

## GCSE DRAMA

### Component 1 Understanding Drama

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Friday 18 May 2018

Afternoon

Time allowed: 1 hour 45 minutes

#### Materials

For this paper you must have:

- an AQA 12-page answer book.
- 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.
- All questions require answers in continuous prose. However, where appropriate, you could 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: 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.

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**0 1**

In the professional theatre, who has overall responsibility for ensuring the health and safety of the audience in the theatre?

- A The director
- B The technician
- C The theatre manager

[1 mark]

**0 2**

When using a Proscenium Arch stage, which of the following is correct?

- A Actors always have to exit and enter through the audience.
- B Audiences move around the set during the performance.
- C Wings can help to conceal actors and enable exits and entrances.

[1 mark]

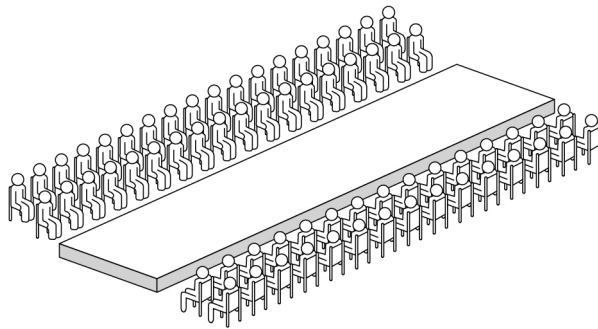
**0 3**

What type of stage is shown in **Figure 1**?

- A Promenade stage
- B Thrust stage
- C Traverse stage

[1 mark]

**Figure 1**



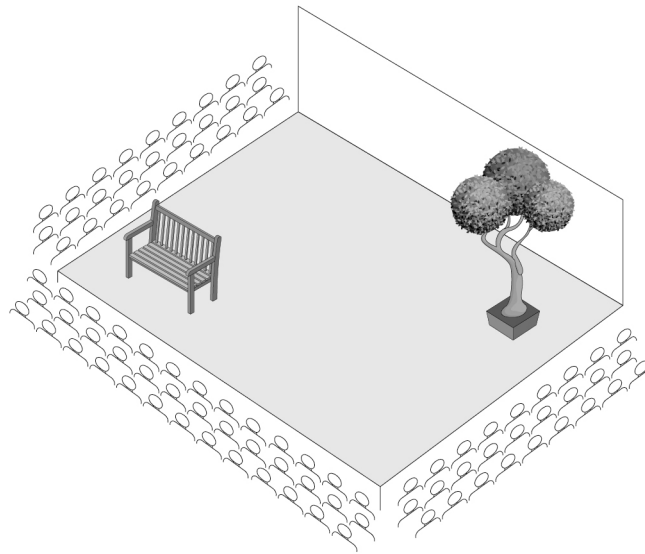
0	4
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What is the stage positioning of the tree in **Figure 2**?

- A Downstage centre
- B Upstage left
- C Upstage right

[1 mark]

**Figure 2**



**Turn over for Section B**

**Turn over ►**

**There are no questions printed on this page**

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**Section B: Study of set play**

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

Only answer on **one** set play.

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<b>If you have studied:</b>	<b>Answer:</b>	<b>Go to:</b>
<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 &amp; Gretel</i>	Question 8	Page 12
<i>Noughts &amp; Crosses</i>	Question 9	Page 14
<i>A Midsummer Night's Dream</i>	Question 10	Page 16

**Turn over for Section B**

**Turn over ►**

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**The Crucible**

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

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From Act One

Since **Proctor's** entrance, **Abigail** has stood as though on tiptoe, absorbing his presence, wide-eyed. He glances at her, then goes to **Betty** on the bed.

**Abigail** Gah! I'd almost forgot how strong you are, John Proctor!

**Proctor** *(looking at Abigail now, the faintest suggestion of a knowing smile on his face)*  
What's this mischief here?

**Abigail** *(with a nervous laugh)* Oh, she's only gone silly somehow.

**Proctor** The road past my house is a pilgrimage to Salem all morning. The town's mumbling witchcraft.

**Abigail** Oh, posh! *(Winningly she comes a little closer, with a confidential, wicked air.)* We were dancin' in the woods last night, and my uncle leaped in on us. She took fright, is all.

**Proctor** *(his smile widening)* Ah, you're wicked yet, aren't y'! *(A trill of expectant laughter escapes her, and she dares come closer, feverishly looking into his eyes.)* You'll be clapped in the stocks before you're twenty.

*He takes a step to go, and she springs into his path.*

**Abigail** Give me a word, John. A soft word. *(Her concentrated desire destroys his smile.)*

**Proctor** No, no, Abby. That's done with.

**Abigail** *(tauntingly)* You come five mile to see a silly girl fly? I know you better.

**Proctor** *(setting her firmly out of his path)* I come to see what mischief your uncle's brewin' now. *(With final emphasis.)* Put it out of mind, Abby.

**Abigail** *(grasping his hand before he can release her)* John – I am waitin' for you every night.

**Proctor** Abby, I never give you hope to wait for me.

**Abigail** *(now beginning to anger – she can't believe it)* I have something better than hope, I think!

**Proctor** Abby, you'll put it out of mind. I'll not be comin' for you more.

**Abigail** You're surely sportin' with me.

**Proctor** You know me better.

**Abigail** I know how you clutched my back behind your house and sweated like a stallion whenever I come near! Or did I dream that? It's she put me out, you cannot pretend it were you. I saw your face when she put me out, and you loved me then and you do now!

**Proctor** Abby, that's a wild thing to say –

**Abigail** A wild thing may say wild things. But not so wild, I think. I have seen you since she put me out; I have seen you nights.

**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** 05.5.

**Question 5**

0 5 . 1

You are designing a **costume** for **Proctor** to wear in a performance of this extract. The costume must reflect the context of *The Crucible*, set in a Puritan community in the late 17<sup>th</sup> century. Describe your design ideas for the costume.

[4 marks]

0 5 . 2

You are performing the role of **Proctor**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

**‘Abby, you’ll put it out of mind. I’ll not be comin’ for you more.’**

[8 marks]

0 5 . 3

You are performing the role of **Proctor**.

Focus on the shaded part of the extract. Explain how you and the actor playing Abigail might use the performance space and interact with each other to show the audience the **relationship** between the two characters.

[12 marks]

**And either**

0 5 . 4

You are performing the role of **Abigail**.

Describe how you would use your acting skills to **interpret Abigail’s character**. Explain why your ideas are appropriate for:

- this extract
- the performance of your role in 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**.

Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

**Turn to page 18 for Section C**

**Turn over ►**

### **Blood Brothers**

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

From Act One

**Mrs Johnstone** Yeh. You look it. Y' look very well. Does your mother look after you?

**Edward** Of course.

**Mrs Johnstone** Now listen, Eddie, I told you not to come around here again.

**Edward** I'm sorry, but I just wanted to see Mickey.

**Mrs Johnstone** No. It's best...if...

**Edward** I won't be coming here again. Ever. We're moving away. To the country.

**Mrs Johnstone** Lucky you.

**Edward** But I'd much rather live here.

**Mrs Johnstone** Would you? When are y' goin'?

**Edward** Tomorrow.

**Mrs Johnstone** Oh. So we really won't see you again, eh...

**Edward** *shakes his head and begins to cry.*

**Mrs Johnstone** What's up?

**Edward** *(through his tears)* I don't want to go. I want to stay here where my friends are...where Mickey is.

**Mrs Johnstone** Come here.

*She takes him. Cradles him, letting him cry.*

No, listen...listen, don't you be soft. You'll probably love it in your new house. You'll meet lots of new friends an' in no time at all you'll forget Mickey ever existed.

**Edward** I won't...I won't. I'll never forget.

**Mrs Johnstone** Shush, shush. Listen, listen, Eddie, here's you wantin' to stay here, an' here's me, I've been tryin' to get out for years. We're a right pair, aren't we, you an' me?

**Edward** Why don't you, Mrs Johnstone? Why don't you buy a new house near us?

**Mrs Johnstone** Just like that?

**Edward** Yes, yes.

**Mrs Johnstone** 'Ey.

**Edward** Yes.

**Mrs Johnstone** Would you like a picture of Mickey, to take with you? So's you could remember him?

**Edward** Yes, please.

*She removes a locket from around her neck.*

**Mrs Johnstone** See, look...there's Mickey, there. He was just a young kid when that was taken.

**Edward** And is that you, Mrs Johnstone?

*She nods.*

Can I really have this?

**Mrs Johnstone** Yeh. But keep it a secret, eh, Eddie? Just our secret, between you an' me.

**Edward** *(smiling)* All right, Mrs Johnstone. *(He puts the locket round his neck)*

*He looks at her a moment too long.*

**Mrs Johnstone** What y' lookin' at?

**Edward** I thought you didn't like me. I thought you weren't very nice. But I think you're smashing.

**Mrs Johnstone** *(looking at him)* God help the girls when you start dancing.



### 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** 06.5.

#### Question 6

0 6 . 1

You are designing a **costume** for **Edward** to wear in a performance of this extract. The costume must reflect the context of *Blood Brothers*, set in a Liverpoolian community in the late 1960s. Describe your design ideas for the costume.

[4 marks]

0 6 . 2

You are performing the role of **Edward**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

**‘(through his tears) I don’t want to go. I want to stay here where my friends are...where Mickey is.’**

[8 marks]

0 6 . 3

You are performing the role of **Edward**.

Focus on the shaded part of the extract. Explain how you and the actor playing Mrs Johnstone might use the performance space and interact with each other to show the audience the **emotional relationship** between the two characters.

[12 marks]

#### And either

0 6 . 4

You are performing the role of **Mrs Johnstone**.

Describe how you would use your acting skills to **interpret Mrs Johnstone’s character**.

Explain why your ideas are appropriate for:

- this extract
- the performance of your role in 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**.

Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

Turn to page 18 for Section C

Turn over ►

### ***The 39 Steps***

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

From Act One, Scene Eighteen

- Professor** Do you have any news?  
**Hannay** She's been murdered!  
**Professor** *Murdered!?* Oh dear, yes, of course. The Portland Mansions affair. Quite dreadful. And now the police are after you.  
**Hannay** They are rather!  
**Professor** Well don't worry about them. I managed to put them off the scent. They'll be far away by now.  
**Hannay** Thanks awfully.  
**Professor** *(smiling kindly)* Not at all old chap.  
**Hannay** I didn't do it!  
**Professor** Of course you didn't do it Mr – Mr Hannay. I suppose it's safe to call you by your real name now?  
**Hannay** Quite safe.  
**Professor** Jolly good. But tell me – why did you come all the way to Scotland to tell me about it?  
**Hannay** Because I believe she was trying to tell you about some secret top secret air ministry...secret and she was killed by a foreign agent who was interested too.  
**Professor** Really? Well I'm so glad you told me! And risking your life into the bargain! How can I ever thank you?  
*Hannay smiles modestly. Then presses on urgently*  
**Hannay** The thing is Professor, she was looking for something!  
**Professor** Yes?  
**Hannay** Something called –  
**Professor** Go on.  
**Hannay** The Thirty-nine Steps! If we can find out what the Thirty-nine Steps are then –  
*The Professor stands. Still smiling*  
**Professor** So – let me get this quite clear – oh I'm so sorry – you must be exhausted! Do take a seat Mr Hannay.  
*He stands. Proffers him his own armchair. Hannay sits rather awkwardly*  
*The Professor smiles*  
**Professor** Better?  
**Hannay** Thank you.  
**Professor** So did she tell you what this foreign agent looked like?  
**Hannay** There wasn't time. Oh! There was one thing. Part of his little finger was missing.  
**Professor** Which little finger?  
**Hannay** This one I think. *(Holds up a little finger)*  
**Professor** Are you sure it wasn't – this one? *(He holds up his own little finger. It is cut off at the knuckle)*  
**Hannay** I'm not sure. I think –  
*The Professor pulls out a gun. Hannay gasps!*  
**Professor** Mr Hannay – I'm afraid I've been guilty of leading you down the garden path. Or should I say – up. I never can remember.

**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** 07.5.

**Question 7**

07.1

You are designing a **costume** for the **Professor** to wear in a performance of this extract. The costume must reflect the 1930s period setting of *The 39 Steps*. Describe your design ideas for the costume.

**[4 marks]**

07.2

You are performing the role of the **Professor**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

**‘Really? Well I’m so glad you told me! And risking your life into the bargain! How can I ever thank you?’**

**[8 marks]**

07.3

You are performing the role of the **Professor**.

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 create **comic tension** for the audience.

**[12 marks]****And either**

07.4

You are performing the role of **Hannay**.

Describe how you would use your acting skills to **interpret Hannay’s character**. Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

**[20 marks]****or**

07.5

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**.

Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

**[20 marks]**

**Turn to page 18 for Section C**

**Turn over ►**

**Hansel & Gretel**

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

From Act Two

- HANSEL** Very well. Here, Witch.  
*He sticks the bone out. The WITCH finds and feels it thoroughly.*
- WITCH** Damn and blast! You *are* still thin. Keep eating, boy! Keep eating!
- HANSEL** I can't eat any more!
- WITCH** You can and you will...  
*Behind her, GRETEL, in collusion with BIRDY, finishes off her ultimate contraption using watering cans, the kindling axe, the bicycle, etc.*
- WITCH** A child's flesh I'll have for tea  
It is my favourite recipe  
Add a pinch of foreign spice  
That makes a little boy taste nice  
Boiling blood and crunchy spine  
Every scrap is so divine!
- CHORUS** Stoke the flames and carve the meat!  
A little boy tastes oh so sweet!  
Stoke the flames!  
And carve the meat!  
A little boy tastes oh so sweet!  
Now, dance!  
*WITCH makes everyone dance.*
- WITCH** Rub this salt into your skin.
- HANSEL** Why?
- WITCH** Season yourself.
- HANSEL** I don't want to season myself!
- WITCH** And pop these behind your ears, there's a good fellow.
- HANSEL** What are they?
- WITCH** Sprigs of rosemary.
- HANSEL** No!
- WITCH** And smear yourself in this!
- HANSEL** What is it?
- WITCH** Marinade!
- HANSEL** I won't!
- WITCH** Do it!  
*HANSEL sprinkles salt and brushes himself with sauce.*
- HANSEL** I hope I make you sick!
- WITCH** Finger!  
*HANSEL pokes out the chicken bone. WITCH feels.*
- WITCH** Still no plumper! Eat, boy! Eat!
- HANSEL** Oh, Gretel! Help me!

**Question 8: *Hansel & Gretel***

Read the extract on page 12.

Answer parts 08.1, 08.2 and 08.3.

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

**Question 8**

0 8 . 1

You are designing **props** for a performance of this extract. The props must reflect the conventions of contemporary story-telling theatre used in *Hansel & Gretel*. Describe your design ideas for the props.

[4 marks]

0 8 . 2

You are performing the role of the **Witch**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

**'Damn and blast! You are still thin. Keep eating, boy! Keep eating!'**

[8 marks]

0 8 . 3

You are performing the role of the **Witch**.

Focus on the shaded part of the extract. Explain how you and the actor playing Hansel might use the performance space and interact with each other to create **comedy** for your audience.

[12 marks]

**And either**

0 8 . 4

You are performing the role of **Hansel**.

Describe how you would use your acting skills to **interpret Hansel's character**. Explain why your ideas are appropriate for:

- this extract
- the performance of your role in 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**.

Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

**Turn to page 18 for Section C**

**Turn over ►**

### **Noughts & Crosses**

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

From Act One, Scene One

- SEPHY** Wouldn't you like to be in my class?
- CALLUM** It's a bit humiliating for us Noughts to be stuck in the baby class.
- SEPHY** What d'you mean? I'm fourteen.
- CALLUM** I'm nearly sixteen. How would you like to be in a class with kids two years younger than you?
- SEPHY** The school explained why. You're at least a year behind, and –
- CALLUM** Noughts-only schools have no computers, hardly any books. My maths class last year had forty students. How many would you have at Heathcroft?
- SEPHY** I dunno. Around fifteen.
- CALLUM** Well, there you go then. Hardly our fault, is it?  
*Pause.*  
Sorry. I didn't mean to bite your head off.
- SEPHY** Are any of your friends from your old school going to join you at Heathcroft?
- CALLUM** No. None of them got in. I wouldn't have either if you hadn't helped me.  
*Pause.*  
Come on, we'd better get back to work.
- SEPHY** Okay. Maths or history?
- CALLUM** Maths.
- SEPHY** Yuk.
- CALLUM** It's the universal language.
- SEPHY** Pardon?
- CALLUM** Look at how many different languages are spoken on our planet. The only thing that doesn't change, no matter what the language, is maths. That's probably how we'll talk to aliens from other planets. We'll use maths.
- SEPHY** Are you winding me up?  
*She gets her book out of her bag.*
- CALLUM** You should free your mind and think about other cultures and planets and, oh, I don't know, just think about the future.
- SEPHY** I've got plenty of time to think about the future when I'm tons older and don't have much future left, thank you very much.
- CALLUM** There's more to life than just us Noughts and you Crosses, you know.
- SEPHY** Don't say that.
- CALLUM** Don't say what?
- SEPHY** *Us* Noughts and *you* Crosses. It makes it sound like...like I'm in one world and you're in another.
- CALLUM** Maybe we are in different worlds.
- SEPHY** We aren't if we don't want to be.
- CALLUM** If only it was that simple.
- SEPHY** It is.
- CALLUM** Maybe from where you're sitting.  
*Pause.*
- SEPHY** How come I never go to your house any more? Aren't I welcome?
- CALLUM** Course you are. But the beach is better.

### Question 9: *Noughts & Crosses*

Read the extract on page 14.

Answer parts 09.1, 09.2 and 09.3.

Then answer **either** part 09.4 **or** 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 & Crosses*. Describe your design ideas for the setting.

[4 marks]

0 9 . 2

You are performing the role of **Sephy**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

**'How come I never go to your house any more? Aren't I welcome?'**

[8 marks]

0 9 . 3

You are performing the role of **Sephy**.

Focus on the shaded part of the extract. Explain how you and the actor playing Callum might use the performance space and interact with each other to show the audience **the different attitudes** of the two characters.

[12 marks]

#### And either

0 9 . 4

You are performing the role of **Callum**.

Describe how you would use your acting skills to **interpret Callum's character**. Explain why your ideas are appropriate for:

- this extract
- the performance of your role in 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**.

Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

**Turn to page 18 for Section C**

**Turn over ►**

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

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

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From Act One, Scene One

**HERMIA** God speed, fair Helena! Whither away?  
**HELENA** Call you me fair? That 'fair' again unsay.  
Demetrius loves your fair. O happy fair!  
Your eyes are lodestars, and your tongue's sweet air  
More tuneable than lark to shepherd's ear  
When wheat is green, when hawthorn buds appear.  
Sickness is catching. O, were favour so,  
Yours would I catch, fair Hermia, ere I go.  
My ear should catch your voice, my eye your eye,  
My tongue should catch your tongue's sweet melody.  
Were the world mine, Demetrius being bated,  
The rest I'd give to be to you translated.  
O, teach me how you look, and with what art  
You sway the motion of Demetrius' heart.

**HERMIA** I frown upon him, yet he loves me still.  
**HELENA** O that your frowns would teach my smiles such skill!  
**HERMIA** I give him curses, yet he gives me love.  
**HELENA** O that my prayers could such affection move!  
**HERMIA** The more I hate, the more he follows me.  
**HELENA** The more I love, the more he hateth me.  
**HERMIA** His folly, Helena, is no fault of mine.  
**HELENA** None but your beauty. Would that fault were mine!  
**HERMIA** Take comfort. He no more shall see my face.  
Lysander and myself will fly this place.  
Before the time I did Lysander see  
Seemed Athens as a paradise to me.  
O then, what graces in my love do dwell  
That he hath turned a heaven unto a hell?



**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** 10.5.

**Question 10**

1 0 . 1

You are designing a **setting** for a performance of this extract. The setting must reflect *A Midsummer Night's Dream's* original setting in ancient Athens. Describe your design ideas for the setting.

[4 marks]

1 0 . 2

You are performing the role of **Helena**.

Describe how you would use your vocal and physical skills to perform the lines below **and** explain the effects you want to create.

**'Call you me fair? That 'fair' again unsay.  
Demetrius loves your fair. O happy fair!'**

[8 marks]

1 0 . 3

You are performing the role of **Helena**.

Focus on the shaded part of the extract. Explain how you and the actor playing **Hermia** might use the performance space and interact with each other to **gain sympathy** from your audience.

[12 marks]

**And either**

1 0 . 4

You are performing the role of **Hermia**.

Describe how you would use your acting skills to **interpret Hermia's character**. Explain why your ideas are appropriate for:

- this extract
- the performance of your role in 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**.

Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

**Turn over for Section C**

**Turn over ►**

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**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
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Describe how one **or** more actors used their vocal and physical skills to **interpret their role** within the production. Analyse and evaluate how successful they were in communicating their role to the audience.

You could make reference to:

- vocal skills, for example pitch, pace and tone of voice
- physical skills, for example body language and facial expression
- a scene or section and/or the production as a whole.

**[32 marks]**

**or  
Question 12**

1	2
---	---

Describe how lighting was used to **create mood and/or atmosphere** in the production. Analyse and evaluate how successful the lighting was in helping to create mood and/or atmosphere for the audience.

You could make reference to:

- colour and intensity
- angle and focus
- any special effects
- a scene or section and/or the production as a whole.

**[32 marks]**

**or  
Question 13**

1	3
---	---

Describe how the set was used to **communicate meaning** in the production. Analyse and evaluate how successful the set design was in helping to communicate meaning to the audience.

You could make reference to:

- materials and techniques
- space, scale, levels, colour
- a scene or section and/or the production as a whole.

**[32 marks]**

**END OF QUESTIONS**

**There are no questions printed on this page**

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**There are no questions printed on this page**

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