



**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**

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**SECTION A:**

**Theatre roles and terminology**

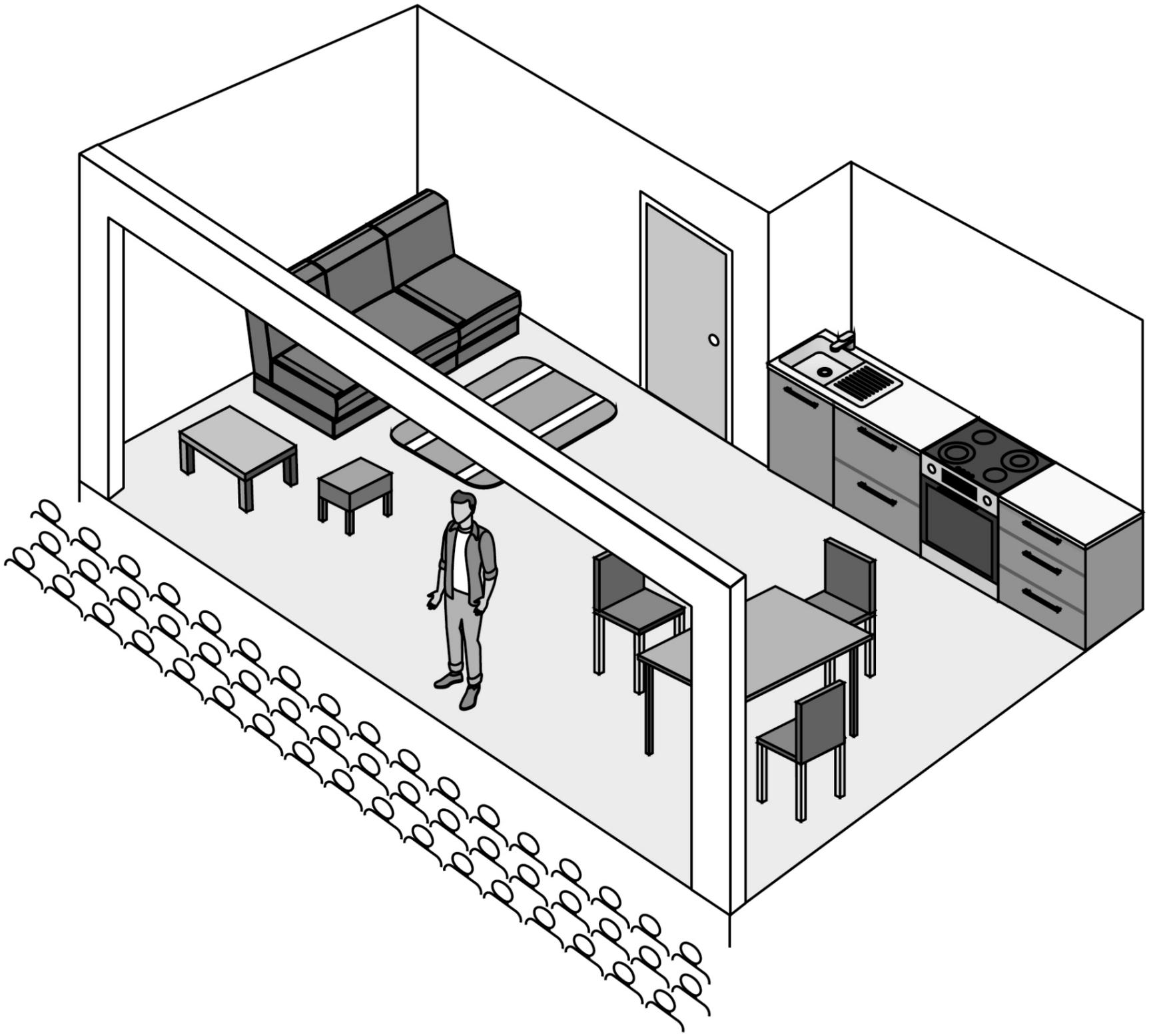
**Answer ALL questions in this section.**

**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.**

**[Turn over]**

FIGURE 1



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

- A Traverse**
- B Proscenium Arch**
- C Thrust**

**[1 mark]**

**[Turn over]**

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

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

**[1 mark]**

0	3
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**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]**

**[Turn over]**

04

**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.**

<b>If you have studied:</b>	<b>Answer:</b>	<b>Go to:</b>
<b>The Crucible</b>	<b>Question 5</b>	<b>Page 16</b>
<b>Blood Brothers</b>	<b>Question 6</b>	<b>Page 26</b>
<b>The 39 Steps</b>	<b>Question 7</b>	<b>Page 34</b>
<b>Hansel &amp; Gretel</b>	<b>Question 8</b>	<b>Page 46</b>
<b>Noughts &amp; Crosses</b>	<b>Question 9</b>	<b>Page 56</b>
<b>A Midsummer Night's Dream</b>	<b>Question 10</b>	<b>Page 64</b>

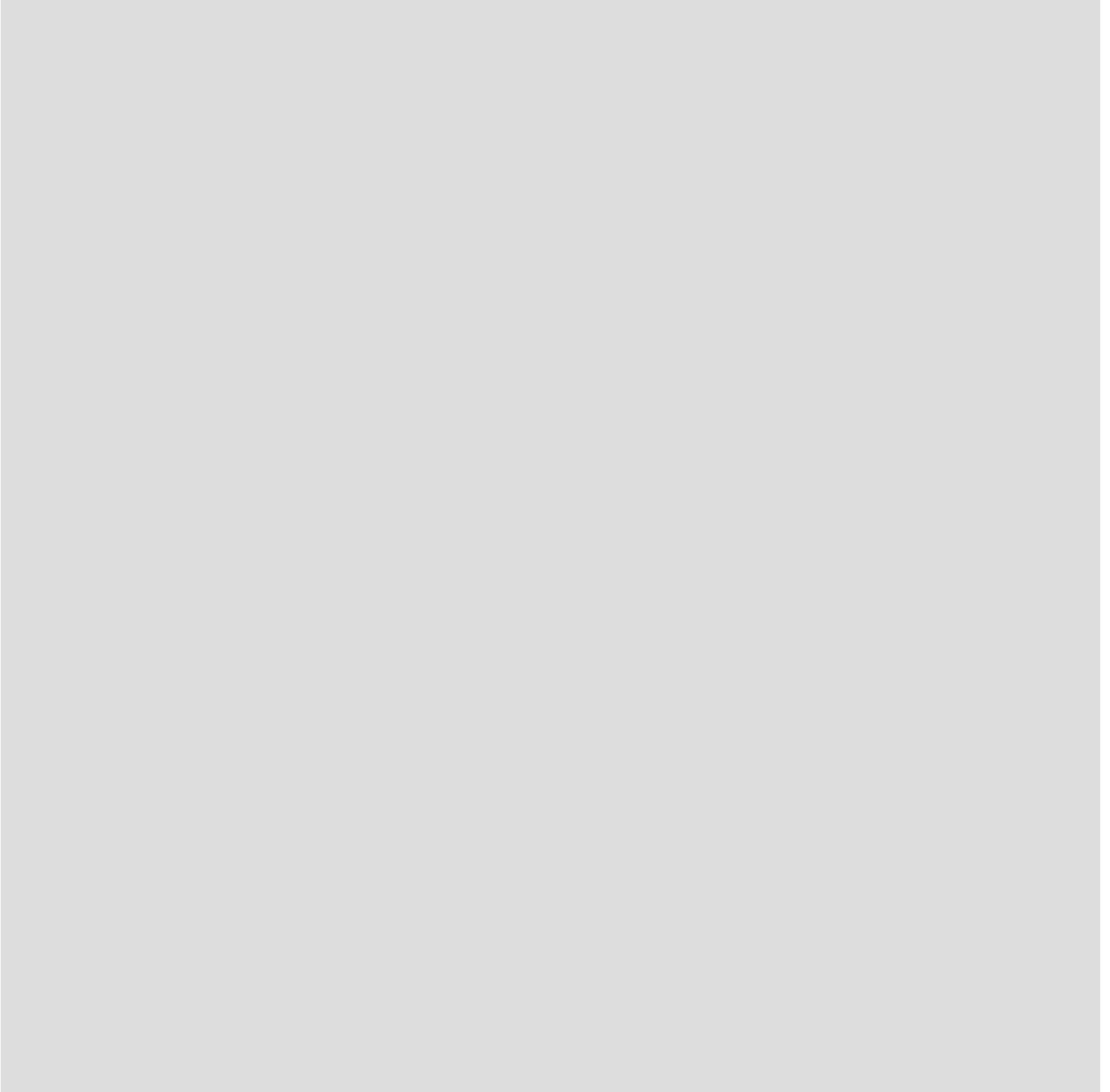
**[Turn over]**

## **'The Crucible'**

**Read the following extract and answer Question 5 on page 16.**

### **From Act Two**

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**[Turn over]**



**[Turn over]**

**QUESTION 5: 'The Crucible'**

**Read the extract on pages 12 to 15.**

**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]**

**05.3**

**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]**

**[Turn over]**

**AND EITHER**

**05.4**

**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]**

**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 68 for SECTION C]**

**‘Blood Brothers’**

**Read the following extract and answer Question 6 on page 26.**

**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?**

<b>Mrs Lyons</b>	<b>It's your work. Your work has deteriorated.</b>
<b>Mrs Johnstone</b>	<b>But I work the way I've always worked.</b>
<b>Mrs Lyons</b>	<b>Well, I'm sorry, we're not satisfied.</b>
<b>Mrs Johnstone</b>	<b>What will I do? How are we gonna live without my job?</b>
<b>Mrs Lyons</b>	<b>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...</b>

**[Turn over]**

**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,**

**25**

**Mrs Johnstone, because  
if you do, you will kill  
them.**

**[Turn over]**

**QUESTION 6: 'Blood Brothers'**

**Read the extract on pages 20 to 25.**

**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]**

**[Turn over]**

**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]**

**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 68 for SECTION C]**

**'The 39 Steps'**

**Read the following extract and answer Question 7 on pages 30 to 33.**

**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.**

**[Turn over]**

- 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.

**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.]

**[Turn over]**

**QUESTION 7: 'The 39 Steps'**

**Read the extract on pages 30 to 33.**

**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]**

**[Turn over]**

**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 68 for SECTION C]**

**‘Hansel & Gretel’**

**Read the following extract and answer Question 8 on page 46.**

**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!

**[Turn over]**

**[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 GRETTEL’S hands.]

**HANSEL** Ohhh, give us a bite!  
[HANSEL takes it off her. GRETTEL tries to get it back.]

**GRETEL** Give me a bite?

**HANSEL** Here you are...  
[Snatches it away.]

**HANSEL** Can’t have it!  
[Offers it.]

**HANSEL** Here you are...  
[Snatches it away.]

[Turn over]

**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 pages 40 to 44.**

**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]**

**08.3**

**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]**

**[Turn over]**

**AND EITHER****08.4****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]**

**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 68 for SECTION C]**

**'Noughts & Crosses'**

**Read the following extract and answer Question 9 on page 56.**

**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.]

[Turn over]

**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.

**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.

**[Turn over]**

**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 pages 50 to 54.**

**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]**

**[Turn over]**

**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]**

**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 68 for SECTION C]**

**‘A Midsummer Night’s Dream’**

**Read the following extract and answer Question 10 on page 64.**

**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]

[Turn over]

**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 60 to 63.**

**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]**

**10.3**

**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]**

**[Turn over]**

**AND EITHER****10.4****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]**

**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 68 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]**

**[Turn over]**

**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]**

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**[Turn over]**

**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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