

Surname	Centre Number	Candidate Number
First name(s)		2



**GCE A LEVEL**

A690U30-1



**WEDNESDAY, 7 JUNE 2023 – AFTERNOON**

**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	
<b>Total</b>	<b>120</b>	

**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.



JUN23A690U30101

## SECTION A

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

**Either,**

**1. *Saved* Edward Bond**

Read from **page 19** (*Park.*) up to **page 21** (PAM: '*Yer got a dirty mind.*').

- (a) As a sound designer, discuss how you would create atmosphere for this extract. Explain how your choices communicate meaning to an audience. [10]
- (b) As an actor, explain how you would interpret the role of **Pam** in this extract. Explain how your ideas convey her motivation to an audience. [30]

**Or,**

**2. *Accidental Death of an Anarchist* Dario Fo**

Read from **page 73** (SUPERINTENDENT & PISSANI: '*HELP!*') up to **page 75** (MANIAC: '*Goodnight.*').

- (a) As a sound designer, discuss how you would create atmosphere for this extract. Explain how your choices communicate meaning to an audience. [10]
- (b) As an actor, explain how you would interpret the role of **Maniac** in this extract. Explain how your ideas convey his motivation to an audience. [30]

**Or,**

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

Read from **page 72** (*The crypt of the cathedral.*) up to **page 74** (KINGSTON: '*Inside the Anglican Communion.*').

- (a) As a sound designer, discuss how you would create atmosphere for this extract. Explain how your choices communicate meaning to an audience. [10]
- (b) As an actor, explain how you would interpret the role of **Kingston** in this extract. Explain how your ideas convey his motivation to an audience. [30]



Or,

4. **Love and Information** Caryl Churchill

Read from **page 29 (GOD'S VOICE)** up to **page 32 (STAR: 'In the morning let's wait eight minutes and see if it's there now.')**

- (a) As a sound designer, discuss how you would create atmosphere for this extract. Explain how your choices communicate meaning to an audience. [10]
- (b) As an actor, explain how you would interpret the role of the **One person who tells a story to another** in THE CHILD WHO DIDN'T KNOW FEAR. Explain how your ideas convey their motivation to an audience. [30]

Or,

5. **Chimerica** Lucy Kirkwood

Read from **page 15 (A plane.)** up to **page 17 (TESS sighs, closes her magazine.)**

- (a) As a sound designer, discuss how you would create atmosphere for this extract. Explain how your choices communicate meaning to an audience. [10]
- (b) As an actor, explain how you would interpret the role of **Mel** in this extract. Explain how your ideas convey his motivation to an audience. [30]



**SECTION B**

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

**Either,**

**6. *The Trojan Women* Euripides**

Discuss how your creative choices as a set and props designer could enhance the relevance of **one** key theme in the play to a contemporary audience. In your answer you should refer to **two** key extracts. You must analyse and evaluate how any live productions you have seen during the course have influenced your decision. [40]

**Or,**

**7. *As You Like It* William Shakespeare**

Discuss how your creative choices as a set and props designer could enhance the relevance of **one** key theme in the play to a contemporary audience. In your answer you should refer to **two** key extracts. You must analyse and evaluate how any live productions you have seen during the course have influenced your decision. [40]

**Or,**

**8. *Hedda Gabler* Henrik Ibsen**

Discuss how your creative choices as a set and props designer could enhance the relevance of **one** key theme in the play to a contemporary audience. In your answer you should refer to **two** key extracts. You must analyse and evaluate how any live productions you have seen during the course have influenced your decision. [40]

**Or,**

**9. *Machinal* Sophie Treadwell**

Discuss how your creative choices as a set and props designer could enhance the relevance of **one** key theme in the play to a contemporary audience. In your answer you should refer to **two** key extracts. You must analyse and evaluate how any live productions you have seen during the course have influenced your decision. [40]



Or,

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

Discuss how your creative choices as a set and props designer could enhance the relevance of **one** key theme in the play to a contemporary audience. In your answer you should refer to **two** key extracts. You must analyse and evaluate how any live productions you have seen during the course have influenced your decision. [40]



**BLANK PAGE**

**PLEASE DO NOT WRITE  
ON THIS PAGE**



**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 96–98**

11. As a director using an **in the round** stage, indicate your movement and positioning ideas for this extract alongside the text. In the spaces provided on pages 12–16 explain and justify your ideas for movement and positioning. [40]

In your answer, you must:

- consider
  - use of space
  - entrances and exits
  - interaction between characters
- 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.



**Ed enters.** *He's holding a kitchen timer.*

**Ed** Christopher, can I have a talk with you?

**Christopher** *turns away from Siobhan.*

**Christopher** No. No. No. No No. No you can't. No.

**Judy** It's OK. I'll be here.

**Christopher** I don't want to talk to Father.

**Ed** I'll do you a deal. Five minutes OK? That's all.

*He sets the timer for five minutes. It starts ticking.*

Christopher, look...Things can't go on like this. I don't know about you, but this... this just hurts too much. You being in the house but refusing to talk to me. You have to learn to trust me...And I don't care how long it takes...if it's a minute one day and two minutes the next and three minutes the next and it takes years I don't care. Because this is important. This is more important than anything else. Let's call it... let's call it a project. A project we have to do together. You have to spend more time with me. And I...I have to show you that you can trust me. And it will be difficult at first because...because it's a difficult project. But it will get better I promise. You don't have to say anything, not right now. You have to think about it. And,...I've got you a present. To show you that I really mean what I say. And to say sorry. And because...well you'll see what I mean.

*He leaves.*

*He comes back with a big cardboard box. It is importantly cardboard and different to the other boxes. There's a blanket in it. He puts his hands in the box. He takes out a little sandy coloured Golden Retriever.*

**Ed** He's two months old.

**Christopher** I would never do anything to hurt you.

*The dog sits on Christopher's lap.*

**Judy** You won't be able to take him away with you I'm afraid. The bedsit's too small. But your father's going to look after him here. And you can come and take him out for walks whenever you want.

**Christopher** Does he have a name?

**Ed** No. You can decide what to call him.

**Christopher** Sandy. He's called Sandy.

*The alarm goes off.  
They look at each other.*





**Movement and positioning ideas**

A690U301  
09



**Judy** We need to go now.

**Ed** Yes.

**Judy** We'll come back tomorrow and you can see him then.

**Siobhan** Christopher.

**Christopher** Yes.

**Siobhan** Here.

**Christopher** What's this?

**Siobhan** It's your result Christopher.

**Christopher** Right.

**Siobhan** You need to open it and read it.

**Christopher** Right.

*He does.*

**Siobhan** Well? What does it say?

**Christopher** I got an A\*.

**Siobhan** Oh. Oh. That's just. That's terrific Christopher.

**Christopher** Yes.

**Siobhan** Aren't you happy?

**Christopher** Yes. It's the best result.

**Siobhan** I know it is. How's your dog?

**Christopher** He's very well. I stayed last week at father's because Mother got flu and he slept on my bed so he can bark in case anybody comes into my room at night.

**Siobhan** Right. How are you getting on with your father Christopher?

**Christopher** He planted a vegetable patch in his garden. I helped him and Sandy watched. We planted carrots and peas and spinach and I'm going to pick them when they're ready. He bought me a book, which is called *Further Maths for A Level*. He told Mrs Gascoyne that I'm going to take Further Maths next year. She said OK.

**Mrs Gascoyne** OK.



**Movement and positioning ideas**



A large rectangular area with a solid top and bottom border and a dotted line border on the left and right sides. The interior is filled with horizontal dotted lines, providing a space for writing.



Examiner  
only

A large rectangular area with a solid top and bottom border and a dotted line border on the left and right sides. The interior of the rectangle is filled with horizontal dotted lines, providing a space for writing.



A large rectangular area with a solid top and bottom border and a dotted line border on the left and right sides. The interior is filled with horizontal dotted lines, providing a space for writing.



Examiner  
only

A large rectangular area with a solid top and bottom border and a dotted line for a left margin, providing space for writing.



Area with horizontal dotted lines for writing.

**END OF PAPER**





Question number	<b>Additional page, if required.</b> <b>Write the question number(s) in the left-hand margin.</b>
	Dotted lines for writing.

Examiner only



**BLANK PAGE**

**PLEASE DO NOT WRITE  
ON THIS PAGE**



**BLANK PAGE**

**PLEASE DO NOT WRITE  
ON THIS PAGE**



**BLANK PAGE**

**PLEASE DO NOT WRITE  
ON THIS PAGE**





**GCE A LEVEL**

**A690U30-1A**



**SUMMER 2023**

**DRAMA AND THEATRE – component 3**  
**Text in Performance**

**AVAILABLE ONLY TO CANDIDATES ENTERING THE WJEC–EDUQAS  
QUALIFICATION ACCREDITED BY OFQUAL**

Please note that the specified 10–15 minute extract from *The Curious Incident of the Dog in the Night-Time* to be studied for the Summer 2023 examination is as follows:

From page **93**:

**Reverend Peters enters.**

up to page **99**:

*Lights black.*

A short (approximately 2 pages) section from this 10–15 minute extract will be printed on the examination paper; therefore learners are **not** permitted to take a copy of this text into the examination.