



**GCSE**

**DRAMA**

**Component 1 Understanding Drama**

**8261/W**

**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.**

<b>0</b>	<b>1</b>
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**Who has responsibility for writing the dialogue the actors speak?**

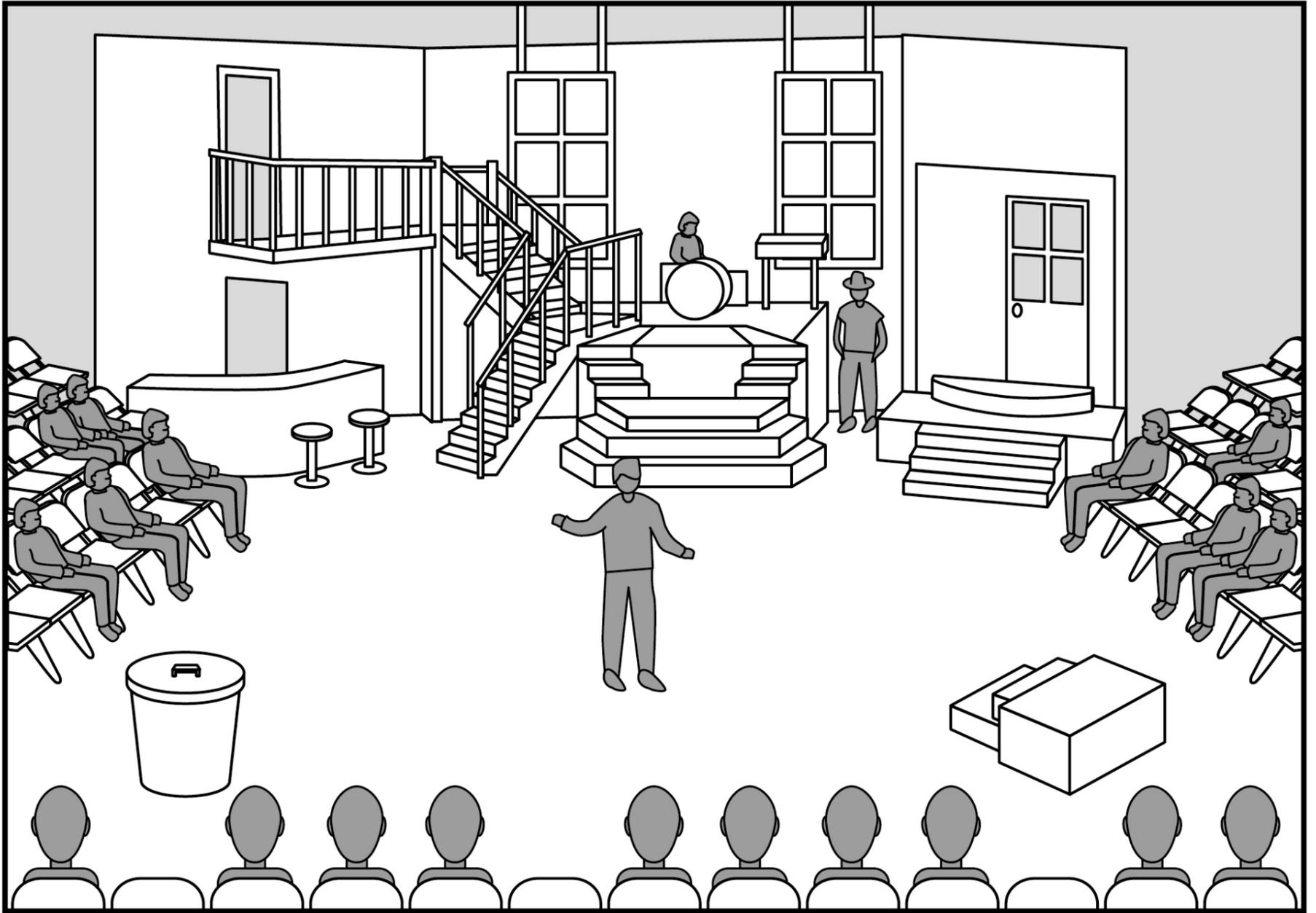
- A The director**
- B The playwright**
- C The stage manager**

**[1 mark]**

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**[Turn over]**

FIGURE 1



0	2
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**What type of staging is shown in FIGURE 1?**

- A End-on stage**
- B Proscenium arch stage**
- C Thrust stage**

**[1 mark]**

0	3
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**What is the stage positioning of the dustbin in FIGURE 1?**

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

**[1 mark]**

**[Turn over]**

0	4
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**Which of the following is correct when using a traverse stage?**

- A The audience are in a circle around the stage.**
- B The audience move around the performance area.**
- C The audience sit on both sides of the stage facing each other.**

**[1 mark]**

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**[Turn over]**

## SECTION B: STUDY OF SET PLAY

You should answer the **ONE** question that relates to the set play 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 12</b>
<b>'Blood Brothers'</b>	<b>Question 6</b>	<b>Page 22</b>
<b>'Around the World in 80 Days'</b>	<b>Question 7</b>	<b>Page 32</b>
<b>'Things I Know To Be True'</b>	<b>Question 8</b>	<b>Page 43</b>
<b>'Noughts &amp; Crosses'</b>	<b>Question 9</b>	<b>Page 52</b>

<b>'Romeo and Juliet'</b>	<b>Question 10</b>	<b>Page 61</b>
<b>'A Taste of Honey'</b>	<b>Question 11</b>	<b>Page 70</b>

**[Turn over]**

**'The Crucible'**

**Read the following extract and answer Question 5 on pages 17–21.**

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**[Turn over]**

**Extract is not reproduced here due to third-party copyright restrictions**

**QUESTION 5: 'The Crucible'**

**Read the extract on pages 12–16.**

**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 COSTUME for PROCTOR to wear in a performance of this extract.**

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

**[Turn over]**

**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.**

**‘I surely did come when I could, and when I could not I prayed in this house.’**

**[8 marks]**

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

**Focus on the part of the extract within the box. Explain how you might use the performance space and interact with the actor playing Hale to show the audience HOW PROCTOR RESPONDS TO HALE.  
[12 marks]**

**[Turn over]**

**AND EITHER**

**0 5 . 4**

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

**Describe how you would use your acting skills to INTERPRET HALE'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]**

**'Blood Brothers'**

**Read the following extract and answer Question 6 on pages 27–31.**

**From Act Two**

**[The classroom sequence breaks up as we see MRS LYONS staring at a piece of paper. EDWARD is standing before her.]**

**Mrs Lyons** **[incredulously] Suspended? Suspended? [She looks at the paper.] Because of a locket?**

**Edward** **Because I wouldn't let them have my locket.**

**Mrs Lyons** **But what's so... Can I see this locket?  
[There is a pause.]**

**Edward** I suppose so... If you want to.

**[He takes off the locket from around his neck and hands it to his mother. She looks at it without opening it.]**

**Mrs Lyons** Where did you get this?

**Edward** I can't tell you that. It's a secret.

**Mrs Lyons** [finally smiling in relief] / know, it's from a girlfriend, isn't it? [She laughs.] Is there a picture in here?

**Edward** Yes, Mummy. Can I have it back now?

**[Turn over]**

**Mrs Lyons** You won't let Mummy see your girlfriend. Oh, Edward, don't be so... [She playfully moves away.] Is she beautiful?

**Edward** Mummy, can...

**Mrs Lyons** Oh, let me look, let me look. [She beams a smile at him and then opens the locket.]

[Music.]

**Edward** Mummy... Mummy, what's wrong...? [He goes to her and holds her steady.]  
Mummy!

**Mrs Lyons** [takes his arms away from her.]

**Edward** What is it?

**Mrs Lyons** When...when were you photographed with this woman?

**Edward**                      **Pardon?**

**Mrs Lyons**                **When? Tell me, Edward.**

**Edward**                      **[begins to laugh.]**

**Mrs Lyons**                **Edward!**

**Edward**                      **Mummy...you silly old  
thing. That's not me.  
That's Mickey.**

**Mrs Lyons**                **What?**

**Edward**                      **Mickey...you remember, my  
friend when I was little. [He  
takes the locket and shows  
it to her.] Look. That's  
Mickey... and his mother.  
Why did you think it was  
me? [He looks at it.] I  
never looked a bit like  
Mickey.**

**[He replaces the locket  
around his neck.]**

**[Turn over]**

**Mrs Lyons** [watches him.]

**Mrs Lyons** No, it's just... [She stares, deep in thought.]

**Edward** [looking at her] Are you feeling all right, Mummy? You're not ill again, like you used to be...are you?

**Mrs Lyons** Where did you get that...locket from, Edward? Why do you wear it?

**Edward** I can't tell you that, Ma. I've explained, it's a secret, I can't tell you.

**Mrs Lyons** But...but I'm your mother.

**QUESTION 6: 'Blood Brothers'**

**Read the extract on pages 22–26.**

**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 COSTUME for MRS LYONS to wear in a performance of this extract.**

**The costume must reflect the context of 'Blood Brothers', set in a Liverpudlian community in the early 1970s. Describe your design ideas for the costume.**

**[4 marks]**

**[Turn over]**

**06.2**

**You are performing the role of  
MRS LYONS.**

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

**‘I know, it’s from a girlfriend, isn’t it? [She  
laughs.] Is there a picture in here?’**

**[8 marks]**

0	6	.	3
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**You are performing the role of  
MRS LYONS.**

**Focus on the part of the extract within the  
box. Explain how you might use the  
performance space and interact with the  
actor playing Edward to show the  
audience MRS LYONS' EMOTIONS.  
[12 marks]**

**[Turn over]**

**AND EITHER**

**06.4**

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

**Describe how you would use your acting skills to INTERPRET EDWARD'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**

**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]**

**‘Around the World in 80 Days’**

**Read the following extract and answer Question 7 on pages 38–42.**

**From Act Two, Scene Twenty-Three**

**[FIX tries to sneak away, but PASSEPARTOUT sees him. PASSEPARTOUT rushes FIX, much to the amusement of a group of PASSENGERS, who immediately begin to bet on the fight that ensues. PASSEPARTOUT beats FIX soundly.]**

**Fix**                    **Have you done?**

**Passepartout**      **For the moment! But, you should know I have figured out who you are, *Monsieur Fix!***

**Fix** Well then, you should also know that if I succeed, I get two thousand pounds. If you help me, I'll give you five hundred of them.

**Passepartout** *Mon Dieu!* Now you try to bribe me?! When we return – successfully! – to London, I intend to tell those so-called gentlemen at the Reform Club that sending you to follow us was the most underhanded –

**Fix** Hold on a tick... who do you think I am?

**Passepartout** A spy and a saboteur sent by the members of the Reform Club, of course.

**[Turn over]**

**Fix**

**Listen to me.**

**Passepartout, I am not who you think I am and neither is your Mr Fogg. I am a police detective, sent by Scotland Yard to find the thief of the Bank of England.**

**Passepartout**

**[incredulous, laughing].  
You are a detective?**

**Fix**

**[defensively]. Here is my commission.**

**[FIX hands a piece of paper to PASSEPARTOUT, who looks it over, not believing his eyes.]**

Mr Fogg's wager was only a ruse. You and the gentlemen of the Reform Club are dupes. You see, Fogg is the thief of the Bank of England!

**Passepartout**

**Impossible!**

**Fix**

How can you be so sure? Just after the robbery, Fogg sets off around the world on the most foolish pretext carrying half of his considerable fortune rolled up in a carpet bag.

**Passepartout**

*Monsieur* Fogg is the most honest of men!

**Fix**

Are you sure of that? Enough to be arrested as his accomplice?

**[Turn over]**

**Passepartout** Even if it is true – which I can not believe – I will not interfere with his journey back to London for all the money in the world.

**Fix** I don't want you to interfere. I want you to do everything you can to get Mr Fogg back on British soil.

**Passepartout** [confused, rubbing his head]. What?!

**Fix** It is true I was trying to sabotage Mr Fogg's journey before but now I want him back in London as fast as possible.

**Passepartout** So you can arrest him for a crime he didn't commit?

**Fix**                    **The charge won't stick if he's as innocent as you say. In the meantime, I will do everything I can to help him. And it is only in England that we'll know for certain whether you are in the service of an honest man or a thief.**

**Passepartout**      **But when we get back, you will let Mr Fogg finish his journey before you try to arrest him?**

**Fix**                    **If he is, indeed, the honourable man you think he is.**

**[Turn over]**

**QUESTION 7: ‘Around the World in 80 days’**

**Read the extract on pages 32–37.**

**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 SETTING for a performance of this extract.**

**The setting must reflect the context of ‘Around the World in 80 Days’, set on a boat in the late 19th century. Describe your design ideas for the setting.**

**[4 marks]**

**07.2**

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

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

**‘Listen to me. Passepartout, I am not who you think I am and neither is your Mr Fogg.’ [8 marks]**

**[Turn over]**

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

**Focus on the part of the extract within the box. Explain how you might use the performance space and interact with the actor playing Passepartout to show the audience FIX'S DESPERATION TO CONVINCe PASSEPARTOUT OF FOGG'S GUILT. [12 marks]**

**AND EITHER****07.4****You are performing the role of PASSEPARTOUT.****Describe how you would use your acting skills to INTERPRET PASSEPARTOUT'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]**

**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]**

**‘Things I Know To Be True’**

**Read the following extract and answer Question 8 on page 48–51.**

**From Home, That Night**

**Ben** This is not about drugs. Dad!  
Please! I need you. I’ve done  
something really bad.

**[Everybody stops.]**

**I’ve stolen some money.**

**[FRAN goes to say something but BOB holds up his hand to silence her.]**

**Bob** Go on.

**Ben** I’ve been skimming.

**[Turn over]**

**Bob** Which is?

**Ben** I move money. Lots of it. Every day. It's possible to skim a little off the top and to direct it to a bogus account. If you're the one who inputs the data. If it's done in small amounts and at irregular intervals it's difficult to trace.

**Bob** How long has it been going on?

**Ben** About eighteen months. I got greedy. I got lazy. I kept taking. There's an internal investigation. It's going to come my way very soon.

**Bob** Are we talking about a lot of money?

**Ben** That depends on what kind of world you live in.

**Bob** How much?

**Ben** Around two hundred and fifty.

**Bob**      **Thousand, right? Two hundred and fifty thousand.**

**[BEN nods.]**

**In what world is that not a lot of money? It's not a world that we live in. When did you go there? To that world?**

**Ben**      **I don't know. Mum?**

**Bob**      **She can't help you. She can't solve this one.**

**Ben**      **Mum?**

**Bob**      **What part of you doesn't understand that stealing is wrong?**

**Ben**      **Yeah, all right.**

**Bob**      **It's black and white, isn't it?**

**[Turn over]**

**Ben** Yeah, all right.

**Bob** It's black and white, isn't it?

**Ben** Dad, I can't cop a lecture now, right?

**Bob** A lecture from me is the least of what's coming your way. So answer me. It's black and white, right?

**Fran** Bob.

**Bob** Shut up, Fran. For once. Shut up! Is it black and white, Ben?

**Ben** Yes.

**Bob** You know the difference between right and wrong. You couldn't have grown up in this house without knowing that.

**Ben** Yes.

**Bob** So you knew you were doing the wrong thing.

**Ben**     **Yes.**

**Bob**     **And you did it anyway?**

**Ben**     **Yes...yes!**

**Bob**     **Then why?**

**Ben**     **Because I could.**

**Bob**     **Do you hear that, Fran? Our son  
stole money because he could.**

**[Turn over]**

**QUESTION 8: 'Things I Know To Be True'**

**Read the extract on pages 43–47.**

**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 BOB to wear in a performance of this extract.**

**The costume must reflect the context of 'Things I Know To Be True' set in a contemporary working class Australian suburb. Describe your design ideas for the costume. [4 marks]**

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

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

**‘Shut up, Fran. For once. Shut up! Is it black and white, Ben?’**

**[8 marks]**

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

**Focus on the part of the extract within the box. Explain how you might use the performance space and interact with the actor playing Ben to show the audience BOB’S GROWING ANGER. [12 marks]**

**[Turn over]**

**AND EITHER****08.4****You are performing the role of BEN.****Describe how you would use your acting skills to INTERPRET BEN'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]**

**'Noughts & Crosses'**

**Read the following extract and answer Question 9 on pages 57– 60.**

**From Act Two, Scene Twenty-Six**

**[The Beach.]**

**Callum** [to audience]. All the way down to the coast, I phoned Sephy's house using our signal from years ago. I had no idea if she was at the house or even if she heard my signals, but I wasn't going to let that stop me. I had to see her. I had to know if the rumours in the press over the last few weeks were true.

**[The sound of waves. SEPHY enters.]**

**Sephy** You shouldn't have come here. It isn't safe.

**Callum** I didn't have a choice.

**Sephy** Where are you living?

**Callum** Around and about.

**Sephy** I thought I'd never see you again.

**Callum** Sephy, can I ask you something?

**Sephy** Okay.

**Callum** Why did you cry that night?  
[Pause.]

Did I hurt you? If I did, I'm sorry. I...

**Sephy** You know you didn't.

**Callum** Then why?

**[Turn over]**

**Sephy**      **When we made love, I knew for sure that I loved you. That I always have and that I always will. But I also realised what you'd been trying to tell me all these years. You're a Nought and I'm a Cross and there's no way we could ever be together. Even if we'd gone away, we would've lasted a year, maybe two. But sooner or later, other people would've found a way to wedge us apart. That's what made me cry.**

**Callum**      **I understand.**

**[Pause.]**

**You know why I'm here.**

**Sephy**      **Yes.**

**Callum**      **Well?**

**Sephy**      **Minerva guessed before I did.**

**Sephy**      **Father's trying every trick in the book to stop me.**

**Callum**      **But he's not succeeding.**

**Sephy**      **Not yet. I don't know. It's difficult.**

**[Pause.]**

**If I do have it and it's a boy, I'm going to call him Ryan after your dad.**

**Callum**      **If it's a girl, call her Rose. To remind you of the rose garden where we used to play when we were kids.**

**Sephy**      **What about Calluma?  
Callumetta. Callie. That's good. Callie.**

**Callum**      **I prefer Rose.  
[Pause]**

**[Turn over]**

**Sephy**      **When you said...When you said you loved me that night, did you mean it? I don't mind if you didn't. Well, I do, but... I mean...**

**Callum**      **Let's get out of here. Let's go away. We can be together, even if it's just for a little while, we could tr...**

**[Suddenly, they're surrounded by POLICEMEN holding torches.]**

**QUESTION 9: 'Noughts & Crosses'**

**Read the extract on pages 52–56.**

**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 COSTUME for SEPHY to wear in a performance of this extract.**

**The costume must reflect the conventions of contemporary dystopian theatre used in 'Noughts & Crosses'. Describe your design ideas for the costume. [4 marks]**

**[Turn over]**

**09.2**

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

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

**‘You’re a Nought and I’m a Cross and there’s no way we could ever be together.’**

**[8 marks]**

**09.3**

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

**Focus on the part of the extract within the box. Explain how you might use the performance space and interact with the actor playing Callum to show the audience HER FEELINGS AT THIS POINT IN THE PLAY. [12 marks]**

**AND EITHER**

**09.4**

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

**Describe how you would use your acting skills to INTERPRET CALLUM'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]**

**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]**

**'Romeo and Juliet'**

**Read the following extract and answer Question 10 on pages 66–69.**

**From Act Three, Scene Two**

**Juliet**     **Ay me, what news? Why dost thou wring thy hands?**

**Nurse**     **Ah, welladay! He's dead, he's dead, he's dead!**  
**We are undone, lady, we are undone.**  
**Alack the day, he's gone, he's killed, he's dead!**

**Juliet**     **Can heaven be so envious?**

**[Turn over]**

**Nurse**    **Romeo can,  
Though heaven cannot: O  
Romeo, Romeo!  
Whoever would have thought it?  
Romeo!**

**Juliet**    **What devil art thou that dost  
torment me thus?  
This torture should be roared in  
dismal hell.  
Hath Romeo slain himself? Say  
thou but 'Ay',  
And that bare vowel 'I' shall  
poison more  
Than the death-darting eye of  
cockatrice:  
I am not I, if there be such an ay,  
Or those eyes shut, that makes  
thee answer  
    ' Ay'.  
If he be slain, say 'Ay', or if not,  
'No':  
Brief sounds determine of my  
weal or woe.**

**Nurse** I saw the wound, I saw it with  
mine eyes –  
God save the mark! – here on his  
manly breast:  
A piteous corpse, a bloody  
piteous corpse;  
Pale, pale as ashes, all bedaubed  
in blood,  
All in gore-blood: I swoonèd at  
the sight.

**Juliet** O, break, my heart, poor  
bankrupt, break at  
once!  
To prison, eyes, ne'er look on  
liberty!  
Vile earth, to earth resign, end  
motion here,  
And thou and Romeo press one  
heavy bier!

**Nurse** O Tybalt, Tybalt, the best friend I  
had!

**[Turn over]**

O courteous Tybalt, honest  
gentleman,  
That ever I should live to see thee  
dead!

**Juliet** What storm is this that blows so  
contrary?  
Is Romeo slaughtered, and is  
Tybalt dead,  
My dearest cousin, and my  
dearer lord?

Then, dreadful trumpet, sound  
the general  
doom,  
For who is living, if those two are  
gone?

**Nurse** Tybalt is gone, and Romeo  
banishèd,  
Romeo that killed him, he is  
banishèd.

**Juliet** O, God! Did Romeo's hand shed  
Tybalt's  
blood?

**Nurse It did, it did, alas the day, it did!**

**[Turn over]**

**QUESTION 10: 'Romeo and Juliet'**

**Read the extract on pages 61–65.**

**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 the NURSE to wear in a performance of this extract.**

**The costume must reflect the context of 'Romeo and Juliet', set in late 16th century Verona. Describe your design ideas for the costume. [4 marks]**

**10.2**

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

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

**‘Tybalt is gone, and Romeo banishèd,  
Romeo that killed him, he is banishèd.’**

**[8 marks]**

**10.3**

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

**Focus on the part of the extract within the box. Explain how you might use the performance space and interact with the actor playing Juliet to show the audience THE NURSE’S DISTRESS. [12 marks]**

**[Turn over]**

**AND EITHER****10.4****You are performing the role of JULIET.****Describe how you would use your acting skills to INTERPRET JULIET'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]**

**‘A Taste of Honey’**

**Read the following extract and answer Question 11 on pages 74–77.**

**From Act One, Scene Two**

**[Fade out. Music. Wedding bells. HELEN’S music. She dances on with an assortment of fancy boxes, containing her wedding clothes.]**

**Helen Jo! Jo! Come on. Be sharp now.**

**[JO comes on in her pyjamas. She has a heavy cold.]**

**For God’s sake give me a hand.  
I’ll never be ready. What time is it?**

**Have a look at the church clock.**

<b>Jo</b>	<b>A quarter past eleven, and the sun’s coming out.</b>
-----------	---

**Helen** Oh! Well, happy the bride the sun shines on.

**Jo** Yeah, and happy the corpse the rain rains on. You're not getting married in a church, are you?

**Helen** Why, are you coming to throw bricks at us? Of course not. Do I look all right? Pass me my fur. Oh! My fur! Do you like it?

**Jo** I bet somebody's missing their cat.

**Helen** It's a wedding present from that young man of mine. He spends his money like water, you know, penny wise, pound foolish. Oh! I am excited. I feel twenty-one all over again. Oh! You would have to catch a cold on my wedding day, I was going to ask you to be my bridesmaid too.

**[Turn over]**

**Jo** Don't talk daft.

**Helen** Where did you put my shoes?  
Did you clean 'em? Oh! They're  
on my feet. Don't stand there  
sniffing, Jo. Use a handkerchief.

**Jo** I haven't got one.

**Helen** Use this, then. What's the matter  
with you? What are you trying to  
hide?

**Jo** Nothing.

**Helen** Don't try to kid me. What is it?  
Come on, let's see.

**Jo** It's nothing. Let go of me. You're  
hurting.

**Helen** What's this?

**Jo** A ring.

**Helen** I can see it's a ring. Who give it  
to you?

**Jo**      **A friend of mine.**

**Helen**   **Who? Come on. Tell me.**

**Jo**      **You're hurting me.**

**[HELEN breaks the cord and gets the ring.]**

**Helen**   **You should have sewn some buttons on your pyjamas if you didn't want me to see. Who give it you?**

**Jo**      **My boy friend. He asked me to marry him.**

**[Turn over]**

**QUESTION 11: 'A Taste of Honey'**

**Read the extract on pages 70–73.**

**Answer parts 11.1, 11.2 and 11.3.**

**Then answer EITHER part 11.4 OR 11.5.**

**QUESTION 11**

1	1	.	1
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**You are designing a **SETTING** for a performance of this extract.**

**The set design must reflect the context of 'A Taste of Honey', set in working class Salford in the late 1950s. Describe your design ideas for the set design. [4 marks]**

**1 1 . 2**

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

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

**‘Use this, then. What’s the matter with you? What are you trying to hide?’**

**[8 marks]**

**1 1 . 3**

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

**Focus on the part of the extract within the box. Explain how you might use the performance space and interact with the actor playing Jo to show the audience HELEN’S EXCITEMENT. [12 marks]**

**[Turn over]**

**AND EITHER****1 1 . 4****You are performing the role of JO.****Describe how you would use your acting skills to INTERPRET JO'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 1 . 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]**

**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 12**

**1 2**

**Describe how one OR more actors used their vocal and physical skills to CREATE A DRAMATIC EFFECT for the audience.**

**Analyse and evaluate how successful they were in creating dramatic effect for 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 13**

**1 3**

**Describe how ONE of the following design skills was used to CREATE A SUITABLE MOOD AND/OR ATMOSPHERE for the audience.**

**Analyse and evaluate how successful the design skill was in creating a suitable mood and/or atmosphere for the audience.**

**You could make reference to:**

- **costume**
- **lighting**
- **set**
- **sound**
- **puppet design.**

**Costume – you could make reference to:**

- **materials, style, cut and fit**
- **colour, texture and condition**
- **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.**

**Set – you could make reference to:**

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

**[Turn over]**

**Sound – you could make reference to:**

- **volume, direction and amplification**
- **live or recorded sound**
- **a scene or section and/or the production as a whole.**

**Puppet design – you could make reference to:**

- **shape, size and structure**
- **characterisation and audience appeal**
- **a scene or section and/or the production as a whole.**

**[32 marks]**

**OR**

**QUESTION 14**

**1 4**

**Describe how the set design was used to COMMUNICATE TIME AND/OR PLACE for the audience.**

**Analyse and evaluate how successful the set design was in communicating time and/or place for the audience.**

**You could make reference to:**

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

**[32 marks]**

**END OF QUESTIONS**

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