

## GCSE DRAMA

### Component 1: Understanding drama

Specimen 2018

Morning

Time allowed: 1 hour 45 minutes

#### Materials

For this paper you must have:

- An AQA 12 page answer booklet.
- 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 of black ball-point pen.
- Write the information required on the front of your answer book.
- Answer **all** questions in Section A.
- Answer **one** question in Section B. Answer all parts to this question as instructed.
- Answer **one** question in Section C.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.

#### Information

- The total number of marks available for this paper is 80.
- The marks for each question are shown in brackets.
- Section A carries 4 marks. Section B carries 46 marks. Section C carries 30 marks.
- Where appropriate, you may 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.

#### Advice

For each of the multiple choice questions in Section A, completely fill in the circle alongside the appropriate answer in the answer book provided.

CORRECT METHOD



WRONG METHODS



If you want to change your answer you must cross out your original answer as shown.



If you wish to return to an answer previously crossed out, ring the answer you now wish to select as shown.



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**Section A: Theatre roles and terminology**

Answer **all** questions in this section.

For each question completely fill in the circle alongside the appropriate answer in the answer book provided.

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**0 1**

Who is responsible for organising the rehearsal schedule for a production?

- A The lead actor
- B The stage manager
- C The theatre manager

**[1 mark]****0 2**

When performing 'in the round' which of the following do you need to consider?

- A You have to change your position frequently
- B You have to be aware of your backdrop
- C You have to ensure you stay centre stage

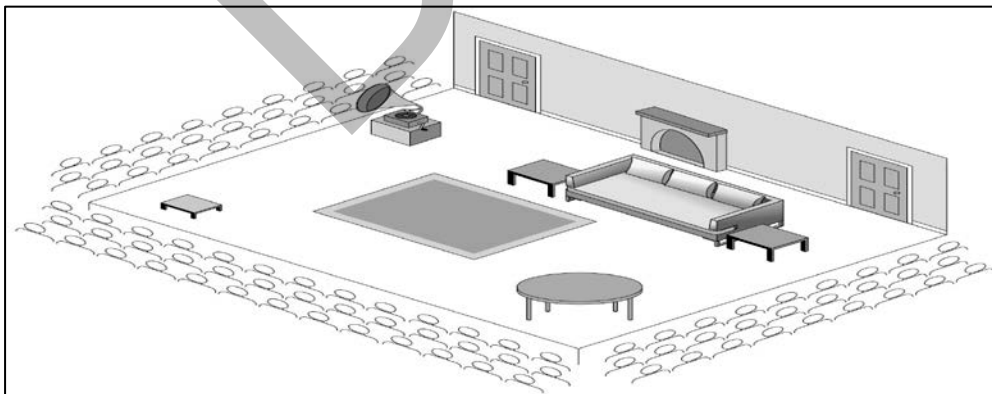
**[1 mark]****0 3**

What type of stage is shown in Figure 1 below?

- A Thrust Stage
- B Proscenium Arch
- C Traverse Stage

**[1 mark]**

**Figure 1** Diagram of a stage set for *The Mousetrap*

**0 4**

With reference to Figure 1 above, what stage position is the sofa in?

- A Upstage Left
- B Centre Stage
- C Upstage Right

**[1 mark]**

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**Section B: Study of set text**

You should now answer the **one** question that relates to the set text which you have studied.

Only answer on **one** set text.

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<b>If you have studied:</b>	<b>Answer:</b>	<b>Go to:</b>
<i>The Crucible</i>	Question 5	Page 4
<i>Blood Brothers</i>	Question 6	Page 6
<i>The 39 Steps</i>	Question 7	Page 8
<i>Hansel and Gretel</i>	Question 8	Page 10
<i>Noughts and Crosses</i>	Question 9	Page 12
<i>A Midsummer Night's Dream</i>	Question 10	Page 14

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**The Crucible**

Read the following extract and answer Question 5 on page 5.

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From Act Four

**Proctor** You are a – marvel, Elizabeth.

**Elizabeth** You – have been tortured?

**Proctor** Aye. (*Pause. She will not let herself be drowned in the sea that threatens her.*) They come for my life now.

**Elizabeth** I know it.

*Pause.*

**Proctor** None – have yet confessed?

**Elizabeth** There be many confessed.

**Proctor** Who are they?

**Elizabeth** There be a hundred or more, they say. Goody Ballard is one; Isaiah Goodkind is one. There be many.

**Proctor** Rebecca?

**Elizabeth** Not Rebecca. She is one foot in Heaven now; naught may hurt her more.

**Proctor** And Giles?

**Elizabeth** You have not heard of it?

**Proctor** I hear nothin', where I am kept.

**Elizabeth** Giles is dead.

*He looks at her incredulously.*

**Proctor** When were he hanged?

**Elizabeth** (*quietly, factually*) He were not hanged. He would not answer aye or nay to his indictment; for if he denied the charge they'd hang him surely, and auction out his property. So he stand mute, and died Christian under the law. And so his sons will have his farm. It is the law, for he could not be condemned a wizard without he answer the indictment, aye or nay.

**Proctor** Then how does he die?

**Elizabeth** (*gently*) They press him, John.

**Proctor** Press?

**Elizabeth** Great stones they lay upon his chest until he plead aye or nay. (*With a tender smile for the old man.*) They say he give them but two words. 'More weight,' he says. And died.

**Proctor** (*numbed – a thread to weave into his agony*) 'More weight.'

**Elizabeth** Aye. It were a fearsome man, Giles Corey.

*Pause.*

**Proctor** (*with great force of will, but not quite looking at her*) I have been thinking I would confess to them, Elizabeth. (*She shows nothing.*) What say you? If I give them that?

**Elizabeth** I cannot judge you, John.

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**Question 5: *The Crucible***

Read the extract on page 4.

Answer **all** questions from 05.1 to 05.3.

Then answer **either** question 05.4 **or** question 05.5.

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**Question 5**

**0 5** . **1** Identify a suitable costume for Elizabeth in this extract and explain how this costume communicates the 17th Century period of the play. **[5 marks]**

**0 5** . **2** You are playing Elizabeth. You are about to say the following line from the extract:

**Elizabeth** You – have been tortured?

State the tone of voice you would use when speaking Elizabeth's line and explain why this tone is appropriate.

**[5 marks]**

**0 5** . **3** You are playing Proctor.

Explain how you would vocally and physically perform Proctor to achieve his motivation in this extract.

**[15 marks]**

**Either**

**0 5** . **4** As an actor, describe the mood you would like to create in this extract and explain how you would perform the role of Elizabeth in order to achieve this mood.

(In your answer you could refer to stage positioning, interaction and/or acting skills.)

**[21 marks]**

**or**

**0 5** . **5** As a designer, describe the mood you would like to create in this extract and explain how you would use your design skills to achieve this mood.

(In your answer you could refer to costume, lighting, sound and/or set design.)

**[21 marks]**

**Turn to page 16 for Section C**

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**Blood Brothers**

Read the following extract and answer Question 6 on page 7.

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From Act Two

**Teacher** And so, we know then, don't we, that the Boro Indian of the Amazon Basin lives on a diet of ...

**Perkins** Sir, sir ...

**Teacher** A diet of ...

**Perkins** Sir, sir ...

**Teacher** A diet of what, Johnstone? The Boro Indian of the Amazon Basin lives on a diet of what?

**Mickey** What?

**Teacher** Exactly, lad, exactly. What?

**Mickey** I don't know.

**Teacher** (*his patience gone*) Y'don't know. (*Mimicking.*) You don't know. I told y' two minutes ago, lad.

**Linda** Leave him alone, will y'?

**Teacher** You just stay out of this, miss. It's got nothing to do with you. It's Johnstone, not you...

**Perkins** Sir!

**Teacher** Oh, shut up, Perkins, y' borin' little turd. But you don't listen, do you, Johnstone?

**Mickey** (*shrugging*): Yeh.

**Teacher** Oh, y' do? Right, come out here in front of the class. Now then, what is the staple diet of the Boro Indian of the Amazon Basin?

**Mickey** *looks about for help. There is none.*

**Mickey** (*defiantly*): Fish fingers!

**Teacher** Just how the hell do you hope to get a job when you never listen to anythin'?

**Mickey** It's borin'.

**Teacher** Yes, yes, you might think it's boring but you won't be sayin' that when you can't get a job.

**Mickey** Yeh. Yeh, an' it'll really help me to get a job if I know what some soddin' pygmies in Africa have for their dinner!  
*The class erupts into laughter.*

**Teacher** (*to class*) Shut up. Shut up.

**Mickey** Or maybe y' were thinkin' I was lookin' for a job in an African restaurant.

**Teacher** Out!

**Linda** Take no notice, Mickey. I love you.

**Teacher** Johnstone, get out!

**Linda** Oh, leave him alone, you. Y' big worm!

**Teacher** Right, you as well...out...out...

**Linda** I'm goin'...I'm goin'...

**Teacher** You're both suspended.

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**Question 6: *Blood Brothers***

Read the extract on page 6.

Answer **all** questions from 06.1 to 06.3.

Then answer **either** question 06.4 **or** question 06.5.

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**Question 6**

**0 6** . **1** Identify a suitable costume for the Teacher in this extract and explain how this costume communicates the job of school teacher in *Blood Brothers*. **[5 marks]**

**0 6** . **2** You are playing Teacher. You are about to say the following line from the extract:

**Teacher** You just stay out of this, miss. It's got nothing to do with you. It's Johnstone, not you...

State the tone of voice you would use when speaking Teacher's line and explain why this tone is appropriate.

**[5 marks]**

**0 6** . **3** You are playing Mickey.

Explain how you would vocally and physically perform Mickey to achieve his motivation in this extract.

**[15 marks]**

**Either**

**0 6** . **4** As an actor, describe the mood you would like to create in this extract and explain how you would perform the role of the Teacher in order to achieve this mood.

(In your answer you could refer to stage positioning, interaction and/or acting skills.)

**[21 marks]**

**or**

**0 6** . **5** As a designer, describe the mood you would like to create in this extract and explain how you would use your design skills to achieve this mood.

(In your answer you could refer to costume, lighting, sound and/or set design.)

**[21 marks]**

**Turn to page 16 for Section C**

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**The 39 Steps**

Read the following extract and answer Question 7 on page 9.

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From Act One, Scene Three

**ANNABELLA.** Very well. Have you ever heard of the –

*(She lowers her voice.)*

– Thirty-Nine Steps?

**HANNAY.** What's that a pub?

**ANNABELLA.** Your English humour will not help Mr. Hannay! These men will stick at nothing. And I am the only person who can stop them. If they are not stopped, it is only a matter of days, perhaps hours before the top secret and highly confidential information is out of the country. And when they've got it out of the country God help us all!

**HANNAY.** What about the police?

**ANNABELLA.** *(laughs harshly)* The police! They would not believe me any more than you did! With their boots and their whistles! It is up to us, Mr. Hannay! I tell you these men act quickly! You don't know how clever their chief is. I know him very well. He has a dozen names! He can look like a hundred people! But one thing he cannot disguise. This part –

*(lifts her little finger)*

– of his finger is missing. So if ever you should meet a man with no top joint there –

*(She gazes at him.)*

– be very careful my friend.

**HANNAY.** I'll remember that.

*(He gazes back.)*

**ANNABELLA.** Mr. Hannay?

**HANNAY.** Richard.

**ANNABELLA.** Richard.

**HANNAY.** Yes?

**ANNABELLA:** May I stay the night please?

*(electricity between them)*

**HANNAY.** Of course. You can – sleep in my bed.

**ANNABELLA.** Thank you.

**HANNAY.** I'll get a shakedown on the armchair.

**ANNABELLA.** *(raises an eyebrow)* As you wish. And one more thing –

**HANNAY.** Your haddock?

**ANNABELLA.** Mein haddock?

*(She laughs.)*

I have rather lost the taste for haddock. No! I need –

**HANNAY.** Yes?

**ANNABELLA.** A map of Scotland.

**HANNAY.** Scotland?

**ANNABELLA.** There's a man in Scotland who I must visit next if anything is to be done.

An Englishman. He lives in a –

*(looks around her)* – big house.

**HANNAY.** A big house?

**ANNABELLA.** At a place called Alt-na-shellach.

**HANNAY.** I beg your pardon?

**ANNABELLA.** Alt-na-shell-ach!

**HANNAY.** Alt-na-shell-ach. And the Thirty Nine –

**ANNABELLA.** Bring it to my room.

**HANNAY.** Certainly.

**ANNABELLA.** Good night Richard.

*(Turns seductively away, disappears into the darkness. HANNAY gazes after her. Confused and mesmerized. Wishing he could go with her.)*



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**Question 7: *The 39 Steps***

Read the extract on page 8.

Answer **all** questions from 07.1 to 07.3.

Then answer **either** question 07.4 **or** question 07.5.

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**Question 7**

**0 7** . **1** Identify a suitable costume for Hannay in this extract and explain how this costume communicates the 1930s period of the play. **[5 marks]**

**0 7** . **2** You are playing Annabella. You are about to say the following line from the extract:

**ANNABELLA.** There's a man in Scotland who I must visit next if anything is to be done. An Englishman. He lives in a – (*looks around her*) – big house.

State the tone of voice you would use when speaking Annabella's line and explain why this tone is appropriate. **[5 marks]**

**0 7** . **3** You are playing Annabella.

Explain how you would vocally and physically perform Annabella to achieve her motivation in this extract. **[15 marks]**

**Either**

**0 7** . **4** As an actor, describe the mood you would like to create in this extract and explain how you would perform the role of Hannay in order to achieve this mood.

(In your answer you could refer to stage positioning, interaction and/or acting skills.) **[21 marks]**

**or**

**0 7** . **5** As a designer, describe the mood you would like to create in this extract and explain how you would use your design skills to achieve this mood.

(In your answer you could refer to costume, lighting, sound and/or set design.) **[21 marks]**

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**Turn to page 16 for Section C**

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**Hansel and Gretel**

Read the following extract and answer Question 8 on page 11.

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From Act One

*FATHER runs for cover as GRETEL activates her feeder – it fires corn everywhere! The CHICKENS appear. They gobble up the corn.*

GRETEL: Plump, happy, egg-laying chickens!

MOTHER: Oh well done, sweetheart! Careful now, or you'll be pecked to death!

*MOTHER & GRETEL go off. The CHICKENS get up onto the chopping block again (this time, they both use the lift.).*

DIANE: Oh, Maureen.

MAUREEN: Oh, Diane.

DIANE: What a feast that was!

MAUREEN: I feel fit to burst, I really do.

DIANE: What a time of plenty we do live in.

MAUREEN: I feel like I'm living in Hen Heaven.

DIANE: I feel like I'm living in poultry paradise.

MAUREEN: We're lucky to be with such a fine family, aren't we, Diane?

DIANE: We are, Maureen. They're kind, they're loving, and they look after their own.

MAUREEN: They do, my bird. They do.

DIANE: And just as long as we keep popping they eggs out –

MAUREEN: Nuthin' can go wrong!

*The distant sound of yodelling.*

DIANE: 'ark!

MAUREEN: Is that who I think it is?

DIANE: I think it is!

MAUREEN: It's

DIANE & MAUREEN: Johann and Wilhelm!

*Enter JOHANN & WILHELM, two yodelling musicians.*

*NB. For the purpose of this question paper, Diane and Maureen are assumed to be actors, not puppets.*

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**Question 8: *Hansel and Gretel***

Read the extract on page 10.

Answer **all** questions from 08.1 to 08.3.

Then answer **either** question 08.4 **or** question 08.5.

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**Question 8**

**0 8** . **1** Identify a suitable costume for Diane in this extract and explain how this costume communicates her status as mother hen in the extract. **[5 marks]**

**0 8** . **2** You are playing Maureen. You are about to say the following line from the extract:  
MAUREEN: We're lucky to be with such a fine family, aren't we, Diane?  
State the tone of voice you would use when speaking Maureen's line and explain why this tone is appropriate. **[5 marks]**

**0 8** . **3** You are playing Diane.  
Explain how you would vocally and physically perform Diane to achieve her motivation in this extract. **[15 marks]**

**Either**

**0 8** . **4** As an actor, describe the mood you would like to create in this extract and explain how you would perform the role of Maureen in order to achieve this mood.  
(In your answer you could refer to stage positioning, interaction and/or acting skills.) **[21 marks]**

**or**

**0 8** . **5** As a designer, describe the mood you would like to create in this extract and explain how you would use your design skills to achieve this mood.  
(In your answer you could refer to costume, lighting, sound and/or set design.) **[21 marks]**

**Turn to page 16 for Section C**

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**Noughts and Crosses**

Read the following extract and answer Question 9 on page 13.

---

From Act One, Scene Seven

LOLA. We want to have a word with you.

SEPHY. And it has to be in here, does it, Lola?

JOANNE *shoves* SEPHY.

JOANNE. About what you did yesterday.

SEPHY. What's it to you?

LOLA *slaps* SEPHY.

LOLA. I don't care if your Dad's God Almighty Himself. Stick to your own kind. If you sit with the Blankers again, everyone in this school will treat you like one of them.

JOANNE. You need to wake up and check which side you're on.

DIONNE. What d'you want to be around them for anyway? They smell funny and they eat weird food and everyone knows that none of them are exactly close friends with soap and water.

*The three girls laugh.*

SEPHY. What a load of rubbish. Callum has a wash every day and he doesn't smell. None of them do.

LOLA, JOANNE *and* DIONNE *look at each other*. LOLA *pushes* SEPHY *down on the toilet*. SEPHY *tries to stand*. LOLA *pushes her down again*.

LOLA. We're only going to say this once. Choose your friends very carefully. If you don't stay away from those Blankers, you'll find you don't have a single friend left in this school.

SEPHY. I bet none of you has even spoken to a Nought before.

JOANNE. Of course we have. When they serve us in shops and restaurants...

DIONNE. In burger bars!

*They laugh.*

JOANNE. Besides, we don't need to speak to them. We see them on the news practically every other day. Everyone knows they're all muggers and they hang around in gangs and knife people and listen to crap music.

LOLA. Look at the facts. It's on the news. The news doesn't lie.

SEPHY. The news lies all the time. They tell us what they think we want to hear. The majority of Noughts are decent, hard-working people.

JOANNE. Who told you that? Your dad?

LOLA. I bet it was one of her Blanker friends. Blank by name and blank by nature.

SEPHY. What are you talking about?

LOLA. Blank, white faces with not a hint of colour in them. Blank minds which can't hold a single original thought. Blank, blank, blank.

SEPHY. You ought to sell that horse manure worldwide. You'd make a fortune. Noughts are people, just like us. You're the ones who are stupid and ignorant and ...

LOLA *slaps* SEPHY. SEPHY *punches* LOLA *in the stomach*. She *continues hitting* LOLA. LOLA *and* JOANNE *grab one of* SEPHY's *arms*.

DIONNE. Blanker-lover. You've had this coming for a long time.

DIONNE *beats up* SEPHY.

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**Question 9: Noughts and Crosses**

Read the extract on page 12.

Answer **all** questions from 09.1 to 09.3

Then answer **either** question 09.4 **or** question 09.5

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**Question 9**

**0 9 . 1** Identify a suitable costume for Lola in this extract and explain how this costume communicates the location of where the extract is set. **[5 marks]**

**0 9 . 2** You are playing Sephy. You are about to say the following line from the extract:  
SEPHY. What a load of rubbish. Callum has a wash every day and he doesn't smell. None of them do.  
State the tone of voice you would use when speaking Sephy's line and explain why this tone is appropriate. **[5 marks]**

**0 9 . 3** You are playing Lola.  
Explain how you would vocally and physically perform Lola to achieve her motivation in this extract. **[15 marks]**

**Either**

**0 9 . 4** As an actor, describe the mood you would like to create in this extract and explain how you would perform the role of Sephy in order to achieve this mood.  
(In your answer you could refer to stage positioning, interaction and/or acting skills.) **[21 marks]**

**or**

**0 9 . 5** As a designer, describe the mood you would like to create in this extract and explain how you would use your design skills to achieve this mood.  
(In your answer you could refer to costume, lighting, sound and/or set design.) **[21 marks]**

**Turn to page 16 for Section C**

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***A Midsummer Night's Dream***

Read the following extract and answer Question 10 on page 15.

---

From Act 3, Scene 1

TITANIA (*wakes*)

What angel wakes me from my flowery bed?

BOTTOM (*sings*)

The finch, the sparrow, and the lark,  
The plainsong cuckoo grey,  
Whose note full many a man doth mark  
And dares not answer 'Nay'

–for indeed, who would set his wit to so foolish a bird?  
Who would give a bird the lie, though he cry 'cuckoo'  
never so?

TITANIA

I pray thee, gentle mortal, sing again!  
Mine ear is much enamoured of thy note.  
So is mine eye enthralled to thy shape,  
And thy fair virtue's force perforce doth move me  
On the first view to say, to swear, I love thee.

BOTTOM Methinks, mistress, you should have little reason  
for that. And yet, to say the truth, reason and love keep  
little company together nowadays – the more the pity  
that some honest neighbours will not make them friends.  
–Nay, I can gleek upon occasion.

TITANIA

Thou art as wise as thou art beautiful.

BOTTOM Not so neither; but if I had wit enough to get  
out of this wood, I have enough to serve mine own turn.

TITANIA

Out of this wood do not desire to go!  
Thou shalt remain here, whether thou wilt or no.  
I am a spirit of no common rate.  
The summer still doth tend upon my state,  
And I do love thee. Therefore go with me.  
I'll give thee fairies to attend on thee,  
And they shall fetch thee jewels from the deep,  
And sing while thou on pressed flowers dost sleep;  
And I will purge thy mortal grossness so  
That thou shalt like an airy spirit go.  
Peaseblossom, Cobweb, Moth, and Mustardseed!

*Enter the four Fairies*

PEASEBLOSSOM Ready!

COBWEB And I!

MOTH And I!

MUSTARDSEED And I!

ALL Where shall we go?

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**Question 10: A Midsummer Night's Dream**

Read the extract on page 14.

Answer **all** questions from 10.1 to 10.3.

Then answer **either** question 10.4 **or** question 10.5

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**Question 10**

**1 0** . **1** Identify a suitable costume for Titania in this extract and explain how this costume communicates her status as Queen of the Fairies in the play. **[5 marks]**

**1 0** . **2** You are playing Bottom. You are about to say the following line from the extract:

BOTTOM Not so neither; but if I had wit enough to get out of this wood, I have enough to serve mine own turn.

State the tone of voice you would use when speaking Bottom's line and explain why this tone is appropriate. **[5 marks]**

**1 0** . **3** You are playing Titania.

Explain how you would vocally and physically perform Titania to achieve her motivation in this extract. **[15 marks]**

**Either**

**1 0** . **4** As an actor, describe the mood you would like to create in this extract and explain how you would perform the role of Bottom in order to achieve this mood.

(In your answer you could refer to stage positioning, interaction and/or acting skills.) **[21 marks]**

**or**

**1 0** . **5** As a designer, describe the mood you would like to create in this extract and explain how you would use your design skills to achieve this mood.

(In your answer you could refer to costume, lighting, sound and/or set design.) **[21 marks]**

**Turn to page 16 for Section C**

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**Section C: Live theatre production**

Answer **one** question.

Answer both parts of your chosen question.

State the title of the live theatre production you saw.

Answer your question with reference to this production.

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**Either**

**Question 11**

**1 1** . **1** Analyse how performers or designers communicated the style of the play within a particular scene or section of the performance. **[20 marks]**

**and**

**1 1** . **2** Evaluate how effective this was. **[10 marks]**

**or**

**Question 12**

**1 2** . **1** Analyse how one or more actor(s) in a particular scene or section used their vocal and physical acting skills to communicate their character(s). **[20 marks]**

**and**

**1 2** . **1** Evaluate how effective this was. **[10 marks]**

**or**

**Question 13**

**1 3** . **1** Analyse how costume and/or set were designed to enhance a particular scene or section of the performance. **[20 marks]**

**and**

**1 3** . **1** Evaluate how effective this was. **[10 marks]**

**END OF QUESTIONS**

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