

Surname	Centre Number	Candidate Number
First name(s)		2



GCE A LEVEL

A690U30-1



MONDAY, 2 JUNE 2025 – MORNING

DRAMA AND THEATRE – A level component 3

Text in Performance

2 hours 30 minutes

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a WJEC pink 16-page answer booklet and an **unmarked** copy of the **one** complete play you have studied for **Section B**.

For Examiner's use only		
Section	Maximum Mark	Mark Awarded
Section A (a)	10	
Section A (b)	30	
Section B	40	
Section C	40	
Total	120	

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INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen or correction fluid.

Write your name, centre number and candidate number in the spaces at the top of this page.

For Section A and Section B, write your answers in the separate answer booklet provided.

For Section C, write your answers in the spaces provided in this booklet. If you run out of space use the additional page at the back of the booklet, taking care to number the question(s) correctly. At the end of the examination, please hand both booklets to the invigilator.

Within **Section A and Section B**, answer **all** questions on your chosen plays. **Section C** is compulsory.

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question or part-question. Candidates are advised to spend about 50 minutes on each of **Sections A, B and C**.

You should make detailed references to the plays in all answers and use specialist drama and theatre terminology

Extracts for Section A and C questions are included within this examination booklet.

Please note this question paper was amended in July 2025 and is presented differently to the way it was presented on the live paper in June 2025.



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SECTION A

	Pages
<i>Saved</i>	4–6
<i>Accidental Death of an Anarchist</i>	8–10
<i>Racing Demon</i>	12–14
<i>Love and Information</i>	16–18
<i>Chimerica</i>	20–22

SECTION B

Section B	23
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SECTION C

<i>The Curious Incident of the Dog in the Night-Time</i>	24–32
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SECTION A

You must answer **all** the questions on the **one** play that you have studied.

1. *Saved* Edward Bond

Read the two-page extract that starts on the opposite page and answer questions 1(a) and 1(b).

- (a) As a costume designer, discuss your ideas for the character of **LEN** in this extract. Explain how your choices communicate meaning to an audience. [10]
- (b) As an actor, discuss **at least one** rehearsal technique you could use to explore the motivation of **PAM** in this extract. Explain how your choices aim to communicate meaning to an audience. [30]



Saved Edward Bond

LEN *comes back with the baby.*

LEN: (to baby). 'Ello then! 'Ello then!

PAM: O no.

LEN: Look-ee that. 'Oo that mummy-there?

PAM: She's got the grub out on the table.

LEN: It'll keep.

PAM: She ain' better row me out for it.

LEN: Take it.

PAM: Put it back.

LEN: Yer ought a take it.

PAM: Don't keep tellin' me what I ought a do.

LEN: Yer ain' even looked at it for weeks.

PAM: Ain' going to.

LEN: Yer'd feel better.

Pause.

'Ello then.

PAM: Did yer give 'im what I wrote?

LEN: 'E's busy, 'e reckons. It's 'is busy time.

PAM: Ha!

LEN: 'Avin' yourn on a tray?

PAM: If yer like.

LEN: It knows yer voice.

PAM: Put it away before it starts.

LEN: Good for its lungs.

PAM: Yer d'narf annoy me, Len.

LEN: I know.



PAM: Yer're always pesterin' me.

LEN: Someone's got a look after yer.

PAM: There yer are! Thass another annoyin' thing t' say.
(*She sits.*) This dump gives me the 'ump. Put that away.

LEN: Yer can't let it lie on its back all day. Someone's got a pick it up.

PAM: (*sitting back*). Why should I worry? Its father don't give a damn. I could be dyin' an' 'e can't find ten minutes.

LEN: I'm blowed if I'm goin' a put meself out if yer can't co-operate.
He tries to put the baby in her arms.

PAM: I tol' yer take it back! Get off a me! Yer bloody lunatic! Bleedin' cheek! (*Calls.*) Mum!

LEN: You 'ave it for a change!
He puts the baby on the bed.

PAM: Yer goin' mad! It's fallin'. Catch it!
LEN puts the baby so that it is safe.

LEN: I ain' your paid nurse!

PAM: (*calls*). Mum! — I know why Fred ain' come — yer bin tearin' up me letters.

LEN: 'E did!

PAM: Yer little liar! (*She turns away from the baby.*) I ain' touchin' it.

LEN: It'll stay there all night!

PAM: Thass what yer call 'elpin' me.
Pause. LEN picks up the baby.
See!

LEN: Can't give it a cold juss because we're rowin'.
He goes towards the door. He stops.



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You must answer **all** the questions on the **one** play that you have studied.

2. *Accidental Death of an Anarchist* Dario Fo

Read the two-page extract that starts on the opposite page and answer questions **2(a)** and **2(b)**.

- (a) As a costume designer, discuss your ideas for the character of **MANIAC** in this extract. Explain how your choices communicate meaning to an audience. [10]
- (b) As an actor, discuss **at least one** rehearsal technique you could use to explore the motivation of **BERTOZZO** in this extract. Explain how your choices aim to communicate meaning to an audience. [30]



Accidental Death of an Anarchist Dario Fo

Voice off of BERTOZZO.

BERTOZZO: *(Off)* Ah? Constable. I'll just go into my office and use the phone. You bring the files. And while you're at it... etc... etc...

MANIAC having completed his disguise, replaces beard, enter BERTOZZO.

BERTOZZO: Hello. Can I... you.

MANIAC: Now don't get neurotic. I just came back for my papers.

BERTOZZO: Out!

MANIAC: Don't take it out on me. I have valuable information. There's this fellow running around says he's going to smash your face in.

BERTOZZO: What?

MANIAC: He hasn't got to you yet? Thank God I've warned you in time. He's fuming. Says he does a nice line in instant plastic surgery.

BERTOZZO: Who?

MANIAC: Your colleague. Who is the one with the fascist boss?

BERTOZZO: Inspector Pissani?

MANIAC: I've struck oil. The very man. He's after you and no mistake.

BERTOZZO: Get out. This is all blather.

He starts to hustle him out.

MANIAC: Take my advice. If you come across him — duck. It's your only hope.

BERTOZZO: OUT!

Exit MANIAC. BERTOZZO heaves a sigh of relief.

BERTOZZO: Bloody nutter!

He sees his coat is missing from the coat stand.

BERTOZZO: The shit! He's nicked my coat.

Goes to door. Shouts off.

BERTOZZO: Sergeant!

VOICE OFF: Sir!



BERTOZZO: That man who just left. Get after him!

VOICE OFF: Right away sir!

BERTOZZO comes back.

BERTOZZO: What the hell's been going on? (*He looks at his desk*) The charge sheets! Where are they?

Enter CONSTABLE in the other doorway.

CONSTABLE: Sir, the Inspector from the political branch is asking for you.

Enter INSPECTOR PISSANI.

BERTOZZO: My dear chap! I was just talking about you, some bloody loony was just telling me that if we ran into each other you were going to... hit me?

INSPECTOR PISSANI smacks his fist into BERTOZZO's face. BERTOZZO collapses: Music. Lights.



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You must answer **all** the questions on the **one** play that you have studied.

3. ***Racing Demon*** David Hare

Read the two-page extract that starts on the opposite page and answer questions 3(a) and 3(b).

- (a) As a costume designer, discuss your ideas for the character of **STELLA** in this extract. Explain how your choices communicate meaning to an audience. [10]
- (b) As an actor, discuss **at least one** rehearsal technique you could use to explore the motivation of **TONY** in this extract. Explain how your choices aim to communicate meaning to an audience. [30]



Racing Demon David Hare

TONY: What do I *mean*? Don't you remember? We met very briefly. Do you remember? I'm the curate at St Matthew's.

(STELLA *looks at him a moment.*)

Look, I just felt there should be some follow-up. This would be much easier if we could do it indoors.

(STELLA *leads him away from the door, moving across the open area.*)

STELLA: I don' wanna talk to you. I talked to the vicar.

TONY: I heard about your accident.

(*Before she can speak he interrupts.*)

Please, Mrs Marr. I visited the shop.

STELLA: Why? What for? Who asked you?

TONY: They gave me your address. That's why I'm here. I know you've not been in to work.

STELLA: I can't go to work.

TONY: No, I see that.

STELLA: I told 'em at the hospital.

TONY: What happened?

STELLA: Nothin'. I spilt a saucepan.

TONY: Yes? How did you spill it?

STELLA: Off the stove.

TONY: What was in it?

STELLA: Water.

TONY: How did you spill it?

STELLA: Careless.



- TONY:** Yes, I mean, how is that physically possible?
- (There is a pause.)*
- Stella, is your husband in there?
- (Looks at her a moment.)*
- Come on, we both know what's going on. You need my help. Where is he? Don't be stupid. Do you take me for a fool? I've come to help you.
- STELLA:** I'm not bein' stupid. What the hell's goin' on? What the hell business is it of yours?
- (He moves in towards her.)*
- TONY:** Stella, you're very scared.
- STELLA:** No, I'm not.
- TONY:** You're terrified.
- STELLA:** I'm not scared. I din' come to you. I come to the other man. I wouldn'a' come if I'd known you'd come back. *(Looks at him fiercely.)* All I want is to try and get over it. You say you want to help. Well you can. I tell you how you help. You help me by staying away.
- (TONY moves towards her again.)*
- TONY:** Can I tell you something? Jesus has your interests at heart. Yes, he does. But he can't help you — I tell you this from my own experience — he can't help you until you admit your own problems to yourself...
- (She turns and goes back towards the house. He pursues her.)*
- Oh yes, and if that means my standing here — yes! — *standing* here outside this house until I find your husband, until I get him to face what he's done, then OK. I can wait here for days. I am actually sick of it. Letting everything go by. If he won't admit it, I'll go to the police. *(Suddenly gestures to his dog collar.)* What, he thinks I can't do anything because this is round my neck?
- (She turns.)*
- STELLA:** I got to go.
- (He moves towards her.)*
- TONY:** I shall be here. Don't be frightened. We're going to protect you.
- STELLA:** I think I better go in.



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You must answer **all** the questions on the **one** play that you have studied.

4. **Love and Information** Caryl Churchill

Read the two-page extract that starts on the opposite page and answer questions 4(a) and 4(b).

- (a) As a costume designer, discuss your ideas for **one** of the characters in this extract. Explain how your choices communicate meaning to an audience. [10]
- (b) As an actor, discuss **at least one** rehearsal technique you could use to explore the motivation of **the other character** in this extract. Explain how your choices aim to communicate meaning to an audience. [30]



Love and Information Caryl Churchill**VIRTUAL**

I don't care what you say
 no but listen
 I've never felt like this
 that's not the point what you feel
 it's the only
 because she doesn't exist
 I'm not listening.
 She doesn't
 have you seen her?
 yes I've seen her but she doesn't
 have you talked to her?
 I don't want to talk to
 then what do you know about it?
 she's not a real
 so?
 so you admit she's not
 she exists she still exists
 fine all right she exists but so does your shoe or a can of
 you're saying she's no different than a shoe?
 she's got no more feelings than
 what do you know about
 she's a thing she's a thing.
 Look I appreciate your concern but just
 look
 she's beautiful she's intelligent she understands me
 she doesn't understand you
 she listens to me she likes my poems she's the only
 doesn't understand any
 she reads my mind she's sensitive to my every
 but she's virtual
 so?
 so she's not
 I can't believe just because someone's not flesh and blood you'd
 she's just information
 and what are you if you're not
 yes I know we're



so we're information our genes our
yes but she hasn't
what?
hasn't got an inside to her mind she's not conscious she can't
how do you know she
she's a computer she's a computer game she's not
and can you tell that from what she says?
I don't need to
but can you tell
because she can't
she might and how could she prove it because you wouldn't believe
I certainly wouldn't
because she says she has
what, thoughts
of course thoughts feelings because she's that complicated she says she loves
she can't possibly
we know people won't understand but we don't care what you
and what about sex
what about
she hasn't got a body
she's got a fantastic
but not a body you can
she's not in this country at the moment
she can't ever
and the sex is great
it's virtual
it's virtual and great
but she never feels
I don't care what you say
no but listen
I've never felt like this about anyone.



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You must answer **all** the questions on the **one** play that you have studied.

5. *Chimerica* Lucy Kirkwood

Read the two-page extract that starts on the opposite page and answer questions **5(a)** and **5(b)**.

- (a) As a costume designer, discuss your ideas for the character of **DAVID** in this extract. Explain how your choices communicate meaning to an audience. [10]
- (b) As an actor, discuss **at least one** rehearsal technique you could use to explore the motivation of **JOE** in this extract. Explain how your choices aim to communicate meaning to an audience. [30]



Chimerica Lucy Kirkwood

Outside JOE's apartment. JOE has been waiting here for a very long time. He has an A4 envelope on his lap and is smoking. DAVID enters, wheeling his bike which has a baby seat on the back and saddlebags. His cycle helmet unclipped, he wears a suit with a fluorescent jacket, bicycle clips. One trouser knee is ripped open, a bloody bandage around it.

JOE: You said four p.m.! I've been sitting out here three hours, you couldn't call?

DAVID: I'm so sorry to hear that.

DAVID kicks down the stand on his bicycle.

JOE: It's fine, I just. I have to be in Brooklyn in twenty minutes —

DAVID: You have something for me to collect?

JOE: Right, sure, I have it right here.

DAVID: This is the only copy?

JOE: Yeah. The negatives are in there too.

JOE gives him the envelope, unsealed. DAVID glances inside.

DAVID: Do you have a pen?

JOE quickly takes out his pen and a notepad.

One twelve 169th Street, Queens.

JOE: Work or home?

DAVID: He lives above the shop.

DAVID kicks up the stand on his bike.



JOE:

Listen, David, about what you said, last night. I. I've been thinking about it a lot and, well, I wanted to say. It's not my fault you've got no fucking imagination.

Beat. DAVID goes. JOE examines the address. This precious information. Checks his watch. Takes out his phone, makes a call, scanning the street. He is feverish with excitement.

Shit. (*He's connected.*) Hi, Tess, I'm going to be like, ten minutes late, I just, I have an errand to run but I hope your thing went well and. And I can't wait to see you. It's Joe, by the way. And I can't wait to see you, I said that, didn't I, okay, bye —

He hangs up, flings out his arm —

Taxi!



SECTION B

You must answer **one** question on the **one** play you have studied.

6. *The Trojan Women* Euripides

As a lighting and sound designer, discuss how you would interpret **two** extracts from the play to convey meaning to a contemporary audience. You must analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40]

7. *As You Like It* William Shakespeare

As a lighting and sound designer, discuss how you would interpret **two** extracts to convey meaning to a contemporary audience. You must analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40]

8. *Hedda Gabler* Henrik Ibsen

As a lighting and sound designer, discuss how you would interpret **two** extracts to convey meaning to a contemporary audience. You must analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40]

9. *Machinal* Sophie Treadwell

As a lighting and sound designer, discuss how you would interpret **two** extracts to convey meaning to a contemporary audience. You must analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40]

10. *Cat on a Hot Tin Roof* Tennessee Williams

As a lighting and sound designer, discuss how you would interpret **two** extracts to convey meaning to a contemporary audience. You must analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40]



SECTION C

Curious Incident of the Dog in the Night-Time by Mark Haddon and adapted by Simon Stephens

Read the two-page extract that starts on the opposite page and answer question **11**.

- 11.** As a set designer, use the space provided on page 27 to draw a ground plan for this extract. You must use a **traverse stage**. Then, on pages 28–32, explain and justify your ideas. [40]

In your answer, you must:

- consider the given stage space and audience position
- consider set layout including entrances and exits
- consider position of set and props
- analyse and evaluate how any live productions you have seen during the course have influenced your choices
- demonstrate understanding of the extract within the context of the whole play.



The Curious Incident of the Dog in the Night-Time by Mark Haddon and adapted by Simon Stephens.

Christopher: Did you see anything suspicious on Thursday evening?

Mr Thompson: Look son, do you really think you should be going round asking questions like this?

Christopher: Yes, because I want to find out who killed Wellington and I am writing a book about it.

Mr Thompson: Well I was in Colchester on Thursday so you're asking the wrong bloke.

Christopher: Thank you.

Number 40: It's Christopher isn't it?

Christopher: Yes it is. Do you know who killed Wellington?

Number 40: No. No. I don't. No. I'm sorry.

Christopher: Did you see anything suspicious on Thursday evening, which might be a clue?

Number 40: Like what?

Christopher: Like strangers or the sound of people arguing.

Number 40: I didn't Christopher, no.

Christopher: Do you know anyone who might want to make Mrs Shears sad?

Number 40: Perhaps you should be talking to your father about this.

Christopher: I can't talk to my father about it because he told me to stay out of other people's business.

Number 40: Well maybe he has a point Christopher.

Christopher: So you don't know anything that might be a clue.

Number 40: No. You be careful young man.

Christopher: I will be. Thank you for helping me with my questions.

Do you know who killed Wellington on Thursday night?

Mr Wise: Bloody hell. Policemen really are getting younger aren't they?

Mr Wise *laughs*. **Christopher** *walks away*.



- Christopher:** Do you know anything about Wellington getting killed?
- Mrs Alexander:** I'm afraid you're going to have to say that again. I'm a little deaf.
- Christopher:** Do you know anything about Wellington getting killed?
- Mrs Alexander:** I heard about it yesterday. Dreadful. Dreadful.
- Christopher:** Do you know who killed him?
- Mrs Alexander:** No I don't.
- Christopher:** Somebody must know because the person who killed Wellington knows that they killed Wellington. Unless they are a mad person and didn't know what they were doing? Or unless they had amnesia.
- Mrs Alexander:** Well I suppose you're probably right.
- Christopher:** Thank you for helping me with my investigation.
- Mrs Alexander:** You're Christopher aren't you?
- Christopher:** Yes. I live at number 36.
- Mrs Alexander:** We haven't talked before, have we?
- Christopher:** No. I don't talk to strangers. But I'm doing detective work.
- Mrs Alexander:** I see you every day, going to school on your school bus. It's nice of you to come and say hello. Even if it's only because you're doing detective work.
- Christopher:** Thank you.



Ground Plan



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