



**AS**

**DRAMA AND THEATRE**

**Paper 1 Interpreting drama**

**7261/W**

**Monday 15 May 2017**

**Morning**

**Time allowed: 2 hours**

**For this paper you must have:**

- **An AQA 16-page answer book.**
- **A copy of the set text you have studied. This text 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.
- Answer two questions: one from Section A and one from Section B.
- You must answer on different plays for Section A and Section B.
- Each question is split into two parts. You should answer both parts of one question from each section.
- 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 50 marks and Section B carries 30 marks.
- For the purposes of this exam, 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.**

**Answer BOTH parts of the question.**

**EITHER**

**Sophocles – ‘Antigone’**

**Question 1**

**You are a performer.**

**01.1 Explain how you would perform Creon, in his final appearance in the play, in order to convey his despair to the audience.**

**(You should focus on the section that starts with Creon’s entrance with Haemon’s body up until the end of the play).**

**You must make specific reference to the social, cultural and/or historical context of ‘Antigone’ in your answer. [25 marks]**

**and**

**01.2 Explain how you would perform Creon, in a different section of the play, in order to reveal another emotion that the character demonstrates. [25 marks]**

**OR**

**Question 2**

**You are a director.**

- 0 2 . 1** Explain how you would direct the second appearance of the Chorus in 'the ode to man' in order to create your preferred effects.

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

**and**

- 0 2 . 2** Explain how you would direct the Chorus, in a different section of the play, in order to reveal their attitude towards Antigone's plight. [25 marks]

**[Turn over]**

**OR**

**Shakespeare – ‘Much Ado About Nothing’**

**Question 3**

**You are a set designer.**

**03.1 Explain how your ideas for the set design would be used to support the action of Act Two, Scene One, ‘the great supper’.**

**(Act Two, Scene One is set in Leonato’s house and many of the characters are masked.)**

**You must make specific reference to the social, cultural and/or historical context of ‘Much Ado About Nothing’ in your answer. [25 marks]**

**and**

**03.2 Explain how your set design ideas for one other scene could be used to create appropriate mood(s) and atmosphere(s) in a different section of the play. [25 marks]**

OR

**Question 4**

**You are a performer.**

- 04.1** Explain how you would perform Hero in Act Three, Scene One in order to create comedy from her plot to deceive Beatrice.

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

**and**

- 04.2** Explain how you would portray Hero, in a different section of the play, in order to create your preferred effects. [25 marks]

**[Turn over]**

**OR**

**Goldoni – ‘The Servant of Two Masters’**

**Question 5**

**You are a director.**

**0 5 . 1** Explain how you would direct Act One, Scenes Twelve and Thirteen in order to convey Pantaloon’s relationship with Clarice and Beatrice.

**You must make specific reference to the social, cultural and/or historical context of ‘The Servant of Two Masters’ in your answer.  
[25 marks]**

**and**

**0 5 . 2** Explain how you would direct Pantaloon, in a different section of the play, in order to create comedy for your audience. [25 marks]



**OR**

**Question 6**

**You are a performer.**

**06.1 Explain how you would perform the role of Smeraldina in Act Two, Scene Fourteen in order to reveal her attitude towards Truffaldino.**

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

**and**

**06.2 Explain how you would perform the role of Smeraldina, in a different section of the play, in order to create your preferred audience response. [25 marks]**

**[Turn over]**

**OR**

**Ibsen – ‘Hedda Gabler’**

**Question 7**

**You are a performer.**

**07.1 Explain how you would perform the role of Eilert Lovborg in his first appearance in Act Two in order to create your preferred effects.**

**(You should consider the section from his entrance until Tesman and Judge Brack exit to the back room.)**

**You must make specific reference to the social, cultural and/or historical context of ‘Hedda Gabler’ in your answer. [25 marks]**

**and**

**07.2 Explain how you would demonstrate Eilert Lovborg’s feelings towards either Hedda or Thea in a different section of the play. [25 marks]**

**OR**

**Question 8**

**You are a director.**

- 08.1** Explain how you would direct the performers playing Hedda and Judge Brack at the beginning of Act Two to convey the flirtatious nature of their exchange.

**(You should consider the section from the start of the Act until Tesman's entrance.)**

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

**and**

- 08.2** Explain how you would cast the actor playing Judge Brack and direct his performance, in a different section of the play, in order to create your preferred audience response. [25 marks]

**[Turn over]**

**OR**

**Brecht – ‘The Caucasian Chalk Circle’**

**Question 9**

**You are a performer.**

**09.1 Explain how you would perform both of Grusha’s interactions, in the scene ‘The Noble Child’, with Simon Chachava in order to achieve your preferred audience response to Grusha.**

**You must make specific reference to the social, cultural and/or historical context of ‘The Caucasian Chalk Circle’ in your answer.  
[25 marks]**

**and**

**09.2 Explain how you would portray Grusha, in a different section of the play, to demonstrate her determination to keep Michael. [25 marks]**

**OR**

**Question 10**

**You are a director.**

- 10.1** Explain how your casting ideas for Azdak and your direction of him in the scene 'The Story of the Judge' would create comedy for your audience.

**(You should focus on the section from the point where Azdak is proclaimed to be the new judge by the Ironshirts and Azdak sits on the Judgement throne, until the end of the scene.)**

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

**and**

- 10.2** Explain how you would direct the performer playing Azdak, in a different section of the play, in order to achieve a different response to the character. **[25 marks]**

**[Turn over]**

**OR**

**Fo – ‘Accidental Death of an Anarchist’**

**Question 11**

**You are a performer.**

**1 1 . 1** Explain how you would perform Inspector Pissani in Act Two, Scene One in order to demonstrate how easily he is deceived.

**(You should focus on the section that starts at the beginning of the scene until Pissani and the Superintendent take the drinks from the filing cabinet.)**

**You must make specific reference to the social, cultural and/or historical context of ‘Accidental Death of an Anarchist’ in your answer.  
[25 marks]**

**and**

**1 1 . 2** Explain how you would perform the role of Inspector Pissani, in a different section of the play, in order to create comedy for your audience. [25 marks]

**OR**

**Question 12**

**You are a director.**

- 1 2 . 1** Explain how your ideas for directing your cast in the opening section of the play would establish an appropriate style.

**(You should focus on the section that starts at the beginning of Act One, Scene One until the point where the Maniac opens the window and sits on the ledge.)**

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

**and**

- 1 2 . 2** Explain how you would direct the Constable, in a different section of the play, in order to highlight his lack of status amongst his fellow police officers. [25 marks]

**[Turn over]**

OR

Butterworth – ‘Jerusalem’

Question 13

You are a performer.

**1 3 . 1** Explain how you would perform the role of Tanya in Act One in order to achieve your preferred audience response.

You must make specific reference to the social, cultural and/or historical context of ‘Jerusalem’ in your answer [25 marks]

and

**1 3 . 2** Explain how your performance of Tanya, in a different section of the play, would reveal her relationship with any one of the following characters:

- Pea
- Lee
- Davey.

[25 marks]



**OR**

**Question 14**

**You are a lighting and sound designer.**

- 1 4 . 1** Explain how your lighting and sound ideas would create an appropriate mood and atmosphere for the start of the play.

**(You should focus on the section that starts with the PROLOGUE and finishes as Ginger enters.)**

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

**and**

- 1 4 . 2** Explain how your lighting and sound ideas could be used to create a sense of realism in your production in a different section of the play. [25 marks]

**[Turn over]**

## **SECTION B: Live theatre production**

**Answer ONE question from this section with reference to ONE live production that you have seen.**

**Answer BOTH parts of the question.**

**At the beginning of your answers 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.**

**EITHER**

**Question 15**

**1 5 . 1** Explain how the lighting design was used to create effects at two specific moments. Analyse and evaluate the success of the effects created. [15 marks]

**and**

**1 5 . 2** Explain how two or more performers worked together to create or change the mood for the audience at two specific moments. Analyse and evaluate their success in doing this. [15 marks]

**[Turn over]**

OR

**Question 16**

**16.1** Explain how the costume designer created one or more costumes that were appropriate to the style of the production. Analyse and evaluate the effectiveness of the designs at two specific moments. [15 marks]

and

**16.2** Explain how one performer used their skills to create more than one character. Analyse and evaluate their success in doing this with reference to two specific moments. [15 marks]

OR

**Question 17**

**17.1** Explain how the set designer created an imaginative or interesting setting for the action of the production. Analyse and evaluate the effectiveness of the design at two specific moments. [15 marks]

and

**17.2** Explain how one performer used their skills to create an emotional response in the audience at two specific moments. Analyse and evaluate their success in doing this. [15 marks]

**END OF QUESTIONS**

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

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