



GCSE DRAMA

Component 1 Understanding Drama

Monday 15 May 2023

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.

Section A: Theatre roles and terminology

Answer **all** questions in this section.

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

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

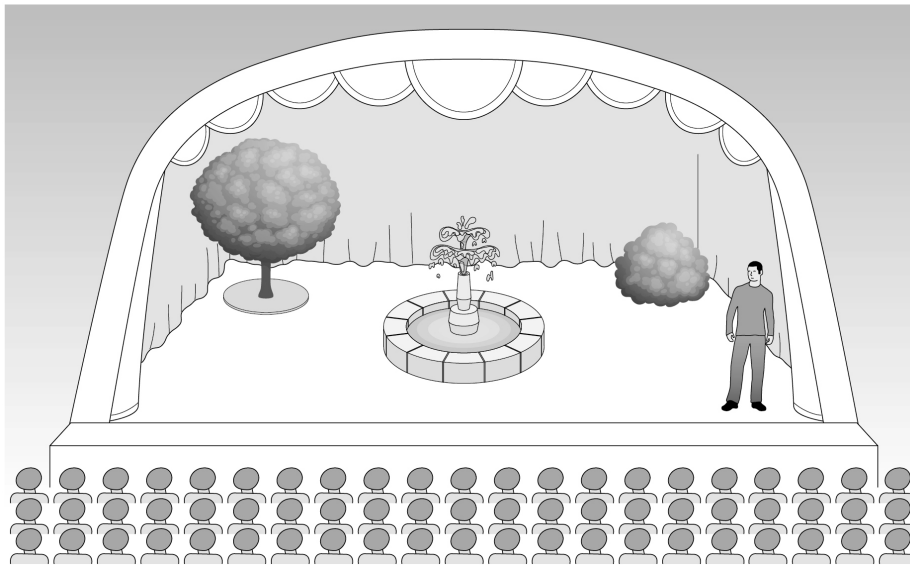
0	1
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Who has responsibility for operating the lighting board during a production?

- A The sound designer
- B The stage manager
- C The technician

[1 mark]

Figure 1



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

- A Proscenium arch
- B Thrust stage
- C Traverse stage

[1 mark]

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

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

[1 mark]

0	4
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Which of the following statements is correct when using Promenade theatre?

- A** The audience are seated in rows throughout the production.
- B** The audience are seated in a circle throughout the production.
- C** The audience will follow the action to where the scene takes place.

[1 mark]

Turn over for Section B

Turn over ►

There are no questions printed on this page

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.

If you have studied:	Answer:	Go to:
<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 & 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

Turn over for the next question

Turn over ►

The Crucible

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

From Act Two

- Proctor** Mr Hale, I never knew I must account to that man for I come to church or stay at home. My wife were sick this winter.
- Hale** So I am told. But you, Mister, why could you not come alone?
- Proctor** I surely did come when I could, and when I could not I prayed in this house.
- Hale** Mr Proctor, your house is not a church; your theology must tell you that.
- Proctor** It does, sir, it does; and it tells me that a minister may pray to God without he have golden candlesticks upon the altar.
- Hale** What golden candlesticks?
- Proctor** Since we built the church there were pewter candlesticks upon the altar; Francis Nurse made them, y'know, and a sweeter hand never touched the metal. But Parris came, and for twenty week he preach nothin' but golden candlesticks until he had them. I labor the earth from dawn of day to blink of night, and I tell you true, when I look to heaven and see my money glaring at his elbows – it hurt my prayer, sir, it hurt my prayer. I think, sometimes, the man dreams cathedrals, not clapboard meetin' houses.
- Hale** (*thinks, then*) And yet, Mister, a Christian on Sabbath Day must be in church. (*Pause.*) Tell me – you have three children?
- Proctor** Aye. Boys.
- Hale** How comes it that only two are baptized?
- Proctor** (*starts to speak, then stops, then, as though unable to restrain this*) I like it not that Mr Parris should lay his hand upon my baby. I see no light of God in that man. I'll not conceal it.
- Hale** I must say it, Mr Proctor; that is not for you to decide. The man's ordained, therefore the light of God is in him.
- Proctor** (*flushed with resentment but trying to smile*) What's your suspicion, Mr Hale?
- Hale** No, no, I have no –
- Proctor** I nailed the roof upon the church, I hung the door –
- Hale** Oh, did you! That's a good sign, then.
- Proctor** It may be I have been too quick to bring the man to book, but you cannot think we ever desired the destruction of religion. I think that's in your mind, is it not?
- Hale** (*not altogether giving way*) I have – there is a softness in your record, sir, a softness.

Question 5: *The Crucible*

Read the extract on page 6.

Answer parts 05.1, 05.2 and 05.3.

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

Question 5

0 5 . 1 You are designing a **costume** for **Hale** to wear in a performance of this extract.

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

[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.

‘Mr Proctor, your house is not a church; your theology must tell you that.’

[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 Proctor to show the audience the **tension** between the two characters.

[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**. 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 20 for Section C

Turn over ►

Blood Brothers

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

From Act One

Mrs Johnstone (*screaming, off*) Go away!

Mickey Mother... will y' open the bleedin' door or what?

Mrs Johnstone (*realising; with relief, off*) Mickey?

MRS JOHNSTONE *comes to open the door.*

Mickey Mam, Mam.

She grabs him and hugs him. He extricates himself.

Why was the door bolted? Did you think it was the rent man?

She laughs and looks at him.

Mam, our Sammy's robbed me other gun an' that was me best one. Why does he rob all me things off me?

Mrs Johnstone Because you're the youngest, Mickey. It used to happen to our Sammy when he was the youngest.

Mickey Mam, we're playing mounted police an' Indians. I'm a Mountie. Mam, Mam, y' know this mornin', we've wiped out three thousand Indians.

Mrs Johnstone Good.

Mickey (*aiming the gun at her and firing*) Mam, Mam, you're dead.

Mrs Johnstone (*staring at him*) Hmm.

Mickey What's up, Mam?

Mrs Johnstone Nothin', son. Go on, you go out an' play, there's a good lad. But, 'ey, don't you go playin' with those hooligans down at the rough end.

Mickey (*on his way out*) We're down at the other end, near the big houses in the park.

Mrs Johnstone Mickey! Come here.

Mickey What?

Mrs Johnstone What did you say, where have you been playin'?

Mickey Mam, I'm sorry, I forgot.

Mrs Johnstone What have I told you about playin' up near there? Come here. (*She grabs him.*)

Mickey It wasn't my fault. Honest.

Mrs Johnstone So whose fault was it then?

Mickey The Indians. They rode up that way, they were tryin' to escape.

Mrs Johnstone Don't you ever go up there. Do you hear me?

Mickey Yeh. You let our Sammy go up there.

Mrs Johnstone Our Sammy's older than you.

Mickey But why –

Mrs Johnstone Just shut up. Never mind why. You don't go up near there. Now go on, get out an' play. But you stay outside the front door where I can see y'.

Mickey Ah but, Mam, the –

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

The costume must reflect the context of *Blood Brothers*, set in a Liverpudlian community in the 1960s. Describe your design ideas for the costume.

[4 marks]

0	6	.	2
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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.

‘Because you’re the youngest, Mickey. It used to happen to our Sammy when he was the youngest.’

[8 marks]

0	6	.	3
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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 Mickey to show the audience **Mrs Johnstone’s feelings**.

[12 marks]

And either

0	6	.	4
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You are performing the role of **Mickey**.

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

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

[20 marks]

or

0	6	.	5
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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 20 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 Four

Passepartout Now, Jean, say *adieu* to adventure, foreign lands and the call of the unknown! A quiet life within these four walls will be all the journey you need for the rest of your life!

Fogg Passepartout!
FOGG *has arrived home*. PASSEPARTOUT *looks with confusion at his watch*.
(*Again, not raising his voice.*) Passepartout!
PASSEPARTOUT *rushes to* FOGG.

Passepartout Uh... yes, *monsieur*.

Fogg I've called you twice.

Passepartout I'm sorry, sir, but –

Fogg We start for Dover and Calais in ten minutes, so we haven't a moment to lose.

Passepartout *Monsieur* is... going somewhere?

Fogg Yes. We are going round the world.

Passepartout Round the world!?

Fogg In eighty days. I have wagered my word and half my fortune that I shall make the journey in time. Don't worry about the trunks, we'll take only two carpet bags with the bare essentials and buy whatever we need along the way. We've only three minutes before we must leave for the station, so I suggest you make haste!
PASSEPARTOUT *rushes around packing as* FOGG *calmly and quietly retrieves a huge roll of Bank of England notes*.

Passepartout (*to himself*). Around the world in eighty days! No. This must be a joke! Perhaps we will go to Dover, maybe even on to Paris but no further than that!

Fogg Make sure to bring the *Bradshaw Guide*. It's bound in red. It contains the timetables of every steamer and railway in the world.
PASSEPARTOUT *grabs the Bradshaw and carries it along with two carpet bags*. *He meets* FOGG *at the door*.
You have forgotten nothing?

Passepartout Nothing, *monsieur*.
FOGG *takes one of the carpet bags, opens it, and slips into it the large roll of Bank of England notes*.

Fogg Good! Take good care of that bag. There are now twenty thousand pounds in it.
They exit the house.

Passepartout (*a cry of despair*). Ahh!

Fogg What's the matter?

Passepartout In my hurry, I forgot to turn off the gas lamp in my room!

Fogg An unfortunate oversight, my dear fellow. You understand it will burn at your expense.

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 **Passepartout** to wear for a performance of this extract.

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

[4 marks]

0	7	.	2
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You are performing the role of **Passepartout**.

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

‘In my hurry, I forgot to turn off the gas lamp in my room!’

[8 marks]

0	7	.	3
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You are performing the role of **Passepartout**.

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 **Passepartout’s surprise at Fogg’s news**.

[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 20 for Section C

Turn over ►

Things I Know To Be True

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

From Summer

- Bob** Well, who do we know in Brisbane, Fran?
- Fran** No one.
- Bob** What about...
- Fran** No.
- Bob** The couple that used to live two doors down. Didn't they move to Brisbane?
- Fran** The Turners. We don't know them.
- Bob** But we did. We used to have them over. And go to theirs.
- Fran** Twenty years ago, Bob.
- Bob** But we could give them a call. At least it's someone. You can't just go somewhere where you don't know anyone. You need somewhere to stay until you find your feet.
- Rosie** I've arranged to stay on someone's couch until I find somewhere.
- Bob** Fran?
- Fran** It's what they do, Bob.
- Bob** Well, when is all this happening?
- Rosie** I'll drive up in about three weeks.
- Bob** Drive!
- Rosie** I'll need a car up there.
- Bob** You're throwing a lot of balls at me at once here, Rosie. I don't think you've thought this through. We could put it on a truck. Have it sent up.
- Rosie** I want to do the drive. I'm going to stop in Sydney and see Mia.
- Bob** Well, here's an idea. How about I drive up with you. Then fly back. We'll make a trip out of it. A father and daughter thing. I won't talk too much if that's what you're worried about. And you can listen to your music... When the news isn't on. Fran, what do you think about that idea?
ROSIE pleads for help with a look to her mum.
- Fran** Not this time, Bob.
- Bob** But it's such a long way. And you're not used to driving long distances.
- Fran** Bob.
- Bob** There're trucks on the highway. Have you seen how fast they go? And they take up the whole road, Rosie. You've got no idea. They won't even see you in that bug of a car you drive.
- Rosie** I'll toot.
- Bob** You don't even know what road to take to get out of Adelaide. So how the hell will you get to Brisbane?
- Rosie** Don't cry, Dad.
- Bob** I'm not.
- Rosie** You're going to make me cry.
- Bob** I'm not crying.
They both are.
- Rosie** I had to go sooner or later.
- Bob** Yeah, but so far... did you have to go so far?
- Rosie** You can't make this so hard for me. You have to help me do this, Dad. This is normal. This is what's meant to happen.
ROSIE flees before she breaks and backs down.
(As she exits.) I'll shift my car.

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 **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]

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

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 throwing a lot of balls at me at once here, Rosie. I don’t think you’ve thought this through.’

[8 marks]

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

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 **Bob’s concerns for Rosie**.

[12 marks]

And either

0 8 . 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

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 20 for Section C

Turn over ►

Noughts & Crosses

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

From Act One, Scene Twenty One

- Meggie** MEGGIE *slaps RYAN's face. She continues to hit him as she speaks.*
 Ryan, you promised me there'd never be anything like this. You promised you'd only be involved in the background. You promised.
- Ryan** (*restraining her*). I didn't have any choice. Once you're in, they've got you. And you have to do as you're told.
- Meggie** You don't. You could've said no. You should've said no.
- Ryan** Believe me, I had to do it. I had no choice. I was protecting you, Meggie. And our sons.
- Meggie** Protecting us from what? From something you inflicted on us in the first place. You chose to join them.
- Ryan** Who do you think I'm doing all this for?
- Meggie** I know exactly who you're doing it for. But she's dead, Ryan. And murdering innocent people won't bring her back.
- Ryan** You've got it wrong, Meggie.
- Meggie** Have I? I warned you, Ryan. I begged you not to involve Jude in all this.
- Callum** I'm sure Dad's sorry. Aren't you, Dad? You didn't mean to hurt those people.
- Meggie** Sorry? Well, he can say that to the families of all those people he's murdered.
- Jude** We were told there would be a warning.
- Meggie** And what if they told you there wasn't? Would you have refused to be involved then?
Silence.
 I can't bear to look at you.
Pause.
- Ryan** They were legitimate targets.
- Meggie** All those people killed and maimed, and that's what you have to offer.
- Ryan** How many millions of Nought lives have been destroyed by the Crosses over the centuries? No number of people killed in a shopping centre can ever pay for that.
- Meggie** These are human beings you're talking about.
- Ryan** We're in a state of war, Meggie, and it wasn't the Noughts who started it.
- Meggie** You've been brainwashed.
- Ryan** No, you're the one who's been brainwashed. By the telly and the radio and the newspapers. It's all right for them to use violence when they please, to keep us in poverty and bleed us dry. But when we fight back, they call us cowardly and barbaric.
- Meggie** And what about the Noughts you just killed? It wasn't only Crosses, you know, you killed your own as well.
- Ryan** Sometimes the ends have to justify the means. Collateral damage.
Pause.
- Meggie** In that case we have nothing more to say to each other. I want you out of this house. I want you out of this house by morning.
- Callum** Mum, please.
- Ryan** I'm damned if I'll leave my own house.
- Meggie** I am not going to let you drag a noose round Jude's neck.
- Ryan** I'd never let that happen. They'd have to hang me first. I love Jude. That's why I'm in the LM. I want something better for our sons.
- Meggie** I'm not arguing with you, Ryan. Just pack your bags and go.

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
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You are designing a **costume** for **Ryan** 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
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You are performing the role of **Ryan**.

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

‘Believe me, I had to do it. I had no choice. I was protecting you, Meggie. And our sons.’

[8 marks]

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

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Meggie to show the audience **how Ryan defends his actions**.

[12 marks]

And either

0	9	.	4
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You are performing the role of **Meggie**.

Describe how you would use your acting skills to **interpret Meggie’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
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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 20 for Section C

Turn over ►

Romeo and Juliet

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

From Act Three, Scene Five

Lady Capulet Why, how now, Juliet!
Juliet Madam, I am not well.
Lady Capulet Evermore weeping for your cousin's death?
 What, wilt thou wash him from his grave with tears?
 An if thou couldst, thou couldst not make him live:
 Therefore, have done. Some grief shows much of love,
 But much of grief shows still some want of wit.
Juliet Yet let me weep for such a feeling loss.
Lady Capulet So shall you feel the loss, but not the friend
 Which you weep for.
Juliet Feeling so the loss,
 I cannot choose but ever weep the friend.
Lady Capulet Well, girl, thou weep'st not so much for his death,
 As that the villain lives which slaughtered him.
Juliet What villain, madam?
Lady Capulet That same villain, Romeo.
Juliet Villain and he be many miles asunder.—
 God pardon him! I do with all my heart:
 And yet no man like he doth grieve my heart.
Lady Capulet That is because the traitor lives.
Juliet Ay, madam, from the reach of these my hands:
 Would none but I might venge my cousin's death!
Lady Capulet We will have vengeance for it, fear thou not:
 Then weep no more. I'll send to one in Mantua,
 Where that same banished runagate doth live,
 Shall give him such an unaccustomed dram,
 That he shall soon keep Tybalt company,
 And then I hope, thou wilt be satisfied.
Juliet Indeed, I never shall be satisfied
 With Romeo, till I behold him – dead –
 Is my poor heart so for a kinsman vexed.
 Madam, if you could find out but a man
 To bear a poison, I would temper it,
 That Romeo should upon receipt thereof,
 Soon sleep in quiet. O, how my heart abhors
 To hear him named and cannot come to him,
 To wreak the love I bore my cousin
 Upon his body that hath slaughtered him!

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

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

[4 marks]

1 0 . 2 You are performing the role of **Lady Capulet**.

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

**‘Evermore weeping for your cousin’s death?
What, wilt thou wash him from his grave with tears?’**

[8 marks]

1 0 . 3 You are performing the role of **Lady Capulet**.

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

[12 marks]

And either

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

Describe how you would use your acting skills to **interpret Juliet’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 20 for Section C

Turn over ►

A Taste of Honey

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

From Act Two, Scene Two

Jo What's in the oven, Geoffrey?

Geof You what?

Jo What's cooking?

Geof A cake.

Jo Mm, you're wonderful, aren't you?

Geof Pretty good.

Jo I know, you make everything work. The stove goes, now we eat. You've reformed me, some of the time at any rate.
(GEOFFREY shifts the sofa. There is old rubbish and dirt under it.)

Geof Oh, Jo!

Jo I wondered where that had got to.

Geof Now you know. It's disgusting, it really is.

Jo Oh Geof, the bulbs I brought with me!

Geof Haven't you shifted the sofa since then?

Jo They never grew.

Geof No, I'm not surprised.

Jo They're dead. It makes you think, doesn't it?

Geof What does?

Jo You know, some people like to take out an insurance policy, don't they?

Geof I'm a bit young for you to take out one on me.

Jo No. You know, they like to pray to the Almighty just in case he turns out to exist when they snuff it.

Geof (*brushing under the sofa*): Well, I never think about it. You come, you go, it's simple.

Jo It's not, it's chaotic – a bit of love, a bit of lust and there you are. We don't ask for life, we have it thrust upon us.

Geof What's frightened you? Have you been reading the newspapers?

Jo No, I never do. Hold my hand, Geof.

Geof Do you mind? Halfway through this?

Jo Hold my hand.
(*He does*)

Geof Hey, Jo. Come on, silly thing, it's all right. Come on there.

Jo You've got nice hands, hard. You know I used to try and hold my mother's hands, but she always used to pull them away from me. So silly really. She had so much love for everyone else, but none for me.

Geof If you don't watch it, you'll turn out exactly like her.

Jo I'm not like her at all.

Geof In some ways you are already, you know.
(*She pushes his hand away.*)

Jo Can I go now?

Geof Yes.

Geof Thank you very much! (*He is pushing the couch back into position.*)

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 . 1 You are designing a **costume** for **Jo** 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 **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 know, you make everything work. The stove goes, now we eat.’

[8 marks]

1 1 . 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 Geof to show the audience **Jo’s relationship with Geof**.

[12 marks]

And either

1 1 . 4 You are performing the role of **Geof**.

Describe how you would use your acting skills to **interpret Geof’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 over for Section C

Turn over ►

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 12

1	2
---	---

Describe how **two or more** actors used their vocal and physical skills to **show a relationship between their characters**. Analyse and evaluate how effective they were in showing their characters' relationship to the audience.

You could make reference to:

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

[32 marks]

or
Question 13

1	3
---	---

Describe how sound was used **to create different moods**. Analyse and evaluate how effective the sound was in creating different moods for the audience.

You could make reference to:

- volume and direction
- types of sound, amplification and special effects
- a scene or section and/or the production as a whole.

[32 marks]

or
Question 14

1	4
---	---

Describe how **either** the set **or** costume were used to **communicate key themes**.

Analyse and evaluate how effective **either** the set **or** costume was in communicating the key themes to the audience.

Set – you could make reference to:

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

Costume – 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]

END OF QUESTIONS

There are no questions printed on this page

There are no questions printed on this page

There are no questions printed on this page

There are no questions printed on this page

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