

## GCSE DRAMA

### Component 1 Understanding Drama

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Friday 17 May 2019

Afternoon

Time allowed: 1 hour 45 minutes

#### Materials

For this paper you must have:

- an AQA 12-page answer book
- a copy of the set play you have studied. This play must **not** be annotated and must **not** contain additional notes.

#### Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book.
- Answer **all** questions in **Section A**.
- Answer **one** question in **Section B**. Answer all parts to this question as instructed.
- Answer **one** question in **Section C**.
- You must answer on different plays for **Section B** and **Section C**.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.

#### Information

- The total number of marks available for this paper is 80.
- The marks for each question are shown in brackets.
- **Section A** carries 4 marks. **Section B** carries 44 marks. **Section C** carries 32 marks.
- All questions require answers in continuous prose. However, where appropriate, you could 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: Theatre roles and terminology**

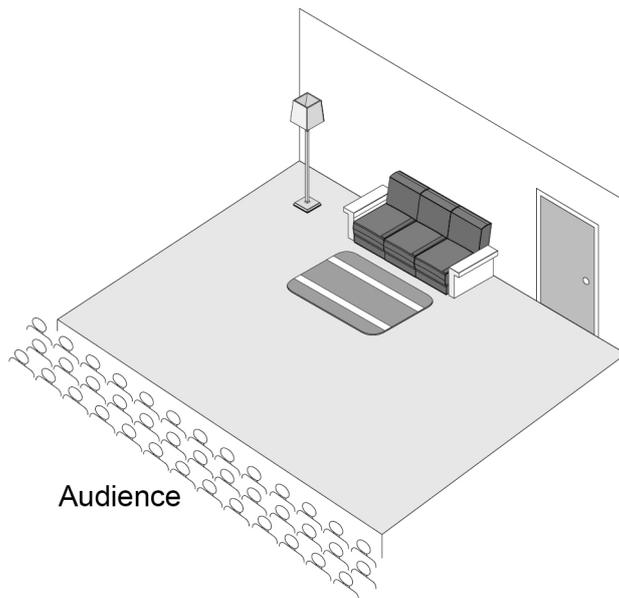
Answer **all** questions in this section.

For each question, you should write the question number and the letter that is next to the correct answer in your answer book.

Only **one** answer per question is allowed.

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**Figure 1**



**0 1**

What type of staging is shown in **Figure 1**?

- A** End on stage
- B** Thrust stage
- C** Traverse stage

[1 mark]

**0 2**

What is the stage positioning of the sofa in **Figure 1**?

- A** Centre stage
- B** Stage left
- C** Upstage centre

[1 mark]

0	3
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Which of the following statements is correct when you are using a Thrust stage?

- A The audience are seated in a circle around the actors.
- B The audience are seated on three sides of the stage.
- C The audience are in two rows facing each other on either side of the stage.

[1 mark]

0	4
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Who has overall responsibility for managing backstage during a performance in the professional theatre?

- A The Director
- B The Stage Manager
- C The Theatre Manager

[1 mark]

**Turn over for Section B**

**Turn over ►**

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

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**Section B: Study of set play**

You should answer the **one** question that relates to the set play that you have studied.

Only answer on **one** set play.

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<b>If you have studied:</b>	<b>Answer:</b>	<b>Go to:</b>
<i>The Crucible</i>	Question 5	Page 6
<i>Blood Brothers</i>	Question 6	Page 8
<i>The 39 Steps</i>	Question 7	Page 10
<i>Hansel &amp; Gretel</i>	Question 8	Page 12
<i>Noughts &amp; Crosses</i>	Question 9	Page 14
<i>A Midsummer Night's Dream</i>	Question 10	Page 16

**Turn over for Section B**

**Turn over ►**

***The Crucible***

Read the following extract and answer Question 5 on page 7.

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From Act Four

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**Question 5: *The Crucible***

Read the extract on page 6.

Answer parts 05.1, 05.2 and 05.3.

Then answer **either** part 05.4 **or** 05.5.

**Question 5**

**0 5** . **1** You are designing **lighting** for a performance of this extract.

The lighting must reflect the context of *The Crucible*, set in a Puritan community in the late 17th century. Describe your design ideas for the lighting.

**[4 marks]**

**0 5** . **2** You are performing the role of **Danforth**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

**‘Why? Do you mean to deny this confession when you are free?’**

**[8 marks]**

**0 5** . **3** You are performing the role of **Danforth**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Proctor to show the audience the **tension** between the two characters.

**[12 marks]**

**And either**

**0 5** . **4** You are performing the role of **Proctor**.

Describe how you would use your acting skills to **interpret Proctor’s character**. Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

**[20 marks]**

**or**

**0 5** . **5** You are a designer working on **one** aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action**. Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

**[20 marks]**

**Turn to page 18 for Section C**

**Turn over ►**

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**Blood Brothers**

Read the following extract and answer Question 6 on page 9.

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From Act Two

**Edward** And if, for once, I agree with Councillor Smith, you mustn't hold that against me. But in this particular instance, yes, I do agree with him. You're right, Bob, there is a light at the end of the tunnel. Quite right. None of us would argue with you on that score. But what we would question is this, how many of us...

*From his audience a commotion beginning. He thinks he is being heckled and so tries to carry on. In fact his audience is reacting to the sight of **Mickey** appearing from the stalls, a gun held two-handed, to steady his shaking hands, and pointed directly at **Edward**. **Edward** turns and sees **Mickey** as someone on the platform next to him realises the reality of the situation and screams.*

**Mickey** Stay where you are!

***Mickey** stops a couple of yards from **Edward**. He's unsteady and breathing awkwardly.*

**Edward** (eventually) Hello, Mickey.

**Mickey** I stopped takin' the pills.

**Edward** (pause) Oh.

**Mickey** (eventually) I began thinkin' again. Y'see. (To the councillors.) Just get her out of here, mister, now!

*The councillors hurry off.*

***Edward** and **Mickey** are now alone on the platform.*

**Mickey** I had to start thinkin' again. Because there was one thing left in my life. (Pause) Just one thing I had left, Eddie – Linda – an' I wanted to keep her. So, so I stopped takin' the pills. But it was too late. D' y' know who told me about...you...an' Linda...your mother...she came to the factory and told me.

**Edward** Mickey, I don't know what she told you, but Linda and I are just friends...

**Mickey** (shouting for the first time) Friends! I could kill you. We were friends, weren't we? Blood brothers, wasn't it? Remember?

**Edward** Yes, Mickey, I remember.

**Mickey** Well, how come you got everything...an' I got nothin'? (Pause.) Friends. I've been thinkin' again, Eddie. You an' Linda were friends when she first got pregnant, weren't y'?

**Edward** Mickey!

**Mickey** Does my child belong to you as well as everythin' else? Does she, Eddie, does she?

**Edward** (shouting) No, for God's sake!

*Pause.*

*From the back of the auditorium we hear a **Policeman** through a loudhailer.*

**Policeman 1** Now listen, son, listen to me, I've got armed marksmen with me. But if you do exactly as I say we won't need to use them, will we? Now look, Michael, put down the gun, just put the gun down, son.

**Mickey** (dismissing their presence) What am I doin' here, Eddie? I thought I was gonna shoot y'. But I can't even do that. I don't even know if the thing's loaded.

**Question 6: *Blood Brothers***

Read the extract on page 8.

Answer parts 06.1, 06.2 and 06.3.

Then answer **either** part 06.4 **or** 06.5.

**Question 6**

0 6 . 1

You are designing a **costume** for **Mickey** to wear in a performance of this extract.

The costume must reflect the context of *Blood Brothers*, set in a working-class Liverpoolian community in the early 1980s. Describe your design ideas for the costume.

[4 marks]

0 6 . 2

You are performing the role of **Edward**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

**‘Mickey, I don’t know what she told you, but Linda and I are just friends...’**

[8 marks]

0 6 . 3

You are performing the role of **Edward**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Mickey to show the audience the **tension** between the two characters.

[12 marks]

**And either**

0 6 . 4

You are performing the role of **Mickey**.

Describe how you would use your acting skills to **interpret Mickey’s character**. Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

or

0 6 . 5

You are a designer working on **one** aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action**. Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

**Turn to page 18 for Section C**

**Turn over ►**

***The 39 Steps***

Read the following extract and answer Question 7 on page 11.

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**Question 7: *The 39 Steps***

Read the extract on page 10.

Answer parts 07.1, 07.2 and 07.3.

Then answer **either** part 07.4 **or** 07.5.

**Question 7**

**0 7 . 1** You are designing a **setting** for a performance of this extract.

The **setting** must reflect the context of *The 39 Steps* and its 1930s period setting. Describe your design ideas for the setting.

[4 marks]

**0 7 . 2** You are performing the role of **Hannay**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

**‘What’s the idea! How did you get out of these? Why didn’t you run away?’**

[8 marks]

**0 7 . 3** You are performing the role of **Hannay**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Pamela to show the audience the **relationship** between the two characters.

[12 marks]

**And either**

**0 7 . 4** You are performing the role of **Pamela**.

Describe how you would use your acting skills to **interpret Pamela’s character**. Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

or

**0 7 . 5** You are a designer working on **one** aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action**. Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

**Turn to page 18 for Section C**

**Turn over ►**

**Hansel & Gretel**

Read the following extract and answer Question 8 on page 13.

From Act Two

*The sound of a thousand birds flying off. HANSEL & GRETEL wake up.*

**GRETEL** I had a dream...

**HANSEL** Of freshly baked bread...

**GRETEL** And we ate and ate and ate!

**HANSEL** Until our empty bellies were fed!

**GRETEL** But there isn't any.

**HANSEL** No. It's gone. Every crumb.

*Suddenly, a BIRD appears and calls to them.*

**BIRD** Follow! Follow! Follow me!

**GRETEL** What a strange bird.

**HANSEL** I've never seen a bird like that before. I wonder what species it is.

**BIRD** Follow! Follow meeee!

**HANSEL** If only we could understand its strange song...

**BIRD** Thissaway! Thissaway!

**HANSEL** It's almost as if it's trying to say something.

**BIRD** Yooooo twoooo – follow me!

*(Spelling it out.) Follow me!*

**GRETEL** I think she wants us to follow her.

**BIRD** Bingo!

*The BIRD takes flight and leads them to...*

*The house made of bread.*

**GRETEL** The smell of fresh baked bread! It's coming from that house!

**HANSEL** It's not coming *from* the house. It *IS* the house.

**BIRD** Stuff yourselves! Go on! Gobble! Gobble! Gobble! Gobble! Tweet – eat – eat eat!

**GRETEL** Hungry...

**HANSEL** So hungry...

**GRETEL** Should we?

**HANSEL** We should.

*Famished, they pull handfuls of bread from the roof and eat.*

**HANSEL** An incredible, edible house! What luck!

**GRETEL** It's the house of our dreams!

**VOICE** Nibbledydee, niddlebyday!

Who's that nibbling at my house today?

**HANSEL** Tis but the wind!

**GRETEL** Yes. The wind!

**HANSEL** The whispering friend!

**VOICE** The wind?

**Question 8: *Hansel & Gretel***

Read the extract on page 12.

Answer parts 08.1, 08.2 and 08.3.

Then answer **either** part 08.4 **or** 08.5.

**Question 8**

**0 8 . 1** You are designing **lighting** for a performance of this extract.

The lighting must reflect the conventions of contemporary story-telling theatre used in *Hansel & Gretel*. Describe your design ideas for the lighting.

[4 marks]

**0 8 . 2** You are performing the role of **Hansel**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

**'It's not coming *from* the house. It *IS* the house.'**

[8 marks]

**0 8 . 3** You are performing the role of **Hansel**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Gretel to show the audience his **confusion**.

[12 marks]

**And either**

**0 8 . 4** You are performing the role of **Gretel**.

Describe how you would use your acting skills to **interpret Gretel's character**.

Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

or

**0 8 . 5** You are a designer working on **one** aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action**. Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

**Turn to page 18 for Section C**

**Turn over ►**

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**Noughts & Crosses**

Read the following extract and answer Question 9 on page 15.

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From Act Two, Scene One

- MINERVA** Blanker scumbag!  
SEPHY *flicks the TV off. The REPORTER exits.*
- SEPHY** Shut it, Minnie.
- MINERVA** How many times do I have to tell you not to call me Minnie? My name is Minerva. M-I-N-E-R-V-A! MINERVA!
- SEPHY** Yes, Minnie.
- MINERVA** His whole Blanker family should swing, not just him.
- JASMINE** Minerva, I won't have language like that in this house, d'you hear? You don't live in Meadowview.
- MINERVA** Yes, Mother.  
*Pause.*
- And to think we've had him here, in this very house. And Meggie actually used to be our nanny. If the press put two and two together, they're going to have a field day – and Dad's going to have kittens.
- SEPHY** What do you mean?
- MINERVA** Oh, Sephy, use your brain. If Ryan McGregor gets off, Dad will be accused of favouritism and protecting his own and all sorts, whether or not it has anything to do with him. And you haven't helped things by being his son's little lovebird.
- SEPHY** Say what you like, I know those deaths weren't down to Callum's dad.
- MINERVA** Nonsense. He's confessed, hasn't he?
- SEPHY** Who knows what they did to get that confession out of him.
- MINERVA** Get the message, dur-brain. He's a terrorist, end of!
- SEPHY** Shut it, Minnie!
- MINERVA** Your boyfriend's family are terrorists. Not a very good judge of character, are we?
- SEPHY** Mother, they won't really hang him, will they?
- JASMINE** If they prove he intended to kill those people, yes.
- SEPHY** But I know he didn't, Mum. I know him. He's not capable of it.
- MINERVA** And Callum goes to our school. Dad's going to get it in the neck for that as well.
- SEPHY** Callum has absolutely nothing to do with this.
- MINERVA** An apple never falls far from the tree.
- SEPHY** What a pile of –
- JASMINE** Persephone!

**Question 9: *Noughts & Crosses***

Read the extract on page 14.

Answer parts 09.1, 09.2 and 09.3.

Then answer **either** part 09.4 **or** 09.5.

**Question 9**

**0 9 . 1** You are designing a **setting** for a performance of this extract.

The setting must reflect the conventions of contemporary 'epic' theatre used in *Noughts & Crosses*. Describe your design ideas for the setting.

[4 marks]

**0 9 . 2** You are performing the role of **Minerva**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

**'How many times do I have to tell you not to call me Minnie?'**

[8 marks]

**0 9 . 3** You are performing the role of **Minerva**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Sephy to show the audience the **sibling relationship** between the two characters.

[12 marks]

**And either**

**0 9 . 4** You are performing the role of **Sephy**.

Describe how you would use your acting skills to **interpret Sephy's character**.

Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

or

**0 9 . 5** You are a designer working on **one** aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action**. Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

**Turn to page 18 for Section C**

**Turn over ►**

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***A Midsummer Night's Dream***

Read the following extract and answer Question 10 on page 17.

---

From Act Two, Scene One

- OBERON** Do you amend it, then! It lies in you.  
Why should Titania cross her Oberon?  
I do but beg a little changeling boy  
To be my henchman.
- TITANIA** Set your heart at rest.  
The fairy land buys not the child of me.  
His mother was a votaress of my order,  
And in the spiced Indian air by night  
Full often hath she gossiped by my side,  
And sat with me on Neptune's yellow sands  
Marking th'embarked traders on the flood,  
When we have laughed to see the sails conceive  
And grow big-bellied with the wanton wind;  
Which she with pretty and with swimming gait  
Following – her womb then rich with my young squire –  
Would imitate, and sail upon the land  
To fetch me trifles, and return again  
As from a voyage, rich with merchandise.  
But she, being mortal, of that boy did die,  
And for her sake do I rear up her boy;  
And for her sake I will not part with him.
- OBERON** How long within this wood intend you stay?
- TITANIA** Perchance till after Theseus' wedding day.  
If you will patiently dance in our round  
And see our moonlight revels, go with us.  
If not, shun me, and I will spare your haunts.
- OBERON** Give me that boy and I will go with thee.
- TITANIA** Not for thy fairy kingdom! Fairies, away.  
We shall chide downright if I longer stay.  
*Exit Titania with her train*
- OBERON** Well, go thy way. Thou shalt not from this grove  
Till I torment thee for this injury.  
My gentle Puck, come hither. Thou rememberest  
Since once I sat upon a promontory  
And heard a mermaid on a dolphin's back  
Uttering such dulcet and harmonious breath  
That the rude sea grew civil at her song,  
And certain stars shot madly from their spheres  
To hear the sea-maid's music?
- PUCK** I remember.

**Question 10: *A Midsummer Night's Dream***

Read the extract on page 16.

Answer parts 10.1, 10.2 and 10.3.

Then answer **either** part 10.4 **or** 10.5.

**Question 10**

1 0 . 1

You are designing a **costume** for **Titania** to wear in a performance of this extract.

The costume must reflect *A Midsummer Night's Dream's* original setting in ancient Athens. Describe your design ideas for the costume.

[4 marks]

1 0 . 2

You are performing the role of **Titania**.

Describe how you would use your vocal and physical skills to perform the lines below **and** explain the effects you want to create.

**'Set your heart at rest  
The fairy land buys not the child of me.'**

[8 marks]

1 0 . 3

You are performing the role of **Titania**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Oberon to show the audience the **relationship** between the two characters.

[12 marks]

**And either**

1 0 . 4

You are performing the role of **Oberon**.

Describe how you would use your vocal and physical skills to **interpret Oberon's character**.

Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

**or**

1 0 . 5

You are a designer working on **one** aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action**. Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

**Turn over ►**

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**Section C: Live theatre production**

Answer **one** question from this section.

State the title of the live/digital theatre production you saw.

Answer your question with reference to this production.

You must answer on a different play to the play you answered on in Section B.

---

**Either**

**Question 11**

1	1
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Describe how one **or** more actors used their vocal and physical skills in a particular scene or section to **show their character's emotions**. Analyse and evaluate how successful they were in communicating their character's emotions to the audience.

You could make reference to:

- vocal skills, for example pitch, pace and tone of voice
- physical skills, for example body language and facial expression
- a scene or section and/or the production as a whole.

**[32 marks]**

**or**

**Question 12**

1	2
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Describe how the set was used to **create a memorable experience** for the audience. Analyse and evaluate how successful the set was in creating a memorable experience for the audience.

You could make reference to:

- materials and equipment
- use of space, levels, scale, colour
- a scene or section and/or the production as a whole.

**[32 marks]**

**or**

**Question 13**

1	3
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Describe how the costumes were used to **create a sense of period and/or location** in the production. Analyse and evaluate how successful the costumes were in communicating the period and/or location of the production to the audience.

You could make reference to:

- fabric, texture, fit and shape
- colour and style
- a scene or section and/or the production as a whole.

**[32 marks]**

**END OF QUESTIONS**

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