



GCSE DRAMA

Component 1: Understanding drama
FOR ASSESSMENT UNTIL 2021

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 play you have studied. This play 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 **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.
- You must answer on different plays for Section B and 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 44 marks. Section C carries 32 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.
-

Section A: Theatre roles and terminology

Answer **all** questions in this section.

For each question you should write the question number and the letter that is next to the correct answer in your answer book.

Only **one** answer per question is allowed.

0	1
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In the professional theatre, who is responsible for organising the rehearsal schedule for a production?

A The lead performer

B The stage manager

C The theatre manager

[1 mark]

0	2
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When performing 'in the round' which of the following do you need to consider?

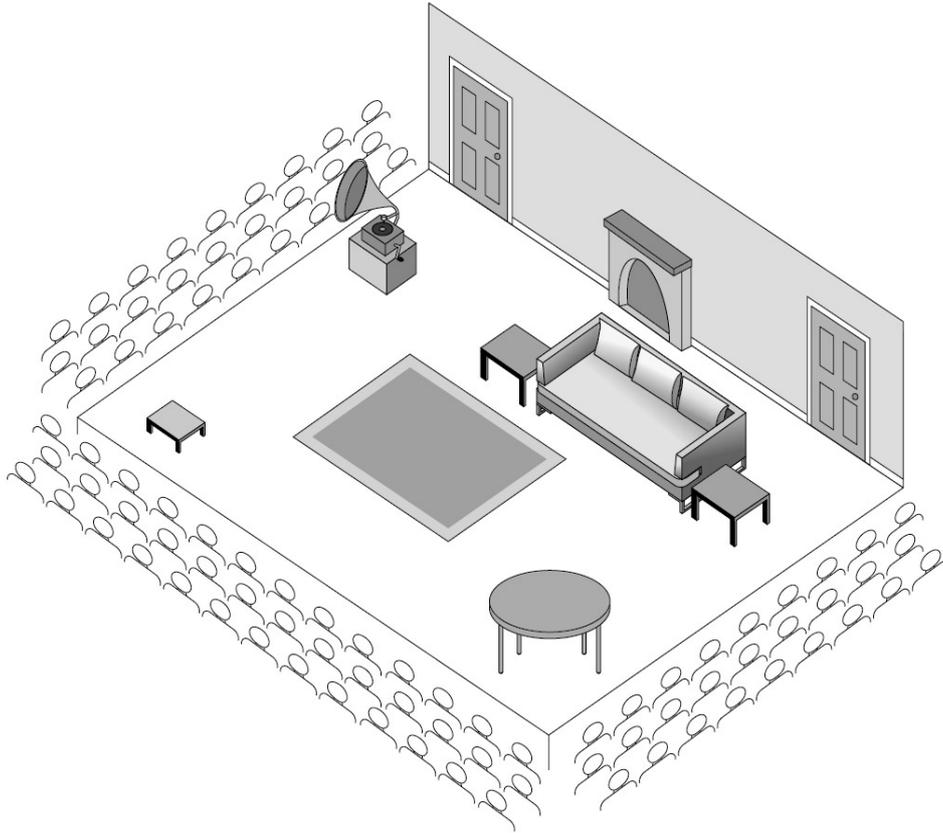
A You have to change your position frequently

B You have to be aware of your backdrop

C You have to ensure you stay centre stage

[1 mark]

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



0 3 What type of stage is shown in Figure 1 above?

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

[1 mark]

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]

Turn to page 5 for Section B

Turn over ►

There are no questions printed on this page

Section B: Study of set play

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

Only answer on **one** set play.

If you have studied:	Answer:	Go to:
<i>The Crucible</i>	Question 5	Page 6
<i>Blood Brothers</i>	Question 6	Page 8
<i>The 39 Steps</i>	Question 7	Page 10
<i>Hansel and Gretel</i>	Question 8	Page 12
<i>Noughts and Crosses</i>	Question 9	Page 14
<i>A Midsummer Night's Dream</i>	Question 10	Page 16

The Crucible

Read the following extract and answer Question 5 on page 7.

From Act Four

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Question 5: *The Crucible*

Read the extract on page 6.

Answer parts 05.1, 05.2 and 05.3.

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

Question 5

0 5 . **1** You are designing a **costume for Elizabeth** to wear in a performance of this extract. The costume must reflect the context of *The Crucible*, set in a Puritan community in the 17th century. Describe your design ideas for the costume. **[4 marks]**

0 5 . **2** You are performing the role of Elizabeth. Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create. **'You – have been tortured?'** **[8 marks]**

0 5 . **3** You are performing the role of Elizabeth. Focus on the shaded part of the extract. Explain how you and the actor playing John might use the performance space and interact with each other **to create tension** for your audience. **[12 marks]**

And either

0 5 . **4** You are performing the role of Proctor. Describe how you would use your acting skills to **interpret Proctor's character** in this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole. **[20 marks]**

or

0 5 . **5** You are a designer working on **one** aspect of design for this extract. Describe how you would use your design skills to create effects which **support the action** of this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole. **[20 marks]**

Turn to page 18 for Section C

Blood Brothers

Read the following extract and answer Question 6 on page 9.

From Act Two

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Question 6: *Blood Brothers*

Read the extract on page 8.

Answer parts 06.1, 06.2 and 06.3.

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

Question 6

0 6 . **1** You are designing a **setting** for a performance of this extract. The setting must reflect the context of *Blood Brothers*, set in a working-class community in around the 1970s. Describe your design ideas for the setting. **[4 marks]**

0 6 . **2** You are performing the role of Linda. Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.
'Leave him alone, will y' **[8 marks]**

0 6 . **3** You are performing the role of Linda. Focus on the shaded part of the extract. Explain how you and the actors playing Mickey and the Teacher might use the performance space and interact with each other **to create comedy** for your audience. **[12 marks]**

And either

0 6 . **4** You are performing the role of Mickey. Describe how you would use your acting skills to **interpret Mickey's character** in this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole. **[20 marks]**

or

0 6 . **5** You are a designer working on **one** aspect of design for this extract. Describe how you would use your design skills to create effects which **support the action** of this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole. **[20 marks]**

Turn to page 18 for Section C

The 39 Steps

Read the following extract and answer Question 7 on page 11.

From Act One, Scene Three

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Question 7: *The 39 Steps*

Read the extract on page 10.

Answer parts 07.1, 07.2 and 07.3.

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

Question 7

0 7 . 1 You are designing **props or items of furniture** for a performance of this extract. The props or items of furniture must reflect the 1930s period setting of *The 39 Steps*. Describe your design ideas for the props or items of furniture. **[4 marks]**

0 7 . 2 You are performing the role of Annabella. Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.
'The police! They would not believe me any more than you did! With their boots and their whistles!' **[8 marks]**

0 7 . 3 You are performing the role of Annabella. Focus on the shaded part of the extract. Explain how you and the actor playing Hannay might use the performance space and interact with each other **to show the romantic tension** between the couple for your audience. **[12 marks]**

And either

0 7 . 4 You are performing the role of Hannay. Describe how you would use your acting skills to **interpret Hannay's character** in this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole. **[20 marks]**

or

0 7 . 5 You are a designer working on **one** aspect of design for this extract. Describe how you would use your design skills to create effects which **support the action** of this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole. **[20 marks]**

Turn to page 18 for Section C

Hansel and Gretel

Read the following extract and answer Question 8 on page 13.

From Act One

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Question 8: *Hansel and Gretel*

Read the extract on page 12.

Answer parts 08.1, 08.2 and 08.3.

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

Question 8

0 8 . **1** You are designing a **costume for Diane** to wear in a performance of this extract. The costume must reflect the conventions of contemporary story-telling theatre used in *Hansel and Gretel*. Describe your design ideas for the costume. **[4 marks]**

0 8 . **2** You are performing the role of Diane. Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.
'We are, Maureen. They're kind, they're loving, and they look after their own.' **[8 marks]**

0 8 . **3** You are performing the role of Diane. Focus on the shaded part of the extract. Explain how you and the actor playing Maureen might use the performance space and interact with each other **to show a joyful response** to the corn feeder for your audience. **[12 marks]**

And either

0 8 . **4** You are performing the role of Maureen. Describe how you would use your acting skills to **interpret Maureen's character** in this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole. **[20 marks]**

or

0 8 . **5** You are a designer working on **one** aspect of design for this extract. Describe how you would use your design skills to create effects which **support the action** of this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole. **[20 marks]**

Turn to page 18 for Section C

Noughts and Crosses

Read the following extract and answer Question 9 on page 15.

From Act One, Scene Seven

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Question 9: *Noughts and Crosses*

Read the extract on page 14.

Answer parts 09.1, 09.2 and 09.3.

Then answer **either** part 09.4 **or** part 09.5.

Question 9

0 9 . **1** You are designing a **setting** for a performance of this extract. The setting must reflect the conventions of contemporary ‘epic’ theatre used in *Noughts and Crosses*. Describe your design ideas for the setting. **[4 marks]**

0 9 . **2** You are performing the role of Lola. Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create. **‘We want to have a word with you.’** **[8 marks]**

0 9 . **3** You are performing the role of Lola. Focus on the shaded part of the extract. Explain how you and the actors playing Joanne and Dionne might use the performance space and interact with each other **to create the sense of their ‘ganging up’** on Sephy for your audience. **[12 marks]**

And either

0 9 . **4** You are performing the role of Sephy. Describe how you would use your acting skills to **interpret Sephy’s character** in this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole. **[20 marks]**

or

0 9 . **5** You are a designer working on **one** aspect of design for this extract. Describe how you would use your design skills to create effects which **support the action** of this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole. **[20 marks]**

Turn to page 18 for Section C

A Midsummer Night's Dream

Read the following extract and answer Question 10 on page 17.

From Act 3, Scene 1

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Question 10: A Midsummer Night's Dream

Read the extract on page 16.

Answer parts 10.1, 10.2 and 10.3.

Then answer **either** part 10.4 **or** part 10.5.

Question 10

1 0 . **1** You are designing a **costume for Bottom** to wear in a performance of this extract. The costume must reflect *A Midsummer Night's Dream's* original setting in ancient Athens. Describe your design ideas for the costume. **[4 marks]**

1 0 . **2** You are performing the role of Bottom. Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.
'Not so neither; but if I had wit enough to get out of this wood, I have enough to serve my own turn.' **[8 marks]**

1 0 . **3** You are performing the role of Bottom. Focus on the shaded part of the extract. Explain how you and the actor playing Titania might use the performance space and interact with each other as you perform your song, **to amuse** your audience. **[12 marks]**

And either

1 0 . **4** You are performing the role of Titania. Describe how you would use your acting skills to **interpret Titania's character** in this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole. **[20 marks]**

or

1 0 . **5** You are a designer working on **one** aspect of design for this extract. Describe how you would use your design skills to create effects which **support the action** of this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole. **[20 marks]**

Turn to page 18 for Section C

Section C: Live theatre production

Answer **one** question from this section.

State the title of the live/digital theatre production you saw.

Answer your question with reference to this production.
You must answer on a different play to the play you answered on in Section B.

Either**Question 11**

- 1 | 1** Describe how one or more actors in a particular scene or section used their vocal and physical acting skills to create convincing characters. Analyse and evaluate how successful they were in communicating their character to the audience.

You should make reference to:

- the use of voice
- physical skills
- the actors' use of space.

[32 marks]

or

Question 12

- 1 | 2** Describe how sound was used to support the action in the production. Analyse and evaluate how successful the sound was in helping to communicate the action of the production to the audience.

You should make reference to:

- types of sound
- use of sound effects
- volume, amplification and direction.

[32 marks]

or

Question 13

- 1 | 3** Describe how costumes were used to help create the style of the production. Analyse and evaluate how successful the costumes were in helping to communicate the style of the production to the audience.

You should make reference to:

- shape and fit
- fabrics and accessories
- colour and texture.

[32 marks]

END OF QUESTIONS

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- Question 7 Extract from *The 39 Steps* adapted by Patrick Barlow, from the novel by John Buchan, Samuel French, 2009.
- Question 8 Extract from *Hansel and Gretel* by Carl Grose, Oberon Books, 2010. By kind permission of Oberon Books Ltd.
- Question 9 Extract from *Noughts and Crosses* adapted by Dominic Cooke, based on the novels by Malorie Blackman, Nick Hern Books, 2007. By permission of Nick Hern Books: www.nickhernbooks.co.uk copyright © 2001 Oneta Malorie Blackman. Stage adaptation © 2007,2008 Dominic Cooke.
- Question 10 Extract from *A Midsummer Night's Dream* by William Shakespeare, Penguin, 1967.

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