

Surname	Centre Number	Candidate Number
First name(s)		2



GCE A LEVEL

A690U30-1



THURSDAY, 6 JUNE 2024 – MORNING

DRAMA AND THEATRE – A level component 3

Text in Performance

2 hours 30 minutes

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	

ADDITIONAL MATERIALS

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

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 set texts. **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 text in all answers and use specialist drama and theatre terminology.



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SECTION A

Answer **both** parts of the question on **one** set text you have studied.

Either,

1. *Saved* Edward Bond

Read from **page 121** (*SCENE THIRTEEN*) up to **page 123** (*The curtain falls quickly.*).

- (a) As a costume designer, discuss your ideas for the role of **Harry** in this extract. [10]
- (b) As a director, how would you stage the interactions between the characters in this extract? Explain how your choices communicate meaning to an audience. [30]

Or,

2. *Accidental Death of an Anarchist* Dario Fo

Read from **page 64** (*They launch themselves at BERTOZZO.*) up to **page 66** (*FELETTI handcuffs the three policemen to the window frame.*).

- (a) As a costume designer, discuss your ideas for the role of **Bertozzo** in this extract. [10]
- (b) As a director, how would you stage the interactions between the characters in this extract? Explain how your choices communicate meaning to an audience. [30]

Or,

3. *Racing Demon* David Hare

Read from **page 61** (*A darkened street.*) up to **page 63** (**HARRY:** *'How do you fight without hate?'*).

- (a) As a costume designer, discuss your ideas for the role of **Tommy** in this extract. [10]
- (b) As a director, how would you stage the interactions between the characters in this extract? Explain how your choices communicate meaning to an audience. [30]



Or,

4. **Love and Information** Caryl Churchill

Read from **page 54 (CLIMATE)** up to **page 56 (DECISION 'I'd rather you stayed here. Does that help?')**.

- (a) As a costume designer, discuss your ideas for the role of **Wife** in this extract. [10]
- (b) As a director, how would you stage the interactions between the characters in this extract? Explain how your choices communicate meaning to an audience. [30]

Or,

5. **Chimerica** Lucy Kirkwood

Read from **page 132 (ZHANG LIN: 'Your photograph made me look important.')** up to **page 135 (Lights down.)**.

- (a) As a costume designer, discuss your ideas for the role of **Joe** in this extract. [10]
- (b) As a director, how would you stage the interactions between the characters in this extract? Explain how your choices communicate meaning to an audience. [30]



SECTION B

Answer **one** question on **one** set text you have studied.

Either,

6. *The Trojan Women* Euripides

Discuss how an actor would perform the role of **Cassandra** to a contemporary audience. In your answer you should refer to **one extract**. You must analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40]

Or,

7. *As You Like It* William Shakespeare

Discuss how an actor would perform the role of **Celia** to a contemporary audience. In your answer you should refer to **one extract**. You must analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40]

Or,

8. *Hedda Gabler* Henrik Ibsen

Discuss how an actor would perform the role of **Loeborg** to a contemporary audience. In your answer you should refer to **one extract**. You must analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40]

Or,

9. *Machinal* Sophie Treadwell

Discuss how an actor would perform the role of **Mother** to a contemporary audience. In your answer you should refer to **one extract**. You must analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40]

Or,

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

Discuss how an actor would perform the role of **Big Mama** to a contemporary audience. In your answer you should refer to **one extract**. You must analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40]



SECTION C

Read the following extract from *The Curious Incident of the Dog in the Night-Time* by Mark Haddon and adapted by Simon Stephens.

Pages 58-60

11. Alongside the text, in the appropriate column, give details regarding your ideas for lighting and sound effects for this extract using a **proscenium arch stage**. Ensure that you have noted on the text where lighting and sound cues happen. In the space provided on pages 10–14, explain and justify your ideas for lighting and sound. [40]

In your answer, you must:

- consider your use of the performance space
- analyse and evaluate how any live productions you have seen during the course have influenced your design choices
- demonstrate understanding of the extract within the context of the whole play.



- Christopher:** Where do I get a ticket for the train from?
- Station Policeman:** In there. Now are you sure you know what you're doing?
- Christopher:** Yes. I'm going to London to live with my mother.
- Station Policeman:** Has your mother got a telephone number?
- Christopher:** Yes.
- Station Policeman:** And can you tell me what it is?
- Christopher:** Yes. It's 020 8887 8907.
- Station Policeman:** And you'll ring her if you get into any trouble OK?
- Christopher:** I want to go to London.
- Man behind Counter:** If you don't mind.
- Christopher:** I want to go to London.
- Man behind Counter:** Single or return?
- Christopher:** What does single or return mean?
- Man behind Counter:** Do you want to go one way or do you want to come back?
- Christopher:** I want to stay there when I get there.
- Man behind Counter:** For how long?
- Christopher:** Until I go to university.
- Man behind Counter:** Single then. That'll be £17.
- Christopher:** When is the train to London?
- Man behind Counter:** Platform 1, five minutes.
- Christopher:** Where is Platform 1?
- Man behind Counter:** Through the underpass and up the stairs. You'll see the signs.

*Somebody bumps into **Christopher**. He barks at them like a dog.*



LX (lighting ideas)**SFX (sound ideas)**

Siobhan: Underpass means tunnel Christopher.

In your head imagine a big red line across the floor. It starts at your feet and goes through the tunnel. And walk along the line. And count the rhythm in your head because that helps doesn't it? Like when you're doing music or when you're doing drumming. Left, right, left, right, left, right, left, right

Christopher: Left, right, left, right, left, right, left, right, left, right, left, right.

Christopher: Is this the train to London?

Station Policeman: Christopher. Caught you just in time. We've got your father at the police station. He's looking for you.

Christopher: I know.

Station Policeman: So why are you going to London?

Christopher: Because I'm going to live with Mother.

Station Policeman: Well I think your father might have something to say about that.

Christopher *tries to run.* **Station Policeman** *grabs him.*

Christopher *screams.* **Station Policeman** *lets go.*



LX (lighting ideas)**SFX (sound ideas)**









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