



A-LEVEL

DRAMA AND THEATRE

Component 1 Drama and theatre

7262/W

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.**

[Turn over]

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.**

[Turn over]

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.**

**DO NOT TURN OVER UNTIL TOLD TO
DO SO**

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SECTION A:**DRAMA THROUGH THE AGES**

Answer ONE question from this section.

For the purposes of this examination, a 'section' is defined as a continuous unit of action, interaction, monologue or dialogue extending beyond a single page of text.

You are reminded that you MUST NOT answer on BOTH Butterworth's 'Jerusalem' and Teale's 'Brontë'.

[Turn over]

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

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]

[Turn over]

**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

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]

[Turn over]

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

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]

[Turn over]

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

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]

[Turn over]

FO: 'Accidental Death of an Anarchist'

OR

1	1
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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]

[Turn over]

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

14

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]

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'

[Turn over]

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 . 1

Explain and justify how you would direct the actors playing Yerma and Maria from THE START OF THE EXTRACT to LINE 83 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 85 to THE END OF THE EXTRACT to convey her turbulent emotions at this point in the play.

[10 marks]

[Turn over]

1	5	.	3
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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]

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.

[Turn over]

1 6 . 1

Explain and justify how you would direct the section from THE START OF THE EXTRACT to LINE 115 to reveal the nature of the relationship between mother and daughter. [10 marks]

1 6 . 2

As a performer, explain and justify how you would perform the role of Laura from LINE 116 to LINE 182 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 over]

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'.

17.1

Explain and justify how you would direct the actors playing Mr Samsa, Mrs Samsa and Greta from LINE 32 to LINE 118, to convey the attitudes of each of the characters towards Gregor in his changed state. [10 marks]

17.2

As a performer of the role of Gregor, explain and justify how you would apply your vocal and physical skills from LINE 119 to THE END OF THE EXTRACT to show Gregor's brief return to 'normality' before lapsing into his 'beetle' state. [10 marks]

[Turn over]

17.3

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]

QUESTION 18

WERTENBAKER: '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.

[Turn over]

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]

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 over]

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.

19.1

Explain and justify how you would direct the actors from THE START OF THE EXTRACT to LINE 126 to create comedy for the audience. [10 marks]

19.2

As a performer, explain and justify how you would perform the role of Clive from LINE 127 to THE END OF THE EXTRACT to achieve your dramatic intentions for the audience. [10 marks]

[Turn over]

19.3

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]

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.

[Turn over]

20.1

Explain and justify how you would direct the actors from THE START OF THE EXTRACT to LINE 116 to create an engaging start to the play. [10 marks]

20.2

As a performer, explain and justify how you would perform the role of Emily from LINE 117 to THE END OF THE EXTRACT to achieve your preferred audience response. [10 marks]

20.3

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 over]

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

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]

[Turn over]

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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