

A-level DRAMA AND THEATRE

Component 1 Drama and theatre

Thursday 6 June 2024

Morning

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 designer, **or** as a performer playing Antigone, discuss how your contribution to **two** sections of the play would help to achieve a cathartic experience for your audience.

You should refer to two sections that occur **after** Haemon's exit.

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 director, discuss how your direction of the Chorus would help the audience to understand the play's main issues in **two or three** sections of the play.

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** as a costume designer, discuss the methods you would use to highlight the contrasting characters of the cousins, Hero and Beatrice, in **two** separate 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 how you would create comedy for your audience from your interpretation of Dogberry in **two** separate 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 director **or** as a designer, discuss your ideas for facilitating the fast-paced action and creation of comedy in **two** separate 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 performer, discuss how you would play the role of Truffaldino in **two or more** separate sections of the play to demonstrate different aspects of his character.

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 director, **or** as a designer, discuss how you would highlight Hedda's cold and destructive nature in **two** separate 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 performer, discuss how you would play the role of Judge Brack in **two or more** separate sections to reveal his transformation from Hedda's flirtatious friend to a dangerous predator.

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 Governor's Wife, **or** as a costume designer, discuss how you would highlight social inequalities between the ruling class and the working class in **two** separate 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 you would achieve your dramatic intentions in the presentation of **two** of the characters listed below. Choose a **separate** section for each character:

- The Corporal
- Aniko, Grusha's sister-in-law
- Grusha's mother-in-law (Yussup's mother)
- Yussup.

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 designer, discuss your ideas for facilitating the fast-paced action of the play and creating its cartoon style in **two** separate 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 performer playing the role of Feletti, discuss how you would achieve your intended effects for the audience in **two** 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]**Butterworth: *Jerusalem***

OR

1	3
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As a director, **or** as a designer of set and costume, discuss how your ideas would convey the extremism of Johnny's 'alternative' lifestyle to the audience in **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
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As a performer, discuss how you would perform the role of Phaedra in **two** sections of the play to convey your interpretation of her character to the audience.

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*
- 21. Ellams: *Three Sisters*
- 22. Gurira: *The Convert*

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 Two.

1 **5** . **1** Explain and justify how you would direct the actors playing Yerma and Pagan Woman from **line 8** to **line 50** to convey their contrasting attitudes towards life.
[10 marks]

1 **5** . **2** As a performer, explain and justify how you would perform the role of Yerma, from **line 51** to the **end of the extract** to achieve your preferred audience response to her character at this point in the play.
[10 marks]

1 **5** . **3** As a designer, explain and justify how your designs for set and lighting **or** for lighting and sound would create a suitable setting **and** atmosphere for the extract, which takes place outdoors.
[10 marks]

Turn to page 15 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 Scene Seven.

1	6
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1

 Explain and justify how you would direct the actor playing Amanda from the **start of the extract to line 41** to demonstrate the character's attempts to conceal her annoyance with Tom and to charm 'the gentleman caller'. **[10 marks]**

1	6
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2

 As a performer, explain and justify how you would perform the role of Jim from **line 56 to the end of the extract** to achieve your preferred audience response to his character. **[10 marks]**

1	6
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 .

3

 As a costume designer, outline your costume ideas for Laura and Jim. Explain and justify why they would be appropriate for the characters at this point in the play. **[10 marks]**

Turn to page 15 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 the end of the scene, 'Next scene – evening' and the beginning of the scene, 'New scene, almost sub-titled 'Optimism'.

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

 Explain and justify how you would direct your cast from **line 33 to line 62**, to achieve your intended effects. **[10 marks]**
- | | | | |
|---|---|---|---|
| 1 | 7 | . | 2 |
|---|---|---|---|

 As a performer of the role of Mrs Samsa, explain and justify how you would play the character, at selected moments from the extract, to convey her maternal feelings towards Gregor, despite his transformation. **[10 marks]**
- | | | | |
|---|---|---|---|
| 1 | 7 | . | 3 |
|---|---|---|---|

 As a designer, explain and justify how your designs for set **and/or** technical elements would be appropriate to the style of the play. **[10 marks]**

Turn to page 15 for Section C

Turn over ►

Question 18 Wertebaker: *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 One, Scene Eight.

1	8	.	1
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 Explain and justify how you would direct your cast from **line 37** to the **end of the extract** to achieve your preferred effects for the audience.

[10 marks]

1	8	.	2
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 As a performer, explain and justify how you would perform the role of Dabby from the **start of the extract** to **line 55** to convey your interpretation of her character to the audience.

[10 marks]

1	8	.	3
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 As a designer, outline your ideas for costume and make-up for Liz and Ketch, and explain and justify how these would be appropriate for the characters and the action at this point in the play.

[10 marks]

Turn to page 15 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 Two, Scene Four.

1 9 . 1 Explain and justify how you would direct the actors in selected moments from the extract to highlight Churchill's message about gender and sexuality in this closing section of the play.

[10 marks]

1 9 . 2 As a performer, explain and justify how you would perform the role of Betty from **line 67** to the **end of the extract** to achieve your preferred audience response to her character.

[10 marks]

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

[10 marks]

Turn to page 15 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 Two.

2	0	.	1
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 Explain and justify how you would direct the actors playing the Brontë sisters from the **start of the extract to line 79** to demonstrate their attitudes towards their brother at this point in the play.

[10 marks]

2	0	.	2
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 As a performer, explain and justify how you would perform the role of Branwell in selected moments from the extract to achieve your preferred audience response to the character.

[10 marks]

2	0	.	3
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 As a designer, explain and justify how your ideas for costume and make-up for **two or more** characters would be appropriate for each character and for the action at this point in the play.

[10 marks]

Turn to page 15 for Section C

Question 21 Ellams: *Three Sisters*

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 *Three Sisters* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

The extract is taken from the middle part of Act One.

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|---|---|
| 2 | 1 |
|---|---|

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1

 Explain and justify how you would direct the scene from the **start of the extract to line 83** to convey the nature of the relationship between Dimgba and his three sisters.
- [10 marks]**
- | | |
|---|---|
| 2 | 1 |
|---|---|

 .

2

 As a performer, explain and justify how you would perform the role of Ikemba in this extract to convey your interpretation of his character.
- [10 marks]**
- | | |
|---|---|
| 2 | 1 |
|---|---|

 .

3

 As a designer of costumes and accessories, explain and justify how your design ideas for Udo and Onyinyechukwu would be appropriate for them at this point in the play.
- [10 marks]**

Turn to page 15 for Section C

Turn over ►

Question 22 Gurira: *The Convert*

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 Convert* 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 Two.

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

 Explain and justify how you would direct the scene from the **start of the extract to line 76** to achieve your preferred effects for the audience. **[10 marks]**
- | | | | |
|---|---|---|---|
| 2 | 2 | . | 2 |
|---|---|---|---|

 As a performer, explain and justify how you would perform the role of Mai Tamba in this extract to convey your interpretation of her character. **[10 marks]**
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|---|---|---|---|
| 2 | 2 | . | 3 |
|---|---|---|---|

 As a designer, explain and justify how your set design ideas would reflect Chilford's position in society and his reverence for English culture and customs. **[10 marks]**

Turn to page 15 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	3
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Briefly explain how lighting and sound were used in combination at particular moments to create dramatic impact for the audience. Analyse and evaluate the contribution of these combined elements to the total dramatic effectiveness of the production.

[25 marks]

OR

2	4
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Briefly explain how an interesting or imaginative set supported the action at particular moments. Analyse and evaluate the contribution that was made by the set design to the total dramatic effectiveness of the production.

[25 marks]

OR

2	5
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Briefly explain how **one** performer used their performance skills at particular moments to portray more than one character. Analyse and evaluate the contribution that was made by this multi-roling performer to the total dramatic effectiveness of the production.

[25 marks]

OR

2	6
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Briefly explain how **two or more** performers used their movement and physical skills, at particular moments, to bring about a change of atmosphere on stage. Analyse and evaluate the contribution of these performers 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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