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# A-level

## DRAMA AND THEATRE

Component 1: Drama and theatre

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Specimen 2018

Morning

Time allowed: 3 hours

### Materials

For this paper you must have:

- An AQA 16-page answer book.
- The extract booklet provided with this paper.
- A copy of the set text you have studied. This text 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.
- Answer **three** questions: **one** from Section A, **one** from Section B and **one** from Section C.
- Section B is split into **three** parts.
- 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.
  - Section A and Section C carry 25 marks each; 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
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**Section A: Drama through the ages**

Answer **one** question from this section.

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**Sophocles: *Antigone*****EITHER**

0	1
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As a director **or** designer, discuss the production methods you would employ in order to create tension in **at least two** sections of the play.

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 Ismene in **two** sections of the play in order to convey your interpretation of the character to the audience.

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 director **or** designer, discuss the production methods you would employ in order to highlight aspects of the theme of romantic love for your audience in **at least two** 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]****OR**

0	4
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As a performer, discuss the effects you would wish to create through your presentation of Don John. How would you perform the role in **at least two** sections in order to achieve your aims?

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

**[25 marks]**

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**Goldoni: *The Servant of Two Masters*****OR****0 5**

As a designer, **or** as a performer playing Smeraldina, discuss the production **or** performance methods you would employ in order to create comedy for your audience in **at least two** sections of the play.

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 director, discuss the effects that you would wish to create through your direction of the relationship between Silvio and Clarice in **at least two** sections from 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]****Ibsen: *Hedda Gabler*****OR****0 7**

As a director **or** designer, discuss the production methods you would employ in **at least two** sections of the play in order to create the feeling of claustrophobia that exists in the Tesmans' home.

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 want your audience to respond to the role of Judge Brack in 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 *Hedda Gabler* in your answer.

**[25 marks]**

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

OR

0	9
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As a director **or** designer, discuss the production methods you would employ in **at least two** sections of the play in order to reinforce the political or social message required 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 performer in a multi-role production of the play, discuss how you would perform Natella Abashvili (The Governor's Wife) in one section and The Singer in another section, in order to create specific 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]****Fo: *Accidental Death of an Anarchist***

OR

1	1
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As a director, **or** as a performer playing Inspector Bertozzo, discuss the production or performance methods you would employ in **at least two** sections of the play in order to create the sense of farce required by 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 designer, discuss your set design ideas for the play. How would your design ideas be used by the performers in **at least two** sections in order to create your preferred effects?

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

**[25 marks]**

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**Butterworth: *Jerusalem*****OR****1 | 3**

As a director, **or** as a performer playing Lee, discuss the production **and/or** performance methods you would employ in order to create your preferred effects in **at least two** 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 designer, discuss the effects you would wish to create for the audience through your costume designs for Johnny, Ginger and Phaedra in **at least two** sections in the play.

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**

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**Section B: 20th and 21st century drama**

Answer **one** question from this section. Answer all three parts of your chosen question.

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The extracts for this section are printed in the source 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*

\* *Special note given this is a specimen paper*

*The booklet is available on request from AQA or via the secure part of our website (Secure Key Materials/SKM). In a live exam series, AQA will send Centres the booklet that accompanies the live question paper at the same time it sends the question papers (one copy of the booklet per one copy of the question paper).*

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**Question 15 Lorca: *Yerma***

Answer all parts of this question. 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 performers from **line 1** to **line 46** of the printed extract in order to demonstrate Yerma's growing desperation.

**[10 marks]**

**AND**

**1 5** . **2** As a performer, explain and justify how you would perform the role of Maria in this extract in order to create your preferred audience response to the character.

**[10 marks]**

**AND**

**1 5** . **3** As a designer, outline your costume or set design ideas for this extract. Explain and justify how these would help to create appropriate mood and atmosphere at this point in the play.

**[10 marks]**

**Turn to page 13 for Section C**

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

Answer all parts of this question. 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 15** to **line 50** of the printed extract in order to demonstrate Amanda's growing anger with Tom.

**[10 marks]**

**AND**

**1 6** . **2** As a performer, explain and justify how you would perform the role of Tom in his final monologue in order to create your preferred effects.

**[10 marks]**

**AND**

**1 6** . **3** As a designer, outline your set design ideas for this extract. Explain and justify how these would help to reinforce the idea of *The Glass Menagerie* being a memory play.

**[10 marks]**

**Turn to page 13 for Section C**

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**Question 17 Berkoff: *Metamorphosis***

Answer all parts of this question. 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.

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|---|---|
| 1 | 7 |
|---|---|

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1
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 Explain and justify how you would direct the performers from **line 53** to **line 108** of the printed extract in order to demonstrate the attitude of the lodgers to the family.

**[10 marks]**

**AND**

- |   |   |
|---|---|
| 1 | 7 |
|---|---|

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2
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 As a performer, explain and justify how you would perform the role of Mr Samsa in order to demonstrate your understanding of Berkoff's intended style of acting.

**[10 marks]**

**AND**

- |   |   |
|---|---|
| 1 | 7 |
|---|---|

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3
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 As a designer, outline your ideas for lighting or sound for this extract. Explain and justify how these would help to create your preferred effects at this point in the play.

**[10 marks]**

**Turn to page 13 for Section C**

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**Question 18 Wertenbaker: *Our Country's Good***

Answer all parts of this question. 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 33** to **line 83** of the printed extract in order to highlight each of the characters' feelings.

[10 marks]

**AND**

**1 8** . **2** As a performer, explain and justify how you would perform the role of Liz in her monologue in order to reveal your interpretation of the character.

[10 marks]

**AND**

**1 8** . **3** As a designer, outline your ideas for lighting or sound for this extract. Explain and justify how these would help to create an appropriate mood and atmosphere at this point in the play.

[10 marks]

**Turn to page 13 for Section C**

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**Question 19 Churchill: *Cloud Nine***

Answer all parts of this question. 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 Victoria and Lin from **line 38 to line 119** of the printed extract in order to develop an appropriate performance style for this part of the extract.

[10 marks]

**AND**

- 1 9** . **2** As a performer, explain and justify how you would perform the role of Cathy in order to reveal your interpretation of the character at this point in the play.

[10 marks]

**AND**

- 1 9** . **3** As a designer, outline your ideas for costume, props and accessories for this extract. Explain and justify how these would help to establish the change in period from Act One of the play.

[10 marks]

**Turn to page 13 for Section C**

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**Question 20 Teale: *Brontë***

Answer all parts of this question. 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 section from **line 1** to **line 32** of the printed extract in order to demonstrate the tensions in the Brontë household.

**[10 marks]**

**AND**

**2 0** . **2** As a performer, explain and justify how you would perform the role of Emily in this extract in order to create your preferred audience response to the character.

**[10 marks]**

**AND**

**2 0** . **3** As a designer, outline your costume or set design ideas for this extract. Explain and justify how these would help to create the appropriate period and production style at this point in the play.

**[10 marks]**

**Turn to page 13 for Section C**

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**Section C: Live theatre production**

Answer **one** question from this section with reference to **one** live 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.

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**EITHER**

2	1
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Briefly explain how live **and/or** recorded sound was used to create **or** change the mood **or** atmosphere at particular moments. Analyse and evaluate how this contributed to the total dramatic effectiveness of the production.

[25 marks]

**OR**

2	2
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Briefly explain the effects created by a non-naturalistic approach to costume design at particular moments. Analyse and evaluate how this contributed to the total dramatic effectiveness of the production by referring to **two or three** specific designs.

[25 marks]

**OR**

2	3
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Briefly explain the effects created by the performers' use of physical skills at particular moments. Analyse and evaluate how the performers' physical work contributed to the total dramatic effectiveness of the production.

[25 marks]

**OR**

2	4
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Briefly explain the ways in which **one or more** performer(s) used their performance skills in order to convey emotions at particular moments. Analyse and evaluate how this contributed to the total dramatic effectiveness of the production.

[25 marks]

**END OF QUESTIONS**

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