



GCSE

DRAMA

Component 1 Understanding Drama

8261/W

Monday 18 May 2020

Afternoon

Time allowed: 1 hour 45 minutes

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.**

[Turn over]

INSTRUCTIONS

- **Use black ink or black ball-point pen.**
- **Write the information required on the front of your answer book. The reference for this paper is 8261/W.**
- **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.**

DO NOT TURN OVER UNTIL TOLD TO DO SO

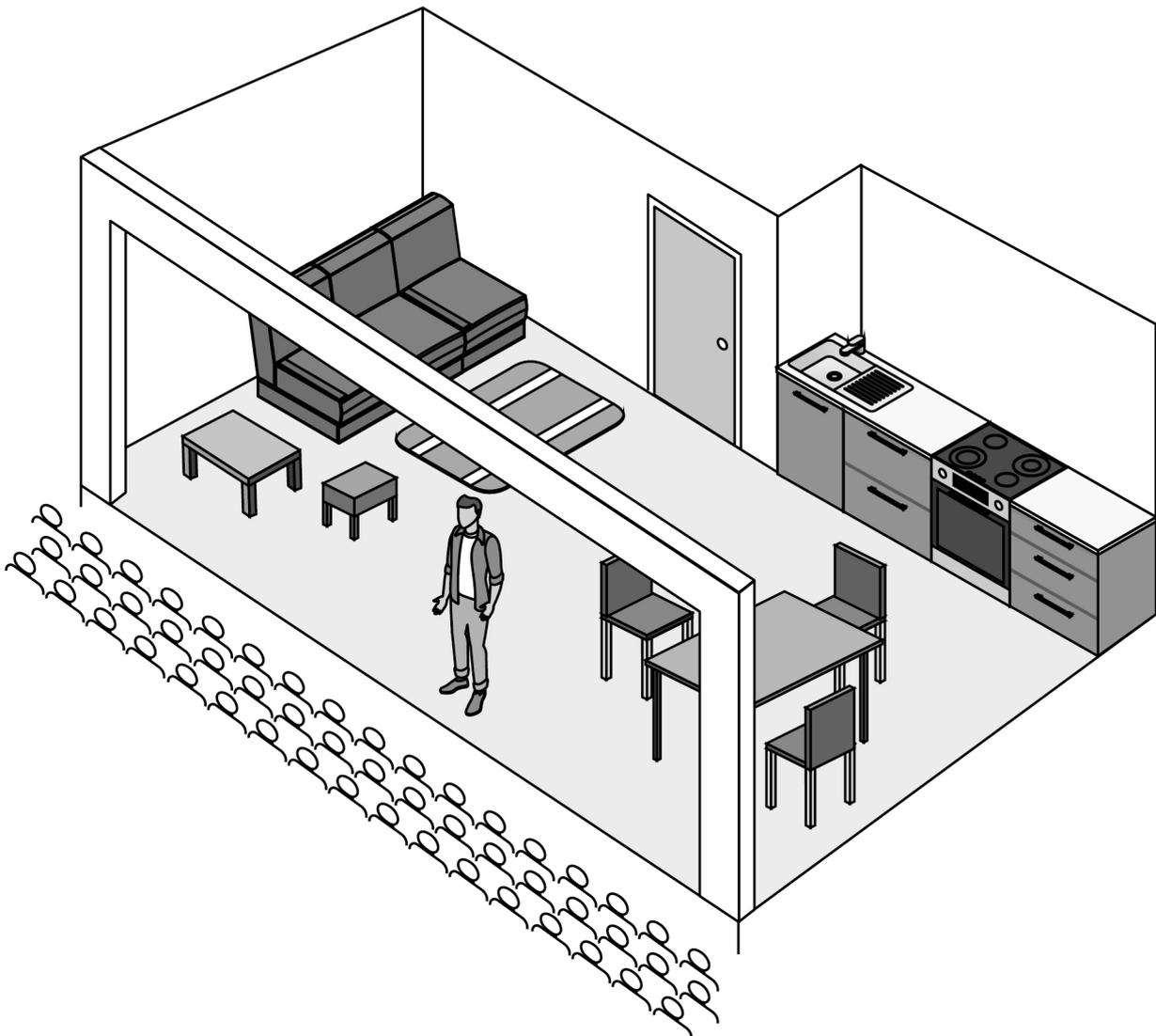
SECTION A: Theatre roles and terminology

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.

FIGURE 1



0 1 What type of staging is shown in FIGURE 1?

- A Traverse
- B Proscenium Arch
- C Thrust

[1 mark]

0 2 What is the stage position of the actor in FIGURE 1?

- A Downstage centre
- B Centre stage
- C Upstage right

[1 mark]

[Turn over]

0 3

In which type of performance do the audience follow the actors to different performance areas?

A Theatre in the round

B Traverse

C Promenade

[1 mark]

0 4

Who is responsible for the overall artistic vision of a production?

A The Director

B The Lead Actor

C The Theatre Manager

[1 mark]

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.

If you have studied:	Answer:	Go to:
The Crucible	Question 5	Page 8
Blood Brothers	Question 6	Page 16
The 39 Steps	Question 7	Page 24
Hansel & Gretel	Question 8	Page 32
Noughts & Crosses	Question 9	Page 40
A Midsummer Night's Dream	Question 10	Page 48

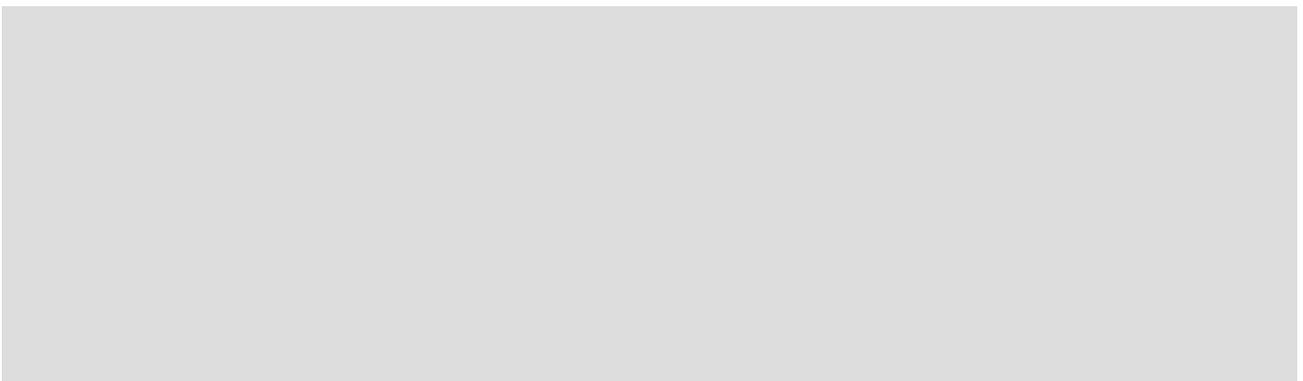
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'The Crucible'

Read the following extract and answer Question 5 on page 12.

From Act Two

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QUESTION 5: 'The Crucible'

Read the extract on page 8.

Answer parts 05.1, 05.2 and 05.3.

Then answer EITHER part 05.4 OR 05.5.

QUESTION 5

05.1 You are designing a **SETTING** for a performance of this extract.

The setting must reflect the context of 'The Crucible', set in a Puritan community in the late 17th century. Describe your design ideas for the setting. [4 marks]

05.2 You are performing the role of **PROCTOR**.

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

'Why'd you let her? You heard me forbid her go to Salem any more!' [8 marks]

0 5 . 3 You are performing the role of PROCTOR.

**Focus on the shaded part of the extract.
Explain how you might use the performance
space and interact with the actor playing
Elizabeth to show the audience PROCTOR'S
GROWING DISBELIEF in what he is being
told. [12 marks]**

AND EITHER

0 5 . 4 You are performing the role of ELIZABETH.

**Describe how you would use your acting
skills to INTERPRET ELIZABETH'S
CHARACTER.**

Explain why your ideas are appropriate for:

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

[20 marks]

[Turn over]

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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 over]

[Turn to page 54 for SECTION C]

'Blood Brothers'

Read the following extract and answer Question 6 on page 20.

From Act One

Mrs Lyons **Mrs Johnstone. Mrs Johnstone, would you come out here for a moment, please.**

[MRS JOHNSTONE enters.]

Mrs Johnstone **Yes?**

Mrs Lyons **Sit down. Richard and I have been talking it over and, well, the thing is, we both think it would be better if you left.**

Mrs Johnstone **Left where?**

Mrs Lyons **It's your work. Your work has deteriorated.**

Mrs Johnstone **But I work the way I've always worked.**

Mrs Lyons **Well, I'm sorry, we're not satisfied.**

Mrs Johnstone **What will I do? How are we gonna live without my job?**

Mrs Lyons **Yes, well, we've thought of that. Here, here's...[She pushes the money into MRS JOHNSTONE'S hands.] It's a lot of money...but, well...**

Mrs Johnstone [thinking, desperate; trying to get it together] OK. All right. All right, Mrs Lyons, right. If I'm goin', I'm takin' my son with me, I'm takin'...

[As MRS JOHNSTONE moves towards the cot MRS LYONS roughly drags her out of the way.]

Mrs Lyons Oh no, you're not. Edward is my son. Mine.

Mrs Johnstone I'll tell someone...I'll tell the police...I'll bring the police in an'...

Mrs Lyons No...no, you won't. You gave your baby away. Don't you realise what a crime that is? You'll be locked up. You sold your baby.

[MRS JOHNSTONE, horrified, sees the bundle of notes in her hand, and throws it across the room.]

Mrs Johnstone I didn't...You told me, you said I could see him every day. Well, I'll tell someone, I'm gonna tell...

[MRS JOHNSTONE starts to leave but MRS LYONS stops her.]

Mrs Lyons No. You'll tell nobody

[Music.]

[Turn over]

- Mrs Lyons** **Because...because if you tell anyone...and these children learn of the truth, then you know what will happen, don't you? You do know what they say about twins, secretly parted, don't you?**
- Mrs Johnstone** **[terrified] What? What?**
- Mrs Lyons** **They...they say that if either twin learns that he once was a pair, they shall both immediately die. It means, Mrs Johnstone, that these brothers shall grow up unaware of the other's existence. They shall be raised apart and never, ever told what was once the truth. You won't tell anyone about this, Mrs Johnstone, because if you do, you will kill them.**

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[Turn over]

QUESTION 6: 'Blood Brothers'

Read the extract on page 16.

Answer parts 06.1, 06.2 and 06.3.

Then answer EITHER part 06.4 OR 06.5.

QUESTION 6

06.1 You are designing a **SETTING** for a performance of this extract.

The setting must reflect the context of this scene in 'Blood Brothers', set in a middle class home in the 1960s. Describe your design ideas for the setting. [4 marks]

06.2 You are performing the role of **MRS JOHNSTONE**.

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

'I'll tell someone... I'll tell the police... I'll bring the police in an'...' [8 marks]

06.3 You are performing the role of MRS JOHNSTONE.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Mrs Lyons to show the audience the **DEVELOPING TENSION** between the characters. [12 marks]

AND EITHER

06.4 You are performing the role of MRS LYONS.

Describe how you would use your acting skills to **INTERPRET MRS LYONS' CHARACTER**.

Explain why your ideas are appropriate for:

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

[20 marks]

[Turn over]

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OR

06.5 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]

[Turn to page 54 for SECTION C]

'The 39 Steps'

Read the following extract and answer Question 7 on page 28.

From Act I, Scene 13

[He sits down. She busies herself with supper].

Hannay I say?

Margaret Yes?

Hannay You wouldn't have today's paper?

Margaret My husband has the paper.

Hannay Right.

[Margaret shyly lays the table. He watches her]

Hannay So erm – been in these parts long?

Margaret No. I'm from Glasgow.

Hannay Glasgow?

Margaret D'ye ever see it?

Hannay No I never did.

Margaret Oh ye should. Ye should see Sauchiehall Street on a Saturday night with all its fine shops and the trams and the lights. And the cinema palaces and the crowds.
[A faraway look] It's Saturday night tonight.

- Hannay** Well I've never been to Glasgow but I've been to Edinburgh and Montreal. And London.
- Margaret** London!
- Hannay** I could tell you all about London at supper.
- Margaret** [suddenly entranced] Could ye?
- Hannay** Certainly could.
- Margaret** [face clouds] No. John would nae approve o' that I doubt!
- Hannay** John?
- Margaret** My husband. He says it's best not to think of such places and all the wickedness that goes on there.
- Hannay** Or – I could tell you now.
- Margaret** Now?
[He gazes at her]
- Hannay** If you wanted.
- Margaret** Aye. [She gazes back] Ye could.
[Romantic music]
- Hannay** What would you like to know?
- Margaret** Is it true that all the ladies paint their toe-nails?
- Hannay** Some of them.

[Turn over]

Margaret **And put rouge and lipsticks on their faces?**

Hannay **They do yes.**

Margaret **Do London ladies look beautiful?**

Hannay **They wouldn't if you were beside them.**

**[Margaret catches her breath. Turns to him.
Their eyes meet.]**

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[Turn over]

QUESTION 7: 'The 39 Steps'

Read the extract on page 24.

Answer parts 07.1, 07.2 and 07.3.

Then answer EITHER part 07.4 OR 07.5.

QUESTION 7

07.1 You are designing a **COSTUME** for **MARGARET** to wear in a performance of this extract.

The costume must reflect the context of 'The 39 Steps' and its 1930s setting. Describe your design ideas for the costume. [4 marks]

07.2 You are performing the role of **MARGARET**.

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

'My husband. He says it's best not to think of such places and all the wickedness that goes on there.' [8 marks]

07.3 You are performing the role of MARGARET.

**Focus on the shaded part of the extract.
Explain how you might use the performance
space and interact with the actor playing
Hannay to show the audience Margaret's
growing attraction to him. [12 marks]**

AND EITHER

07.4 You are performing the role of HANNAY.

**Describe how you would use your acting
skills to INTERPRET HANNAY'S
CHARACTER.**

Explain why your ideas are appropriate for:

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

[20 marks]

[Turn over]

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OR

07.5 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]

[Turn to page 54 for SECTION C]

'Hansel & Gretel'

Read the following extract and answer Question 8 on page 36.

From Act One

HANSEL [Reads his encyclopedia.] Gretel, listen to this. It says here the universe is infinite, that it has no end...Imagine that!

[GRETEL tickles HANSEL again.]

HANSEL I'm trying to read my encyclopedia. Did you know that the deepest place in the ocean is 12 miles?

GRETEL Hansel, look at that apple!
A big red one, suspended high above...
It's a beauty! Good enough to eat!

HANSEL It's too high. We'll never reach it.

[GRETEL fetches a huge plank.]

HANSEL [Reading.] Gretel, did you know that there are over 200 bones in the human body, half of which are in the hands and feet!

GRETEL Hansel, if you're going to read your encyclopedia, I'm going to practice my engineering. Come on!

[They spring into action, HANSEL following GRETEL'S orders – collects a lobster pot, bungee cord, the plank, a buoy on a rope. A contraption is assembled.]

GRETEL Hansel? Grab that pot! Put it in there, in the middle. We'll use it as a fulcrum. And this plank will act like a see-saw! Tie it on tight! And find something to tie it on with. Nice and tight! Find something to place on the end...Hansel, I want you to stand on that stool and after I count to three, I want you to jump! Ready?

HANSEL Yes...

GRETEL One, two, three – jump!

[HANSEL jumps off the stool, onto the end of the plank, which launches the buoy into the air. It hits the apple. It falls into GRETEL's hands.]

HANSEL Ohhh, give us a bite!

[HANSEL takes it off her. GRETEL tries to get it back.]

GRETEL Give me a bite?

HANSEL Here you are...

[Snatches it away.]

[Turn over]

HANSEL Can't have it!

[Offers it.]

HANSEL Here you are...

[Snatches it away.]

HANSEL Can't have it!

[Offers it.]

HANSEL No, really, here you are.

[GRETEL punches him in the stomach and takes the apple. She takes a bite.]

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[Turn over]

QUESTION 8: 'Hansel & Gretel'

Read the extract on page 32.

Answer parts 08.1, 08.2 and 08.3.

Then answer EITHER part 08.4 OR 08.5.

QUESTION 8

08.1 You are designing a **COSTUME** for **GRETEL** to wear in a performance of this extract.

The costume must reflect the conventions of contemporary story-telling theatre used in 'Hansel & Gretel'. Describe your design ideas for the costume. [4 marks]

08.2 You are performing the role of **GRETEL**.

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

'Hansel, if you're going to read your encyclopedia, I'm going to practice my engineering. Come on!' [8 marks]

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

**Focus on the shaded part of the extract.
Explain how you might use the performance
space and interact with the actor playing
Hansel to show the audience the SIBLING
RELATIONSHIP between the two characters.
[12 marks]**

AND EITHER

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

**Describe how you would use your acting
skills to INTERPRET HANSEL'S
CHARACTER.**

Explain why your ideas are appropriate for:

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

[20 marks]

[Turn over]

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OR

08.5 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]

[Turn to page 54 for SECTION C]

'Noughts & Crosses'

Read the following extract and answer Question 9 on page 44.

From Act One, Scene Ten

[JUDE grabs LYNETTE and takes her to a mirror. He forces her to look at their reflections.]

JUDE See! You're the same as me. As white as me. I'm sick and tired of you looking down your nose at me. If you hate what you are, do something about it. Just die or something! And if there is a God, you'll come back as one of those ruddy Daggers you love so much, and then I can stop feeling guilty about hating you.

[LYNETTE falls to the floor.]

CALLUM Do something, Dad.

RYAN Jude, that's enough. More than enough.

JUDE It's time she heard the truth from someone. Who else is going to say it?

CALLUM You're always so sure you're right, aren't you? You make me sick. Lynette isn't the only one here who can't stand you.

JUDE She's just a waste of space.

RYAN [to JUDE]. What the hell is wrong with you? She's your sister, for goodness' sake.

- JUDE** Oh, get lost, Dad.
[RYAN spins JUDE around and slaps his face.]
- RYAN** Don't you ever, ever talk to me like that. I'm too old and have had to contend with too much crap in my life to put up with disrespect in my own house. You have no idea what your sister's been through, so how dare you judge her?
- JUDE** Yeah yeah yeah, we all know, she had an accident. Poor little Lynny. That was two years ago. Isn't it time she got over it?
- RYAN** You don't know the first thing about what your sister's been through.
- CALLUM** It wasn't an accident, was it?
[Pause.]
- RYAN** Lynny and her boyfriend were attacked. By our own. Three or four Nought men beat Lynette's lad nearly to death. And she was so badly hurt she had to spend two weeks in hospital.
- CALLUM** I knew it. I knew she wasn't staying with Aunt Charlotte.
- JUDE** Why didn't she want us to know?
- RYAN** Because her boyfriend was a Cross.

[Turn over]

JUDE I might have guessed.

RYAN She was so ashamed she begged us not to tell you.

JUDE Maybe that will teach her to stick to her own kind.

RYAN Your sister was put into intensive care by those animals. They left her for dead. Is it any wonder that she can't bear to think of herself as one of us any more? Now leave her alone. Or you'll have me to answer to. D'you hear me? Jude, do you hear me?

[Pause.]

JUDE Yes, Dad.

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[Turn over]

QUESTION 9: 'Noughts & Crosses'

Read the extract on page 40.

Answer parts 09.1, 09.2 and 09.3.

Then answer EITHER part 09.4 OR 09.5.

QUESTION 9

09.1 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]

09.2 You are performing the role of **RYAN**.

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

'Your sister was put into intensive care by those animals. They left her for dead.'
[8 marks]

09.3 You are performing the role of RYAN.

**Focus on the shaded part of the extract.
Explain how you might use the performance
space and interact with the actor playing
Jude to show the audience the CONFLICT
between the two characters. [12 marks]**

AND EITHER

09.4 You are performing the role of JUDE.

**Describe how you would use your acting
skills to INTERPRET JUDE'S CHARACTER.**

Explain why your ideas are appropriate for:

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

[20 marks]

[Turn over]

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OR

09.5 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]

[Turn to page 54 for SECTION C]

‘A Midsummer Night’s Dream’

Read the following extract and answer Question 10 on page 50.

From Act Three, Scene Two

OBERON What hast thou done? Thou hast mistaken quite,
And laid the love juice on some true love’s sight.

Of thy misprision must perforce ensue
Some true love turned, and not a false
turned true.

PUCK Then fate o’errules, that, one man holding truth,
A million fail, confounding oath on oath.

OBERON About the wood go swifter than the wind,
And Helena of Athens look thou find.
All fancy-sick she is and pale of cheer
With sighs of love, that costs the fresh
blood dear.
By some illusion see thou bring her here.
I’ll charm his eyes against she do appear.

PUCK I go, I go – look how I go –
Swifter than arrow from the Tartar’s bow.

[Exit]

OBERON Flower of this purple dye,
Hit with Cupid’s archery,
Sink in apple of his eye.

[He squeezes the flower on Demetrius's eyes]

OBERON When his love he doth espy,
Let her shine as gloriously
As the Venus of the sky.
When thou wakest, if she be by,
Beg of her for remedy.

[Enter Puck]

PUCK Captain of our fairy band,
Helena is here at hand,
And the youth mistook by me,
Pleading for a lover's fee.
Shall we their fond pageant see?
Lord, what fools these mortals be!

OBERON Stand aside. The noise they make
Will cause Demetrius to awake.

PUCK Then will two at once woo one –
That must needs be sport alone;
And those things do best please me
That befall preposterously.

[Turn over]

QUESTION 10: 'A Midsummer Night's Dream'

Read the extract on page 48.

Answer parts 10.1, 10.2 and 10.3.

Then answer EITHER part 10.4 OR 10.5.

QUESTION 10

10.1 You are designing a **COSTUME** for **OBERON** to wear in a performance of this extract.

The costume must reflect the original setting in 'A Midsummer Night's Dream' in ancient Athens. Describe your design ideas for the costume. [4 marks]

10.2 You are performing the role of **OBERON**.

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

**'What hast thou done? Thou hast mistaken quite,
And laid the love juice on some true love's sight.'** [8 marks]

1 0 . 3 You are performing the role of OBERON.

**Focus on the shaded part of the extract.
Explain how you might use the performance
space and interact with the actor playing
Puck to show the audience OBERON'S
CONTROL OVER PUCK. [12 marks]**

AND EITHER

1 0 . 4 You are performing the role of PUCK.

**Describe how you would use your acting
skills to INTERPRET PUCK'S CHARACTER.**

Explain why your ideas are appropriate for:

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

[20 marks]

[Turn over]

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OR

10.5 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]

[Turn to page 54 for SECTION C]

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 Describe how one OR more actors used their vocal and physical skills to show how their character develops.

Analyse and evaluate how successful they were in showing how their character develops 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 Describe how sound was used to **CREATE TENSION** for the audience.

Analyse and evaluate how successful the sound was in creating tension for the audience.

You could make reference to:

- **volume and direction**
- **types of sound, amplification and special effects**
- **a scene or section and/or the production as a whole.**

[32 marks]

[Turn over]

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OR

QUESTION 13

1 3 Describe how **EITHER** the set **OR** lighting was used to add to the overall effect of the production for the audience.

Analyse and evaluate how successful EITHER the set OR lighting was in adding to the overall effect of the production.

Set – you could make reference to:

- **materials and effects**
- **space, scale, levels, colour**
- **a scene or section and/or the production as a whole.**

Lighting – you could make reference to:

- **colour, intensity, angle and focus**
- **any special effects**
- **a scene or section and/or the production as a whole.**

[32 marks]

END OF QUESTIONS

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