

## A-level DRAMA AND THEATRE

Component 1 Drama and theatre

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Friday 5 June 2020

Morning

Time allowed: 3 hours

### Materials

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.

### 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*.
- 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.

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**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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**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
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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]**

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

OR

0	3
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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
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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]****Goldoni: *A Servant to Two Masters***

OR

0	5
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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
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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

0	7
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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]****Brecht: *The Caucasian Chalk Circle***

OR

0	9
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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]**

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

OR

1 1

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]****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 for Section B****Turn over ►**

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**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*.

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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*

**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
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 Explain and justify how you would direct the actors from **line 1** to **line 51** in order to create your preferred effects for the audience.

**[10 marks]**

1	5	.	2
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 As a performer, explain how you would perform the role of Yerma from **line 53** to **line 102** in order to demonstrate her contrasting feelings towards Victor and Juan.

**[10 marks]**

1	5	.	3
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 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 to page 13 for Section C**

**Turn over ►**

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**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
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 Explain and justify how you would direct the section from **line 53** to **line 94** 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 53** 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 to page 13 for Section C**



**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.

1	7	.	1
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 Explain and justify how you would direct the actors from **line 1** to **line 33** in order to create your intended atmosphere.

**[10 marks]**

1	7	.	2
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 As a performer, explain and justify how you would perform the role of Greta from **line 41** to **line 93** in order to achieve your preferred audience response to the character.

**[10 marks]**

1	7	.	3
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 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 to page 13 for Section C**

**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.

**1 8 . 1** Explain how you would direct the actors from **line 5** to **line 35** in order to demonstrate how the convicts have developed into integrated members of Ralph's 'tiny colony'. **[10 marks]**

**1 8 . 2** As a performer, explain and justify how you would perform the role of Dabby from **line 36** to **line 75** in order to achieve your preferred audience response. **[10 marks]**

**1 8 . 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 to page 13 for Section C**

**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.

1	9	.	1
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 Explain and justify how you would direct the actors playing Cathy and Lin from **line 51** to **line 97** in order to achieve your preferred effects. **[10 marks]**

1	9	.	2
---	---	---	---

 As a performer, explain and justify how you would perform the role of Betty from **line 7** to **line 50** in order to achieve your preferred audience response. **[10 marks]**

1	9	.	3
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 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 to page 13 for Section C**

**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.

2	0	.	1
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 Explain and justify how you would direct the actors from **line 21** to **line 84** in order to demonstrate the relationship between Charlotte and Emily at this point in the play.

**[10 marks]**

2	0	.	2
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 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]**

2	0	.	3
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 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 to page 13 for Section C**

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**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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**EITHER**

2	1
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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
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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
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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
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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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