

## GCSE DRAMA

### Component 1 Understanding Drama

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Thursday 9 May 2024

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. The reference for this paper is **8261/W**.
- 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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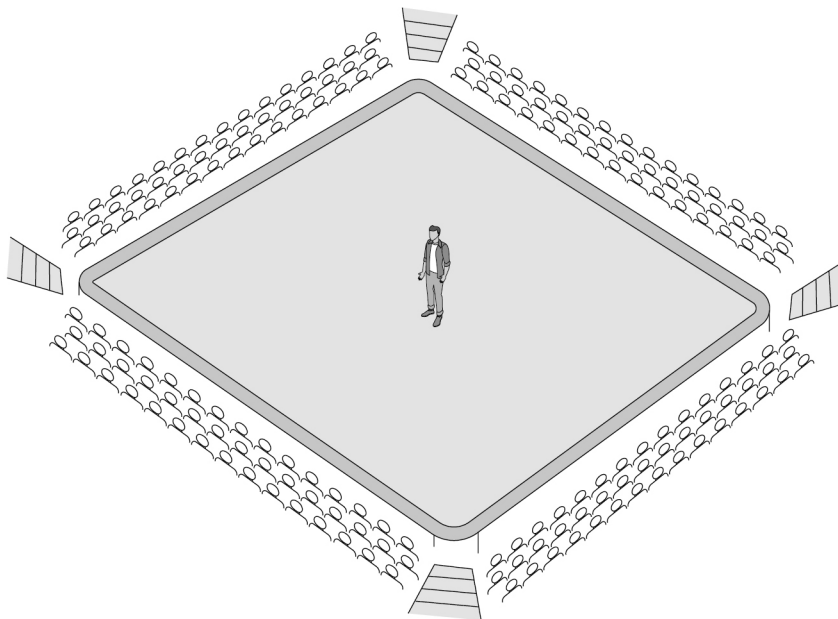
0	1
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In the professional theatre, which team is responsible for keeping the prompt copy?

- A Front of House
- B Actors
- C Stage Management

[1 mark]

**Figure 1**



0	2
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What type of staging is shown in **Figure 1**?

- A Thrust
- B Theatre in the Round
- C Proscenium Arch

[1 mark]

0	3
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What is the stage position of the actor in **Figure 1**?

- A** Centre stage
- B** Downstage right
- C** Upstage left

[1 mark]

0	4
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What is an advantage of using a traverse stage?

- A** All of the audience have a similar view of the action.
- B** The audience feels more involved as they are closer to the action.
- C** Backdrops can be used, as there is no audience on one side of the stage.

[1 mark]

**Turn over for Section B**

**Turn over ►**

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**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 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>Around the World in 80 Days</i>	Question 7	Page 10
<i>Things I Know To Be True</i>	Question 8	Page 12
<i>Noughts &amp; Crosses</i>	Question 9	Page 14
<i>Romeo and Juliet</i>	Question 10	Page 16
<i>A Taste of Honey</i>	Question 11	Page 18
<i>The Empress</i>	Question 12	Page 20
<i>The Great Wave</i>	Question 13	Page 22

**Turn over for the next question**

**Turn over ►**

### ***The Crucible***

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

From Act One

**Hale** Abigail, what sort of dancing were you doing with her in the forest?

**Abigail** Why – common dancing is all.

**Parris** I think I ought to say that I – I saw a kettle in the grass where they were dancing.

**Abigail** That were only soup.

**Hale** What sort of soup were in this kettle, Abigail?

**Abigail** Why, it were beans – and lentils, I think, and –

**Hale** Mr Parris, you did not notice, did you, any living thing in the kettle? A mouse, perhaps, a spider, a frog –?

**Parris** (*fearfully*) I – do believe there were some movement – in the soup.

**Abigail** That jumped in, we never put it in!

**Hale** (*quickly*) What jumped in?

**Abigail** Why, a very little frog jumped –

**Parris** A frog, Abby!

**Hale** (*grasping ABIGAIL*) Abigail, it may be your cousin is dying. Did you call the Devil last night?

**Abigail** I never called him! Tituba, Tituba ...

**Parris** (*blanched*) She called the Devil?

**Hale** I should like to speak with Tituba.

**Parris** Goody Ann, will you bring her up? (*MRS PUTNAM exits*)

**Hale** How did she call him?

**Abigail** I know not – she spoke Barbados.

**Hale** Did you feel any strangeness when she called him? A sudden cold wind, perhaps? A trembling below the ground?

**Abigail** I didn't see no Devil! (*Shaking BETTY*) Betty, wake up. Betty! Betty!

**Hale** You cannot evade me, Abigail. Did your cousin drink any of the brew in that kettle?

**Abigail** She never drank it.

**Hale** Did you drink it?

**Abigail** No, sir.

**Hale** Did Tituba ask you to drink it?

**Abigail** She tried, but I refused.

**Hale** Why are you concealing? Have you sold yourself to Lucifer?

**Abigail** I never sold myself! I'm a good girl! I'm a proper girl!

*MRS PUTNAM enters with TITUBA, and instantly ABIGAIL points at TITUBA.*

**Abigail** She made me do it! She made Betty do it!

**Tituba** (*shocked and angry*) Abby!

**Abigail** She makes me drink blood!

**Parris** Blood!!

### 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 **setting** for a performance of this extract.

The setting must reflect the context of *The Crucible*, set in a Puritan community in the late 17th century. Describe your design ideas for the setting.

[4 marks]

**0 5 . 2** You are performing the role of **Hale**.

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

*‘(grasping Abigail) Abigail, it may be your cousin is dying. Did you call the Devil last night?’*

[8 marks]

**0 5 . 3** You are performing the role of **Hale**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Abigail to show the audience **Hale’s determination to get the truth**.

[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 24 for Section C

Turn over ►

### **Blood Brothers**

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

From Act One

MRS JOHNSTONE *hums a few bars of the song, and dances a few steps, as she makes her way to her place of work – MRS LYONS's house. During the dance she acquires a brush, dusters and a mop bucket.*  
MRS LYONS's house, where MRS JOHNSTONE is working. MRS LYONS enters carrying a parcel.

**Mrs Lyons** Hello, Mrs Johnstone, how are you? Is the job working out all right for you?

**Mrs Johnstone** It's, erm, great. Thank you. It's such a lovely house it's a pleasure to clean it.

**Mrs Lyons** It's a pretty house, isn't it? It's a pity it's so big. I'm finding it rather large at present.

**Mrs Johnstone** Oh. Yeh. With Mr Lyons being away an' that? When does he come back, Mrs Lyons?

**Mrs Lyons** Oh, it seems such a long time. The Company sent him out there for nine months, so, what's that, he'll be back in about five months' time.

**Mrs Johnstone** Ah, you'll be glad when he's back, won't you? The house won't feel so empty then, will it?

MRS LYONS *begins to unwrap her parcel.*

**Mrs Lyons** Actually, Mrs J, we bought such a large house for the – for the children – we thought children would come along.

**Mrs Johnstone** Well, y' might still be able to ...

**Mrs Lyons** No, I'm afraid ... We've been trying for such a long time now ... I wanted to adopt but ... Mr Lyons is ... well, he says he wanted his own son, not someone else's. Myself, I believe that an adopted child can become one's own.

**Mrs Johnstone** Ah yeh ... yeh. 'Ey, it's weird though, isn't it? Here's you can't have kids, an' me, I can't stop havin' them. Me husband used to say that all we had to do was shake hands and I'd be in the club. He must have shook hands with me before he left. I'm havin' another one, y' know.

**Mrs Lyons** Oh, I see ...

**Mrs Johnstone** Oh but look, look, it's all right, Mrs Lyons, I'll still be able to do me work. Havin' babies, it's like clockwork to me. I'm back on me feet an' workin' the next day, y' know. If I have this one at the weekend I won't even need to take one day off. I love this job, y' know. We can just manage to get by now –

*She is stopped by MRS LYONS putting the contents of the package, a new pair of shoes, on to the table.*

**Mrs Johnstone** Jesus Christ, Mrs Lyons, what are y' trying to do?

**Mrs Lyons** My God, what's wrong?

**Mrs Johnstone** The shoes ... the shoes ...

**Mrs Lyons** Pardon?

**Mrs Johnstone** New shoes on the table, take them off ...

MRS LYONS *does so.*

**Mrs Johnstone** *(relieved)* Oh God, Mrs Lyons, never put new shoes on a table ... You never know what'll happen.

**Mrs Lyons** *(twigging it; laughing)* Oh ... you mean you're superstitious?

**Mrs Johnstone** No, but you never put new shoes on the table.

**Mrs Lyons** Oh, go on with you. Look, if it will make you any happier I'll put them away.

*She exits with the shoes.*



### 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 **Mrs Johnstone** to wear in a performance of this extract.

The costume must reflect the context of *Blood Brothers*, set in a Liverpudlian community in the 1950s. Describe your design ideas for the costume.

[4 marks]

0 6 . 2

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

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

**‘Oh but look, look, it’s all right, Mrs Lyons, I’ll still be able to do me work.’**

[8 marks]

0 6 . 3

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

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Mrs Lyons to show the audience **Mrs Johnstone’s fear**.

[12 marks]

#### And either

0 6 . 4

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

Describe how you would use your acting skills to **interpret Mrs Lyons’ 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 24 for Section C

Turn over ►

### ***Around the World in 80 Days***

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

From Act One, Scene Twenty

**Fix** Excuse me, did you intend to sail aboard *The Carnatic* this morning?

**Fogg** Yes, sir.

**Fix** So did I. I've only just learned it left last night without giving notice. We now must wait a week for another steamer.

**Mrs Aouda** No! Oh, Mr Fogg!

**Fogg** (*evenly*). I seem to see some other vessels here in Hong Kong Harbour. FOGG *approaches a ship's CAPTAIN coiling some line.* Is your boat ready to sail?

**Captain Von Darius** Yes, your honour.

**Fogg** Are you the captain?

CAPTAIN BLOSSOM VON DARIUS *turns around. It is a woman.*

**Captain Von Darius** Yes, Blossom Von Darius, Captain of *The Tankadere*.

**Fogg** (*taken aback by her gender*). Huh. (*Recovered.*) Does she go fast?

**Captain Von Darius** Between eight and nine knots.

**Fogg** Will you take me and my companion to Yokohama?

**Captain Von Darius** Japan, man?! You must be joking!

**Fogg** No. I must get there by the 14th at the latest to catch a boat for San Francisco.

**Captain Von Darius** No! Out of the question – such a long journey with such a little boat? And at this time of year? She'd never make it in time!

**Fogg** I promise you five hundred pounds if she does.

**Captain Von Darius** But you can't promise calm seas and winds staying in the south-west, can you?

**Fogg** No, I cannot.

**Captain Von Darius** Then, it's impossible.

**Fogg** Unlikely, perhaps, but not impossible.

**Captain Von Darius** But you'd need perfect conditions and –

**Fogg** Will you try? I will pay you... whatever the outcome.

**Captain Von Darius** Whatever the outcome?

FOGG *holds out the five hundred pounds to CAPTAIN VON DARIUS. She takes them.*

We'll set sail in an hour or so.

**Fogg** I will remind you, Captain, that time is of the essence.

**Captain Von Darius** Half an hour then. But I don't think that's going to help.

CAPTAIN VON DARIUS *nods and readies the boat.*

**Fogg** If you would like to join us, Mr –

**Fix** Fix. Thank you, Mr –

**Fogg** Fogg.

**Fix** Fogg. I was about to ask the favour. But I will pay my own way.

**Fogg** Let us not speak of that, sir.

**Fix** But, I insist.

**Fogg** No, sir. It enters into my general expenses.

*They look out at the water.*

**Mrs Aouda** Poor Passepartout! Perhaps, in the confusion, he boarded *The Carnatic*?

**Fogg** We will search for him in Yokohama before our boat sails for San Francisco.

**Mrs Aouda** What if we don't find him? He has your passport!

**Fogg** Please don't be alarmed. Things have a way of working themselves out.

*Transition: Two boats are put on the map – The Carnatic (large) and The Tankadere (small).*

**Question 7: *Around the World in 80 Days***

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**

0	7	.	1
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You are designing a **costume** for **Captain Von Darius** to wear in a performance of this extract.

The costume must reflect the context of *Around the World in 80 Days*, set on a dock in late 19th century Hong Kong. Describe your design ideas for the costume.

**[4 marks]**

0	7	.	2
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You are performing the role of **Captain Von Darius**.

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

**‘No! Out of the question – such a long journey with such a little boat? And at this time of year?’**

**[8 marks]**

0	7	.	3
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You are performing the role of **Captain Von Darius**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Fogg to show the audience **the Captain’s changing response to Fogg’s request**.

**[12 marks]**

**And either**

0	7	.	4
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You are performing the role of **Fogg**.

Describe how you would use your acting skills to **interpret Fogg’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	7	.	5
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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 24 for Section C**

**Turn over ►**

***Things I Know To Be True***

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

From Winter

- Fran** Look, Mark, there's nothing you could tell us that would shock us or make us feel any different about you. I just want to say that.
- Bob** Unless you told us you had decided to become a woman. Then I would be shocked.  
*BOB laughs at his joke. He's the only one though. It's a terrible silence as they realise what's just been inelegantly revealed.*
- Mark** That's not how this was meant to go.  
*They are silent. Shocked.*  
I need you to say something.
- Fran** We thought you were gay.
- Mark** Right.
- Fran** Are you?
- Mark** What the hell does that matter?
- Fran** I don't know.
- Mark** Well, I'm not.
- Fran** Okay.
- Mark** Are you relieved?
- Fran** No... no, that's not what I'm feeling right now.
- Mark** What are you feeling, Mum?
- Fran** I'm ... I can't ... begin ... Are you sure about this?
- Mark** Yes.
- Fran** Then what are you feeling?
- Mark** Afraid ... confused ... A little ashamed. No. Not ashamed. I'm finished with feeling that. But embarrassed. I guess. Telling you. And angry. Yeah. Angry. I had a whole speech prepared. I've been practising it for twenty years.
- Bob** And I put my foot in it.
- Mark** You did, Dad, yeah.
- Bob** Are you telling us that you're one of those men who wants to be a woman?
- Mark** That's the gist of it.
- Bob** Is it that you like to put on women's clothing in the privacy of your own home because there was Uncle Trevor on my mother's side or are you talking about the whole shebang here?
- Mark** Okay. This is something that I have known about myself for many years. It is something I have fought and hidden. It has made me very unhappy. And it has cost me a relationship with a woman I loved very much.
- Fran** Well, you can understand her point of view.
- Mark** Yes, Mum. I can. Taylor's point of view is very clear. But right now we're talking about mine... This is hard, you know.

### Question 8: *Things I Know To Be True*

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 a **costume** for **Mark** to wear in a performance of this extract.

The costume must reflect the context of this scene in *Things I Know to Be True*, set in a contemporary working-class Australian suburb. Describe your design ideas for the costume.

[4 marks]

0 8 . 2

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

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

**‘Okay. This is something that I have known about myself for many years. It is something I have fought and hidden.’**

[8 marks]

0 8 . 3

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

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Fran to show the audience **Mark’s anger**.

[12 marks]

#### And either

0 8 . 4

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

Describe how you would use your acting skills to **interpret Fran’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 24 for Section C

Turn over ►

### Noughts & Crosses

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

From Act One, Scene Six

*The dining hall melts away, leaving CALLUM alone.*

**Callum** (to audience). I walked out of the food hall and out of the building and out of the school, my steps growing ever faster and more frantic – until by the time I was out of the school I was running. Running until my back ached and my feet hurt and my heart was ready to burst and still I kept running. I ran all the way out of the town and down to the beach.

*CALLUM collapses on the sand and punches his bag, over and over.*

*(Shouting.)* SEPHY! SEPHY! SEPHY!

*SEPHY approaches. She stares at CALLUM, full of anger.*

**Sephy** Turning your back on me like that. Some best friend.

**Callum** All right, all right.

*Pause.*

**Sephy** You're a snob, Callum. And I never realised it until now. I thought you were better than that. Above all that nonsense. But you're just like all the others. 'Crosses and Noughts shouldn't be friends. Crosses and Noughts shouldn't even live on the same planet together.'

**Callum** That's rubbish. I don't believe any of that, you know I don't.

**Sephy** Well, if you're not a snob, you're a hypocrite, which is even worse. I'm okay to talk to as long as no one can see us. As long as no one knows.

**Callum** Don't talk to me like that.

**Sephy** Which one is it, Callum? Are you a snob or a hypocrite?

**Callum** Get lost, Sephy.

**Sephy** With pleasure.

*SEPHY goes to leave.*

**Callum** I'm sorry.

**Sephy** I thought that was my job in this friendship. Saying sorry. Sorry for being at a good school. Sorry for saying the wrong thing. Sorry for sitting at your table. I'm sick of feeling guilty all the time. It's not my fault that things are the way they are.

**Callum** I know.

**Sephy** Then stop blaming me. And if you can't, then leave me alone.

*She exits.*

**Callum** (to audience). Why had my life suddenly become so complicated? For the last year all I could ever think about was going to school. Sephy's school. I was so busy concentrating on getting into Heathcroft that I didn't give any thought to what it'd be like when I actually got there.

**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 **costume** for **Sephy** to wear in a performance of this extract.

The costume must reflect the conventions of contemporary dystopian theatre used in *Noughts & Crosses*. Describe your design ideas for the costume.

[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.

**‘You’re a snob, Callum. And I never realised it until now. I thought you were better than that.’**

[8 marks]

**0 9 . 3** You are performing the role of **Sephy**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Callum to show the audience **Sephy’s anger**.

[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 24 for Section C**

**Turn over ►**

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***Romeo and Juliet***

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

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From Act Two, Scene Four

<b>Juliet</b>	Now, good sweet nurse – O Lord, why look'st thou sad? Though news be sad, yet tell them merrily: If good, thou sham'st the music of sweet news By playing it to me with so sour a face.
<b>Nurse</b>	I am aweary, give me leave awhile. Fie, how my bones ache! What a jaunt have I had!
<b>Juliet</b>	I would thou hadst my bones, and I thy news: Nay, come, I pray thee speak, good, good nurse, speak.
<b>Nurse</b>	Jesu, what haste? Can you not stay awhile? Do you not see that I am out of breath?
<b>Juliet</b>	How art thou out of breath, when thou hast breath To say to me that thou art out of breath? The excuse that thou dost make in this delay Is longer than the tale thou dost excuse. Is thy news good or bad? Answer to that. Say either, and I'll stay the circumstance: Let me be satisfied, is't good or bad?
<b>Nurse</b>	Well, you have made a simple choice, you know not how to choose a man: Romeo? No, not he, though his face be better than any man's, yet his leg excels all men's, and for a hand and a foot and a body, though they be not to be talked on, yet they are past compare: he is not the flower of courtesy, but, I'll warrant him, as gentle as a lamb. Go thy ways, wench, serve God. What, have you dined at home?
<b>Juliet</b>	No, no. But all this did I know before. What says he of our marriage? What of that?
<b>Nurse</b>	Lord, how my head aches! What a head have I! It beats as it would fall in twenty pieces. My back o't'other side – O, my back, my back! Beshrew your heart for sending me about, To catch my death with jaunting up and down!
<b>Juliet</b>	I'faith, I am sorry that thou art not well. Sweet, sweet, sweet nurse, tell me, what says my love?
<b>Nurse</b>	Your love says, like an honest gentleman, and a courteous, and a kind, and a handsome, and, I warrant, a virtuous— Where is your mother?
<b>Juliet</b>	Where is my mother? Why, she is within, Where should she be? How oddly thou repliest: 'Your love says, like an honest gentleman, Where is your mother?'



**Question 10: *Romeo and Juliet***

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 **costume** for **Juliet** to wear in a performance of this extract.

The costume must reflect the context of *Romeo and Juliet*, set in late 16th century Verona. Describe your design ideas for the costume.

**[4 marks]**

**1 0 . 2** You are performing the role of **Juliet**.

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

**‘No, no. But all this did I know before.  
What says he of our marriage? What of that?’**

**[8 marks]**

**1 0 . 3** You are performing the role of **Juliet**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing the Nurse to show the audience **Juliet’s impatience**.

**[12 marks]**

**And either**

**1 0 . 4** You are performing the role of the **Nurse**.

Describe how you would use your acting skills to **interpret the Nurse’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 to page 24 for Section C**

**Turn over ►**

### ***A Taste of Honey***

Read the following extract and answer Question 11 on page 19.

From Act One, Scene One

**Peter** Nobody could live in a place like this.  
**Jo** Only about fifty thousand people.  
**Peter** And a snotty-nosed daughter.  
**Helen** I said nobody asked you to come. Oh my God! I'll have to have a dose of something. My head's swimming. Why did you?  
**Peter** Why did I what?  
**Helen** Follow me here?  
**Peter** Now you know you're glad to see me, kid.  
**Helen** No I'm not. The only consolation I can find in your immediate presence is your ultimate absence.  
**Peter** In that case, I'll stay.  
**Helen** I warned you. I told you I was throwing my hand in. Now didn't I?  
**Peter** You did.  
**Helen** Oh! Throw that cigar away. It looks bloody ridiculous stuck in your mouth like a horizontal chimney.  
**Peter** Your nose is damp. Here, have this.  
**Helen** Oh go away!  
**Peter** Give it a good blow.  
**Helen** Leave it alone.  
**Peter** Blow your nose, woman. [*She does*]. And while you're at it blow a few of those cobwebs out of your head. You can't afford to lose a man like me.  
**Helen** Can't I?  
**Peter** This is the old firm. You can't renege on the old firm.  
**Helen** I'm a free lance. Besides, I'm thinking of giving it up.  
**Peter** What?  
**Helen** Sex! Men!  
**Peter** What have we done to deserve this?  
**Helen** It's not what you've done. It's what I've done.  
**Peter** But [*approaching her*], darling, you do it so well.  
**Helen** Now give over, Peter. I've got all these things to unpack.  
**Peter** Send her to the pictures.  
**Helen** I don't feel like it.  
**Peter** What's wrong?  
**Helen** I'm tired. It's terrible when you've got a cold, isn't it? You don't fancy anything.  
**Peter** Well, put your hat on, let's go for a drink. Come on down to the church and I'll make an honest woman of you.  
**Helen** [*she goes to put her coat on, then changes her mind*]: No, I don't fancy it.  
**Peter** I'm offering to marry you, dear.  
**Helen** You what?  
**Peter** Come on, let's go for a drink.  
**Helen** I told you I don't fancy it.  
**Peter** You won't find anything better.  
**Helen** Listen, love, I'm old enough to be your mother.

### Question 11: *A Taste of Honey*

Read the extract on page 18.

Answer parts 11.1, 11.2 and 11.3.

Then answer **either** part 11.4 **or** 11.5.

#### Question 11

1	1
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 . 

1
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 You are designing a **costume** for **Peter** to wear in a performance of this extract.

The costume must reflect the context of *A Taste of Honey*, set in working-class Salford in the late 1950s. Describe your design ideas for the costume.

[4 marks]

1	1
---	---

 . 

2
---

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

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

**‘... blow a few of those cobwebs out of your head. You can’t afford to lose a man like me.’**

[8 marks]

1	1
---	---

 . 

3
---

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

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Helen to show the audience **Peter’s relationship with Helen**.

[12 marks]

#### And either

1	1
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 . 

4
---

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

Describe how you would use your acting skills to **interpret Helen’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	1
---	---

 . 

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 24 for Section C

Turn over ►

### ***The Empress***

Read the following extract and answer Question 12 on page 21.

From Act One: 1887, Scene Eleven

<b>Abdul</b>	There is whispering and gossip at court that Your Majesty treats me as one would an exotic pet.
<b>Victoria</b>	Ahh ... but a beloved pet. <i>She laughs.</i>
<b>Abdul</b>	Your Majesty enjoys my discomfort at these words?
<b>Victoria</b>	We enjoy having you by our side.
<b>Abdul</b>	I am your loyal servant but there are those out there who do not trust me. If you were to make the appointment official, I would not have to suffer the indignities of being ridiculed, ma'am.
<b>Victoria</b>	Come, come, Abdul. There are procedures we must adhere to.
<b>Abdul</b>	You gave me your word.
<b>Victoria</b>	Are you questioning our word, Abdul?
<b>Abdul</b>	No, ma'am, I apologize. I am simply eager to serve you to the best of my abilities.
<b>Victoria</b>	Bertie asked us if you were trustworthy.
<b>Abdul</b>	Ma'am?
<b>Victoria</b>	If you have any connections with Indian agitators? <i>She looks at ABDUL.</i>
<b>Victoria</b>	Well? Have you? Any connections that is?
<b>Abdul</b>	<i>(affronted)</i> With all due respect to His Royal Highness I find that questioning of my character, extremely ... insulting ... <i>VICTORIA laughs. ABDUL looks even more affronted.</i>
<b>Victoria</b>	There are people out there who have tried to assassinate us you know.
<b>Abdul</b>	Ma'am ... I am so sorry for the suffering that has caused you ... but to think ... that I would attempt to hurt or conspire against Your Majesty in any way ... pains me to the core of my heart ...
<b>Victoria</b>	We have told Bertie you are harmless.
<b>Abdul</b>	If Your Majesty wishes to dismiss me from her service, or if Your Majesty feels that I am unworthy of such office, close to your royal person ... <i>VICTORIA waves ABDUL's concerns away.</i>
<b>Victoria</b>	Abdul – please. <i>She takes a sip of water.</i>
<b>Abdul</b>	Ma'am, I am keen to communicate the news to my father in Agra ... he is an old man now ...
<b>Victoria</b>	We are to travel to Balmoral next week for the summer. You will be commanded to attend Abdul. <i>ABDUL bows.</i>
<b>Victoria</b>	We have asked our men up there to make you comfortable in the rooms on the first floor. They are particularly excellent rooms with a view of the grounds.
<b>Abdul</b>	My eternal gratitude, ma'am.
<b>Victoria</b>	They used to belong to our beloved keeper ...
<b>Abdul</b>	I am sorry to press the point but when will you ...? <i>VICTORIA smiles at ABDUL coquettishly.</i>
<b>Victoria</b>	It is already done.

**Question 12: *The Empress***

Read the extract on page 20.

Answer parts 12.1, 12.2 and 12.3.

Then answer **either** part 12.4 **or** 12.5.

**Question 12**

**1** **2** . **1**

You are designing a **costume** for **Abdul** to wear in a performance of this extract.

The costume must reflect the context of *The Empress*, set in the last fourteen years of Queen Victoria's rule. Describe your design ideas for the costume.

**[4 marks]**

**1** **2** . **2**

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

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

**'Ma'am, I am keen to communicate the news to my father in Agra ... he is an old man now ...'**

**[8 marks]**

**1** **2** . **3**

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

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Queen Victoria to show the audience **Abdul's growing frustration**.

**[12 marks]**

**And either**

**1** **2** . **4**

You are performing the role of **Queen Victoria**.

Describe how you would use your acting skills to **interpret Queen Victoria'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** **2** . **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 24 for Section C**

**Turn over ►**

### The Great Wave

Read the following extract and answer Question 13 on page 23.

From Part One

- Etsuko** I think about the life she might have had. The things we might have done. She'd have driven me crazy I'm sure. Boyfriends I'd disapprove of. The way she'd always change her mind at the last minute. Her stubbornness. (*Becoming upset.*) Her smile. How kind she could be. I think about all the arguments we'd have had. (*Laughs.*) All the times we'd have made up.  
*REIKO is deeply affected by what ETSUKO is saying.*
- Etsuko** The thought that she'd be a woman now.  
*Pause.*  
 But you. There's still a chance. I'd like to see you do something other than this.
- Reiko** I have to. Putting up these posters is what I'm meant to do.  
*HANAKO goes and sits down at the table.*
- Etsuko** Please don't waste your life.
- Reiko** I'm not.
- Etsuko** It's been six years. I want you to be happy. Darling. I want that more than anything.  
*REIKO wipes her eyes. She can't look at her mother.*  
*Long pause.*
- Etsuko** Let her go.
- Reiko** I can't. This is what I'm meant to do.  
*Pause.*  
 I get to see her face every day. Reminding me. When people tear them down I look forward to starting all over again. Because it's the punishment I deserve.
- Etsuko** It's not your fault.  
*Long pause.*
- Reiko** I said some things to Hanako that night. I never told you.
- Etsuko** What?
- Reiko** Awful things. Hurtful things. Some of the things I said ... It's because of me she ran off. It's because of me she ...  
*She can't find the words. ETSUKO comes over.*
- Reiko** I'm sorry. Mum, I am so sorry.  
*ETSUKO can't help but hold REIKO. She holds her and holds her.*
- Reiko** (*cries*) I'm sorry. I'm sorry. I'm sorry. I just want to tell Hanako. I don't know what to do. Mum.  
*ETSUKO touches her head against REIKO's.*
- Etsuko** She knows. Hanako knows.  
*REIKO cries. She cries and cries. A great weight has been lifted off her shoulders.*
- Etsuko** It's okay. You're okay. My girl. My beautiful girl. I'm here.

**Question 13: *The Great Wave***

Read the extract on page 22.

Answer parts 13.1, 13.2 and 13.3.

Then answer **either** part 13.4 **or** 13.5.

**Question 13**

**1 3 . 1** You are designing a **costume** for **Reiko** to wear in a performance of this extract.

The costume must reflect the context of *The Great Wave*, set in Japan in the mid-1980s. Describe your design ideas for the costume.

[4 marks]

**1 3 . 2** You are performing the role of **Reiko**.

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

**‘I have to. Putting up these posters is what I’m meant to do.’**

[8 marks]

**1 3 . 3** You are performing the role of **Reiko**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Etsuko to show the audience **Reiko’s regrets**.

[12 marks]

**And either**

**1 3 . 4** You are performing the role of **Etsuko**.

Describe how you would use your acting skills to **interpret Etsuko’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 3 . 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 14**

1	4
---	---

Describe how one **or** more actors used their vocal and physical skills to **bring their character to life** for the audience.

Analyse and evaluate how successful they were in bringing their character to life for 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 15**

1	5
---	---

Describe how **costume design** was used to **communicate key ideas** for the audience.

Analyse and evaluate how successful the costume design was in communicating key ideas for the audience.

You could make reference to:

- materials, style, cut and fit
- colour, texture and condition
- a scene or section and/or the production as a whole.

**[32 marks]**



---

or

**Question 16**

1	6
---	---

Describe how **either** lighting **or** sound design was used to **create memorable moments** for the audience.

Analyse and evaluate how successful **either** the lighting **or** sound design was in creating memorable moments for the audience.

Lighting – you could make reference to:

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

Sound – you could make reference to:

- volume, direction and amplification
- live or recorded sound
- a scene or section and/or the production as a whole.

**[32 marks]**

**END OF QUESTIONS**

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