



**A-level**

**DRAMA AND THEATRE**

**Component 1: Drama and theatre**

**7262/W**

**Monday 11 June 2018      Morning**

**Time allowed: 3 hours**

**For this paper you must have:**

- **An insert with the prescribed extracts**
- **An AQA 16-page answer book**
- **A copy of the set texts 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.
- Write the information required on the front of your answer book.
- 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 extract booklet 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.
- Questions in Section A carry 25 marks; Section B carries 30 marks; Section C carries 25 marks.
- 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.
- 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**

**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** As a director, OR as a performer playing Tiresias, discuss the production AND/OR performance methods you would employ in order to create a significant impact from Tiresias' appearance and interaction with other characters.

You must make specific reference to the social, cultural AND/OR historical context of 'Antigone' in your answer. [25 marks]

**OR**

**0 2** As a set designer, discuss how your ideas for the play would accommodate the action and create an appropriate atmosphere in AT LEAST TWO separate sections of the play.

You must make specific reference to the social, cultural AND/OR historical context of 'Antigone' in your answer. [25 marks]

**[Turn over]**

**Shakespeare: 'Much Ado About Nothing'**

**OR**

**0 3** As a designer, OR as a performer playing Benedick, discuss the production AND/OR performance methods you would employ in TWO sections of the play in order to highlight the absurdity of the trick played on Benedick to persuade him of Beatrice's love.

**You must make specific reference to the social, cultural AND/OR historical context of 'Much Ado About Nothing' in your answer. [25 marks]**

**OR**

**0 4** As a director, discuss how you would achieve your preferred effects through your direction of Leonato in TWO sections of the play that occur after Hero's supposed 'death'.

**You must make specific reference to the social, cultural AND/OR historical context of 'Much Ado About Nothing' in your answer. [25 marks]**

**Goldoni: 'The Servant of Two Masters'**

**OR**

**0 5** As a director, OR costume designer for Pantalone and Dr Lombardi, discuss how you would create comedy in TWO sections of the play where they appear together.

**You must make specific reference to the social, cultural AND/OR historical context of 'The Servant of Two Masters' in your answer. [25 marks]**

**OR**

**0 6** As a performer, discuss how you would want your audience to respond to Clarice during the course of the play. How would you perform the role in AT LEAST TWO sections of the play in order to achieve your aims?

**You must make specific reference to the social, cultural AND/OR historical context of 'The Servant of Two Masters' in your answer. [25 marks]**

**[Turn over]**

Ibsen: 'Hedda Gabler'

OR

**0 7** As a director, OR a costume designer for the production, discuss how you would highlight the contrast between Hedda Gabler and Thea Elvsted in **AT LEAST TWO** sections of the play in order to achieve your aims.

You must make specific reference to the social, cultural **AND/OR** historical context of 'Hedda Gabler' in your answer. [25 marks]

OR

**0 8** As a performer, discuss how you would perform the role of Hedda in **AT LEAST TWO** sections of the play in order to reveal her changeable moods to the audience.

You must make specific reference to the social, cultural **AND/OR** historical context of 'Hedda Gabler' in your answer. [25 marks]

**Brecht: 'The Caucasian Chalk Circle'**

**OR**

**0 9** As a director, OR a designer responsible for set AND/OR costume discuss how you would create your preferred effects for your audience in TWO separate sections from Scene 3 of the play set 'In the Northern Mountains'.

You must make specific reference to the social, cultural AND/OR historical context of 'The Caucasian Chalk Circle' in your answer.  
**[25 marks]**

**OR**

**1 0** As a performer, discuss how you would perform the role of Simon Chachava in AT LEAST TWO sections of the play in order to achieve your preferred effects for the audience.

You must make specific reference to the social, cultural AND/OR historical context of 'The Caucasian Chalk Circle' in your answer.  
**[25 marks]**

**[Turn over]**

**Fo: 'Accidental Death of an Anarchist'**

**OR**

**1 | 1** As a director, OR as a designer for costume and make-up, discuss the performance or production methods you would employ in **AT LEAST TWO** separate sections of the play in order to create comedy from the characters presented in the play.

**You must make specific reference to the social, cultural AND/OR historical context of 'Accidental Death of an Anarchist' in your answer. [25 marks]**

**OR**

**1 | 2** As a performer, explain how you would perform the role of The Superintendent in **AT LEAST TWO** sections of the play in order to achieve your preferred effects for the audience.

**You must make specific reference to the social, cultural AND/OR historical context of 'Accidental Death of an Anarchist' in your answer. [25 marks]**

**Butterworth: 'Jerusalem'**

**OR**

**1 3** As a director, or as a designer, discuss the production AND/OR performance methods you would employ in order to convey your interpretation of Johnny's 'territory' in **AT LEAST TWO** separate sections of the play.

**You must make specific reference to the social, cultural AND/OR historical context of 'Jerusalem' in your answer. [25 marks]**

**OR**

**1 4** As a performer playing Ginger in **TWO** separate sections of the play, discuss how you would achieve your preferred effects for the audience through your interaction with different characters.

**You must make specific reference to the social, cultural AND/OR historical context of 'Jerusalem' in your answer. [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 answer 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 enclosed insert.**

**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.**

- 1 5 . 1** Explain and justify how you would direct the actors performing Yerma and Victor from LINE 16 to LINE 104 in order to demonstrate the emotional tension between them. [10 marks]
- 1 5 . 2** As a performer, explain and justify how you would perform the role of Juan in this extract in order to create your preferred audience response to the character. [10 marks]
- 1 5 . 3** As a designer responsible for both lighting and sound, outline your design ideas for this extract. Explain and justify how these ideas would help to create an appropriate mood and atmosphere at this point in the play. [10 marks]

**[Turn over]**

**Question 16 Williams: 'The Glass Menagerie'**

**Answer ALL parts of this question in reference to the extract printed in the enclosed insert. Please note that this extract has been edited.**

**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.**

**1 6 . 1** Explain and justify how you would direct the performers from LINE 1 to LINE 118 in order to demonstrate Laura's growing panic.  
[10 marks]

**1 6 . 2** As a performer, explain and justify how you would perform the role of Jim in the extract in order to create your preferred effects.  
[10 marks]

**1 6 . 3** As a designer responsible for both lighting and sound OR lighting and projection, outline your design ideas for this extract. Explain and justify how these ideas would help to create appropriate mood and atmosphere at this point in the play. [10 marks]

**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.**

- 1 7 . 1** Explain and justify how you would direct the performers from LINE 1 to LINE 34 in order to demonstrate your understanding of Berkoff's intended style of acting. [10 marks]
- 1 7 . 2** As a performer, explain and justify how you would perform the role of Mrs Samsa in order to demonstrate her feelings about Gregor at this point in the play. [10 marks]
- 1 7 . 3** As a designer responsible for both lighting and sound OR lighting and projection, outline your design ideas for LINE 78 to LINE 138 of the extract. Explain and justify how these ideas would help to create the tension between the past and the present that is evoked at this point in the play. [10 marks]

**[Turn over]**

**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.**

**1 8 . 1** Explain and justify how you would direct the performers from LINE 89 to LINE 153 in order to highlight the fear that the convicts feel towards Major Ross. [10 marks]

**1 8 . 2** As a performer, explain and justify how you would perform the role of Ralph in his exchanges with Liz and Duckling, in order to show his softening attitudes towards the convict women at this point in the play. [10 marks]

**1 8 . 3** As a set designer, outline your ideas for this extract. Explain and justify how these ideas would help to create an appropriate environment for the action at this point in the play. [10 marks]

**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.**

**1 9 . 1** Explain and justify how you would direct the performers playing Betty and Clive from LINE 1 to LINE 76 in order to create comedy from Churchill's presentation of gender stereotypes in the play. [10 marks]

**1 9 . 2** As a performer, explain and justify how you would perform the role of Joshua in this extract in order to achieve your preferred effects. [10 marks]

**1 9 . 3** As a designer, outline your ideas for set OR costume. Explain and justify how these ideas would help to establish the period and setting of the play at this point in the action. [10 marks]

**[Turn over]**

**Question 20      Teale: 'Brontë'**

**Answer ALL parts of this question in reference to the extract printed in the enclosed insert. Please note that this extract has been edited.**

**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.**

- 2 0 . 1** Explain and justify how you would direct the sections from LINE 27 to LINE 67 and from LINE 133 to LINE 149, in order to demonstrate the sisters' responses to the different reactions to their books. [10 marks]
- 2 0 . 2** As a performer, explain and justify how you would perform the role of Branwell in this extract in order to create your preferred audience response to the character. [10 marks]
- 2 0 . 3** As a designer, outline your costume and make-up design ideas for Branwell and Bertha in this extract. Explain and justify how these ideas would help you to create your preferred effects. [10 marks]

**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.**

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

**[Turn over]**

**EITHER**

**2 1** Briefly explain how lighting AND set were used together to create a suitable atmosphere at particular moments. Analyse and evaluate the contribution of these combined elements to the total dramatic effectiveness of the production. [25 marks]

**OR**

**2 2** Briefly explain the effects created for the audience by the director's choice of staging configuration and by the actors' use of the space, at particular moments. Analyse and evaluate the contribution that was made to the total dramatic effectiveness of the production by these choices. [25 marks]

OR

**2 3** Briefly explain the effects created by the performers' work as an ensemble at particular moments. Analyse and evaluate the contribution of the performers' ensemble work to the total dramatic effectiveness of the production. [25 marks]

OR

**2 4** Briefly explain the ways in which ONE OR MORE performer(s) used their performance skills in order to convey their character(s) at particular moments. Analyse and evaluate the contribution of your chosen performer(s) to the total dramatic effectiveness of the production. [25 marks]

**END OF QUESTIONS**

**There are no questions printed on this page**

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