

A-level DRAMA AND THEATRE

Component 1 Drama and theatre

Wednesday 7 June 2023

Afternoon

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 plays 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.

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*.

Sophocles: *Antigone***EITHER**

0	1
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As a designer **or** as a director, discuss how you would achieve your intended effects for your audience in **two** sections of confrontation between Creon and another character. Choose **one or two** of the following characters who interact with Creon:

- Sentry (in some editions, the Sentry is referred to as the Guard or the Soldier)
- Antigone
- Tiresias.

[25 marks]

OR

0	2
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As a performer, discuss how you would perform the role of Haemon, in **two** sections of his interaction with Creon, to convey your interpretation of his character.

[25 marks]

Shakespeare: *Much Ado About Nothing*

OR

0	3
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As a director **or** as a performer playing Benedick, discuss how you would create comedy for the audience from the interactions between Benedick and Beatrice in **two or more** separate sections of the play.

[25 marks]

OR

0	4
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As a designer, discuss how your designs would help to create contrasting moods in **two** separate sections of the play. You should refer to **two or more** of the following design elements:

- set
- costume
- lighting
- sound.

[25 marks]**Goldoni: *A Servant to Two Masters***

OR

0	5
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As a director **or** as a performer playing the role of Clarice, discuss your ideas for revealing Clarice's changing attitudes towards Beatrice/Federigo in **two or more** sections.

[25 marks]

OR

0	6
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As a designer, discuss how you would use any **two** design elements to create an appropriate setting for the action in **two or three** sections of the play that take place in different locations.

[25 marks]**Turn over ►**

Ibsen: *Hedda Gabler*

OR

0	7
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As a director **or** as a performer playing George Tesman, discuss how you would reveal Tesman's misunderstanding of Hedda's true feelings for him in **two or more** separate sections of the play.

[25 marks]

OR

0	8
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As a designer, discuss how you would use relevant design elements to emphasise the distinctions between the upper-class characters, such as Hedda and Brack, and the bourgeois characters, such as Tesman, his Aunt Juliana and Mrs Elvsted.

[25 marks]**Brecht: *The Caucasian Chalk Circle***

OR

0	9
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As a director **or** as a designer, discuss how your ideas for staging **two** separate sections of the play would achieve or challenge Brecht's intentions to encourage intellectual, rather than emotional, engagement with Grusha's story.

[25 marks]

OR

1	0
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As a performer, discuss how you would play the role of Simon to convey your interpretation of his character to the audience in **two or more** separate sections of the play.

[25 marks]

Fo: *Accidental Death of an Anarchist*

OR

1 1

As a director **or** as a performer playing the Maniac, discuss the effects you intend to create through the Maniac's interaction with **one or more** of the police officers in **two** separate sections of the play.

[25 marks]

OR

1 2

As a costume designer, discuss how your designs for costume, make-up and/or accessories for **two** of the characters below would enhance the farcical nature of the play in **two** separate sections:

- the Maniac
- Feletti
- Bertozzo.

[25 marks]**Butterworth: *Jerusalem***

OR

1 3

As a director **or** as a costume designer, discuss how you would present **two** characters from the list below to achieve specific effects for the audience:

- Ms Fawcett
- Tanya
- Lee
- Dawn
- Troy.

You should refer to a **separate** section of the play for **each** of your chosen characters.

[25 marks]

OR

1 4

As a performer, discuss how you would perform the role of Davey in **two** separate sections of the play to achieve your preferred audience responses.

[25 marks]**Turn over for Section B****Turn over ►**

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*.

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 One.

- | | |
|---|---|
| 1 | 5 |
|---|---|

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1

 Explain and justify how you would direct the actors playing Yerma and Maria from **the start of the extract to line 47** to highlight the characters' differing views on motherhood. **[10 marks]**
- | | |
|---|---|
| 1 | 5 |
|---|---|

 .

2

 As a performer, explain and justify how you would perform the role of Yerma from **line 49 to the end of the extract** to convey her turbulent emotions at this point in the play. **[10 marks]**
- | | |
|---|---|
| 1 | 5 |
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3

 As a designer, explain and justify how your technical design ideas would help to create an appropriate atmosphere at this point in the play. **[10 marks]**

Turn to page 13 for Section C

Turn over ►

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 Two and the beginning of Scene Three.

1	6	.	1
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 Explain and justify how you would direct the section from **the start of the extract to line 47** to reveal the nature of the relationship between mother and daughter.
[10 marks]

1	6	.	2
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 As a performer, explain and justify how you would perform the role of Laura from **line 48 to line 74** to convey her infatuation with Jim.
[10 marks]

1	6	.	3
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 As a designer, explain and justify how your ideas for technical elements would contribute to the changes in atmosphere during the extract and support the transition between Scenes 2 and 3.
[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 'Next Scene – Evening'.

1 7 . 1 Explain and justify how you would direct the actors playing Mr Samsa, Mrs Samsa and Greta from **line 15 to line 57**, to convey the attitudes of each of the characters towards Gregor in his changed state.

[10 marks]

1 7 . 2 As a performer of the role of Gregor, explain and justify how you would apply your vocal and physical skills from **line 58 to the end of the extract** to show Gregor's brief return to 'normality' before lapsing into his 'beetle' state.

[10 marks]

1 7 . 3 As a designer, explain and justify how you would use any **two** design elements to achieve your intended effects for the audience in this extract.

[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 One, Scenes Nine and Ten.

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|---|---|---|---|
| 1 | 8 | . | 1 |
|---|---|---|---|

 Explain and justify how you would direct the actors playing Ralph and Ketch in **Scene 9** to achieve your preferred audience response to each character. **[10 marks]**
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|---|---|---|---|
| 1 | 8 | . | 2 |
|---|---|---|---|

 As a performer, explain and justify how you would perform the role of Wisehammer in **Scene 10** to convey your interpretation of his character to the audience. **[10 marks]**
- | | | | |
|---|---|---|---|
| 1 | 8 | . | 3 |
|---|---|---|---|

 As a designer, outline and justify your ideas for set and lighting for **each** of the scenes and explain how you would achieve a smooth transition between them. **[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 taken from Act One, Scene One.

1 9 . 1 Explain and justify how you would direct the actors from **the start of the extract to line 65** to create comedy for the audience. **[10 marks]**

1 9 . 2 As a performer, explain and justify how you would perform the role of Clive from **line 66 to the end of the extract** to achieve your dramatic intentions for the audience. **[10 marks]**

1 9 . 3 As a designer, explain and justify how your ideas for the setting of the extract would convey the 'colonial' context of the play **and** establish the African location of the action. You should refer to **two or more** design elements to support your answer. **[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 taken from the end of Act One.

2	0	.	1
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 Explain and justify how you would direct the actors from **the start of the extract to line 52** to create an engaging start to the play.

[10 marks]

2	0	.	2
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 As a performer, explain and justify how you would perform the role of Emily from **line 53 to the end of the extract** to achieve your preferred audience response.

[10 marks]

2	0	.	3
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 As a designer, explain and justify how your ideas for costume **and/or** set design would help to create an appropriate period and production style at this point in the play.

[10 marks]

Turn to page 13 for Section C

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 **or**
- digital theatre.

For Section C, you must answer on a different play to the plays you answer on in Section A and Section B.

EITHER

2	1
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Briefly explain how the costume designer revealed aspects of character through designs for **two or more** costumes at particular moments. Analyse and evaluate the contribution made by these designs to the total dramatic effectiveness of the production.

[25 marks]

OR

2	2
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Briefly explain how the sound designer created suitable moods or atmospheres at particular moments. Analyse and evaluate the contribution that was made by the sound design to the total dramatic effectiveness of the production.

[25 marks]

OR

2	3
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Briefly explain how **one** performer used their vocal and physical skills at particular moments to create a naturalistic character. Analyse and evaluate the contribution of the performer's characterisation to the total dramatic effectiveness of the production.

[25 marks]

OR

2	4
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Briefly explain how **two or more** performers used their performance skills at particular moments to 'tell the story' to the audience. Analyse and evaluate the contribution of these performers to the total dramatic effectiveness of the production.

[25 marks]

END OF QUESTIONS

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