



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 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

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

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

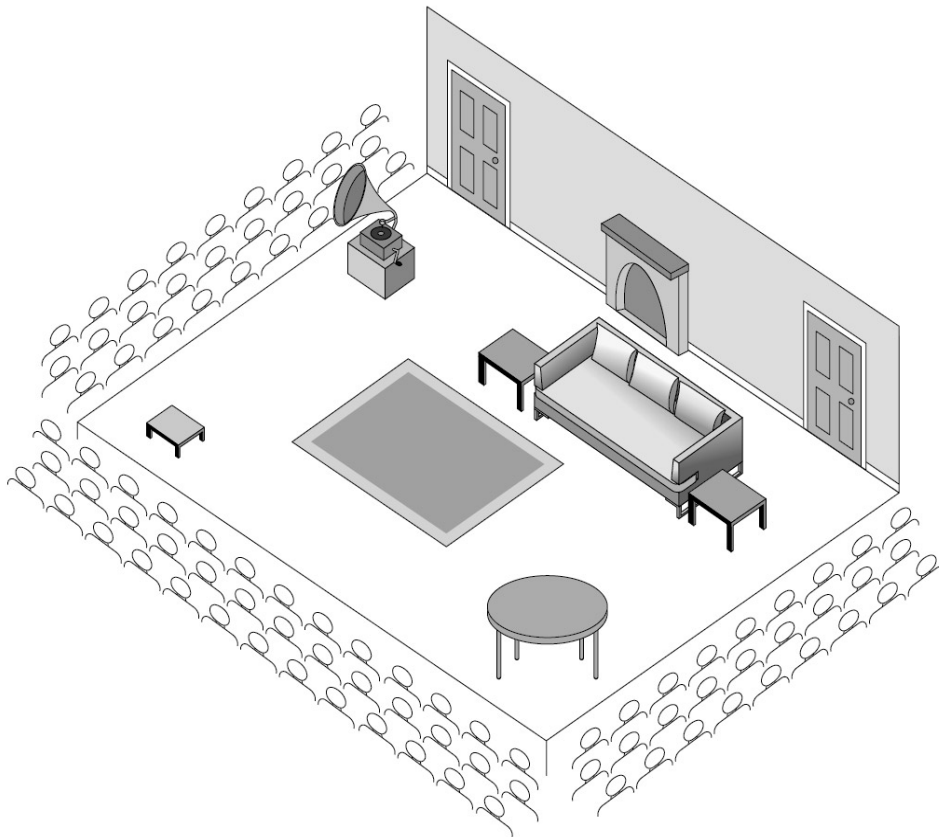
A You have to change your position frequently

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

- 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.
-

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

- 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.
-

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

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.*)

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

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.

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

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.

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

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?

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.
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