

A-level DRAMA AND THEATRE

Component 1: Drama and theatre

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.
- 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.
- The questions in Section B are split into three parts. You should answer Part 1 and **either** part 2 **or** part 3 of your chosen question.
- For Section B, refer to the extract booklet provided with this paper.
- 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.
- Questions in Section A and B carry 25 marks each; Section C 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.

Section A: Drama through the ages

Answer **one** question from this section.

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

Sophocles: *Antigone***EITHER****0 1**

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

[25 marks]**OR****0 2**

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.

[25 marks]**Shakespeare: *Much Ado about Nothing*****OR****0 3**

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** separate sections of the play.

[25 marks]**OR****0 4**

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** scenes in order to achieve your aims?

[25 marks]

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** separate sections of the play.

[25 marks]**OR****0 6**

As a director, discuss the effects that you 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.

[25 marks]**Ibsen: *Hedda Gabler*****OR****0 7**

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

[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** separate sections of the play in order to achieve your aims?

[25 marks]**Turn over for the next question**

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** separate sections of the play in order to reinforce the political or social message required of the play.

[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 **two** of the following characters in order to create specific effects for the audience:

- Natella Abashvilli (The Governor's Wife)
- The Peasant Woman (Grusha's Mother-in-law)
- The Singer.

[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** separate sections of the play in order to create the sense of farce required by the play.

[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** separate sections in order to create your preferred effects?

[25 marks]

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** separate sections of the play.

[25 marks]

OR

1 | 4

As a designer, discuss the effects you wish to create for the audience through your costume designs for Johnny, Ginger and Phaedra in **at least two** specific points in the play.

[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 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.

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*

Draft

Question 15 Lorca: *Yerma*

Answer question 15.1.

- 1 5** . **1** Explain and justify how you would direct the performers from **line 1** to **line 46** in order to demonstrate Yerma's growing desperation.

[15 marks]

Now answer **either** question 15.2 **or** question 15.3.

EITHER

- 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]

OR

- 1 5** . **3** As a designer, outline your costume and 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

Question 16 Williams: *The Glass Menagerie*

Answer question 16.1.

- 1 6** . **1** Explain and justify how you would direct the performers from **line 15** to **line 50** in order to demonstrate Amanda's growing anger with Tom.

[15 marks]

Now answer **either** question 16.2 **or** question 16.3.

EITHER

- 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]

OR

- 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

Question 17 Berkoff: *Metamorphosis*

Answer question 17.1.

- 1 7** . **1** Explain and justify how you would direct the performers from **line 53** to **line 108** in order to demonstrate the attitude of the lodgers to the family.

[15 marks]

Now answer **either** question 17.2 **or** question 17.3.

EITHER

- 1 7** . **2** 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]

OR

- 1 7** . **3** As a designer, outline your ideas for lighting and/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

Question 18 Wertebaker: *Our Country's Good*

Answer question 18.1.

- 1 8** . **1** Explain and justify how you would direct the performers from **line 33** to **line 83** in order to highlight each of the characters' feelings.

[15 marks]

Now answer **either** question 18.2 **or** question 18.3.

EITHER

- 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]

OR

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

[10 marks]

Turn to page 13 for Section C

Question 19 Churchill: *Cloud Nine*

Answer question 19.1.

- 1 9** . **1** Explain and justify how you would direct the performers playing Victoria and Lin from **line 38 to line 134** in order to develop an appropriate performance style for this part of the extract.

[15 marks]

Now answer **either** question 19.2 **or** question 19.3.

EITHER

- 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]

OR

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

[10 marks]

Turn to page 13 for Section C

Question 20 Teale: *Brontë*

Answer question 20.1.

- 2 0** . **1** Explain and justify how you would direct the section from **line 1** to **line 32** in order to demonstrate the tensions in the Brontë household.

[15 marks]

Now answer **either** question 20.2 **or** question 20.3.

EITHER

- 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]

OR

- 2 0** . **3** As a designer, outline your costume and 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

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.
-

EITHER

2 | 1

Analyse the ways in which live **and/or** recorded sound were used to create **or** change the mood **or** atmosphere at particular moments. Evaluate the contribution of sound design to the total dramatic effectiveness of the production.

[30 marks]

OR

2 | 2

Analyse the effects created by a non-naturalistic approach to costume design at particular moments. Evaluate the contribution that was made to the total dramatic effectiveness of the production by **two or three** specific designs.

[30 marks]

OR

2 | 3

Analyse the effects created by the performers' use of physical skills at particular moments. Evaluate the contribution of the performers' physical work to the total dramatic effectiveness of the production.

[30 marks]

OR

2 | 4

Analyse the ways in which **one or more** performer(s) used their performance skills in order to convey emotions at particular moments. Evaluate the contribution of your chosen performer(s) to the total dramatic effectiveness of the production.

[30 marks]

END OF QUESTIONS

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