

## AS DRAMA AND THEATRE

### Component 1 Interpreting drama

---

Monday 14 May 2018

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.
- You must answer on different plays for Section A and Section B.
- Each question is split into **two** parts. You should answer **both** parts of **one** question from each section.
- 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 purpose 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.  
Answer **both** parts of the question.

---

**Either**

**Sophocles: *Antigone***

**Question 1** You are a set designer.

0	1
---	---

 . 

1
---

 Explain how your ideas for the set design for the opening of the play would be used to create an appropriate location for the action.

(You should focus on the section from the beginning of the play up until Creon's first entrance.)

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 your set design ideas could be used to create your preferred effects **in a different section of the play.**

**[25 marks]**

**OR**

**Question 2** You are a performer.

0	2
---	---

 . 

1
---

 Explain how you would perform the role of Ismene in her second appearance in the play in order to achieve your preferred audience response.

(You should focus on the section that starts with Ismene being brought from the palace and ends with the guards escorting her and Antigone back to the palace.)

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 Ismene, **in a different section of the play**, in order to engage the sympathy of the audience.

**[25 marks]**

OR

**Shakespeare: *Much Ado About Nothing***

**Question 3** You are a director.

0	3
---	---

 . 

1
---

 Explain how your ideas for the direction of Act Four, Scene Two, would create your preferred effects.

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 direct the actor playing Dogberry, **in a different section of the play**, in order to create comedy for your audience.

**[25 marks]**

OR

**Question 4** You are a performer.

0	4
---	---

 . 

1
---

 Explain how you would portray Beatrice in Act Four, Scene One, in order to demonstrate her changing attitude towards Benedick.

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 perform the role of Beatrice, **in a different section of the play**, in order to create your preferred audience response.

**[25 marks]**

**Turn over for the next question**

**Turn over ►**

OR

**Goldoni: *The Servant of Two Masters***

**Question 5** You are a director.

0	5
---	---

 . 

1
---

 As a director, explain how you would stage Act Three, Scene Fifteen, in order to create a comic climax to the play.

(This is the final scene of the play where Truffaldino is revealed to be the servant of two masters.)

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 direct Silvio, **in a different section of the play**, in order to create comedy for your audience.

**[25 marks]**

OR

**Question 6** You are a performer.

0	6
---	---

 . 

1
---

 Explain how you would perform the role of Florindo in Act One, Scene Seven, in order to demonstrate his relationship with Truffaldino.

(Act One, Scene Seven is the scene with the letters.)

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 you would perform the role of Florindo, **in a different section of the play**, in order to demonstrate how gullible he is.

**[25 marks]**

OR

Ibsen: *Hedda Gabler*

**Question 7** You are a performer.

0	7
---	---

 . 

1
---

 Explain how you would perform the role of Tesman, when he is alone with Hedda in Act Three, in order to convey your interpretation of his character at this point in the play.

(You should consider the section from Tesman's entrance when Hedda is stoking the stove until Judge Brack's entrance.)

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 perform Tesman, **in a different section of the play**, in order to reveal his weakness of character.

[25 marks]

OR

**Question 8** You are a director.

0	8
---	---

 . 

1
---

 Explain how you would direct the final section of the play in order to create your preferred effects.

(You should consider the section of Act Four from the point where Tesman and Mrs Elvsted re-enter the main room, following the exchange between Hedda and Judge Brack, up until the end of the play.)

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 direct **a different section of the play**, in order to reveal a sense of underlying tension.

[25 marks]

Turn over ►

OR

**Brecht: *The Caucasian Chalk Circle***

**Question 9** You are a set designer.

**0 9 . 1** Explain how your set design ideas for Scene Three, The Flight into the Northern Mountains, would accommodate the need for a variety of locations.

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 your set design ideas could be used to create your preferred effects **in a different section of the play.**

**[25 marks]**

OR

**Question 10** You are a performer.

**1 0 . 1** In a multi-role production, explain how you would perform the roles of The Fat Prince (in Scene Two) and The Monk (in Scene Four) in order to create two distinct characters.

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 performance of *The Fat Prince* would create your preferred audience response **in a different section of the play.**

**[25 marks]**

OR

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

**Question 11** You are a performer.

1 1 . 1

Explain how you would perform the Maniac in Act One, Scene Two, in order to reveal how he manipulates the other characters.

(You should focus on the section that starts when the Maniac '*rushes to the window and throws it open*' 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 1 . 2

Explain how you would perform the role of the Maniac, **in a different section of the play**, in order to create your preferred audience response.

[25 marks]

OR

**Question 12** You are a director.

1 2 . 1

Explain how you would direct the actor playing Feletti in the first part of her appearance in Act Two, Scene One, in order to demonstrate her attempts at creating an air of authority.

(You should focus on the section that starts with her entrance and goes up until the Maniac's eye 'pops out'.)

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 . 2

Explain how you would direct Feletti, **in a different section of the play**, in order to demonstrate a different aspect of her character.

[25 marks]

Turn over ►

OR

**Butterworth: *Jerusalem***

**Question 13** You are a performer.

1	3
---	---

 . 

1
---

 Explain how you would perform the role of Johnny in his interaction with Fawcett and Parsons in Act Three in order to reveal his attitude towards authority.

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 performance of Johnny **in a different section of the play** would create an impact for the audience.

**[25 marks]**

OR

**Question 14** You are a director.

1	4
---	---

 . 

1
---

 Explain how your directorial ideas for the final section of Act Two would create your preferred effects.

(You should focus on the section that starts with Troy's entrance and finishes at the end of the act.)

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 you would direct the actor playing Phaedra, **in a different section of the play**, to demonstrate the influence she has over Johnny.

**[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**

**Question 15**

**1 5 . 1**

Explain how live **and/or** recorded sound was used to create the mood or atmosphere. Analyse and evaluate the effectiveness of the sound design at **two** specific moments.

**[15 marks]**

**and**

**1 5 . 2**

Explain how **two** performers used their skills to convey a believable relationship with one another. Analyse and evaluate their success in doing this at **two** specific moments.

**[15 marks]**

**OR**

**Question 16**

**1 6 . 1**

Explain how the set and costume designs were used together to create a unified effect at **two** specific moments. Analyse and evaluate their success in doing this.

**[15 marks]**

**and**

**1 6 . 2**

Explain how **one** performer used their skills to create a comic **and/or** sympathetic response in the audience at **two** specific moments. Analyse and evaluate their success in doing this.

**[15 marks]**

**Turn over ►**

OR

**Question 17**

1 7 . 1

Explain how the lighting design was used to create an impact for the audience. Analyse and evaluate the effectiveness of the design at **two** specific moments.

**[15 marks]**

and

1 7 . 2

Explain how **one** performer used their skills to alter the mood or atmosphere in the audience. Analyse and evaluate their success in doing this with reference to **two** specific moments.

**[15 marks]**

**END OF QUESTIONS**

**There are no questions printed on this page**

**There are no questions printed on this page**

**Copyright information**

For confidentiality purposes, from the November 2015 examination series, acknowledgements of third party copyright material will be 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 © 2018 AQA and its licensors. All rights reserved.