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# GCSE DRAMA

## Component 1 Understanding Drama

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Thursday 8 May 2025      Morning      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**

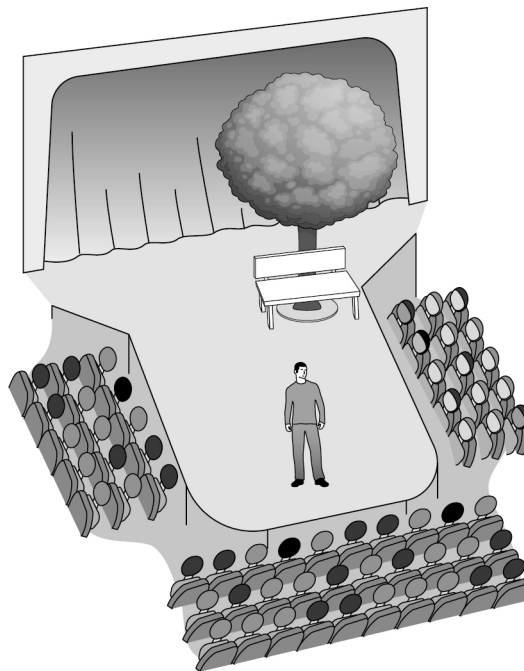
Answer **all** questions in this section.

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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**Figure 1**



|   |   |
|---|---|
| 0 | 1 |
|---|---|

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

- A Promenade stage
- B Thrust stage
- C Traverse stage

[1 mark]

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

What is the stage positioning of the actor in **Figure 1**?

- A Downstage centre
- B Upstage centre
- C Upstage left

[1 mark]

|   |   |
|---|---|
| 0 | 3 |
|---|---|

Who has responsibility for health and safety on stage during a performance?

- A The Director
- B The Stage Manager
- C The Theatre Manager

[1 mark]

|   |   |
|---|---|
| 0 | 4 |
|---|---|

Which of the following is correct when you are using a Proscenium Arch Stage?

- A The audience face each other during the performance.
- B The actors can only enter through the auditorium during the performance.
- C The curtains can open and close during the performance.

[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 ►**

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***The Crucible***

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

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***The Crucible* extract cannot be reproduced here due to third-party copyright restrictions.**

### 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 **Mary** 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 **Mary**.

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

**This line from *The Crucible* cannot be reproduced here due to third-party copyright restrictions.**

[8 marks]

0 5 . 3

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

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 **Mary's fear of Proctor**.

[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 24 for Section C**

**Turn over ►**

### **Blood Brothers**

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

From Act One

|               |                                                                                                                                                                                                                                        |
|---------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|               | <i>She notices MICKEY quietly crying.</i>                                                                                                                                                                                              |
| <b>Linda</b>  | What's up?                                                                                                                                                                                                                             |
| <b>Mickey</b> | I don't wanna die.                                                                                                                                                                                                                     |
| <b>Linda</b>  | But y' have to, Mickey. Everyone does. ( <i>She starts to dry his tears.</i> ) Like your twinny died, didn't he, when he was a baby. See, look on the bright side of it, Mickey. When you die you'll meet your twinny again, won't y'? |
| <b>Mickey</b> | Yeh.                                                                                                                                                                                                                                   |
| <b>Linda</b>  | An' listen, Mickey, if y' dead, there's no school, is there?                                                                                                                                                                           |
| <b>Mickey</b> | ( <i>smiling</i> ) An' I don't care about our Sammy, anyway. Look. ( <i>He produces an air pistol.</i> ) He thinks no one knows he's got it. But I know where he hides it.                                                             |
| <b>Linda</b>  | ( <i>impressed</i> ) Ooh... gis a go.                                                                                                                                                                                                  |
| <b>Mickey</b> | No... Come on, let's go get Eddie first.                                                                                                                                                                                               |
| <b>Linda</b>  | Who?                                                                                                                                                                                                                                   |
| <b>Mickey</b> | Come on, I'll show y'.<br><i>They go as if to EDWARD'S garden.</i>                                                                                                                                                                     |
| <b>Mickey</b> | ( <i>loud but conspiratorially</i> ) Eddie... Eddie... comin' out?                                                                                                                                                                     |
| <b>Edward</b> | I... My mum says I haven't got to play with you.                                                                                                                                                                                       |
| <b>Mickey</b> | Well, my mum says I haven't got to play with you. But take no notice of mothers. They're soft. Come on, I've got Linda with me. She's a girl but she's all right.<br><i>EDWARD decides to risk it and creeps out.</i>                  |
| <b>Mickey</b> | Hi-ya.                                                                                                                                                                                                                                 |
| <b>Edward</b> | Hi-ya, Mickey. Hello, Linda.                                                                                                                                                                                                           |
| <b>Linda</b>  | Hi-ya, Eddie. ( <i>She produces the air pistol.</i> ) Look... we've got Sammy's airgun.                                                                                                                                                |
| <b>Mickey</b> | Come on, Eddie. You can have a shot at our target in the park.                                                                                                                                                                         |
| <b>Linda</b>  | Peter Pan.                                                                                                                                                                                                                             |
| <b>Mickey</b> | We always shoot at that, don't we, Linda?                                                                                                                                                                                              |
| <b>Linda</b>  | Yeh, we try an' shoot his little thingy off, don't we, Mickey?<br><i>They all laugh.</i>                                                                                                                                               |
|               | Come on, gang, let's go.                                                                                                                                                                                                               |
| <b>Edward</b> | ( <i>standing firm</i> ) But Mickey... I mean... suppose we get... caught... by a policeman.                                                                                                                                           |
| <b>Mickey</b> | Aah... take no notice. We've been caught loads of times by a policeman... haven't we, Linda?                                                                                                                                           |
| <b>Linda</b>  | Oh, my God, yeh. Hundreds of times. More than that.                                                                                                                                                                                    |
| <b>Mickey</b> | We say dead funny things to them, don't we, Linda?                                                                                                                                                                                     |
| <b>Edward</b> | What sort of funny things?                                                                                                                                                                                                             |
| <b>Linda</b>  | All sorts, don't we, Mickey?                                                                                                                                                                                                           |
| <b>Mickey</b> | Yeh... like, y' know, when they ask what y' name is, we say things like, like 'Adolf Hitler', don't we, Linda?                                                                                                                         |
| <b>Linda</b>  | Yeh, an' hey, Eddie, y' know when they say, 'What d' y' think you're doin'?' we always say somethin' like, like, 'Waitin' for the ninety-two bus.'                                                                                     |
|               | <i>MICKEY and LINDA crease up with laughter.</i>                                                                                                                                                                                       |
| <b>Linda</b>  | Come on.                                                                                                                                                                                                                               |



### 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 **Linda** to wear in a performance of this extract.

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

[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.

**‘Yeh, we try an’ shoot his little thingy off, don’t we, Mickey? They all laugh. Come on, gang, let’s go.’**

[8 marks]

0 6 . 3

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

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 her **close friendship** with Mickey.

[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**.

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 Two, Scene Thirty-One

FOGG *and* MRS AOUDA *sit in a charged silence for a moment.*

|                     |                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
|---------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Fogg</b>         | When you came with me from your own country, I was a man of means. I counted on putting a portion of my fortune at your disposal so that your life could be free and happy. But now I am penniless and can offer you nothing. And so, I ask you to forgive me for bringing you to England.                                                                                                                                                                         |
| <b>Mrs Aouda</b>    | I ask you to forgive me for having joined you and delayed you and thus contributed to your ruin.                                                                                                                                                                                                                                                                                                                                                                   |
| <b>Fogg</b>         | No, circumstances were simply against me.<br>FOGG <i>reaches for a small purse of money.</i><br>Still, I beg to place in your hands the little that remains.                                                                                                                                                                                                                                                                                                       |
| <b>Mrs Aouda</b>    | I beg you to keep it for yourself. For what will become of you, Mr Fogg?                                                                                                                                                                                                                                                                                                                                                                                           |
| <b>Fogg</b>         | I need nothing.                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| <b>Mrs Aouda</b>    | Your friends will certainly –                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <b>Fogg</b>         | I have no friends.                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| <b>Mrs Aouda</b>    | Well, then, your relations will –                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| <b>Fogg</b>         | I no longer have any relations.                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| <b>Mrs Aouda</b>    | Well, then, Mr Fogg, we are two of a kind. I, forced from my family and my home, have also lost any means I had in this world. But the worst is not to be bereft of means but of loving companions; saddest of all is that we've no heart with which to share our grief, for even the worst misery, when shared by two sympathetic souls, is more than bearable.                                                                                                   |
| <b>Fogg</b>         | They say so.<br><i>Smiling, she slides a teacup in the direction of FOGG. Out of habit, he catches it, but in a rare bit of awkwardness, he bobbles the cup and drops it to the floor. He goes to his knees to retrieve it. MRS AOUDA reaches out her hand.</i>                                                                                                                                                                                                    |
| <b>Mrs Aouda</b>    | Mr Fogg...<br><i>From the ground, FOGG looks to her. In the first impulsive moment we have ever seen, he takes her hand and puts it to his cheek.</i><br>Phileas, would you like a devoted companion to share all your griefs and all your happiness with? Would you like both a relative and a friend? Would you like as much as I would, for me to be your wife?                                                                                                 |
| <b>Fogg</b>         | Through your eyes I want to see the world – and by everything that is sacred in it, Kamana, I love you and am wholly yours!<br><i>She presses his hand to her heart. FOGG stands and holds her in his arms.</i><br>( <i>Calling.</i> ) Passepartout! Passepartout!<br>PASSEPARTOUT <i>enters.</i><br>If it is not too late, please go to the Reverend Wilson's and see if he will marry us...<br>( <i>delighted.</i> ) Marry?!?<br>FOGG <i>looks to</i> MRS AOUDA. |
| <b>Fogg</b>         | Tomorrow?                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| <b>Mrs Aouda</b>    | Yes, tomorrow!                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| <b>Passepartout</b> | Right away!!<br>PASSEPARTOUT <i>sets off.</i>                                                                                                                                                                                                                                                                                                                                                                                                                      |

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

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

[4 marks]

**0 7 . 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.

**‘Through your eyes I want to see the world – and by everything that is sacred in it, Kamana, I love you and am wholly yours!’**

[8 marks]

**0 7 . 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 Mrs Aouda to show the audience **Fogg’s conflicting feelings**.

[12 marks]

#### And either

**0 7 . 4** You are performing the role of **Mrs Aouda**.

Describe how you would use your acting skills to **interpret Mrs Aouda’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** 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 *As Autumn Turns*

FRAN *and* ROSIE *work side by side in the kitchen. ROSIE is cutting onions.*

**Fran** What are you going to do with yourself?

**Rosie** Mum, not this conversation, please.

**Fran** One gap year's all very well. Two is starting to look like a girl who doesn't know herself very well... You should think about nursing. It's honest work and decent money.

**Rosie** I'm just not ready to decide.

**Fran** What's the most important thing in a woman's life? And don't make the mistake of thinking it's love.

**Rosie** I wasn't. (*She was.*)

**Fran** Or children. Those things are fine but they are not what matter. It's independence. Without that the others are just a trap. A woman needs to stand on her own feet and earn her own money. That's the best advice you'll ever get from me. So get a job.

**Rosie** I've got a job.

**Fran** One that you'll still want to be doing when you're forty years old and not so pretty.

**Rosie** You always make me cut the onions. You say, come, I'll teach you to cook but I only end up cutting onions.

**Fran** And look how well you cut them.

**Rosie** It's not fair.

**Fran** It's a mother's job to make her children cry... one way or another.

**Rosie** Why?

**Fran** So they understand pain.

**Rosie** That is so wrong.

*At some point BOB has stopped as if he has forgotten what to do next.*

**Fran** What's he doing?

**Rosie** I don't know.

**Fran** Bob!

**Rosie** Sssh.

**Fran** BOB!

*BOB looks up.*

What are you doing?

**Bob** What?

**Fran** The manure. You're doing the garden.

**Bob** I know.

*He wanders off.*

**Fran** I'm not looking after him if he gets dementia. I've looked after people all my life.

**Rosie** Then I will.

**Fran** That's enough onion... Do me some carrots as well. A fine dice. Cubes. Not rectangles. (*Glances back out to the garden.*) I worry about him, Rosie.

**Rosie** He's all right... isn't he?

**Fran** I want to take him away.

**Rosie** Where to?

**Fran** To Europe. To America. To all those places you're meant to go. I want to leave you lot and all your troubles behind. I just want it to be him and me again. Before...

### 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 **Fran** to wear in a performance of this extract.

The costume 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 costume.

[4 marks]

0 8 . 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.

**‘It’s a mother’s job to make her children cry... one way or another.’**

[8 marks]

0 8 . 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 **Fran’s concern 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 24 for Section C

Turn over ►

### Noughts & Crosses

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

From Act Two, Scene Fifteen

**Callum** (to audience) ... I hadn't heard from Sephy since the Saturday night and Sunday morning I spent with her. All that talk about running away. Fairy tales. And tomorrow was the day she was leaving for boarding school. They were right – love doesn't exist between a Nought and a Cross. And it never would.

*Enter JUDE behind CALLUM.*

**Jude** Hello, little brother.

**Callum** Jude!

*CALLUM jumps up and hugs JUDE.*

I've missed you.

**Jude** Get off. Are you mad or what?

*He sits down with CALLUM.*

Stop grinning like an idiot!

**Callum** It's great to see you too! Where've you been? I really have missed you.

**Jude** I've been keeping my head down for a while.

**Callum** You know about Dad?

**Jude** Of course. And now it's payback time.

**Callum** What d'you mean?

*Pause.*

**Jude** I hear they booted you out of Heathcroft.

**Callum** I wasn't booted. I walked.

**Jude** Good for you. That wasn't the place for you, little brother.

**Callum** I know that now.

**Jude** It's a shame you didn't listen to me when I told you months ago. It would've saved you a lot of grief.

*CALLUM shrugs.*

**Jude** So, what're you up to these days?

**Callum** Let's put it this way, hanging around in burger bars is the highlight.

**Jude** Would you like to do something more worthwhile?

**Callum** Like what?

**Jude** I have to go now. Someone will be in touch.

**Callum** Jude, don't do your man-of-mystery routine on me. What am I meant to tell Mum?

**Jude** Don't tell her anything. Where we're going, she can't follow.

**Callum** And where are we going?

**Jude** I think you know, little brother.

**Callum** Stop calling me that. What're you up to, Jude?

**Jude** Just tell me one thing. Are you in or out?

*Pause.*

Well?

*Pause.*

This is your chance to make a difference.

**Callum** I'm in.

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

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

[4 marks]

0 9 . 2

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

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

**‘They were right – love doesn’t exist between a Nought and a Cross. And it never would.’**

[8 marks]

0 9 . 3

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

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Jude to show the audience the **difficult choices Callum faces**.

[12 marks]

#### And either

0 9 . 4

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

Describe how you would use your acting skills to **interpret Jude’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 ►

### ***Romeo and Juliet***

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

From Act Three, Scene Three

|                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|-----------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Romeo</b>          | And say'st thou yet that exile is not death? –<br>But Romeo may not: he is banishèd.<br>Hadst thou no poison mixed, no sharp-ground knife,<br>No sudden mean of death, though ne'er so mean,<br>But 'banishèd' to kill me? 'Banishèd'?<br>O friar, the damnèd use that word in hell,<br>Howling attends it: how hast thou the heart,<br>Being a divine, a ghostly confessor,<br>A sin-absolver, and my friend professed,<br>To mangle me with that word 'banishèd'? |
| <b>Friar Laurence</b> | Then, fond mad man, hear me a little speak.                                                                                                                                                                                                                                                                                                                                                                                                                         |
| <b>Romeo</b>          | O, thou wilt speak again of banishment.                                                                                                                                                                                                                                                                                                                                                                                                                             |
| <b>Friar Laurence</b> | I'll give thee armour to keep off that word:<br>Adversity's sweet milk, philosophy,<br>To comfort thee, though thou art banishèd.                                                                                                                                                                                                                                                                                                                                   |
| <b>Romeo</b>          | Yet 'banishèd'? Hang up philosophy!<br>Unless philosophy can make a Juliet,<br>Displant a town, reverse a prince's doom,<br>It helps not, it prevails not: talk no more.                                                                                                                                                                                                                                                                                            |
| <b>Friar Laurence</b> | O, then I see that madmen have no ears.                                                                                                                                                                                                                                                                                                                                                                                                                             |
| <b>Romeo</b>          | How should they, when wise men have no eyes?                                                                                                                                                                                                                                                                                                                                                                                                                        |
| <b>Friar Laurence</b> | Let me dispute with thee of thy estate.                                                                                                                                                                                                                                                                                                                                                                                                                             |
| <b>Romeo</b>          | Thou canst not speak of that thou dost not feel:<br>Wert thou as young as I, Juliet thy love,<br>An hour but married, Tybalt murderèd,<br>Doting like me and like me banishèd,<br>Then mightst thou speak, then mightst thou tear thy hair,<br>And fall upon the ground as I do now,<br>Taking the measure of an unmade grave.<br><i>Enter NURSE and knocks</i>                                                                                                     |
| <b>Friar Laurence</b> | Arise, one knocks. Good Romeo, hide thyself.                                                                                                                                                                                                                                                                                                                                                                                                                        |
| <b>Romeo</b>          | Not I, unless the breath of heartsick groans,<br>Mist-like, enfold me from the search of eyes.<br><i>Knock</i>                                                                                                                                                                                                                                                                                                                                                      |
| <b>Friar Laurence</b> | Hark, how they knock!– Who's there?– Romeo, arise,<br>Thou wilt be taken.– Stay awhile!– Stand up,<br><i>Knock</i><br>Run to my study.– By and by!– God's will,<br>What simpleness is this?– I come, I come!                                                                                                                                                                                                                                                        |



**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 **Friar Laurence** 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 **Friar Laurence**.

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

**‘Hark, how they knock!– Who’s there?– Romeo, arise, Thou wilt be taken.– Stay awhile!– Stand up,’**

**[8 marks]**

**1 0 . 3**

You are performing the role of **Friar Laurence**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Romeo to show the audience **Friar Laurence’s frustration**.

**[12 marks]**

**And either**

**1 0 . 4**

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

Describe how you would use your acting skills to **interpret Romeo’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 Two

**JO** and her **BOY FRIEND**, a coloured naval rating, walking on the street. They stop by the door.

**Jo** I'd better go in now. Thanks for carrying my books.

**Boy** Were you surprised to see me waiting outside school?

**Jo** Not really.

**Boy** Glad I came?

**Jo** You know I am.

**Boy** So am I.

**Jo** Well, I'd better go in.

**Boy** Not yet! Stay a bit longer.

**Jo** All right! Doesn't it go dark early? I like winter. I like it better than all the other seasons.

**Boy** I like it too. When it goes dark early it gives me more time for – *(He kisses her.)*

**Jo** Don't do that. You're always doing it.

**Boy** You like it.

**Jo** I know, but I don't want to do it all the time.

**Boy** Afraid someone'll see us?

**Jo** I don't care.

**Boy** Say that again.

**Jo** I don't care.

**Boy** You mean it too. You're the first girl I've met who really didn't care. Listen, I'm going to ask you something. I'm a man of few words. Will you marry me?

**Jo** Well, I'm a girl of few words. I won't marry you but you've talked me into it.

**Boy** How old are you?

**Jo** Nearly eighteen.

**Boy** And you really will marry me?

**Jo** I said so, didn't I? You shouldn't have asked me if you were only kidding me up. *(She starts to go.)*

**Boy** Hey! I wasn't kidding. I thought you were. Do you really mean it? You will marry me?

**Jo** I love you.

**Boy** How do you know?

**Jo** I don't know why I love you but I do.

**Boy** I adore you. *(Swinging her through the air.)*

**Jo** So do I. I can't resist myself.

**Boy** I've got something for you.

**Jo** What is it? A ring!

**Boy** This morning in the shop I couldn't remember what sort of hands you had, long hands, small hands or what. I stood there like a damn fool trying to remember what they felt like. *(He puts the ring on and kisses her hand.)* What will your mother say?

**Jo** She'll probably laugh.

**Boy** Doesn't she care who her daughter marries?

**Jo** She's not marrying you, I am. It's got nothing to do with her.

### 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 **Boy** 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 **Boy**.

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

**‘Listen, I’m going to ask you something. I’m a man of few words. Will you marry me?’**

[8 marks]

1 1 . 3

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

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Jo to show the audience **Boy’s affection for her**.

[12 marks]

#### And either

1 1 . 4

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

Describe how you would use your acting skills to **interpret Jo’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 Four

**Susan** My man is on his way – yes. But we... that is Mr Matthews and myself have no further need of your services now.  
*RANI looks up at SUSAN – perplexed.*

**Rani** I am sorry, madam, I don't understand.

**Susan** (to RANI) There's money in there for a month, for lodgings, and a letter of reference.

**Rani** Lodgings?

**Susan** You're a clever girl. You'll find your way around.  
*RANI gathers the children around her who cling to her. The LASCAR approaches carrying a large and heavy trunk.*

**Lascar** Found it, memsahib! It was hiding in the back, under lots of ropes... had to really hunt around for it...  
*HARI realises what is happening and hushes the other LASCAR up. SUSAN hurriedly tips the LASCAR.*

**Susan** Take our bags to the carriage over there please.  
*The LASCAR does her bidding.*

**Rani** But, madam, you said I would have a position here. That is why I came. To look after the children.

**Child One** We like Rani! We want her to stay with us!

**Susan** I'm afraid that's quite out of the question.  
 We already have a nanny, an English one.

**Rani** But you said...

**Susan** I changed my mind. We have no need for you. The children need a governess, someone to help them with their education.

**Rani** But I can do everything else. I can sew and clean and cook.

**Susan** Rani. We really have no further use for you.  
*The children start to cry and cling to RANI. SUSAN looks irritated.*

**Susan** Don't be silly, children, now come with me and your father.  
*She tries to pull her children, but they refuse to move and cry louder. RANI is crying too.*

**Rani** But where will I go? Where will I find work?  
 I am a complete stranger in this country.

**Susan** That is not my problem.

**Rani** You are breaking your word to me. My mother looked after you, memsahib.

**Susan** Your mother was different. She was a seasoned and experienced ayah. You are not.

**Rani** But I can learn and there was an agreement.

**Susan** No written contract you understand.

**Rani** Doesn't a verbal agreement between families mean something...?

**Susan** It is not legally binding.

**Rani** Then why did you bring me? Why did you lie to my mother and promise her you would look after me?

**Susan** How dare you call me a liar!

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

The **setting** must reflect the context of *The Empress*, set in the last fourteen years (1887–1901) of Queen Victoria’s rule. Describe your design ideas for the **setting**.  
[4 marks]

**1 2 . 2** You are performing the role of **Susan**.

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 afraid that’s quite out of the question.  
We already have a nanny, an English one.’**

[8 marks]

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

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Rani to show the audience **Susan does not care about Rani**.

[12 marks]

**And either**

**1 2 . 4** You are performing the role of **Rani**.

Describe how you would use your acting skills to **interpret Rani’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

**Jung Sun** *(bows)* *Watashi wa Nihonjin desu.* [I am Japanese.]

**Hanako** *(knocks over a pile of books)* *You're not Japanese.* You can keep saying it as much as you want. People can tell.

**Jung Sun** So teach me.

**Hanako** You can't be taught some things.

**Jung Sun** What sort of things?

*HANAKO shakes her head: 'You don't understand.' She walks away to gather her thoughts. It has been a trying day and she is frustrated at their lack of progress.*

*JUNG SUN picks up the fallen books and places them back on the table.*

**Hanako** Your pronunciation is wrong. You don't think. You keep making the same mistakes.

**Jung Sun** Let's start again.

**Hanako** Sometimes I think you do it on purpose.

**Jung Sun** Let's try.

**Hanako** *(strides over to JUNG SUN)* Try what? We've been over and over this. You can't just 'become' Japanese.

**Jung Sun** I'm a willing student. Just tell me what to do.

**Hanako** How can I? I don't even know who you are! Shouldn't a teacher know her student's name? Talking to you it's just questions, questions and more questions. People don't talk like that. Japanese people don't talk like that.

**Jung Sun**

**Hanako** I thought you wanted to be Japanese.

**Jung Sun** I would like this.

**Hanako** So tell me something. *Anything.* I don't care what.

**Jung Sun**

*HANAKO shakes her head: 'Fine, be like that.' She goes and sits down at the table, at a loss what to do.*

**Jung Sun** In North Korea people eat very fast.

*Long pause.*

**Hanako** People eat fast in Japan too. We have competitions.

**Jung Sun** What sort of competitions?

**Hanako** To see who can eat the fastest.

**Jung Sun** *(comes over)* I don't believe this.

**Hanako** It's true. You'll see when we get there.

*JUNG SUN hesitantly approaches. She sits down opposite HANAKO.*

**Jung Sun** I'd like to see such things. Mount Fuji, bullet trains, traffic jams, your restaurant.

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

The costume must reflect the context of *The Great Wave*, set in North Korea in the early 1980s. Describe your design ideas for the costume.

[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.

**‘You’re not Japanese. You can keep saying it as much as you want. People can tell.’**

[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 Jung Sun to show the audience **Hanako’s frustration**.

[12 marks]

**And either**

**1 3 . 4** You are performing the role of **Jung Sun**.

Describe how you would use your acting skills to **interpret Jung Sun’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 **two or more** actors used their vocal **and** physical skills to create comedy **or** tension for the audience.

Analyse and evaluate how successful they were in creating comedy **or** tension 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 the **set design** was used to create an appropriate setting **or** settings for the audience.

Analyse and evaluate how successful the **set design** was in creating an appropriate setting **or** settings for the audience.

You could make reference to:

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

**[32 marks]**



---

or

**Question 16**

|   |   |
|---|---|
| 1 | 6 |
|---|---|

Describe how the **costume design** was used to communicate **two or more** characters to the audience.

Analyse and evaluate how successfully the **costume design** communicated the characters to 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]**

**END OF QUESTIONS**

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