As a performer, discuss how you would want your audience to respond to the role of Judge Brack in 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 *Hedda Gabler* in your answer.

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

**OR**

As a director or designer, discuss the production methods you would employ in at least two sections of the play in order to reinforce the political or social message required 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**

As a performer in a multi-role production of the play, discuss how you would perform Natella Abashvilli (The Governor’s Wife) in one section and The Singer in another section, in order to create specific 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**

As a director, or as a performer playing Inspector Bertozzo, discuss the production or performance methods you would employ in at least two sections of the play in order to create the sense of farce required by 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**

As a designer, discuss your set design ideas for the play. How would your design ideas be used by the performers in at least two sections in order to create your preferred 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]
Butterworth: *Jerusalem*

**OR**

1.3 As a director, or as a performer playing Lee, discuss the production *and/or* performance methods you would employ in order to create your preferred effects in *at least two* 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, discuss the effects you would wish to create for the audience through your costume designs for Johnny, Ginger and Phaedra in *at least two* sections in the play.

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

[25 marks]
Section B: 20th and 21st century drama

Answer one question from this section. Answer all three parts of your chosen question.

The extracts for this section are printed in the source 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. Wertenbaker: Our Country’s Good
19. Churchill: Cloud Nine
20. Teale: Brontë

* Special note given this is a specimen paper
The booklet is available on request from AQA or via the secure part of our website (Secure Key Materials/SKM). In a live exam series, AQA will send Centres the booklet that accompanies the live question paper at the same time it sends the question papers (one copy of the booklet per one copy of the question paper).
Question 15  Lorca: Yerma

Answer all parts of this question. 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.

15.1 Explain and justify how you would direct the performers from line 1 to line 46 of the printed extract in order to demonstrate Yerma's growing desperation.

[10 marks]

AND

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

[10 marks]

AND

15.3 As a designer, outline your costume or set design ideas for this extract. Explain and justify how these would help to create appropriate mood and atmosphere at this point in the play.

[10 marks]

Turn to page 13 for Section C
Question 16  Williams: The Glass Menagerie

Answer all parts of this question. 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.

16.1 Explain and justify how you would direct the performers from line 15 to line 50 of the printed extract in order to demonstrate Amanda’s growing anger with Tom.

[10 marks]

AND

16.2 As a performer, explain and justify how you would perform the role of Tom in his final monologue in order to create your preferred effects.

[10 marks]

AND

16.3 As a designer, outline your set design ideas for this extract. Explain and justify how these would help to reinforce the idea of The Glass Menagerie being a memory play.

[10 marks]

Turn to page 13 for Section C
Question 17  Berkoff: *Metamorphosis*

Answer all parts of this question. 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.

17.1 Explain and justify how you would direct the performers from line 53 to line 108 of the printed extract in order to demonstrate the attitude of the lodgers to the family.

[10 marks]

AND

17.2 As a performer, explain and justify how you would perform the role of Mr Samsa in order to demonstrate your understanding of Berkoff’s intended style of acting.

[10 marks]

AND

17.3 As a designer, outline your ideas for lighting or sound for this extract. Explain and justify how these would help to create your preferred effects at this point in the play.

[10 marks]

Turn to page 13 for Section C
Question 18  Wertenbaker: *Our Country’s Good*

Answer all parts of this question. 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.

18.1 Explain and justify how you would direct the performers from line 33 to line 83 of the printed extract in order to highlight each of the characters’ feelings.  

[10 marks]

AND

18.2 As a performer, explain and justify how you would perform the role of Liz in her monologue in order to reveal your interpretation of the character.  

[10 marks]

AND

18.3 As a designer, outline your ideas for lighting or sound for this extract. Explain and justify how these would help to create an appropriate mood and atmosphere 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. 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 Victoria and Lin from line 38 to line 119 of the printed extract in order to develop an appropriate performance style for this part of the extract.

[10 marks]

AND

1.9.2 As a performer, explain and justify how you would perform the role of Cathy in order to reveal your interpretation of the character at this point in the play.

[10 marks]

AND

1.9.3 As a designer, outline your ideas for costume, props and accessories for this extract. Explain and justify how these would help to establish the change in period from Act One of the play.

[10 marks]

Turn to page 13 for Section C
Question 20  Teale: Brontë

Answer all parts of this question. 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.

20.1 Explain and justify how you would direct the section from line 1 to line 32 of the printed extract in order to demonstrate the tensions in the Brontë household.

[10 marks]

AND

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

[10 marks]

AND

20.3 As a designer, outline your costume or set design ideas for this extract. Explain and justify how these would help to create the appropriate period and production style at this point in the play.

[10 marks]

Turn to page 13 for Section C
Section C: Live theatre production

Answer one question from this section with reference to one live 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 or digital theatre.

EITHER

2 1

Briefly explain how live and/or recorded sound was used to create or change the mood or atmosphere at particular moments. Analyse and evaluate how this contributed to the total dramatic effectiveness of the production.

[25 marks]

OR

2 2

Briefly explain the effects created by a non-naturalistic approach to costume design at particular moments. Analyse and evaluate how this contributed to the total dramatic effectiveness of the production by referring to two or three specific designs.

[25 marks]

OR

2 3

Briefly explain the effects created by the performers’ use of physical skills at particular moments. Analyse and evaluate how the performers’ physical work contributed to the total dramatic effectiveness of the production.

[25 marks]

OR

2 4

Briefly explain the ways in which one or more performer(s) used their performance skills in order to convey emotions at particular moments. Analyse and evaluate how this contributed to the total dramatic effectiveness of the production.

[25 marks]

END OF QUESTIONS
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