



A-level

DRAMA AND THEATRE

Component 1 Drama and theatre

Monday 2 June 2025

Morning

Time allowed: 3 hours

Materials

For this paper you must have:

- an Insert with the prescribed extracts
- an AQA 16-page answer book
- a copy of the set plays you have studied. These texts must **not** be annotated and must **not** contain additional notes.

Instructions

- Use black ink or black ball-point pen. Use pencil only for sketches and diagrams.
- Write the information required on the front of your answer book. The **Paper Reference** is **7262/W**.
- Answer **three** questions: **one** from Section A, **one** from Section B and **one** from Section C.
- The questions in Section B are split into three parts. You should answer **all** parts of your chosen question.
- For Section B, refer to the Insert provided with this paper.
- You **must not** answer on **both** Butterworth's *Jerusalem* and Teale's *Brontë*.
- You **must not** answer on **both** Butterworth's *Jerusalem* and Gurira's *The Convert*.
- You **must not** answer on **both** Butterworth's *Jerusalem* and Ellams' *Three Sisters*.
- For Section C, you must answer on a different play to the plays you answer on in Section A and Section B.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.

Information

- The marks for each question are shown in brackets.
- The maximum mark for this paper is 80.
- Section A carries 25 marks and Section B carries 30 marks; Section C carries 25 marks.
- For the purpose of this examination, a 'section' is defined as a continuous unit of action, interaction, monologue or dialogue extending beyond a single page of text.
- All questions require answers in continuous prose. However, where appropriate, you should 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: Drama through the ages

Answer **one** question from this section.

For the purposes of this examination, a 'section' is defined as a continuous unit of action, interaction, monologue or dialogue extending beyond a single page of text.

You are reminded that you **must not** answer:

- on **both** Butterworth's *Jerusalem* and Teale's *Brontë*
 - on **both** Butterworth's *Jerusalem* and Gurira's *The Convert*
 - on **both** Butterworth's *Jerusalem* and Ellams' *Three Sisters*.
-

Sophocles: *Antigone***EITHER**

0	1
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As a director **or** as a performer playing Creon, discuss how you would convey Creon's pride and arrogance to the audience in **two or more** separate sections of the play.

You must make specific reference to the social, cultural **and/or** historical context of *Antigone* in your answer.

[25 marks]

OR

0	2
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As a designer, discuss how you would alter the atmosphere on stage in **two or more** sections of the play. You may refer to any of the following elements:

- lighting
- sound
- projections.

You must make specific reference to the social, cultural **and/or** historical context of *Antigone* in your answer.

[25 marks]

Shakespeare: *Much Ado About Nothing***OR**

0	3
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As a director **or** as a designer, discuss how you would create an appropriate atmosphere for **two** separate sections of the play.

You must make specific reference to the social, cultural **and/or** historical context of *Much Ado About Nothing* in your answer.

[25 marks]**OR**

0	4
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As a performer, discuss how you would perform the role of Don John in **two or more** separate sections to reveal your interpretation of his character.

You must make specific reference to the social, cultural **and/or** historical context of *Much Ado About Nothing* in your answer.

[25 marks]**Goldoni: *A Servant to Two Masters*****OR**

0	5
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As a director **or** as a designer of costumes, make-up and accessories, discuss your ideas for creating comedy in **two** separate sections that feature **one** of the following pairs of lovers:

- Silvio and Clarice
- Beatrice and Florindo
- Truffaldino and Smeraldina.

You must make specific reference to the social, cultural **and/or** historical context of *A Servant to Two Masters* in your answer.

[25 marks]**OR**

0	6
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As a performer, discuss how you would play the role of Silvio in **two or more** separate sections of the play to convey your interpretation of his character.

You must make specific reference to the social, cultural **and/or** historical context of *A Servant to Two Masters* in your answer.

[25 marks]**Turn over ►**

Ibsen: *Hedda Gabler***OR**

0	7
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As a performer playing Thea Elvsted, **or** as a costume designer, discuss how you would reveal your interpretation of Thea's character in **two or more** separate sections of the play.

You must make specific reference to the social, cultural **and/or** historical context of *Hedda Gabler* in your answer.

[25 marks]**OR**

0	8
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As a director, discuss how you would achieve your preferred audience responses to the character of Aunt Juliana in **two or more** separate sections of the play.

You must make specific reference to the social, cultural **and/or** historical context of *Hedda Gabler* in your answer.

[25 marks]**Brecht: *The Caucasian Chalk Circle*****OR**

0	9
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As a director **or** as a designer, discuss how your ideas for presenting **two or more** separate sections of the play would achieve your intended dramatic effects for the audience.

You must make specific reference to the social, cultural **and/or** historical context of *The Caucasian Chalk Circle* in your answer.

[25 marks]**OR**

1	0
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As a performer, discuss how you would play the role of Azdak in **two or more** separate sections of the play to convey your interpretation of his character to the audience.

You must make specific reference to the social, cultural **and/or** historical context of *The Caucasian Chalk Circle* in your answer.

[25 marks]

Fo: *Accidental Death of an Anarchist***OR**

1	1
---	---

As a designer **or** as a director, discuss your ideas for creating comedy for the audience in **two or more** separate sections of the play that involve the Maniac.

You must make specific reference to the social, cultural **and/or** historical context of *Accidental Death of an Anarchist* in your answer.

[25 marks]**OR**

1	2
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As a performer playing the role of Pissani, discuss how you would convey your interpretation of the role in **two or more** separate sections of the play.

You must make specific reference to the social, cultural **and/or** historical context of *Accidental Death of an Anarchist* in your answer.

[25 marks]**Butterworth: *Jerusalem*****OR**

1	3
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As a director **or** as a performer playing Johnny, discuss how you would interpret the role in **two or more** separate sections of the play.

You must make specific reference to the social, cultural **and/or** historical context of *Jerusalem* in your answer.

[25 marks]**OR**

1	4
---	---

As a designer, discuss the effects you would wish to create for the audience in **two** sections of the play using any of the following design elements:

- set
- costume
- lighting
- sound.

You must make specific reference to the social, cultural **and/or** historical context of *Jerusalem* in your answer.

[25 marks]**Turn over for Section B****Turn over ►**

Section B: 20th and 21st century drama

Answer **one** question from this section. Answer **all three parts** of the question.

You are reminded of the **requirement** to make reference in your answers to the social, cultural **and/or** historical context of your selected play text.

You are reminded that you **must not** answer:

- on **both** Butterworth's *Jerusalem* and Teale's *Brontë*
 - on **both** Butterworth's *Jerusalem* and Gurira's *The Convert*
 - on **both** Butterworth's *Jerusalem* and Ellams' *Three Sisters*.
-

The extracts for this section are printed in the attached booklet.

The questions for this section are printed in the following order:

Question number and set play:

- 15. Lorca: *Yerma*
- 16. Williams: *The Glass Menagerie*
- 17. Berkoff: *Metamorphosis*
- 18. Wertebaker: *Our Country's Good*
- 19. Churchill: *Cloud Nine*
- 20. Teale: *Brontë*
- 21. Ellams: *Three Sisters*
- 22. Gurira: *The Convert*

Question 15

Lorca: *Yerma*

Answer all parts of this question in reference to the extract printed in the enclosed Insert.

You must make specific reference to the social, cultural **and/or** historical context of *Yerma* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

The extract is taken from Act Two, Scene Two.

- | | |
|---|---|
| 1 | 5 |
|---|---|

 .

1

 Explain and justify how you would direct **line 1** to **line 47** to reveal Yerma's state of mind as she shares her feelings with Maria.
- [10 marks]**
-
- | | |
|---|---|
| 1 | 5 |
|---|---|

 .

2

 As a performer of the role of Victor, explain and justify how your performance in this extract would convey your interpretation of his character.
- [10 marks]**
-
- | | |
|---|---|
| 1 | 5 |
|---|---|

 .

3

 As a designer, explain and justify how your ideas for the use of lighting and/or sound design would enhance the tension on stage at this point in the play.
- [10 marks]**

Turn to page 15 for Section C

Turn over ►

Question 16 Williams: *The Glass Menagerie*

Answer all parts of this question in reference to the extract printed in the enclosed Insert.

You must make specific reference to the social, cultural **and/or** historical context of *The Glass Menagerie* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

The extract is taken from Scene Six.

1	6
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1

 Explain and justify how you would direct the actors playing Tom and Jim from the **start of the extract** to **line 51** to convey their different attitudes towards life. **[10 marks]**

1	6
---	---

 .

2

 As a performer, explain and justify how you would perform the role of Amanda, from **line 52** to the **end of the extract**, to convey your interpretation of her character to the audience. **[10 marks]**

1	6
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 .

3

 As a designer, explain and justify how your design ideas for **one or more** design elements would contribute to the shifting moods within the extract. **[10 marks]**

Turn to page 15 for Section C

Question 17 Berkoff: *Metamorphosis*

Answer all parts of this question in reference to the extract printed in the enclosed Insert.

You must make specific reference to the social, cultural **and/or** historical context of *Metamorphosis* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

The extract is taken from the opening of the play.

1 **7** . **1**

As a director, explain and justify how you would stage the opening of the play, from the **start of the extract** to **line 36**, to create Berkoff's expressionistic style of theatre for the audience.

[10 marks]

1 **7** . **2**

As a performer, explain and justify how you would perform the role of Greta from **line 88** to the **end of the extract** to convey her sisterly affection for Gregor.

[10 marks]

1 **7** . **3**

As a designer of costumes and make-up, explain how your ideas for **two** of the characters who appear in the extract would be appropriate to the play's style and action, at this point in the play.

[10 marks]

Turn to page 15 for Section C

Turn over ►

Question 18 Wertenbaker: *Our Country's Good*

Answer all parts of this question in reference to the extract printed in the enclosed Insert.

You must make specific reference to the social, cultural **and/or** historical context of *Our Country's Good* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

The extract is taken from Act Two, Scene Ten.

- | | |
|---|---|
| 1 | 8 |
|---|---|

 .

1

 Explain and justify how you would direct your cast from the **start of the extract** to **line 52**, to emphasise the Officers' differences of opinion about the 'Question of Liz'. **[10 marks]**
- | | |
|---|---|
| 1 | 8 |
|---|---|

 .

2

 As a performer, explain and justify how you would perform the role of Liz in the extract, to show how she has been transformed by her experience of being in the play. **[10 marks]**
- | | |
|---|---|
| 1 | 8 |
|---|---|

 .

3

 As a designer, explain and justify how you would use **two or more** design elements to achieve your intended effects in this extract. **[10 marks]**

Turn to page 15 for Section C

Question 19 Churchill: *Cloud Nine*

Answer all parts of this question in reference to the extract printed in the enclosed Insert. You must make specific reference to the social, cultural **and/or** historical context of *Cloud Nine* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

The extract is taken from Act One, Scene One.

- | | |
|---|---|
| 1 | 9 |
|---|---|

 .

1

 Explain and justify how you would direct the performers from **line 85** to the **end of the extract** to create comedy from Harry Bagley's interactions with Betty and Joshua.
- [10 marks]**
-
- | | |
|---|---|
| 1 | 9 |
|---|---|

 .

2

 As a performer, explain and justify how you would perform the role of Clive to convey your interpretation of his character at this point in the play.
- [10 marks]**
-
- | | |
|---|---|
| 1 | 9 |
|---|---|

 .

3

 As a designer, explain and justify your ideas for the creation of a suitable setting for this extract. You should refer to **at least two** of the following design elements:
- set
 - props
 - lighting
 - sound.
- [10 marks]**

Turn to page 15 for Section C

Turn over ►

Question 20 Teale: *Brontë*

Answer all parts of this question in reference to the extract printed in the enclosed Insert.

You must make specific reference to the social, cultural **and/or** historical context of *Brontë* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

The extract is taken from Act One.

- | | |
|---|---|
| 2 | 0 |
|---|---|

 .

1

 Explain and justify how you would direct the scene from **line 5** to **line 44** to convey Charlotte's troubled state of mind.
- [10 marks]**
-
- | | |
|---|---|
| 2 | 0 |
|---|---|

 .

2

 As a performer, explain and justify how you would perform the role of Anne in this extract to convey your interpretation of her character.
- [10 marks]**
-
- | | |
|---|---|
| 2 | 0 |
|---|---|

 .

3

 As a technical designer, explain and justify how your ideas for lighting and sound would help to convey the shifts in time and in atmosphere that occur in the extract.
- [10 marks]**

Turn to page 15 for Section C

Question 21 Ellams: *Three Sisters*

Answer all parts of this question in reference to the extract printed in the enclosed Insert.

You must make specific reference to the social, cultural **and/or** historical context of *Three Sisters* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

The extract is taken from Act Three.

- | | |
|---|---|
| 2 | 1 |
|---|---|

 .

1

 Explain and justify how you would direct the scene from **line 10** to **line 66** to highlight the tension between Lolo and Abosedede.
- [10 marks]**
-
- | | |
|---|---|
| 2 | 1 |
|---|---|

 .

2

 As a performer, explain and justify how you would perform the role of Eze in this extract to convey your interpretation of his character.
- [10 marks]**
-
- | | |
|---|---|
| 2 | 1 |
|---|---|

 .

3

 As a designer, explain and justify how your design for **two or more** elements would contribute to the creation of an appropriate atmosphere at this point in the play.
- [10 marks]**

Turn to page 15 for Section C

Turn over ►

Question 22 Gurira: *The Convert*

Answer all parts of this question in reference to the extract printed in the enclosed Insert.

You must make specific reference to the social, cultural **and/or** historical context of *The Convert* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

The extract is taken from Act Three.

- | | |
|---|---|
| 2 | 2 |
|---|---|

 .

1

 Explain and justify how you would direct the section from **line 17** to **line 96** to highlight the tensions that exist between Chilford and Prudence. **[10 marks]**
- | | |
|---|---|
| 2 | 2 |
|---|---|

 .

2

 As a performer, explain and justify how you would perform the role of Ester in **three** specific moments from the extract to show her changing feelings. **[10 marks]**
- | | |
|---|---|
| 2 | 2 |
|---|---|

 .

3

 As a costume designer, explain and justify how your design ideas for Mai Tamba and for **one** of the other characters who appear in the extract would highlight the clash between traditional customs and so-called 'progressiveness'. **[10 marks]**

Turn to page 15 for Section C

Section C: Live theatre production

Answer **one** of the following questions with reference to **one** live theatre production that you have seen.

At the beginning of your answer you must state: the name of the piece, the name of the company and/or director, the date that you saw the production, and the venue you attended.

You should also state the medium of the production:

- live theatre **or**
- live theatre streamed **or**
- digital theatre.

For Section C, you must answer on a different play to the plays you answer on in Section A and Section B.

EITHER

2	3
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Briefly explain how designers used **two** of the following technical elements to create suitable moods or atmospheres at particular moments:

- scenic devices
- film and/or projections
- lighting.

Analyse and evaluate the contribution that was made by the chosen elements to the total dramatic effectiveness of the production.

[25 marks]

OR

2	4
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Briefly explain how a naturalistic approach to set design contributed to the realism of the performance at particular moments. Analyse and evaluate the contribution that was made by the set design to the total dramatic effectiveness of the production.

[25 marks]

OR

2	5
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Briefly explain how **one or more** performer(s) used their performance skills **either** to amuse **or** to create suspense for the audience at particular moments. Analyse and evaluate the contribution that was made by the performer(s) to the total dramatic effectiveness of the production.

[25 marks]

OR

2	6
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Briefly explain how **two** performers used their skills to create a convincing relationship between characters at particular moments. Analyse and evaluate the contribution made by the performers to the total dramatic effectiveness of the production.

[25 marks]

END OF QUESTIONS

There are no questions printed on this page

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