

## GCSE DRAMA

Component 1: Understanding drama  
(First examination in 2024)

---

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

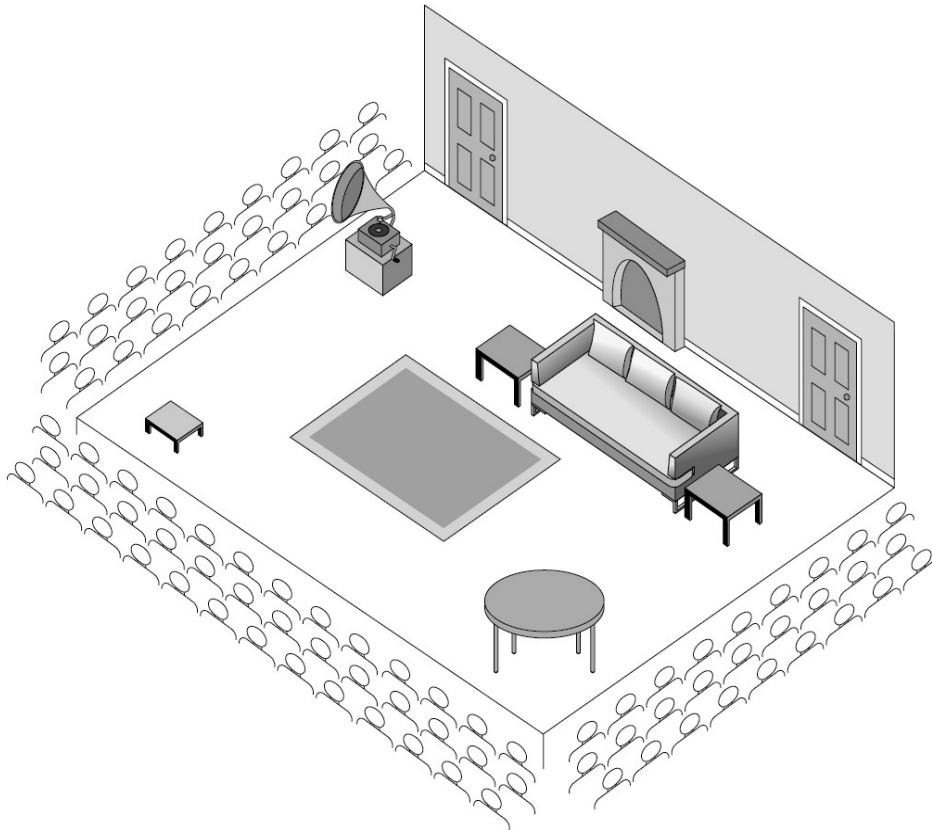
B You have to be aware of your backdrop

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.

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

---

**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 17<sup>th</sup> 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**

---

**Noughts and Crosses**

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

---

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 7: *Noughts and Crosses***

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 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 7 . 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 7 . 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 7 . 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 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**

---

**A Taste of Honey**

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

---

From Act One Scene One

**PETER:** Well, I won't be round tomorrow; the cat's been on the strawberries.

**HELEN:** Get going.

**PETER:** Don't forget me.

**JO:** Shall I withdraw while you kiss her goodnight?

**HELEN:** I'll kiss you good night in a minute, lady, and it really will be good night.

**PETER:** Well, take care of your mother while she's ailing, Jo. You know how fragile these old ladies are.

**HELEN:** Go on, get! [*Exit PETER.*] Well, I'm going to bed. We'll shift this lot tomorrow. There's always another day.

**JO:** It's dark out there now. I think I'll have my bath in the morning.

**HELEN:** Are you afraid of the dark?

**JO:** You know I am.

**HELEN:** You should try not to be.

**JO:** I do.

**HELEN:** And you're still afraid?

**JO:** Yes.

**HELEN:** Then you'll have to try a bit harder, won't you?

**JO:** Thanks. I'll do that. What's the bed like?

**HELEN:** Like a coffin only not half as comfortable.

**JO:** Have you ever tried a coffin?

**HELEN:** I dare say I will one day. I do wish we had a hot water bottle.

**JO:** You should have asked him to stay. It wouldn't be the first time I've been thrown out of my bed to make room for one of your...

**HELEN:** For God's sake shut up! Close your mouth for five minutes. And you can turn the light off and come to bed.

**JO:** Aren't we going to clear this lot up?

**HELEN:** No, it'll look all right in the dark.

**JO:** Yes, it's seen at its best, this room, in the dark.

**HELEN:** Everything is seen at its best in the dark – including me. I love it. Can't understand why you're so scared of it.

**JO:** I'm not frightened of the darkness outside. It's the darkness inside houses I don't like.

**HELEN:** Come on! Hey, Jo, what would you do if I told you I was thinking of getting married again?

**JO:** I'd have you locked up in an institution right away!

**HELEN:** Come on.

---

**Question 8: A Taste of Honey**

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 the **lighting** for a performance of this extract.

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

**[4 marks]**

**0 8** . **2** You are performing the role of **Jo**.

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

**'I'm not frightened of the darkness outside. It's the darkness inside houses I don't like.'**

**[8 marks]**

**0 8** . **3** You are performing the role of **Jo**.

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 **Jo's resentment** towards her circumstances.

**[12 marks]**

**And either**

**0 8** . **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**

**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**

*Romeo and Juliet*

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

From Act One Scene Four

**TYBALT** This, by his voice, should be a Montague.  
Fetch me my rapier, boy. – What dares the slave? **[Exit a Servingman]**  
Come hither, covered with an antic face.  
To flear and scorn at our solemnity?  
Now, by the stock and honour of my kin.  
To strike me dead I hold it not a sin.

**CAPULET** Why, how now kinsman? Wherefore storm you so?

**TYBALT** Uncle, this is a Montague, our foe.  
A villain that is hither come in spite.  
To scorn at our solemnity this night.

**CAPULET** Young Romeo is it?

**TYBALT** 'Tis he, that villain Romeo.

**CAPULET** Content thee, gentle coz, let him alone:  
A bears him like a portly gentleman.  
And to say truth. Verona brags of him  
To be a virtuous and well-governed youth.

I would not for the wealth of all this town  
Here in my house do him disparagement:  
Therefore be patient, take no note of him.  
It is my will, the which if thou respect,  
Show a fair presence and put off these frowns,  
An ill-beseeming semblance for a feast.

**TYBALT** It fits when such a villain is a guest:  
I'll not endure him.

**CAPULET** He shall be endured.  
What, goodman boy? I say, he shall: go to.  
Am I the master here or you? Go to.  
You'll not endure him? God shall mend my soul,  
You'll make a mutiny among my guests?  
You will set cock-a-hoop? You'll be the man?

**TYBALT** Why, uncle, 'tis a shame.

**CAPULET** Go to, go to.  
You are a saucy boy. Is't so, indeed?  
This trick may chance to scathe you. I know what.  
You must contrary me? Marry, 'tis time. –  
Well said, my hearts!– You are a princox. Go,  
Be quiet, or– More light, more light!– for shame,  
I'll make you quiet.– What, cheerly, my hearts!

**[To Dancers/To Tybalt]**  
**[To Servants/To Tybalt]**  
**[To Dancers]**

**TYBALT** Patience perforce with wilful choler meeting  
Makes my flesh tremble in their different greeting.  
I will withdraw, but this intrusion shall  
Now seeming sweet convert to bitterest gall.

**[Exit]**

**Question 9: *Romeo and Juliet***

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 the **sound** for a performance of this extract.

The sound design must reflect the context of *Romeo and Juliet*, set in late 16<sup>th</sup> Century Verona. Describe your design ideas for the sound.

**[4 marks]**

0 9 . 2

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

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

**'I will withdraw, but this intrusion shall  
Now seeming sweet convert to bitterest gall.'**

**[8 marks]**

0 9 . 3

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

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Capulet to show the audience **Tybalt's fury** at the situation.

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

0 9 . 4

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

Describe how you would use your acting skills to **interpret Capulet'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**

---

**Thing I Know to be True**

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

---

From Home

**FRAN.** I'll call your brothers.

**BOB.** Look at you.

**ROSIE.** I know.

**BOB.** Frannie.

**FRAN.** I know. (*Then back to the phone.*) It's Mum. Rosie's just walked in... I know but she's here. Something's happened.

**ROSIE.** Mum!

**BOB.** You look...

**ROSIE.** Different?

**BOB.** No.

**ROSIE.** All grown up?

**BOB.** Just the same.

**FRAN.** Mark's on his way.

**ROSIE.** I'm meant to look older, Dad.

**BOB.** Well, you haven't been away that long, love.

**FRAN.** (*phone*). Ben... Rosie's back.

**ROSIE.** I wanted to surprise you.

**BOB.** You did.

**FRAN.** (*phone*). Something's happened.

**ROSIE.** Mum!

**FRAN.** He's on his way.

**ROSIE.** Nothing's happened.

**FRAN.** Look at you.

**ROSIE.** I know.

**FRAN.** You look...

**ROSIE.** Just the same.

**FRAN.** No. You look...

**ROSIE.** What?

**FRAN.** Did you meet someone?

**ROSIE.** No.

**FRAN.** A boy?

**ROSIE.** No.

**FRAN.** Did he hurt you?

**BOB.** Who hurt you?

**FRAN.** A boy.

**ROSIE.** Mum, I've just walked in the door. You have to stop asking questions because I don't have the answers. Not now. Not yet. And if you keep asking I'm going to cry. I'm home. Okay? That's as much as I know right now.

**FRAN.** Okay. You're home... Bob... She's home.

**BOB.** I know.

**FRAN.** We can sleep again.

---

**Question 10: *Things I Know to be True***

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 the context of *Things I Know to be True* set in a contemporary working class Australian suburb. Describe your design ideas for the setting.

[4 marks]

1 0 . 2

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

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

'... (Then back to the phone.) **It's Mum, Rosie's just walked in... I know but she's here. Something's happened.**

[8 marks]

1 0 . 3

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

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Rosie to show the audience **the maternal concern she feels for her daughter**.

[12 marks]

**And either**

1 0 . 4

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

Describe how you would use your acting skills to **interpret Rosie'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 18 for Section C**

Turn over ►

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

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

From Act Two, Scene Twenty-Four

*Suddenly, a man, COLONEL STAMP PROCTOR, appears behind them.*

**FOGG.** That may be the case, sir, but this is not your game and I would ask you to kindly refrain from commenting on mine.

**COLONEL STAMP PROCTOR.** What are you, an Englishman?

**FOGG.** Yes, I *am* an Englishman, Mr – ?

**COLONEL STAMP PROCTOR.** The name's Colonel Stamp Proctor. And you are?

**FOGG.** Phileas Fogg.

**COLONEL STAMP PROCTOR.** It's no surprise then! Of course, with a hand like that, an Englishman would think of playing a club!

*FOGG throws down his card.*

**FOGG.** Not only think it but play it!

**COLONEL STAMP PROCTOR.** You don't understand anything about whist, Limey!

*FOGG stands.*

**FOGG.** Perhaps I'll be better at another game, Yankee!

**COLONEL STAMP PROCTOR.** Oh yeah?!

**FOGG.** It would not be right for an Englishman to permit himself to be treated this way without retaliating.

**COLONEL STAMP PROCTOR.** A duel, you mean?

**FOGG.** Indeed, sir.

**COLONEL STAMP PROCTOR.** You just name the time and place!

**FOGG.** Presently, I am in a great hurry to get back to Europe but will you agree to a meeting in six months' time?

**COLONEL STAMP PROCTOR.** Six months!? Why not ten years?

**FOGG.** I say six months and I shall be at the meeting place exactly on time!

**COLONEL STAMP PROCTOR.** Now or never!

*Cries and gunshots are heard. The TRAIN PORTER rushes into the car.*

**TRAIN PORTER** It's an ambush! Get down, everyone! If the bandits board – fight for your lives!!

**Question 11: *Around the World in 80 Days***

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 . 1

You are designing a **setting** for a performance of this extract.

The setting must reflect the context of *Around the World in 80 Days*, set on a train in late 19<sup>th</sup> Century America. Describe your design ideas for the setting.

[4 marks]

1 1 . 2

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

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

**‘That may be the case, sir but this is not your game and I would ask you to kindly refrain from commenting on mine.’**

[8 marks]

1 1 . 3

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

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Colonel Stamp Proctor to show the audience **his sense of honour as an Englishman**.

[12 marks]

**And either**

1 1 . 4

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

Describe how you would use your acting skills to **interpret Colonel Stamp Proctor’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]

**The Empress**

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

From Act One, Scene Eight

**GEORGINA** Excuse me, young lady...do you speak English?

**RANI** *stands and curtseys.*

**RANI** Yes, ma'am.

**GEORGINA** Well, at least that's a start. Are you an ayah?

**RANI** Yes, ma'am.

**Georgina** What is your name?

**Rani** Rani.

**GEORGINA** Rani? That's easy enough.

I understand you are looking for work?

The others told me. My mistress has lost her nanny. Stupid girl went and got herself in the family way and I had to dismiss her. I need someone to start work immediately.

**RANI** You have children who need looking after?

**GEORGINA** Yes...but they're not mine...my mistress's, you understand? Four little 'uns. Very spirited but well-behaved. I am the housekeeper.

**RANI** I see.

**GEORGINA** My mistress always favours an Indian ayah. Says you people are more obedient, don't mess around with men and that you are good with children.

Are you good with children?

**RANI** Yes, ma'am.

**GEORGINA** Do you have references?

**RANI** Yes, ma'am.

*She eagerly produces her references from her dress.*

**GEORGINA** Well, let's have a look at you. Stand up straight.

*She makes RANI stand in front of her and she has a good look at her eyes and her face; she walks around her and appraises her.*

**GEORGINA** Age?

**RANI** Sixteen.

**GEORGINA** Constitution?

**RANI** Erm?

**GEORGINA** You're not sickly or anything?

**RANI** No, I am strong and I can dress hair, cook plain victuals, make bread...wash well and will endeavour to make myself useful to you and the children...

**GEORGINA** Can you cook curry?

**RANI** Yes...if it is your wish...

**GEORGINA** Not my wish – my master's.

**RANI** I can cook curry.

**GEORGINA** You'll do. Trial period for a month. You get paid at the end of the week. And you'll have your own bed in the servant's quarters.

My name is Georgina Philpott.

**RANI** Yes ma'am.

**GEORGINA** But you can call me Georgie. Everyone does.

**RANI** Yes. Yes. Oh! Thank you...thank you, Georgie.

May I ask – who will be my employers?

**GEORGINA** Lord and Lady Oakham. Well, come along then.

**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 **Rani** 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 **Rani**.

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

**'Yes. Yes. Oh! Thank you...thank you Georgina. May I ask – who will be my employers?'**

[8 marks]

1 2 . 3

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

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Georgina to show the audience **Rani's eagerness to be hired as an ayah**.

[12 marks]

**And either**

1 2 . 4

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

Describe how you would use your acting skills to **interpret Georgina'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]

**The Great Wave**

Read the following extract and answer Question 13 on page 24.

From Part One

- Hanako** I want to go home.  
**Official** All in good time.  
**Hanako** I want to go home. *Now.*  
**Official** This will not be possible. Our Great Leader requests...  
**Hanako** *Please.* My family. They'll be wondering where I am. I want to talk to them. If I could just contact them...  
**Official** It's not possible.  
**Hanako** Why are you doing this? Why did you bring me here? I want to go home. *I want to go home. (Shouts out.) Somebody! Please! Help me!*  
**Official** This sort of action. It's not helping anybody. Please consider your position.  
**Hanako**  
**Official** Who do you mean? Family?  
**Hanako** My mother. My sister.  
**Official** I understand. You'll see them again. Mother. Sister.  
**Hanako** When?  
**Official** This is up to you.  
**Hanako** What do you mean?  
**Official** Our Great Leader requests that you perform a duty. When you have done this, you can go back. Home. Mother. Sister. Don't you want this?  
**Hanako** Yes.  
**Official** You'll learn Korean.  
**Hanako** But I don't...  
**Official** When you have learned Korean you can go back.  
**Hanako** But I'm not...I'm no good with languages.  
**Official** Don't you want to go back?  
**JUNG SUN** *returns. She is carrying a folded-up black Mao suit and black canvas shoes. She places them on the table.*  
**Official (to Jung Sun)** *Il-bon Gye-jib-yi go-jip-yi it-goh-man. (She's a little stubborn.)*  
**Hanako** *Yi-leum-yi uh-chi do-ep-neh-ka? (What's her name?)*  
**Official (to Hanako)** What's your name?  
**Hanako** Hanako.  
**Jung Sun** Han-a-ko.  
*She looks to the OFFICIAL for approval. The OFFICIAL nods. JUNG SUN seems pleased. She swells up her chest.*  
**Official (to Hanako)** Get changed.  
**HANAKO** *looks at the simple garments. She doesn't seem keen.*  
**Official** This is for now. When the time comes for you to go home we'll return your belongings. In the meantime the Great Leader will provide everything for you. Our Great Leader is kind. Please accept.  
**Hanako** Why me? Why did you take me?  
**Official** The sea chose you.  
**HANAKO** *tries to take in the gravity of her situation. It is almost too much to bear. She is on the verge of crying.*  
**Jung Sun** *Jeh-ga mal-het-jhan-sup-neh-ka. Mah-ni yak-heh-jut-dah-go. (Didn't I tell you? She's weak.)*

**Official**      *Goo-rul-ji-dohmo-ro-ji. Shi-gan-yi ji-nah-myun al-ghat-ji. (Perhaps. Perhaps. Time will tell.)*

HANA KO *seems to sense what JUNG SUN is insinuating. They look at each other.*

**Jung Sun**      *(a slight mocking tone) Han-a-ko.*

HANA KO *holds in her tears.*

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

The setting must reflect the context of *The Great Wave*, set in North Korea in 1979. Describe your design ideas for the setting.

[4 marks]

1 3 . 2

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

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

**'Please. My family. They'll be wondering where I am. I want to talk to them. If I could just contact them...'**

[8 marks]

1 3 . 3

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

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Official to show the audience **Hanako's response to the threatening situation..**

[12 marks]

**And either**

1 3 . 4

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

Describe how you would use your acting skills to **interpret Official'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]

---

**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 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 15**

**1 5** 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 16**

**1 6** 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**



---

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

---

---

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

Copyright Information

- Question 5 Extract from *The Crucible* by Arthur Miller, Methuen Drama, 2010. Copyright © 1952,1953 by Arthur Miller, used by permission of The Wylie Agency (UK) Limited.
- Question 6 Extract from *Blood Brothers* by Willy Russell, Methuen Drama, 1985. © Willy Russell, 2001, Blood Brothers, Bloomsbury Methuen Drama, an imprint of Bloomsbury Publishing Plc.
- Question 7 Extract from *Noughts and Crosses* by Malorie Blackman/Dominic Cooke. By permission of Nick Hern Books Ltd
- Question 8 Extract from *A Taste of Honey* by Shelagh Delaney, Methuen Drama. © Shelagh Delaney, 1959, A Taste of Honey, Methuen Drama, an imprint of Bloomsbury publishing plc
- Question 10 Extract from *Things I Know to be True* by Andrew Bovell. Nick Hern Books Ltd. By permission of Nick Hern Books Ltd
- Question 11 Extract from *Around the World in Eighty Days* by Jules Verne/Laura Eason By permission of Nick Hern Books Ltd.
- Question 12 Extract from *The Empress* by Tanika Gupta © Tanika Gupta 2022. The Empress. Methuen Drama an imprint of Bloomsbury plc
- Question 13 Extract from *The Great Wave* by Francis Turnly © Francis Turnly, *The Great Wave* 2018. Methuen Drama/Bloomsbury Publishing. By permission of The Haworth Agency (p24-p25)

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements. If you have any queries please contact the Copyright Team, AQA, Stag Hill House, Guildford, GU2 7XJ.

Copyright © 2024 AQA and its licensors. All rights reserved.

---