

AS

DRAMA AND THEATRE

Component 1: Interpreting drama

Specimen 2017

Morning

Time allowed: 1 hour 45 minutes

Materials

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.

Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book.
- Answer **two** questions: **one** from Section A and **one** from Section B.
- Questions in Section A are split into **two** parts. You should answer **both** parts of **one** question.
- 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.
 - 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.

Answer **both** parts of the question.

You are reminded of the **requirement** to make reference in your answer to the social, cultural or historical context of your selected play text.

EITHER

Sophocles: *Antigone*

Question 1

You are a director staging the first confrontation between Antigone and Creon.

0 1 . **1** Explain how you would direct the performer playing Antigone in her speech and in her response to Creon's speech in order to demonstrate her attitude towards Creon.
[25 marks]

and

0 1 . **2** Explain how you would direct the performer playing Creon in order to reveal your preferred effects.
[25 marks]

OR

Question 2

You are performing the role of the Messenger in his appearance at the end of the play.

0 2 . **1** Explain how you would perform the Messenger in his monologue in order to create your preferred effects.
[25 marks]

and

0 2 . **2** Explain how you would perform the Messenger's interaction with Creon in order to demonstrate his attitude towards him.
[25 marks]

OR

Shakespeare: *Much Ado about Nothing*

Question 3

You are performing the role of Beatrice in Act One, Scene One.

- 0 3** . **1** Explain how you would demonstrate Beatrice's attitude towards Benedick before he enters the scene.

[25 marks]

and

- 0 3** . **2** Explain how you would perform Beatrice's interaction with Benedick in order to create comedy.

[25 marks]

OR

Question 4

You are a director staging the opening section of Act Three, Scene Three of the play to create comedy for your audience.

(Act Three, Scene Three features the first appearance of The Watch.)

- 0 4** . **1** Explain how you would cast and direct the comedy duo of Dogberry and Verges in order to make your audience laugh.

[25 marks]

and

- 0 4** . **2** Explain how you would cast and direct the other members of The Watch as they react to the silliness of their instructions.

[25 marks]

Turn over for the next question

OR

Goldini: *The Servant of Two Masters*

Question 5

You are performing the role of Beatrice from her first appearance in Act One to her exit at the end of Scene Three.

0 5 . **1** Explain how you would create comedy from Beatrice's disguise as Federigo.

[25 marks]

and

0 5 . **2** Explain how you would direct Beatrice's interaction with Pantaloon, Clarice and Brighella to create comedy.

[25 marks]

OR

Question 6

You are a set designer creating designs for Act One of the play to accommodate the comic action and to help create its Venetian setting.

0 6 . **1** Explain how your ideas for the interior setting of the opening scene will accommodate the comic action and help create its Venetian setting.

(You should focus your ideas on the setting for the engagement party of Clarice and Silvio.)

[25 marks]

and

0 6 . **2** Explain how your ideas for the scenes that are set out of doors in Act One will accommodate the comic action and help create its Venetian setting.

(You should focus your ideas on the street or in the piazza in front of Brighella's Inn.)

[25 marks]

OR

Ibsen: *Hedda Gabler*

Question 7

You are a director staging the section in Act One from the arrival of Mrs Elvsted until the entrance of Judge Brack.

- 0 7** . **1** Explain how you would direct the performer playing Tesman to reveal his attitudes towards Mrs Elvstead and her news about Eilert Lovborg.

[25 marks]

and

- 0 7** . **2** Explain how you would direct the performer playing Mrs Elvsted in her interaction with Hedda in order to reveal your interpretation of her character at this point in the play.

[25 marks]

OR

Question 8

You are performing the role of Hedda in her first appearance in the play from her first entrance to the entrance of Mrs Elvsted.

- 0 8** . **1** Explain how you would reveal Hedda's attitude towards Miss Tesman.

[25 marks]

and

- 0 8** . **2** Explain how you would perform the role of Hedda when she is alone with her husband in order to reveal the underlying tension in their relationship.

[25 marks]

Turn over for the next question

OR

Brecht: *The Caucasian Chalk Circle*

Question 9

You are performing the role of Lavrenti during his appearance in the scene 'In the Northern Mountains'.

0 9 . **1** Explain how you would perform Lavrenti's interaction with Grusha to achieve your interpretation of Lavrenti.

[25 marks]

and

0 9 . **2** Explain how you would portray Lavrenti's relationship with Aniko to help establish your interpretation of his character.

[25 marks]

OR

Question 10

You are a designer creating designs for Act One, Scene Two of the play.

1 0 . **1** Explain how your costume design ideas for the Fat Prince and Grusha would help to reveal their difference in status.

(You should consider the section from when the Governor's wife re-enters to pack up until she leaves and Grusha is left with the baby.)

[25 marks]

and

1 0 . **2** Explain how your design ideas for the next section of the scene could be used to create your preferred effects.

[25 marks]

OR

Fo: *Accidental Death of an Anarchist*

Question 11

You are performing the role of Inspector Bertozzo in Act One, Scene One of the play.

1 1 . 1 Explain how you would reveal Bertozzo's attitude towards the Maniac.

[25 marks]

and

1 1 . 2 Explain how you would perform the role of Bertozzo in order to create comedy for your audience.

[25 marks]

OR

Question 12

You are a director staging the final section of Act One Scene Two of the play.

(You should focus on the section where the Superintendent and Pissani drag the Constable forward up until the end of the scene.)

1 2 . 1 Explain how your direction of Inspector Pissani and the Superintendent would help to reveal how easily they are manipulated by the Maniac.

[25 marks]

and

1 2 . 2 Explain how you would direct the performer playing the Maniac in order to reveal your interpretation of the character at this point in the play.

[25 marks]

Turn over for the next question

OR

Butterworth: *Jerusalem*

Question 13

You are a designer creating effects through your setting ideas for the opening of Act Two of the play.

(You should focus on the section that starts with the curtain rising after Phaedra's song and finishes when Wesley produces the t-shirt with Farewell Lee on it.)

- 1 3** . **1** Explain how you would use the design fundamentals (eg scale, space, colour, texture, levels, furnishings) to create your selected mood and atmosphere for the section.

[25 marks]

and

- 1 3** . **2** Explain how your designs would accommodate the action and give the performers opportunities to exploit the setting to achieve your selected effects.

[25 marks]

OR

Question 14

You are performing the role of Davey in his appearance in Act Three of the play.

- 1 4** . **1** Explain how you would perform the role of Davey in order to create comedy for your audience.

[25 marks]

and

- 1 4** . **2** Explain how your performance of Davey would convey his relationship with Lee.

[25 marks]

Section B: Live theatre production

Answer **one** of the following questions 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.

EITHER**1 | 5**

Analyse how the lighting design was used to create specific effects at particular moments and evaluate the success of the effects created.

[30 marks]**OR****1 | 6**

Analyse how the sound design was used to enhance the tension at particular moments and evaluate the success of the effects created.

[30 marks]**OR****1 | 7**

Analyse how **one or more** performer(s) used their performance skills to alter the mood and/or atmosphere at particular moments and evaluate their success in doing this.

[30 marks]**OR****1 | 8**

Analyse how the performers used non-naturalistic skills to create specific effects for the audience and evaluate their success at particular moments.

[30 marks]**END OF QUESTIONS**

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