



**GCSE**

**DRAMA**

**Component 1 Understanding Drama**

**8261/W**

**Monday 15 May 2023**

**Afternoon**

**Time allowed: 1 hour 45 minutes**

## **MATERIALS**

**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.**

0	1
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**Who has responsibility for operating the lighting board during a production?**

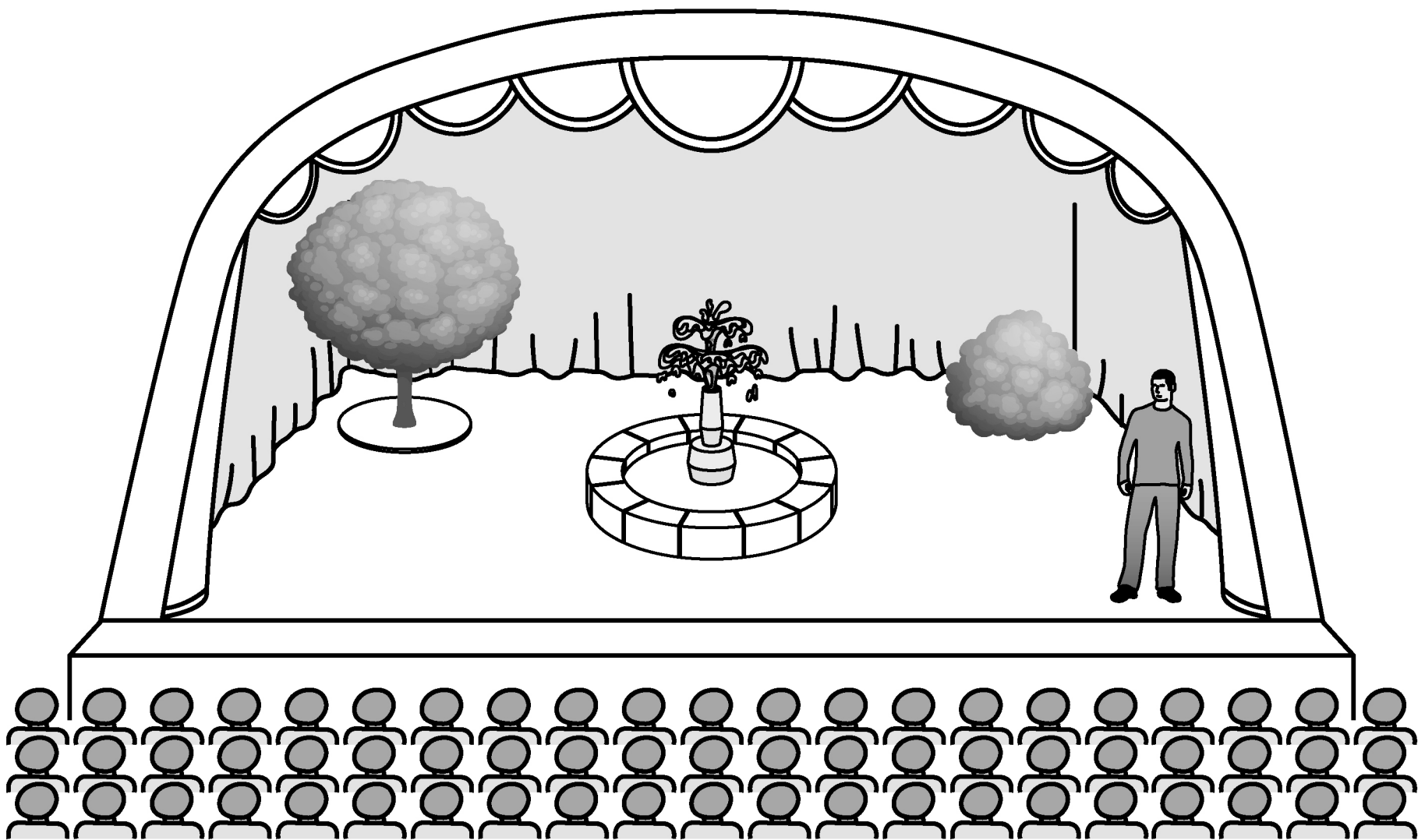
**A The sound designer**

**B The stage manager**

**C The technician**

**[1 mark]**

**[Turn over]**

**FIGURE 1**

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

**A Proscenium arch**

**B Thrust stage**

**C Traverse stage**

**[1 mark]**

0	3
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**What is the stage position of the fountain in FIGURE 1?**

**A Centre stage**

**B Downstage**

**C Upstage**

**[1 mark]**

**[Turn over]**

0	4
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**Which of the following statements is correct when using Promenade theatre?**

- A The audience are seated in rows throughout the production.**
- B The audience are seated in a circle throughout the production.**
- C The audience will follow the action to where the scene takes place.**

**[1 mark]**



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**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>Pages 17–21</b>
<b>‘Blood Brothers’</b>	<b>Question 6</b>	<b>Pages 29–33</b>
<b>‘Around the World in 80 Days’</b>	<b>Question 7</b>	<b>Pages 41–45</b>

<b>‘Things I Know To Be True’</b>	<b>Question 8</b>	<b>Pages 53–57</b>
<b>‘Noughts &amp; Crosses’</b>	<b>Question 9</b>	<b>Pages 65–69</b>
<b>‘Romeo and Juliet’</b>	<b>Question 10</b>	<b>Pages 75–79</b>
<b>‘A Taste of Honey’</b>	<b>Question 11</b>	<b>Pages 85–89</b>

**[Turn over]**

**'THE CRUCIBLE'**

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

**From Act Two**

**Proctor** Mr Hale, I never knew I must account to that man for I come to church or stay at home. My wife were sick this winter.

**Hale** So I am told. But you, Mister, why could you not come alone?

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

**Hale** Mr Proctor, your house is not a church; your theology must tell you that.

**Proctor** It does, sir, it does; and it tells me that a minister may pray to God without he have golden candlesticks upon the altar.

**Hale** What golden candlesticks?

**Proctor** Since we built the church there were pewter candlesticks upon the altar; Francis Nurse made them, y'know, and a sweeter hand never touched the metal. But Parris came, and for twenty week he preach nothin' but golden candlesticks until he had them. I labor the earth from dawn of day to blink of night, and I tell you true, when I look to heaven and see my money glaring at his elbows – it hurt my

**[Turn over]**

**prayer, sir, it hurt my prayer. I think, sometimes, the man dreams cathedrals, not clapboard meetin' houses.**

**Hale** [thinks, then] **And yet, Mister, a Christian on Sabbath Day must be in church.**  
[Pause.] **Tell me – you have three children?**

**Proctor** **Aye. Boys.**

**Hale** **How comes it that only two are baptized?**

**Proctor** [starts to speak, then stops, then, as though unable to restrain this] **I like it not that Mr Parris should lay his hand upon my baby. I see no light of God in that man. I'll not conceal it.**

**Hale** I must say it, Mr Proctor; that is not for you to decide. The man's ordained, therefore the light of God is in him.

**Proctor** [flushed with resentment but trying to smile] What's your suspicion, Mr Hale?

**Hale** No, no, I have no –

**Proctor** I nailed the roof upon the church, I hung the door –

**Hale** Oh, did you! That's a good sign, then.

**[Turn over]**

**Proctor** It may be I have been too quick to bring the man to book, but you cannot think we ever desired the destruction of religion. I think that's in your mind, is it not?

**Hale** [not altogether giving way] I have – there is a softness in your record, sir, a softness.



**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**

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**You are designing a COSTUME for HALE 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]**

0	5	.	2
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**You are performing the role of HALE.**

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

**‘Mr Proctor, your house is not a church; your theology must tell you that.’**

**[8 marks]**

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

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

**[Turn over]**

**AND EITHER**

**05.4**

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

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

**05.5**

**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 to page 91 for Section C]**

**‘BLOOD BROTHERS’**

**Read the following extract and answer  
Question 6 on pages 29–33.**

**From Act One**

**Mrs Johnstone [screaming, off] Go  
away!**

**Mickey                      Mother... will y’ open the  
bleedin’ door or what?**

**Mrs Johnstone [realising; with relief, off]  
Mickey?**

**[MRS JOHNSTONE  
comes to open the door.]**

**Mickey                      Mam, Mam.**

**[She grabs him and hugs him. He extricates himself.]**

**Why was the door bolted? Did you think it was the rent man?**

**[She laughs and looks at him.]**

**Mam, our Sammy's robbed me other gun an' that was me best one. Why does he rob all me things off me?**

**Mrs Johnstone Because you're the youngest, Mickey. It used to happen to our Sammy when he was the youngest.**

**[Turn over]**

**Mickey** Mam, we're playing mounted police an' Indians. I'm a Mountie. Mam, Mam, y' know this mornin', we've wiped out three thousand Indians.

**Mrs Johnstone** Good.

**Mickey** [aiming the gun at her and firing] Mam, Mam, you're dead.

**Mrs Johnstone** [staring at him] Hmm.

**Mickey** What's up, Mam?

**Mrs Johnstone** Nothin', son. Go on, you go out an' play, there's a good lad. But, 'ey, don't you go playin' with those hooligans down at the rough end.



**Mickey** [on his way out] We're down at the other end, near the big houses in the park.

**Mrs Johnstone** Mickey! Come here.

**Mickey** What?

**Mrs Johnstone** What did you say, where have you been playin'?

**Mickey** Mam, I'm sorry, I forgot.

**Mrs Johnstone** What have I told you about playin' up near there? Come here. [She grabs him.]

**Mickey** It wasn't my fault. Honest.

[Turn over]

**Mrs Johnstone** So whose fault was it then?

**Mickey** The Indians. They rode up that way, they were tryin' to escape.

**Mrs Johnstone** Don't you ever go up there. Do you hear me?

**Mickey** Yeh. You let our Sammy go up there.

**Mrs Johnstone** Our Sammy's older than you.

**Mickey** But why –

**Mrs Johnstone** Just shut up. Never mind why. You don't go up near there. Now go on, get out an' play. But

**you stay outside the  
front door where I can  
see y'.**

**Mickey**

**Ah but, Mam, the –**

**[Turn over]**

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## **QUESTION 6: 'BLOOD BROTHERS'**

**Read the extract on pages 22–27.**

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

**The costume must reflect the context of 'Blood Brothers', set in a Liverpudlian community in the 1960s. Describe your design ideas for the costume. [4 marks]**

**[Turn over]**

0	6	.	2
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**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.**

**‘Because you’re the youngest, Mickey. It  
used to happen to our Sammy when he  
was the youngest.’**

**[8 marks]**

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

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

**[Turn over]**

**AND EITHER**

0	6	.	4
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**You are performing the role of MICKEY.**

**Describe how you would use your acting skills to INTERPRET MICKEY'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 to page 91 for Section C]**

**‘AROUND THE WORLD IN 80 DAYS’**

**Read the following extract and answer Question 7 on pages 41–45.**

**From Act One, Scene Four**

**Passepartout** Now, Jean, say *adieu* to adventure, foreign lands and the call of the unknown! A quiet life within these four walls will be all the journey you need for the rest of your life!

**Fogg**

**Passepartout!**

**[FOGG has arrived home. PASSEPARTOUT looks with confusion at his watch.]**

[Again, not raising his voice.] Passepartout!

[PASSEPARTOUT rushes to FOGG.]

Passepartout Uh... yes, *monsieur*.

Fogg I've called you twice.

Passepartout I'm sorry, sir, but –

Fogg	We start for Dover and Calais in ten minutes, so we haven't a moment to lose.
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Passepartout	<i>Monsieur</i> is... going somewhere?
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Fogg	Yes. We are going round the world.
------	------------------------------------

[Turn over]

**Passepartout Round the world!?**

**Fogg**

**In eighty days. I have wagered my word and half my fortune that I shall make the journey in time. Don't worry about the trunks, we'll take only two carpet bags with the bare essentials and buy whatever we need along the way. We've only three minutes before we must leave for the station, so I suggest you make haste!**

**[PASSEPARTOUT rushes around packing as FOGG calmly and quietly retrieves a huge roll of Bank of England notes.]**

**Passepartout [to himself]. Around the world in eighty days! No. This must be a joke! Perhaps we will go to Dover, maybe even on to Paris but no further than that!**

**Fogg**

**Make sure to bring the *Bradshaw Guide*. It's bound in red. It contains the timetables of every steamer and railway in the world.**

**[PASSEPARTOUT grabs the Bradshaw and carries it along with two carpet bags. He meets FOGG at the door.]**

**[Turn over]**

**You have forgotten nothing?**

**Passepartout** **Nothing, *monsieur*.**

**[FOGG takes one of the carpet bags, opens it, and slips into it the large roll of Bank of England notes.]**

**Fogg** **Good! Take good care of that bag. There are now twenty thousand pounds in it.**

**[They exit the house.]**

**Passepartout** **[a cry of despair]. Ahh!**

**Fogg** **What's the matter?**

**Passepartout** **In my hurry, I forgot to turn off the gas lamp in my room!**

**Fogg**

**An unfortunate oversight,  
my dear fellow. You  
understand it will burn at  
your expense.**

**[Turn over]**

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## **QUESTION 7: 'AROUND THE WORLD IN 80 DAYS'**

**Read the extract on pages 34–39.**

**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 PASSEPARTOUT to wear for a performance of this extract.**

**The costume must reflect the context of 'Around the World in 80 Days', set in late 19th century London. Describe your design ideas for the costume. [4 marks]**

**[Turn over]**

0	7	.	2
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**You are performing the role of PASSEPARTOUT.**

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

**‘In my hurry, I forgot to turn off the gas lamp in my room!’ [8 marks]**

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

**Focus on the part of the extract within the box. Explain how you might use the performance space and interact with the actor playing Fogg to show the audience PASSEPARTOUT'S SURPRISE AT FOGG'S NEWS. [12 marks]**

**[Turn over]**

**AND EITHER****07.4**

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

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

**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 to page 91 for Section C]**

**‘THINGS I KNOW TO BE TRUE’**

**Read the following extract and answer Question 8 on pages 53–57.**

**From Summer**

**Bob     Well, who do we know in  
         Brisbane, Fran?**

**Fran    No one.**

**Bob     What about...**

**Fran    No.**

**Bob     The couple that used to live two  
         doors down. Didn't they move to  
         Brisbane?**

**Fran    The Turners. We don't know  
         them.**

**Bob** But we did. We used to have them over. And go to theirs.

**Fran** Twenty years ago, Bob.

**Bob** But we could give them a call. At least it's someone. You can't just go somewhere where you don't know anyone. You need somewhere to stay until you find your feet.

**Rosie** I've arranged to stay on someone's couch until I find somewhere.

**Bob** Fran?

**Fran** It's what they do, Bob.

**Bob** Well, when is all this happening?

**[Turn over]**

**Rosie** I'll drive up in about three weeks.

**Bob** Drive!

**Rosie** I'll need a car up there.

**Bob** You're throwing a lot of balls at me at once here, Rosie. I don't think you've thought this through. We could put it on a truck. Have it sent up.

**Rosie** I want to do the drive. I'm going to stop in Sydney and see Mia.

**Bob** Well, here's an idea. How about I drive up with you. Then fly back. We'll make a trip out of it. A father and daughter thing. I won't talk too much if that's what you're worried about. And you can listen to your music... When the news



isn't on. Fran, what do you think about that idea?

[ROSIE pleads for help with a look to her mum.]

**Fran** Not this time, Bob.

**Bob** But it's such a long way. And you're not used to driving long distances.

**Fran** Bob.

**Bob** There're trucks on the highway. Have you seen how fast they go? And they take up the whole road, Rosie. You've got no idea. They won't even see you in that bug of a car you drive.

[Turn over]

**Rosie I'll toot.**

**Bob You don't even know what road to take to get out of Adelaide. So how the hell will you get to Brisbane?**

**Rosie Don't cry, Dad.**

**Bob I'm not.**

**Rosie You're going to make me cry.**

**Bob I'm not crying.  
[They both are.]**

**Rosie I had to go sooner or later.**

**Bob Yeah, but so far... did you have to go so far?**

**Rosie You can't make this so hard for me. You have to help me do this,**

**Dad. This is normal. This is what's meant to happen.**

**[ROSIE flees before she breaks and backs down.]**

**[As she exits.] I'll shift my car.**

**[Turn over]**

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## **QUESTION 8: 'THINGS I KNOW TO BE TRUE'**

**Read the extract on pages 46–51.**

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

**The setting 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 setting. [4 marks]**

**[Turn over]**

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.**

**‘You’re throwing a lot of balls at me at once here, Rosie. I don’t think you’ve thought this through.’ [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 Rosie to show the audience BOB'S CONCERNS FOR ROSIE.**

**[12 marks]**

**[Turn over]**

**AND EITHER****08.4**

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

**Describe how you would use your acting skills to INTERPRET ROSIE'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 to page 91 for Section C]**

**‘NOUGHTS & CROSSES’**

**Read the following extract and answer Question 9 on pages 65–69.**

**From Act One, Scene Twenty One**

**[MEGGIE slaps RYAN’s face.  
She continues to hit him as she  
speaks.]**

**Meggie** Ryan, you promised me there’d never be anything like this. You promised you’d only be involved in the background. You promised.

**Ryan** [restraining her]. I didn’t have any choice. Once you’re in, they’ve got you. And you have to do as you’re told.

**Meggie** You don't. You could've said no. You should've said no.

**Ryan** Believe me, I had to do it. I had no choice. I was protecting you, Meggie. And our sons.

**Meggie** Protecting us from what? From something you inflicted on us in the first place. You chose to join them.

**Ryan** Who do you think I'm doing all this for?

**Meggie** I know exactly who you're doing it for. But she's dead, Ryan. And murdering innocent people won't bring her back.

**Ryan** You've got it wrong, Meggie.

**[Turn over]**

**Meggie** Have I? I warned you, Ryan. I begged you not to involve Jude in all this.

**Callum** I'm sure Dad's sorry. Aren't you, Dad? You didn't mean to hurt those people.

**Meggie** Sorry? Well, he can say that to the families of all those people he's murdered.

**Jude** We were told there would be a warning.

**Meggie** And what if they told you there wasn't? Would you have refused to be involved then?

**[Silence.]**

**I can't bear to look at you.**

**[Pause.]**

**Ryan** They were legitimate targets.

**Meggie** All those people killed and maimed, and that's what you have to offer.

**Ryan** How many millions of Nought lives have been destroyed by the Crosses over the centuries? No number of people killed in a shopping centre can ever pay for that.

**Meggie** These are human beings you're talking about.

**Ryan** We're in a state of war, Meggie, and it wasn't the Noughts who started it.

**Meggie** You've been brainwashed.

**[Turn over]**

**Ryan**      **No, you're the one who's been brainwashed. By the telly and the radio and the newspapers. It's all right for them to use violence when they please, to keep us in poverty and bleed us dry. But when we fight back, they call us cowardly and barbaric.**

**Meggie**   **And what about the Noughts you just killed? It wasn't only Crosses, you know, you killed your own as well.**

**Ryan**      **Sometimes the ends have to justify the means. Collateral damage.**

**[Pause.]**

**Meggie** In that case we have nothing more to say to each other. I want you out of this house. I want you out of this house by morning.

**Callum** Mum, please.

**Ryan** I'm damned if I'll leave my own house.

**Meggie** I am not going to let you drag a noose round Jude's neck.

**Ryan** I'd never let that happen. They'd have to hang me first. I love Jude. That's why I'm in the LM. I want something better for our sons.

**Meggie** I'm not arguing with you, Ryan. Just pack your bags and go.

**[Turn over]**

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## **QUESTION 9: 'NOUGHTS & CROSSES'**

**Read the extract on pages 58–63.**

**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 RYAN 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]**

0	9	.	2
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**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.**

**‘Believe me, I had to do it. I had no choice. I was protecting you, Meggie. And our sons.’ [8 marks]**

0	9	.	3
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**You are performing the role of RYAN.**

**Focus on the part of the extract within the box. Explain how you might use the performance space and interact with the actor playing Meggie to show the audience HOW RYAN DEFENDS HIS ACTIONS. [12 marks]**

**[Turn over]**

**AND EITHER**

**09.4**

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

**Describe how you would use your acting skills to INTERPRET MEGGIE'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 to page 91 for Section C]**

## **‘ROMEO AND JULIET’**

**Read the following extract and answer  
Question 10 on pages 75–79.**

**From Act Three, Scene Five**

**Lady Capulet Why, how now, Juliet!**

**Juliet                      Madam, I am not well.**

**Lady Capulet Evermore weeping for  
   your cousin’s death?  
What, wilt thou wash him  
   from his grave with  
   tears?**

**An if thou couldst, thou  
   couldst not make him  
   live:**

**Therefore, have done.  
   Some grief shows much  
   of love,**

**But much of grief shows  
still some want of wit.**

**Juliet**                    **Yet let me weep for such a  
feeling loss.**

**Lady Capulet** **So shall you feel the loss,  
but not the friend  
Which you weep for.**

**Juliet**                    **Feeling so the loss,  
I cannot choose but ever  
weep the friend.**

**Lady Capulet** **Well, girl, thou weep'st  
not so much for his  
death,  
As that the villain lives  
which slaughtered him.**

**Juliet**                    **What villain, madam?**

**[Turn over]**

**Lady Capulet That same villain, Romeo.**

**Juliet Villain and he be many  
miles asunder.—  
God pardon him! I do  
with all my heart:  
And yet no man like he  
doth grieve my heart.**

**Lady Capulet That is because the traitor  
lives.**

**Juliet Ay, madam, from the  
reach of these my  
hands:  
Would none but I might  
venge my cousin's  
death!**

**Lady Capulet We will have vengeance  
for it, fear thou not:  
Then weep no more. I'll  
send to one in Mantua,**



**Where that same  
banished runagate doth  
live,  
Shall give him such an  
unaccustomed dram,  
That he shall soon keep  
Tybalt company,  
And then I hope, thou wilt  
be satisfied.**

**Juliet**

**Indeed, I never shall be  
satisfied  
With Romeo, till I behold  
him – dead –  
Is my poor heart so for a  
kinsman vexed.  
Madam, if you could find  
out but a man  
To bear a poison, I would  
temper it,**

**[Turn over]**

**That Romeo should upon  
receipt thereof,  
Soon sleep in quiet. O,  
how my heart abhors  
To hear him named and  
cannot come to him,  
To wreak the love I bore  
my cousin  
Upon his body that hath  
slaughtered him!**

**QUESTION 10: 'ROMEO AND JULIET'**

**Read the extract on pages 70–74.**

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

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

**[Turn over]**

1	0	.	2
---	---	---	---

**You are performing the role of  
LADY CAPULET.**

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

**‘Evermore weeping for your cousin’s  
death?’**

**What, wilt thou wash him from his grave  
with tears?’**

**[8 marks]**

1	0	.	3
---	---	---	---

**You are performing the role of  
LADY CAPULET.**

**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  
LADY CAPULET'S ANGER. [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 to page 91 for Section C]**

**‘A TASTE OF HONEY’**

**Read the following extract and answer Question 11 on pages 85–89.**

**From Act Two, Scene Two**

**Jo     What’s in the oven, Geoffrey?**

**Geof   You what?**

**Jo     What’s cooking?**

**Geof   A cake.**

**Jo     Mm, you’re wonderful, aren’t you?**

**Geof   Pretty good.**

**Jo     I know, you make everything work.  
The stove goes, now we eat.  
You’ve reformed me, some of the  
time at any rate.**



**[GEOFFREY shifts the sofa. There is old rubbish and dirt under it.]**

**Geof Oh, Jo!**

**Jo I wondered where that had got to.**

**Geof Now you know. It's disgusting, it really is.**

**Jo Oh Geof, the bulbs I brought with me!**

**Geof Haven't you shifted the sofa since then?**

**Jo They never grew.**

**Geof No, I'm not surprised.**

**Jo They're dead. It makes you think, doesn't it?**

**[Turn over]**

**Geof** What does?

**Jo** You know, some people like to take out an insurance policy, don't they?

**Geof** I'm a bit young for you to take out one on me.

**Jo** No. You know, they like to pray to the Almighty just in case he turns out to exist when they snuff it.

**Geof** [brushing under the sofa]: Well, I never think about it. You come, you go, it's simple.

**Jo** It's not, it's chaotic – a bit of love, a bit of lust and there you are. We don't ask for life, we have it thrust upon us.

**Geof** What's frightened you? Have you been reading the newspapers?

**Jo** No, I never do. Hold my hand, Geof.

**Geof** Do you mind? Halfway through this?

**Jo** Hold my hand.  
[He does]

**Geof** Hey, Jo. Come on, silly thing, it's all right. Come on there.

**Jo** You've got nice hands, hard. You know I used to try and hold my mother's hands, but she always used to pull them away from me. So silly really. She had so much love for everyone else, but none for me.

**[Turn over]**

**Geof** If you don't watch it, you'll turn out exactly like her.

**Jo** I'm not like her at all.

**Geof** In some ways you are already, you know.

[She pushes his hand away.]

Can I go now?

**Jo** Yes.

**Geof** Thank you very much! [He is pushing the couch back into position.]

**QUESTION 11: 'A TASTE OF HONEY'**

**Read the extract on pages 80–84.**

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

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

**QUESTION 11**

**11.1**

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

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

**[Turn over]**

1	1	.	2
---	---	---	---

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

**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, you make everything work. The stove goes, now we eat.’ [8 marks]**

1	1	.	3
---	---	---	---

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

**Focus on the part of the extract within the box. Explain how you might use the performance space and interact with the actor playing Geof to show the audience JO'S RELATIONSHIP WITH GEOF.**

**[12 marks]**

**[Turn over]**

## AND EITHER

**11.4**

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

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

**11.5**

**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 to page 91 for Section C]**

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## **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.**

**[Turn over]**

**EITHER**

## **QUESTION 12**

<b>1</b>	<b>2</b>
----------	----------

**Describe how TWO OR MORE actors used their vocal and physical skills to SHOW A RELATIONSHIP BETWEEN THEIR CHARACTERS. Analyse and evaluate how effective they were in showing their characters' relationship 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 13**

<b>1</b>	<b>3</b>
----------	----------

**Describe how sound was used TO  
CREATE DIFFERENT MOODS. Analyse  
and evaluate how effective the sound  
was in creating different moods 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]**

**OR**

## **QUESTION 14**

<b>1</b>	<b>4</b>
----------	----------

**Describe how EITHER the set OR costume were used to COMMUNICATE KEY THEMES.**

**Analyse and evaluate how effective EITHER the set OR costume was in communicating the key themes to the audience.**

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

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

**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.**

**[32 marks]**

**END OF QUESTIONS**

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