

A-level DRAMA AND THEATRE

Component 1 Drama and theatre

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 director, **or** as a costume designer, discuss your ideas for presenting Ismene and Eurydice in their **first** appearances, in order to achieve your intended dramatic effects.

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

[25 marks]

OR

0	2
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As a performer, discuss how you would perform the role of the Sentry in **each** of his appearances in order to convey his changing attitudes towards Creon.

[In some editions, the Sentry is referred to as the Guard or the Soldier.]

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

[25 marks]

Shakespeare: *Much Ado About Nothing*

OR

0	3
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As a designer of lighting **and/or** sound, **or** as a performer playing the role of Borachio, discuss the methods you would use in order to alter the mood of the play in **two** separate sections.

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
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As a director, discuss how you would direct the actors playing Hero and Claudio in order to show their feelings for one another in **two or more** sections of the play.

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

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

OR

0	5
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As a designer of costumes and accessories for Beatrice, **or** as a performer of the role, discuss how you would achieve comedy through her disguise as Federigo, in **two or more** sections of the play.

You must make specific reference to the social, cultural **and/or** historical context of *A Servant to Two Masters* in your answer.

[25 marks]

OR

0	6
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As a director, discuss how your direction of the actors playing Silvio and Clarice would convey their childlike qualities in **two** sections of the play where they appear together.

You must make specific reference to the social, cultural **and/or** historical context of *A Servant to Two Masters* in your answer.

[25 marks]**Turn over ►**

Ibsen: *Hedda Gabler*

OR

0	7
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As a performer playing the role of Aunt Juliana, **or** as a designer of her costume(s) and accessories, discuss the different effects that you want to create for the audience in **two** sections of the play.

You must make specific reference to the social, cultural **and/or** historical context of *Hedda Gabler* in your answer.

[25 marks]

OR

0	8
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As a director, discuss how your direction of the actors playing Hedda and George Tesman in **at least two** separate sections would reveal Hedda's ability to manipulate her husband's feelings and actions.

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
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As a performer playing The Singer, **or** as a designer of lighting and sound, discuss how you would create different effects for the audience in **two or more** sections of the play.

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
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As a director, discuss how your direction of the interaction between Grusha and Simon would reveal their changing relationship in **two or more** sections of the play.

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

[25 marks]

Fo: *Accidental Death of an Anarchist*

OR

1	1
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As a performer playing the Maniac, **or** as a designer of costumes, accessories and props for this character, discuss the ways in which you would create comedy for the audience in **two or more** sections of 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
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As a director, discuss the ways in which you would direct **two** sections of the play in order to highlight your intended political message 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
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As a director, **or** as a designer for **one or more** design elements of your choice, discuss how you would create different moods **and/or** atmospheres within the play. You should refer to **two** separate sections.

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

[25 marks]

OR

1	4
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As a performer, discuss how you would play the role of Wesley in **two** sections of the play 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]**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 | . | 1 |
|---|---|---|---|

 Explain and justify how you would direct the actors playing Yerma and Juan from **line 1 to line 38** in order to reveal the nature of their relationship. **[10 marks]**
- | | | | |
|---|---|---|---|
| 1 | 5 | . | 2 |
|---|---|---|---|

 As a performer, explain and justify how you would perform the role of Yerma from **line 39 to the end of the extract** in order to convey her yearning for a baby. **[10 marks]**
- | | | | |
|---|---|---|---|
| 1 | 5 | . | 3 |
|---|---|---|---|

 As a costume designer, explain and justify how your designs for Juan and Yerma in this extract would be appropriate to the setting and period of *Yerma*. **[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 the end of Scene One and the beginning of Scene Two.

1	6	.	1
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 Explain and justify how you would direct your cast from **line 1** to **line 73** in order to convey your interpretation of the Wingfield family relationships. **[10 marks]**

1	6	.	2
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 As a performer, explain and justify how you would perform the role of Amanda to show her contrasting moods in the **two** scenes. **[10 marks]**

1	6	.	3
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 As a designer, explain and justify how your designs for set and projections would be appropriate to specific moments from the extract. **[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 'Evening'.

1	7	.	1
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 Explain and justify how you would direct the actors from **line 1** to **line 34** in order to achieve your preferred effects for the audience.

[10 marks]

1	7	.	2
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 As a performer, explain and justify how you would perform the role of Mr Samsa from **line 35** to the end of the extract, in order to reveal his attitudes towards Gregor.

[10 marks]

1	7	.	3
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 As a designer, explain and justify how your designs for set and projections would be appropriate to the style of the play.

[10 marks]

Turn to page 13 for Section C

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.

The extract is taken from Act Two, Scene Five: The Second Rehearsal.

1 8 . 1 Explain and justify how you would direct the actors from **line 1** to **line 40** in order to achieve your preferred effects for the audience. **[10 marks]**

1 8 . 2 As a performer, explain and justify how you would perform the role of Ross in order to reveal his attitudes **either** towards Ralph **or** towards the convicts. **[10 marks]**

1 8 . 3 As a designer, explain and justify how your designs for set and lighting would be appropriate to the action at this point in the play. **[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, Scenes Four and Five.

1	9	.	1
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 Explain and justify how you would direct the actors from **line 1** to **line 51** in order 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 in order to achieve your preferred audience response.

[10 marks]

1	9	.	3
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 As a costume designer, explain and justify how your designs for **two** of the characters who appear in Scene Five would be suitable for the chosen characters and appropriate to the action at this point in the play.

[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 Act One.

2	0	.	1
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 Explain and justify how you would direct the actors from **line 1** to **line 45** in order to create your intended effects for the audience.

[10 marks]

2	0	.	2
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 As a performer, explain and justify how you would perform the role of Charlotte in order to achieve your preferred audience response.

[10 marks]

2	0	.	3
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 As a costume designer, explain and justify how your designs for Branwell and **one** other character would be suitable for the chosen characters and appropriate to the action 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 designers used **one or more** of the following technical elements to enhance the audience experience at particular moments:

- lighting
- sound
- multimedia.

Analyse and evaluate the contribution that was made by the chosen element(s) to the total dramatic effectiveness of the production.

[25 marks]

OR

2	2
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Briefly explain the production **and/or** performance methods used by the director to suggest transitions in time **and/or** location at particular moments. Analyse and evaluate the contribution that was made by these methods of transition to the total effectiveness of the production.

[25 marks]

OR

2	3
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Briefly explain how **two** performers used their skills to convey their characters' feelings for each other, when on stage together at particular moments. Analyse and evaluate the contribution that was made by these performers to the total effectiveness of the production.

[25 marks]

OR

2	4
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Briefly explain how **one or more** performer(s) used their performance skills to create comedy for the audience at particular moments. Analyse and evaluate the contribution that was made by the performer(s) to the total effectiveness of the production.

[25 marks]

END OF QUESTIONS

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