



GCE AS/A LEVEL

2690U20-1



S25-2690U20-1

MONDAY, 12 MAY 2025 – MORNING

DRAMA AND THEATRE – AS unit 2

Text in Theatre

1 hour 30 minutes

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

An **unmarked** copy of the **one** complete play you have studied for this unit.

INSTRUCTIONS TO CANDIDATES

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

Answer **all** the questions on the **one** play you have studied.

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.

Use both sides of the paper. Write only within the white areas of the booklet.

Write the question number in the two boxes in the left-hand margin at the start of each answer,

for example

1	1
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Leave at least two line spaces between each answer.

INFORMATION FOR CANDIDATES

Extracts for questions

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 are
included within this examination booklet.

The allocation of marks is given at the end of each question or part-question.

Candidates are advised to spend 15 minutes on questions

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45 minutes on questions

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 and 30 minutes on questions

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Candidates are reminded that they must **only** answer the questions on the **one** play they have studied.

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 May 2025.

	Pages
<i>A Doll's House</i>	4–7
<i>The Caucasian Chalk Circle</i>	8–10
<i>Leave Taking</i>	12–15
<i>Face to Face</i>	16–18
<i>The Weir</i>	20–23
<i>Once</i>	24–27
<i>Lovesong</i>	28–31

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

A Doll's House Henrik Ibsen (adapted by Tanika Gupta)

Read the three-page extract that starts on the opposite page and answer questions

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1	1
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 As an actor, discuss how you would use your voice when performing the role of **NIRU** in this extract.

In your answer you should refer to:

- given circumstances
- character motivation
- vocal choices.

[10]

1	2
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 i) As a director, explain how you would use movement to communicate the relationship between **NIRU** and **TOM** in this extract.

In your answer you should refer to:

- your choice of stage type
- character positioning
- movement and interaction.

[15]

ii) Analyse and evaluate how **at least one** live theatre production you have seen as part of the course has influenced your choices as a director in

1	2
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 i). [15]

1	3
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 As a designer, discuss your ideas for set and props in **two** extracts of your choice from the play.

Do not refer to the extract used for questions

1	1
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and

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In your answer you should refer to:

- the original production style
- your choice of stage and production style
- your choice of set and props.

[20]

Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.

A Doll's House Henrik Ibsen (adapted by Tanika Gupta)

NIRU *hums a Bengali song and eats another jelebi. She moves away from the front door and further into the house.*

TOM: (off) Is that my little Indian sky-lark chirruping away?

NIRU: Yes it is!

TOM: When did my little squirrel get home?

NIRU: Just now.

NIRU *hurriedly finishes eating her sweet and wipes her face on the end of her sari and then ties up her hair in a bun.*

Tom! You know they're about to open a new horse-drawn tram line here? They're busy laying down the tracks.

TOM: (off) Hope it's more successful than the last tram system they tried to put in. No one used it.

NIRU: They've dug up all of the road in Bowbazar street.

TOM: Sounds like chaos.

NIRU: Tom – come, see what I have bought.

TOM HELMER *enters. He is an English man in his forties, dressed smartly in a suit.*

TOM: 'Bought' you say? Have you been out buying jewels again?

NIRU: I never buy jewels. Don't be cruel, Tom. And anyway, can't we be more generous this year?

TOM: Generous – yes. Reckless – no.

NIRU: We can be a little reckless though – yes? This is the first Christmas on your new salary and we're going to be very, very rich.

TOM: Listen to you – very, very rich. In the new year, granted we'll be more comfortable but it's still three months away

NIRU: Pooh! We can borrow money 'til then.

TOM: Come here.

TOM *holds NIRU.*

TOM: Niru. Let's imagine I borrowed 100 rupees today and you spent it all over Christmas and then on New Year's Day a roof tile slipped and hit me on the head and wounded me – killed me...

NIRU *covers her ears and bites her tongue.*

NIRU: No! Don't tempt the gods!

TOM *pulls her hands away from her ears.*

TOM: But imagine that did happen – what then?

NIRU: If such a dreadful thing happened, it wouldn't matter if I owed anything to anyone. I wouldn't care.

TOM: But what about the people you were in debt to?

NIRU: Who cares about them? They're nobodies.

TOM: Seriously, Niru. No debt, no borrowing. A home built on borrowing casts a long shadow on all who live within.

You and I have managed very well so far and we'll struggle along for the last few steps.

NIRU: As you say, Tom.

TOM: Come on now, my little Indian skylark mustn't droop her wings. What's this? My beautiful wife's got the sulks?

TOM *takes out his wallet and counts some cash out.* **NIRU** *swivels around on her heels very eagerly.* **TOM** *hands over some money to NIRU.*

TOM: There. I know how hard it is with the house keeping at Christmas.

NIRU: *(counts)* Twenty... thirty... forty... fifty rupees! Oh thank you, thank you, Tom. This will go a long way.

TOM: It will have to.

NIRU: Yes, yes, it will. But come and have a look at what I've bought. And all so reasonably priced!

NIRU *pulls out presents from her bags – suits, toys and a shot of silk.*

I went to the market in *bow bazaar* and I got a little suit for Peter and a horse and a trumpet for Bob – they're very basic but they'll break them soon anyway. And here are a couple of saris for the maids – Sita's got the plain one and I wanted to get a nicer one for Uma-di. Benarasi silk!

TOM *strokes the silk sari.*

TOM: You spoil Uma. And what's in here?

TOM *picks up a parcel.*

NIRU: No! No! You mustn't see that 'til this evening! That's a secret.

TOM: Alright. But tell me, what would you like for yourself?

- NIRU:** For myself? Oh nothing...
- TOM:** Come on, anything that you particularly want?
- NIRU:** I can't think of anything unless... oh Tom...
- TOM:** Yes?
- NIRU:** If you really want to give me something, you might... you might...
- TOM:** What?
- NIRU:** You could give me money. Only what you could spare of course. Then I could treat myself when something catches my fancy later on.
- TOM:** But Niru...
- NIRU:** Tom – please do. Then I can wrap it all up in beautiful paper and hang it on the Christmas tree. It would be such fun.
- TOM:** You are a spendthrift.
- NIRU:** I know, I know... But let's do as I said and then I can have time to think on it. Such a sensible idea, don't you think?
- TOM:** It is a sensible idea if only you could hold onto the money and really did buy something for yourself. If you didn't fritter it away on useless things for the house. Because then I only have to pay up all over again.
- NIRU:** Oh but Tom
- TOM:** Admit it, Niru, you are a very pretty but expensive pet!

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

The Caucasian Chalk Circle Bertolt Brecht

Read the two-page extract that starts on the opposite page and answer questions

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 As an actor, discuss how you would use your voice when performing the role of **GRUSHA** in this extract.

In your answer you should refer to:

- given circumstances
- character motivation
- vocal choices.

[10]

2	2
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 i) As a director, explain how you would use movement to communicate the relationship between **SIMON** and **GRUSHA** in this extract.

In your answer you should refer to:

- your choice of stage type
- character positioning
- movement and interaction.

[15]

ii) Analyse and evaluate how **at least one** live theatre production you have seen as part of the course has influenced your choices as a director in

2	2
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 i). [15]

2	3
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 As a designer, discuss your ideas for set and props in **two** extracts of your choice from the play.

Do not refer to the extract used for questions

2	1
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and

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In your answer you should refer to:

- the original production style
- your choice of stage and production style
- your choice of set and props.

[20]

Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.

The Caucasian Chalk Circle Bertolt Brecht

GRUSHA: Meliva the fisherman says a comet with a red tail has been seen in the sky over the capital. That means bad luck.

THE SERVANTS: Yesterday they were saying in the capital that the Persian War is lost. – The Princes have started a great revolt. There's a rumour that the Grand Duke has already fled. All his Governors are to be hanged. – The likes of us will be left alone. I have a brother in the Ironshirts.

Enter the soldier Simon Chachava, searching the crowd for Grusha.

THE ADJUTANT: (*appearing in the doorway*) Everyone into the third courtyard! All hands help with the packing!

He drives The Servants out. Simon finally finds Grusha.

SIMON: There you are at last, Grusha! What are you going to do?

GRUSHA: Nothing. If the worst comes to the worst, I've a brother with a farm in the mountains. But what about you?

SIMON: Don't worry about me. (*Polite again.*) Grusha Vachnadze, your desire to know my plans fills me with satisfaction. I've been ordered to accompany Madam Natella Abashvili as her guard.

GRUSHA: But hasn't the Palace Guard mutinied?

SIMON: (*serious*) That they have.

GRUSHA: But isn't it dangerous to accompany the woman?

SIMON: In Tiflis they say: how can stabbing harm the knife?

GRUSHA: You're not a knife. You're a man, Simon Chachava. What has this woman to do with you?

SIMON: The woman has nothing to do with me. But I have my orders, and so I go.

GRUSHA: The soldier is a pig-headed man; he gets himself into danger for nothing – nothing at all. (*As she is called from the palace:*) Now I must go into the third courtyard. I'm in a hurry.

SIMON: As there's a hurry we oughtn't to quarrel. For a good quarrel one needs time. May I ask if the young lady still has parents?

GRUSHA: No, only a brother.

SIMON: As time is short – the second question would be: Is the young lady as healthy as a fish in water?

GRUSHA: Perhaps once in a while a pain in the right shoulder; but otherwise strong enough for any work. So far no one has complained.

SIMON: Everyone knows that. Even if it's Easter Sunday and there's the question who shall fetch the goose, then it's she. The third question is this: Is the young lady impatient? Does she want cherries in winter?

- GRUSHA:** Impatient, no. But if a man goes to war without any reason, and no message comes, that's bad.
- SIMON:** A message will come. (*Grusha is again called from the palace.*) And finally the main question...
- GRUSHA:** Simon Chachava, because I've got to go to the third courtyard and I'm in a hurry, the answer is 'Yes'.
- SIMON:** (*very embarrassed*) Hurry, they say, is the wind that blows down the scaffolding. But they also say: The rich don't know what hurry is. – I come from...
- GRUSHA:** Kutsk.
- SIMON:** So the young lady has already made inquiries? Am healthy, have no dependents, earn ten piastres a month, as a paymaster twenty, and am asking honorably for your hand.
- GRUSHA:** Simon Chachava, that suits me.
- SIMON:** (*taking from his neck a thin chain from which hangs a little cross*) This cross belonged to my mother, Grusha Vachnadze. The chain is silver. Please wear it.
- GRUSHA:** I thank you, Simon. (*He fastens it round her neck.*)
- SIMON:** Now I must harness the horses. The young lady will understand that. It would be better for the young lady to go into the third courtyard. Otherwise there'll be trouble.
- GRUSHA:** Yes, Simon.
- They stand together undecided.*
- SIMON:** I'll just take the woman to the troops who've remained loyal. When the war's over, I'll come back. In two weeks. Or three. I hope my intended won't get tired waiting for my return.
- GRUSHA:** Simon Chachava, I shall wait for you.
- Go calmly into battle, soldier
The bloody battle, the bitter battle
From which not everyone returns.
When you return I will be there.
I will be waiting for you under the green elm
I will be waiting for you under the bare elm
I will wait until the last soldier has returned
And even longer.
When you return from the battle
No boots will lie before the door
The pillow beside mine will be empty
My mouth will be unkissed.
When you return, when you return
You will be able to say: all is as it was.
- SIMON:** I thank you, Grusha Vachnadze, and farewell!

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

Leave Taking Winsome Pinnock

Read the three-page extract that starts on the opposite page and answer questions

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 As an actor, discuss how you would use your voice when performing the role of **ENID** in this extract.

In your answer you should refer to:

- given circumstances
- character motivation
- vocal choices.

[10]

3	2
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 i) As a director, explain how you would use movement to communicate the relationship between **ENID** and **DEL** in this extract.

In your answer you should refer to:

- your choice of stage type
- character positioning
- movement and interaction.

[15]

ii) Analyse and evaluate how **at least one** live theatre production you have seen as part of the course has influenced your choices as a director in

3	2
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 i). [15]

3	3
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 As a designer, discuss your ideas for set and props in **two** extracts of your choice from the play.

Do not refer to the extract used for questions

3	1
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and

3	2
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In your answer you should refer to:

- the original production style
- your choice of stage and production style
- your choice of set and props.

[20]

Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.

Leave Taking Winsome Pinnock

MAI opens the door. **ENID** comes in followed by her daughters **VIV** and **DEL**.

MAI: I sometimes regret the day Mother discovered I had the gift. Since I was thirteen I ain't had a moment's peace.

ENID: I did ring make appointment. You remember?

MAI: You must be speak to me secretary.

ENID: I bring me daughters with me.

MAI: Some people don't like that, but I don't mind it. I have a son meself, but him lef' home long time.

ENID: Them tell me say you have the gift good.

MAI: These days people does just want me to help them win on the Mirror Bingo. Them nuh know say me nah work with numbers. I don't deal in numbers. Is people I deal in. (*To **GIRLS**.*) Unno ever read before?

*No reply from **DEL** and **VIV**.*

Unno scared a me? Is so young people does scared a obeah woman. Can't keep any secret from Mai. Mai see right through to your soul. (*To **ENID**.*) That would be ten pound extra on top a the special Bank Holiday price.

ENID: Long as we get a reading.

MAI: Sit down m'dear. Must be tired come all this way.

They do so.

Unno want a cup a tea?

*The **GIRLS** open their mouths to speak but **ENID** is there first.*

ENID: We all right, thank you.

MAI: Eager for you reading, ennit? Plenty a time fe that m'dear. I like to get to know me client first. Have a cup a tea, a biscuit, a chat. You relax, I relax, see.

ENID: We don't have much time. Not many bus running today.

MAI: You definitely need a hot drink after waiting out in the cold.

ENID: All right.

MAI: Let me put the kettle on. (*Picks up stout bottle as she goes. Apologetic.*) Bank Holiday.

She's gone.

DEL: She stinks.

ENID: Shush.

VIV: It's incense.

DEL: End up paying fifty quid time she's finished with you.

VIV: Frankincense and myrrh.

ENID: That any a your business?

DEL: Mumbo-jumbo nonsense.

VIV: I'm hungry.

DEL: Maybe our hostess'll rustle you up a little something. If you pay her enough.

ENID: Don't eat anything she give you. We not here for dinner.

VIV: She's not going to read me on me own is she?

ENID: I want to hear what she got to say.

DEL: Thought a reading was supposed to be private.

ENID: As long as I'm the one paying...

DEL: Don't even want one.

ENID: Then why you come?

DEL: I didn't realise I had a choice.

VIV: Look at this.

DEL: Don't touch the woman's things.

VIV: It's like a museum.

DEL: Don't know why you didn't just carry us to the doctor's.

VIV: Shut up, Del.

DEL: It's true. I know what she's after.

VIV: Can she really read the future? She tell me what grades I'll get in the exams?

ENID: You see how she stay? Don't push me, Del.

VIV: Can she Mum?

ENID: 'Member when Miss Pannycook have that car accident? A she predict that.

VIV: Spooky dooky.

- DEL:** Predicted it or caused it? (*Stands and looks around the room.*) What a mess. I bet there's rats.
- VIV:** It's not dirty, though.
- ENID:** When she bring the tea just pretend you drinking it, then let it go cold.
- DEL:** (*holding a glass from the table up to the light*). Reckon she does what you do and nicks holy water off the Roman Catholics?
- ENID:** You want people hear you?
- VIV:** No one's listening, Mum.
- DEL:** Fancy nicking holy water to practise voodoo.
- ENID:** You go too far, Delores.
- VIV:** It's not voodoo.
- DEL:** Obeah.
- VIV:** Sit down, Del. You're making me nervous.
- ENID:** I might get a bath if she don't charge too much extra.
- VIV:** You had a bath this morning.
- DEL:** A holy bath, stupid. Stinks.
- ENID:** The older you get, the more you find out you got to protect yourself.
- VIV:** From what?
- ENID:** You will learn.
- DEL:** (*teasing VIV*). Evil spirits... Duppies and rolling calves.
- MAI** *puts her head round the door.*
- MAI:** Lady, you can help me with the tray, please?
- ENID:** You two sit still and behave.
- MAI and ENID** *go to the kitchen.*

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

Face to Face Meic Povey

Read the two-page extract that starts on the opposite page and answer questions

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4	1
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 As an actor, discuss how you would use your voice when performing the role of **LAURA** in this extract.

In your answer you should refer to:

- given circumstances
- character motivation
- vocal choices.

[10]

4	2
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 i) As a director, explain how you would use movement to communicate the relationship between **LAURA** and **TOM** in this extract.

In your answer you should refer to:

- your choice of stage type
- character positioning
- movement and interaction.

[15]

ii) Analyse and evaluate how **at least one** live theatre production you have seen as part of the course has influenced your choices as a director in

4	2
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 i). [15]

4	3
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 As a designer, discuss your ideas for set and props in **two** extracts of your choice from the play.

Do not refer to the extract used for questions

4	1
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and

4	2
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In your answer you should refer to:

- the original production style
- your choice of stage and production style
- your choice of set and props.

[20]

Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.

Face to Face Meic Povey

- LAURA:** Travelling fifty miles to go to the pictures! Why didn't you say? You're a sly one!
- TOM:** I didn't intend to, not at first. Went for a walk, and ended up in the pictures.
- LAURA:** Who was she? Mr Arnold said he couldn't see properly. Short, dark hair! He saw that much.
- TOM:** Bound to be dark in the pictures.
- LAURA:** Dark hair?
- TOM:** Dark in the pictures. Difficult to see.
- LAURA:** How did you get the school's permission to go?
- TOM:** Free lessons.
- LAURA:** Well, well! Very nice.
- TOM:** When did you speak with Mr Arnold? What did he say?
- LAURA:** On business! Two hours to kill. He was sitting opposite you, in the side seats.
- TOM:** What did he see?
- LAURA:** You, silly! Who was she – Valerie?
- TOM:** Mam!
- LAURA:** In your arms! Like two sweethearts, that's what he said.
- TOM:** That's it then. As long as the image makes sense, everything's alright I suppose.
- LAURA:** Sense?
- TOM:** To you, Mr Arnold and the world: holding hands; two sweethearts; everything as it should be.
- LAURA:** Glad to see you courting. Coming to your senses then! Yes, that's what I mean.
- TOM:** Behaving 'normally'?
- LAURA:** Growing up! Pleasing your mother!
- TOM:** If that's all I have to do, I'm doing remarkably well.
- LAURA:** What, darling?
- TOM:** Being... 'seen', Mam. Being seen with Valerie; in the pictures, doing the 'right' things.

- LAURA:** Valerie! It was her? Oh, Tom!
- TOM:** Not her!
- LAURA:** Oh, who then?
- TOM:** Does it matter?
- LAURA:** Your father will be thrilled.
- TOM:** No! Don't tell him.
- LAURA:** He'll be thrilled! What with him and Valerie's father being such close friends.
- TOM:** Since when? Mam, they're not. You thinking that they are, is as misleading as...
- Tom sighs, irritated.*
- LAURA:** Your father asked me to marry him in the pictures, I'll never forget.
- TOM:** Marry!
- LAURA:** I'll never forget! He held my hand and looked right into my eyes...
- TOM:** Nice for you. Being able to without upsetting anyone, without having to be careful.
- LAURA:** As easy for you and Valerie, surely.
- TOM:** I wasn't with Valerie! How many times do I have to say...
- LAURA:** Well who was she then? You silly boy, why won't you say? Surely Mr Arnold didn't see you with a ghost!
- TOM:** With a 'soulmate', why can't you be happy with that?
- LAURA:** I'm not being nosy, Tom! If you've taken a fancy to someone, well, even better! About time you did. Alwyn, Lodge, has been courting Gwen, Leti's daughter, for nearly two years. They seem to suit each other.
- TOM:** Hip, hip hooray!
- LAURA:** You may well mock! Alwyn's taken her home several times. I wouldn't be surprised to see them settling down.
- TOM:** They're still in school, for goodness' sake!
- LAURA:** But thinking of the future, all the same! Why can't you? Why can't you find someone?
- TOM:** Mam, if I could, I would. Believe you me.
- LAURA:** Well what's stopping you? Look at you, a big strong, intelligent lad, and all you can do is hang around in the pictures with a stranger. Well yes, if you don't hurry up, you'll be an old, lonely bachelor. You won't disappoint me, I hope?

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

The Weir Conor McPherson

Read the three-page extract that starts on the opposite page and answer questions

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 As an actor, discuss how you would use your voice when performing the role of **JACK** in this extract.

In your answer you should refer to:

- given circumstances
- character motivation
- vocal choices.

[10]

5	2
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 i) As a director, explain how you would use movement to communicate the relationship between **BRENDAN** and **JACK** in this extract.

In your answer you should refer to:

- your choice of stage type
- character positioning
- movement and interaction.

[15]

ii) Analyse and evaluate how **at least one** live theatre production you have seen as part of the course has influenced your choices as a director in

5	2
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 i). [15]

5	3
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 As a designer, discuss your ideas for set and props in **two** extracts of your choice from the play.

Do not refer to the extract used for questions

5	1
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and

5	2
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In your answer you should refer to:

- the original production style
- your choice of stage and production style
- your choice of set and props.

[20]

Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.

The Weir Conor McPherson

*As he finishes this, the door at back opens. **BRENDAN** comes in. He wears a sweater, heavy cord pants and a pair of slip-on shoes. He carries a bucket with peat briquettes. He goes to the fireplace, barely acknowledging **JACK**, just his voice.*

- BRENDAN:** Jack.
- JACK:** Brendan. (*Lifting glass.*) What's with the Guinness?
- BRENDAN:** (*putting peat in the stove*). I don't know. It's the power in the tap. It's a new barrel and everything.
- JACK:** Is the Harp one okay?
- BRENDAN:** Yeah.
- JACK:** Well, would you not switch them around and let a man have a pint of stout, no?
- BRENDAN:** What about the Harp drinkers?
- JACK:** (*derision*). 'The Harp drinkers.'
- BRENDAN:** Your man's coming to do it in the morning. Have a bottle.
- JACK:** I'm having a bottle. (*Pause.*) I'm not happy about it, now mind, right? But, like.
- They laugh.*
- BRENDAN:** Go on out of that.
- JACK:** (*drinks*). What the hell. Good for the worms.
- BRENDAN:** I'd say you have a right couple of worms, alright.
- They laugh. Pause. **BRENDAN** stands wiping his hands.*
- BRENDAN:** That's some wind, isn't it?
- JACK:** It is.
- BRENDAN:** Must have been against you, was it?
- JACK** comes out from behind the counter.*
- JACK:** It was. It was against me 'til I came around the Knock. It was a bit of shelter then.
- BRENDAN** goes in behind the counter. He tidies up, dries glasses.*

BRENDAN: Yeah it's a funny one. It's coming from the North.

JACK: Mm. Ah, it's mild enough though.

BRENDAN: Ah yeah. It's balmy enough. *(Pause.)* It's balmy enough.

JACK: Were you in Carrick today?

BRENDAN: I wasn't, no. I had the sisters over doing their rounds. Checking up on me.

JACK: Checking their investments.

BRENDAN: Oh yeah. 'Course, they don't have a fucking clue what they're looking for, d'you know? They're just vaguely... you know.

JACK: Keeping the pressure on you.

BRENDAN: This is it. *(Pause.)* At me to sell the top field.

JACK: You don't use it much.

BRENDAN: No. No I don't. Too much trouble driving a herd up. But I know they're looking at it, all they see is new cars for the hubbies, you know?

JACK: Mm. You're not just trying to spite them? Get them vexed, ha?

BRENDAN: Not at all. I'm, just. It's a grand spot up there. Ah, I don't know. Just...

Short pause.

JACK: They over the whole day?

BRENDAN: They got here about two. They'd gone for lunch in the Arms. Got their story straight. Ah they were gone and all about half four.

JACK: They've no attachment to the place, no?

BRENDAN: No they don't. They look around, and it's... 'Ah yeah...' you know?

They laugh a little.

BRENDAN: It's gas.

JACK: Mm.

BRENDAN: Were you in Carrick yourself?

JACK: I was. Flew in about eleven, threw on a fast bet. Jimmy was there, we went for a quick one in the Pot.

BRENDAN: How is he? And the ma?

JACK: Ah. Jimmy. Be in tonight. He put me on to a nice one. We got her at eleven to four.

- BRENDAN:** You're learning to listen, ha?
- JACK:** Ah. Fuck that sure. I know, but I've been having the worst run of shit you wouldn't believe. I was that desperate, I'd listen to anybody.
- BRENDAN:** Go on out of that.
- JACK:** Ah no. No no. Fair dues. I'll say it. He got us a right one. And it's good, you know. Break a streak like that.
- BRENDAN:** You're a user.
- JACK:** *(laughs)*. There's worse.
- BRENDAN:** Yeah. There might be.
- JACK:** But, ah, he was telling me. Did you know about Maura Nealon's house?
- BRENDAN:** No.
- JACK:** Well. Jim says he met Finbar Mack down in the Spar. Finally, either sold or's renting the, the thing, after how many years it's sat there?
- BRENDAN:** Jays, four or five in anyway.
- JACK:** Jim says five this month. And Finbar's going bananas with the great fella that he is. Patting himself on the back, goodo, and talking about the new resident. Who, he says, is a fine girl. Single. Down from Dublin and all this. And Finbar's nearly leaving the wife just to have a chance with this one. Only messing, like. But he's bringing her in here tonight, the nearest place. To old... Maura's. Bringing her in for a drink. Introduce her to the natives.
- BRENDAN:** The dirty bastard. I don't want him using in here for that sort of carry on. A married man like him.
- JACK:** Ah he's only old shit. He wouldn't have the nerve. Sure, how far'd he get anyway? The fucking head on him. He's only having a little thrill. Bringing her around. And I'll tell you what it is as well. He's coming in here with her. And he's the one. He's the one that's 'with' her, in whatever fucking... sense we're talking about. He's bringing her in. And there's you and me, and the Jimmy fella, the muggins's, the single fellas. And he's the married fella. And he's going 'Look at this! There's obviously something the fuck wrong with yous. Yous are single and you couldn't get a woman near this place. And look at me. I'm hitched. I'm over and done with, and I'm having to beat them off.'

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

Once Enda Walsh

Read the three-page extract that starts on the opposite page and answer questions

6	1
---	---

 and

6	2
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.

6	1
---	---

 As an actor, discuss how you would use your voice when performing the role of **GIRL** in this extract.

In your answer you should refer to:

- given circumstances
- character motivation
- vocal choices.

[10]

6	2
---	---

 i) As a director, explain how you would use movement to communicate the relationship between **GIRL** and **GUY** in this extract.

In your answer you should refer to:

- your choice of stage type
- character positioning
- movement and interaction.

[15]

ii) Analyse and evaluate how **at least one** live theatre production you have seen as part of the course has influenced your choices as a director in

6	2
---	---

 i). [15]

6	3
---	---

 As a designer, discuss your ideas for set and props in **two** extracts of your choice from the play.

Do not refer to the extract used for questions

6	1
---	---

and

6	2
---	---

.

In your answer you should refer to:

- the original production style
- your choice of stage and production style
- your choice of set and props.

[20]

Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.

Once Enda Walsh

GIRL: That song you play – is it yours?

He stops and looks into the darkness but can't see her just yet.

I know you can talk I just heard you sing – unless you cannot talk and only sing. If you want you can sing me your answer to my question...

GUY: (*leaving*). No thanks.

GIRL: I made you talk just now.

GUY: I could talk already...

GIRL: So you write this song?

GUY: Yeah.

GIRL: It's very good.

GUY: Thanks.

GIRL: You're welcome. Hello.

GUY: Hey.

A slight pause.

GIRL: Is it always me who has to start the conversation?

GUY: Well you seem more up for it than I do.

GIRL: It's not even my language this English.

GUY: You speak it well.

GIRL: I have an accent.

GUY: We all have accents.

GIRL: We are people of the world.

GUY: Right.

GIRL: Do you enjoy being Irish?

GUY: Seriously?

GIRL: I'm always serious – I'm Czech. Are you enjoying your life right now?

GUY: Sorry, what?!...

GIRL: Why do you leave your guitar on the ground?

GUY: I don't want it any more.

GIRL: Is it too heavy?

GUY: No.

GIRL: You should pick it up – guitars cost money.

GUY: Look I better go...

GIRL: Where?

GUY: To work.

GIRL: What is your work please?

GUY: I fix Hoovers.

GIRL: What is 'Hoovers'?!

GUY: You know... vacuum cleaners.

GIRL: You fix vacuum cleaners?! My God, really?! This is incredible! I have here a vacuum cleaner that needs fixing.

Somehow a vacuum cleaner has appeared right beside her.

It was my destiny to meet you today – to listen to your beautiful song – to hear of your fabulous fixing.

GUY: Your destiny?

GIRL: It must be, right?!

GUY: So what's wrong with it?

GIRL: It doesn't suck. It's a Hoover without a suck. What could it be?

GUY: The motor or fan maybe...

GIRL: That's interesting.

GUY: Normal blockage in your pipes.

GIRL: Oh fascinating.

GUY: I'll need my tools to have a look.

GIRL: Your tools! My God, this is exciting! This day has such promise! Where is your shop?

GUY: Well it's my da's shop. I work with my da.

- GIRL:** You work with your da, ahh that's lovely.
- GUY:** Yeah it's really lovely.
- She hands him the Hoover and picks up his guitar.*
- GIRL:** You fix my Hoover I won't pay you with money, is this okay?
- GUY:** No money – right.
- GIRL:** I can pay you with music... if you like.
- GUY:** What do you play?
- GIRL:** My father teach me piano. He played violin with a big orchestra back home but then he gets arthritis – then he gets sad and then he kills himself. Before he go he teach me to play the piano. Piano is easier on the fingers than the violin.
- GUY:** Well that's good.
- GIRL:** I am still alive – I have yet to kill myself.
- GUY:** So I see.
- GIRL:** Five minutes ago you want to kill yourself but now I come to play you music and you to save my Hoover. Life is good, hey, even in Dublin.
- GUY:** I wasn't thinking of killing myself.
- GIRL:** Sure – only your guitar. But now I saved your guitar, too. We are saviours you and me, hah? So you fix my Hoover and I pay you with music, yes?
- GUY:** Do I have a choice?
- GIRL:** No.
- She holds out her hand. They shake on it.*
- GUY:** So you've got a piano?
- GIRL:** Oh a piano in Ireland is too expensive! I have nothing!
- GUY:** So where do you play?

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

Lovesong Abi Morgan

Read the three-page extract that starts on the opposite page and answer questions

7	1
---	---

 and

7	2
---	---

.

7	1
---	---

 As an actor, discuss how you would use your voice when performing the role of **BILLY** in this extract.

In your answer you should refer to:

- given circumstances
- character motivation
- vocal choices.

[10]

7	2
---	---

 i) As a director, explain how you would use movement to communicate the relationship between **BILLY** and **MAGGIE** in this extract.

In your answer you should refer to:

- your choice of stage type
- character positioning
- movement and interaction.

[15]

ii) Analyse and evaluate how **at least one** live theatre production you have seen as part of the course has influenced your choices as a director in

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---	---

 As a designer, discuss your ideas for set and props in **two** extracts of your choice from the play.

Do not refer to the extract used for questions

7	1
---	---

and

7	2
---	---

.

In your answer you should refer to:

- the original production style
- your choice of stage and production style
- your choice of set and props.

[20]

Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.

Lovesong Abi Morgan

Dusk.

The turn of the water sprinkler.

BILLY sits alone doing his crossword on the porch.

MAGGIE fixes a drink inside. The chink of ice, vodka poured in one glass, lemon and soda fizz poured in both. **BILLY** looks up, listens. **BILLY** resumes his crossword. **MAGGIE** exits out to the porch. She hands **BILLY** one of the drinks. They chink. She sinks down on a chair.

MAGGIE: Soda?

BILLY: Thanks.

MAGGIE stands looking beyond.

MAGGIE: Are you going to turn that sprinkler off or shall I?

BILLY does not answer, lost in his crossword. **MAGGIE** goes over to a tap on the side of the house. She turns it. The sprinkler goes quiet.

BILLY: You want a clue?

MAGGIE shrugs, sits on the front step.

Blue flower. Six letters. Something I –

MAGGIE: Violet.

BILLY shakes his head.

BILLY: Something I. Something N.

MAGGIE stands considering until –

MAGGIE: Zinnia.

BILLY looks up impressed. They chink.

BILLY: This soda's flat.

MAGGIE: There's another bottle back of the –

The swing of the door, BILLY gone.

... fridge.

BILLY enters the kitchen, goes over to the fridge, and opens it. He pulls out another bottle of soda, refills his glass, and adds ice. Drinks. He looks at the vodka bottle still resting on the table.

BILLY: I saw that boy today.

MAGGIE *sits on the porch.*

MAGGIE: Huh?

BILLY: While I was waiting for you to finish up at the doctors.

MAGGIE: *(Calling back.)* What boy?

BILLY: The kid who used to live next door.

MAGGIE: *(Beat.)* Adam?

BILLY: Adam.

MAGGIE: Really?

MAGGIE: Wow.

Silence.

How old must he be now?

BILLY: He had his son with him and he looked... He must be forty at least now.

MAGGIE: *(Calling back.)* No he can't be that old.

BILLY: Yes... He must be forty-five, forty-six I swear.

He said I looked just the same.

BILLY *closes the fridge door.*

MAGGIE: He was lying. The young always say that to old people. I hope you told him –

MAGGIE *enters the kitchen –*

BILLY: Huh – ?

MAGGIE: ... you knew he was lying.

Silence.

MAGGIE: Adam.

BILLY: They're looking to rent. I don't think they've got a whole lot of money. His kid looked maybe nine.

MAGGIE: Wow.

BILLY: And two little girls.

MAGGIE: Girls.

BILLY: Yep.

Silence.

He remembered you.

MAGGIE: Really? That's nice...

BILLY: How did that happen? How did that happen that Josie's boy got so old?

Silence –

Huh?

Silence –

Looked like he was losing his hair.

MAGGIE: You hungry? What happened to the time?

BILLY *shakes his head, eyes watching WILLIAM –*

There's some cold meat in the fridge. I could make a sandwich. Do you want a sandwich?

MAGGIE *disappears through a door into a larder.*

BILLY: I might just go up.

MAGGIE *coming out of the larder, carrying a plate of cold meat, and a loaf of bread.*

MAGGIE: You always like a snack before you go up.

BILLY *already gone, heading up the stairs.*

BILLY: I'm fine. I'm good. I'm fine.

END OF PAPER

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