



GCE A LEVEL

1690U40-1



MONDAY, 2 JUNE 2025 – MORNING

DRAMA AND THEATRE – A2 unit 4
Text in Performance

2 hours 30 minutes

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

An **unmarked** copy of the **two** complete plays 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 **one** play you have studied for Section A. Answer **all** the questions on **one** different play you have studied for Section B.

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

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Leave at least two line spaces between each answer.

INFORMATION FOR CANDIDATES

Extracts for Section A questions 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 1 hour and 40 minutes on Section A and 50 minutes on Section B.

You should make detailed references to the play in all answers and use specialist drama and theatre terminology. Quality of written communication, including spelling, punctuation and grammar, will be assessed in Section B.

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.

SECTION A

	Pages
<i>A Day in the Death of Joe Egg</i>	4–7
<i>Sweeney Todd</i>	8–11
<i>The Absence of War</i>	12–15
<i>The Radicalisation of Bradley Manning</i>	16–19
<i>Mametz</i>	20–22
<i>One Moonlit Night</i>	24–26

SECTION B

Section B	28–29
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SECTION A

In Section A, you must answer **all** the questions on **one** play you have studied.
You must answer on a **different** play in Section B.

A Day in the Death of Joe Egg Peter Nichols

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

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 As a director, discuss how you would communicate the relationship between **BRI** and **SHEILA** through the use of movement in this extract. [15]

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 Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for

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 As a designer, explain your costume, hair and make-up ideas for the roles of **BRI** and **SHEILA** in this extract. [30]

A Day in the Death of Joe Egg Peter Nichols

- BRI:** *(She sighs, shakes her head.)*
My dear, the Devil is busy day and night. God does His best but we don't help Him much. Now and then some innocent bystander blunders into the cross-fire between good and evil and —
- (Makes gunfire noises, ricochet-sounds, falls elaborately clutching his chest. Stands again, dusts himself down, before proceeding. SHEILA watches calmly.)*
Or—if you can imagine a poisonous blight that settles on an orchard of many different varieties of tree —
- SHEILA:** No, please, no more parables. I've had so many from the doctor!
- BRI:** But how can I explain without imagery of —
- SHEILA:** I misled you. I don't want explanations. I've asked the people who should have been able to explain and they couldn't.
- BRI:** What *do* you want?
- SHEILA:** Magic.
- BRI:** I was slowly coming round to that. Once or twice, over the years, we have had in this parish children like your daughter.
- SHEILA:** Just as bad?
- BRI:** Oh, yes, I'm sure, quite as bad. Now for those poor innocents I did the Laying On Of Hands bit.
- SHEILA:** What is that?
- BRI:** A simple ceremony in your own home. A few prayers, a hymn or two, a blessing, an imposition of hands. Nothing flashy.
- SHEILA:** Who'd be there?
- BRI:** You, your husband, anyone you chose.
- SHEILA:** My husband?
- BRI:** Yes. And it sounds as though he needs instruction. His prayers would hardly help us if addressed to a manic-depressive rugby footballer.
- SHEILA:** No.
- BRI:** God might feel affronted.
- SHEILA:** Yes.
- BRI:** He's only human. No, He's not, how silly of me!
- SHEILA:** Perhaps you could have a word with him. Over a pint.
- BRI:** Ah, with your husband, yes. Not that there's anything wrong with rugby. Scrum-half myself for years. Just that I feel one shouldn't make a religion of it.

- SHEILA:** With the other children—did you have any luck? Did God—you know—
- BRI:** There was one boy—no better than Joe—made such rapid recovery after I'd done the Laying On a few times—the medicos confessed themselves bewildered. He's twelve now and this spring he was runner-up in the South West Area Tap-Dancing Championships.
- SHEILA:** How fantastic!
(*BRI begins dancing and singing.*)
- BRI:** Happy Feet, I've got those Happy Feet,
Give me a low down beat—
(*Dances and sings without words. Then stops.*)
- SHEILA:** D'you really think you could—work a miracle?
- BRI:** Not me, my dear. If a miracle happens, it's only *through* me. But remember Jairus's daughter— "Damsel, I say unto thee, arise." Who knows? Perhaps in a few years' time we shall see little Joe—
(*Dances and sings again.*)
Animal crackers in my soup
Lions and tigers loop the loop.
- SHEILA:** (*standing, breaking out of sketch*): But you wouldn't do it!
(*She moves away. BRI drops his Vicar imitation.*)
He was a good man, kind and sincere.
- BRI:** He was, yes.
- SHEILA:** And that boy was cured.
- BRI:** Certainly improved. And, yes, he was the runner-up in the South West Area Tap Dancing Championships. *But*. He never *had* been as bad as Joe.
- SHEILA:** I don't care—
- BRI:** I looked into it—
- SHEILA:** You shouldn't have.
- BRI:** I spoke to people—
- SHEILA:** Where's the harm? What else did we have?
- BRI:** Nothing.
- SHEILA:** Well!
- BRI:** I'd rather have nothing than a lot of lies.
- SHEILA:** You're unusual.
- BRI:** First he'd have done it for us, then he'd have got a few of his mates in to give the prayers more Whoosh! More Pow! And before long he'd have had us doing it in church gloated over by all those death-watch beetles like the victims of a disaster.
- SHEILA:** It could have worked. He might have magicked her.

- BRI:** I'm sure it was best to stop it then than later on—after he'd raised your hopes. Sheila—
(*She looks at him, smiles.*)
Anyway. If the vicar had got her going, she'd only have had one personality. As it is, we've given her dozens down the years.
- SHEILA (to audience):** As soon as we were admitted to the free-masonry of spastics parents, we saw she had even less character than the other children. So we began to make them for her.
- BRI:** Some never really suited.
- SHEILA:** No. Like the concert pianist dying of t.b.
- BRI:** Nor the girl who was tragically in love with a darkie against her parents' wishes.
- SHEILA:** That was based on "Would you let your daughter marry one?"
- BRI:** I used to like the drunken bag who threw bottles at us if we didn't fetch her gin and pipe-tobacco.
- SHEILA:** But they were all too active. The facial expression wasn't right.
- BRI:** The one that's stuck is the coach-tour lady ... powder-pink felt hat, white gloves, Cuban heel shoes, swagger-coat ...
- SHEILA:** And seasick pills in her handbag just in case there's a lot of twisting and turning.
- BRI:** She hates foreigners—
- SHEILA:** And council-houses—
- BRI:** And shafting. She knows to her cost what that can lead to.
- SHEILA:** Loves the Queen—
- BRI:** And Jesus. She sees him as an eccentric English gentleman. Sort of Lawrence of Arabia.
- SHEILA:** Very disapproving of pleasure.
- BRI:** Not *all* pleasure. A nice Julie Andrews film with tea after—
- SHEILA:** Tea in the Odeon cafe—
- BRI:** Nothing nicer. Which reminds me. I'm supposed to be giving her tea. In this play we started doing.
(*Looks at his watch.*)
- SHEILA:** We got side-tracked.
- BRI:** She'll have something to say to me. She'll have me on the carpet.
"Nice thing leaving the table before you've finished eating, leaving me stuck here like Joe Egg ..."
(*Goes off.*)
(*SHEILA watches him out of sight.*)

In Section A, you must answer **all** the questions on **one** play you have studied.
You must answer on a **different** play in Section B.

Sweeney Todd Stephen Sondheim

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

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 As a director, discuss how you would communicate the relationship between **MRS LOVETT** and **TODD** through the use of movement in this extract. [15]
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 Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for

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 As a designer, explain your costume, hair and make-up ideas for the roles of **MRS LOVETT** and **TODD** in this extract. [30]

Sweeney Todd Stephen Sondheim

- TODD:** What is that?
- MRS LOVETT:** It's priest.
Have a little priest.
- TODD:** Is it really good?
- MRS LOVETT:** Sir, it's too good,
At least.
Then again, they don't commit sins of the flesh,
So it's pretty fresh.
- TODD (*Looking at it*):** Awful lot of fat.
- MRS LOVETT:** Only where it sat.
- TODD:** Haven't you got poet
Or something like that?
- MRS LOVETT:** No, you see the trouble with poet
Is, how do you know it's
Deceased?
Try the priest.
- TODD (*Tasting it*):** Heavenly.
(MRS LOVETT *giggles*)
Not as hearty as bishop, perhaps, but not as bland as curate, either.
- MRS LOVETT:** And good for business— always leaves you wanting more. Trouble is,
we only get it in Sundays ...
(TODD *chuckles*. MRS LOVETT *presents, another imaginary pie*)
Lawyer's rather nice.
- TODD:** If it's for a price.
- MRS LOVETT:** Order something else, though, to follow,
Since no one should swallow
It twice.
- TODD:** Anything that's lean.
- MRS LOVETT:** Well, then, if you're British and loyal,
You might enjoy Royal
Marine.
(TODD *makes a face*)
Anyway, it's clean.
Though, of course, it tastes of wherever it's been.

- TODD:** (*Looking past her at an imaginary oven*):
Is that squire
On the fire?
- MRS LOVETT:** Mercy no, sir,
Look closer,
You'll notice it's grocer.
- TODD:** Looks thicker.
More like vicar.
- MRS LOVETT:** No, it has to be grocer — it's green.
- TODD:** The history of the world, my love —
- MRS LOVETT:** Save a lot of graves,
Do a lot of relatives favors ...
- TODD:** — is those below serving those up above.
- MRS LOVETT:** Everybody shaves,
So there should be plenty of flavors ...
- TODD:** How gratifying for once to know —
- BOTH:** — that those above will serve those down below!
- MRS LOVETT:** Now, let's see ...
(*Surveying an imaginary tray of pies on the counter*)
We've got tinker ...
- TODD:** (*Looking at it*): Something pinker.
- MRS LOVETT:** Tailor?
- TODD:** (*Shaking his head*): Paler.
- MRS LOVETT:** Butler?
- TODD:** Subtler.
- MRS LOVETT:** Potter?
- TODD:** (*Feeling it*): Hotter.
- MRS LOVETT:** Locksmith?
(TODD *shrugs, defeated*. MRS. LOVETT *offers another imaginary pie*)
Lovely bit of clerk.
- TODD:** Maybe for a lark ...

MRS LOVETT: Then again, there's sweep
If you want it cheap
And you like it dark.
(*Another*)
Try the financier.
Peak of his career.

TODD: That looks pretty rank.

MRS LOVETT: Well, he drank.
It's a bank
Cashier.
Last one really sold.
(*Feels it*)
Wasn't quite so old.

TODD: Have you any Beadle?

MRS LOVETT: Next week, so I'm told.
Beadle isn't bad till you smell.
And notice how well it's been greased.
Stick to priest.
(*Offers another pie*)
Now this may be a bit stringy, but then, of course, it's fiddle player.

TODD: This isn't fiddle player. It's piccolo player.

MRS LOVETT: How can you tell?

TODD: It's piping hot.
(*Giggles*)

MRS LOVETT: (Snorts with glee): Then blow on it first.
(*TODD guffaws*)

In Section A, you must answer **all** the questions on **one** play you have studied.
You must answer on a **different** play in Section B.

The Absence of War David Hare

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

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 As a director, discuss how you would communicate the relationship between **LINDSAY** and **OLIVER** through the use of movement in this extract. [15]

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 Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for

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 As a designer, explain your costume, hair and make-up ideas for the roles of **LINDSAY** and **OLIVER** in this extract. [30]

The Absence of War David Hare

(GEORGE moves away chuckling, his attention on his tie.
GWENDA is still poring over the diary which she now lifts up to
show GEORGE.)

GWENDA: We lose the education meeting at four-thirty and then, hey presto,
everything moves up.
(MARY calls out from the TV.)

MARY: Hold on, he's coming up now ...
(Now that MALCOLM is on, GEORGE, still in his stockinged feet moves to
join MARY and OLIVER watching the television high at the back of the room.
BRYDEN goes on watching from his chair. We half-hear MALCOLM'S
words on fiscal probity.)

LINDSAY: I'm sorry. Do you mind if I ask a question?

ANDREW: Please. Go ahead.
(LINDSAY waits a moment, not speaking until she has ANDREW'S
attention.)
Yes?

LINDSAY: Why is George agreeing to be interviewed?
(ANDREW frowns, but before he can answer LINDSAY goes on.)
Why exactly is George going to speak?

ANDREW: To back up Malcolm.

LINDSAY: Yes. Saying what?

ANDREW: That we're soul of probity. The City has no need to fear us.

LINDSAY: But surely Malcolm's already saying that.

ANDREW: Yes, but this needs extra authority. This is going to be a very big fall.
(OLIVER has turned, not all that interested in the TV and frowning at
this other conversation.)

OLIVER: Also, understand. This is a dangerous moment. Unless we're careful,
Kendrick and the Tories open up our flank.

LINDSAY: Well of course.

OLIVER: In they go, saying, 'This fall is a whiff, it's just a foretaste ...'

LINDSAY: Yeah, yeah I get that ...
(GEORGE has turned away from the television and is coming back towards
them to put on his shoes.)

GEORGE: He was good, he's keeping it simple ...

OLIVER: We must kill that suggestion.

- LINDSAY:** But surely Malcolm's already doing that. Why put George up as well?
(ANDREW and OLIVER both smile.)
- OLIVER:** Ah well, you see ...
- ANDREW:** There is a special problem.
- OLIVER:** This is the Labour Party. We all have to say the same thing.
(ANDREW is smiling and has got out a small bleeper from his pocket.)
- ANDREW:** That's why we have a system. These things.
- LINDSAY:** Can I have a look at that?
(She takes it from him.)
- ANDREW:** Over these things we all read what each other has said. (He runs his finger along the digital display.) Look, you see there Malcolm says, 'defend a strong pound in all but exceptional circumstances ...'
(GEORGE's attention has turned from his shoes to the group round the bleeper.)
- LINDSAY:** So George now says ...
- GEORGE:** 'Exceptional circumstances'. Word for word. Then it's watertight.
(BRYDEN holds his bleeper up from his chair.)
- BRYDEN:** Me too.
- GEORGE:** If Bryden or I use any different words then it's a hostage to fortune. The *Daily Express* says we're split.
- LINDSAY:** Then why say anything?
(GEORGE blocks out an imaginary headline.)
- GEORGE:** JONES IS SILENT. JONES DOESN'T UNDERSTAND ECONOMICS.
- LINDSAY:** Yes well maybe. But isn't that a risk you should take?
(OLIVER begins to stir.)
- OLIVER:** Lindsay, the point is – we're a government in waiting. We must be responsible. We must never seem to talk the pound down. It's unpatriotic.
- LINDSAY:** Of course.
- OLIVER:** 'The pound is falling! Whoopee!' That's a very bad attitude.
- LINDSAY:** Of course. I see that.
(She looks, not giving way.)
- OLIVER:** George will tell you. We have all discussed this. We agreed this strategy. Right from the start. To stop the pound falling. At all costs.
- LINDSAY:** Why? (She laughs at the absurdity of it.) I mean, why do something which is simply going to help the Tories?

- OLIVER:** That's not the point! We have to do it.
- LINDSAY:** And what's more, something at which you're going to fail.
(She has suddenly got up and is getting a thick document from her briefcase.) George will speak but the pound won't stop falling.
- GEORGE:** Won't it?
- LINDSAY:** Well at least not in my view. *(To ANDREW and OLIVER.)* You'll have put George out and he will be seen not to have made a blind bit of difference. *(She turns back to GEORGE.)* All that happens is you speak but you end up looking ineffective. Why not leave that to Malcolm?
- BRYDEN:** *(From his chair at the side)* I must say that's an attractive idea.

In Section A, you must answer **all** the questions on **one** play you have studied.
You must answer on a **different** play in Section B.

The Radicalisation of Bradley Manning Tim Price

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

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- As a director, discuss how you would communicate the relationship between
- BRADLEY**
- and
- MRS STOKES**
- through the use of movement in this extract. [15]
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- Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for
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- As a designer, explain your costume, hair and make-up ideas for the roles of
- BRADLEY**
- and
- MRS STOKES**
- in this extract. [30]

The Radicalisation of Bradley Manning Tim Price

October 2001.

Tasker Milward V C School.

MRS STOKES: So I don't want to hear any bullying or joking about his accent. He can play for Wales, so he has as much right to be here as any of you. Bradley?

The entire room looks at BRADLEY who stands in the corner of the room holding a piece of paper – his timetable. Ad lib CLASS muttering and talking.

BRADLEY: Um ... I don't know if I'm in the right period.

CLASS sniggers at his accent and 'period' – some imitate.

MRS STOKES: Bradley, within this room you will find people you will love and people you will hate, I know I do. Mr Pritchard, / I assign Mr Manning, // it is your duty to get him to his next class and to make sure no one sticks his head down the toilet until at least Thursday.

MARK: No no no no! Not me.

GAVIN: Bummers!

MRS STOKES: Bradley what do you know about the Norman invasion of Wales?

BRADLEY: Who's Norman?

CLASS erupts into hilarity.

Lighting state change.

CLASS continues to laugh in silence as MARK walks BRADLEY around the room – an opportunity for MARK to pick out audience members as fellow pupils.

MARK: Okay! Quickest way to Tesco's is through the lady's garden. Stick with us TASK boys, avoid the ERM lot. Back here's the wasters. Don't lend him anything. She cries when she has her period. His dad got caught with a rent boy.
England supporter.

Beat.

Hard (GAVIN). Wanker (ANTHONY). Psycho (LISA). Stokesy's alright, for a teacher. Keep hold of your bag and don't take a shit in school.

Sequence over: CLASS noise returns, normal lighting.

MRS STOKES: Settle down! Bradley, you'll get up to speed in no time. Having defeated King Harold in 1066, why did William the Conqueror build Chepstow Castle in 1067, Mr Pritchard?

MARK: He wanted a palace.

MRS STOKES: Mr Hope?

GAVIN *shrugs*. CLASS/CHORUS *is permanently harassing, giggling and talking to each other to grotesque degrees, isolating BRADLEY*.

MRS STOKES: Anyone? Ms Williams?

LISA: Was it? Was it because ... right, was it because he wanted to get away from where they'd just had a fight? Where was it?

ANTHONY: Has / tings.

LISA: Hastings! I thought it was somewhere else then for a second. So, because he'd won there, did he want to like get far away from there so, they couldn't come back at him. I don't know where's Hastings?

MRS STOKES: Mr Manning? Hazard a guess?

Silence.

BRADLEY: I, don't know.

MRS STOKES: Why does it look like we're going to invade Afghanistan?

BRADLEY: The Taliban are / hiding bin Laden.

GAVIN: Ye-haw!

MRS STOKES: Thank you, Mr Hope. Throughout history the invaded countries have changed, but the reasons stay the same. *Strategy* drives America to invade Afghanistan, and *strategy* ... drove William the Conqueror to build a fort at the edge of Wales.

A piece of paper hits the back of BRADLEY'S head.

MRS STOKES: Through / military might and intermarriage // the Normans went on to take control of Wales.

BRADLEY: (*under*) What was that for?

MARK: (*under*) Don't.
More paper flies at BRADLEY. LISA and ANTHONY throw pieces of paper at BRADLEY.

BRADLEY: What the fuck?

The frenzy of throwing stops as MRS STOKES turns.

MRS STOKES: What's going on? Bradley?

Silence.

She turns her back again.

'The Mailed Fist', as it was known, gripped Wales following the Norman Conquest.

More paper flies, ANTHONY throws some paper and it hits MARK, who takes umbrage at ANTHONY joining in. MARK stands up to throw paper at ANTHONY, but MARK becomes the target and gets totally plastered by the rest of the CLASS.

MARK is overwhelmed until BRADLEY joins in, steps in front of MARK and defends him, hurling paper back at ANTHONY.

MRS STOKES turns around and the Class immediately reverts to good behaviour. But BRADLEY is too slow. He is left standing alone pelting paper at ANTHONY.

He realises he's alone.

MRS STOKES: Bradley Manning. See me after class.

BRADLEY: It wasn't just me.

MRS STOKES: You are the only one I saw.

BRADLEY: I'm not lying.

MRS STOKES: You were the only one I saw.

BRADLEY: But that's / bullshit. I'm not lying.

MRS STOKES: I won't ask you again.

BRADLEY: But –

MRS STOKES: I won't tell you again.

BRADLEY: WHY WON'T YOU LISTEN?

In Section A, you must answer **all** the questions on **one** play you have studied.
You must answer on a **different** play in Section B.

Mametz Owen Sheers

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

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 As a director, discuss how you would communicate the relationship between **WYN GRIFFITH** and **TAYLOR** through the use of movement in this extract. [15]
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 Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for

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 As a designer, explain your costume, hair and make-up ideas for the roles of **WYN GRIFFITH** and **TAYLOR** in this extract. [30]

Mametz Owen Sheers

Early morning. WYN GRIFFITH (YOUNG), mid-twenties, and TAYLOR, early forties, both officers, are surveying the wood through a periscope. TAYLOR takes sips from a mug of tea. WYN GRIFFITH compares his view with a map.

TAYLOR: What do you think?

WYN GRIFFITH: It's a forest. I don't see how we'll do much damage to it.

TAYLOR: One Maxim team on that southern edge, That's all they need.

WYN GRIFFITH lets TAYLOR look.

WYN GRIFFITH: I don't understand. Why keep us waiting in the lobby?

TAYLOR: You mean Contalmaison?

WYN GRIFFITH: Surely we should attack at the same time, not wait for the show to finish over there first?

TAYLOR: Suppose they think that would spread our fire.

WYN GRIFFITH: But it would spread theirs too. That's the point.

TAYLOR comes away from the periscope and smiles at the younger man.

TAYLOR: You're being too reasonable. I'm not saying you're wrong. Even the general was cursing his orders this morning.

WYN GRIFFITH: Of course he was. There could be ten of him in there or ten thousand. There's no way of knowing. And that ridge —

He takes the periscope again.

Between the Hammerhead and Flat Iron Copse. It's a bare slope. No cover at all. I know they want a smokescreen, but if they've got machine guns in those copses ...

TAYLOR begins preparing a pipe as WYN GRIFFITH continues to survey the ground.

TAYLOR: Who's on your right?

WYN GRIFFITH: 16th Welsh, 11th South Wales Borders.

In the distance, through the aperture, the PADRE begins advancing through the field.

TAYLOR: I saw the Padre earlier. Just before dawn.

WYN GRIFFITH: Morgan?

TAYLOR: Yes.

WYN GRIFFITH: What was he doing out so early?

TAYLOR: Off to do some burying. Still lots of our lads out there. He'd just come back from Fricourt. Hadn't slept all night.

WYN GRIFFITH: Why Fricourt?

TAYLOR: He was looking for a grave.

He shakes his head.

I should have known. He was talking to himself. Praying I think. It was northern Welsh. I couldn't really make it out. I asked him whose grave he was looking for. 'My son's,' he said.

WYN GRIFFITH: Christ. I knew young Morgan. We trained together.

The PADRE is closer now. The sound of his praying in Welsh is audible.

TAYLOR: Killed near Fricourt. Day before yesterday.

WYN GRIFFITH: Did he find him?

TAYLOR: No. Couldn't find the padre who'd buried him either. So he came back here. Said he should at least bury other men's boys, even if he couldn't find his own.

WYN GRIFFITH: He must have been walking all night.

He begins packing items from a large pack into his haversack — matches, a pipe, some biscuits.

TAYLOR: What could you say? You know my Welsh isn't good. But you can't speak English to a man who's just lost his boy, can you? I managed a few words. Took off my helmet. Told him I was sorry.

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In Section A, you must answer **all** the questions on **one** play you have studied.
You must answer on a **different** play in Section B.

One Moonlit Night Caradog Prichard

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

6	1
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 ,

6	2
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 and

6	3
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 .

6	1
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 As a director, discuss how you would communicate the relationship between **BOY** and **MAM** through the use of movement in this extract. [15]

6	2
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 Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for

6	1
---	---

 . [10]

6	3
---	---

 As a designer, explain your costume, hair and make-up ideas for the roles of **BOY** and **MAM** in this extract. [30]

One Moonlit Night Caradog Prichard

(MAM IS IN HER CHAIR, LOOKING VERY UNKEMPT ETC)

BOY: *(RUNS TO HER AND GIVES HER A KISS)* What's the matter, Mam?
Where have you been?

MAM: *(SHE TAKES NO NOTICE OF HIM, BUT MUMBLES AND ARGUES WITH SOMEONE WHO APPEARS TO BE BEHIND HER)* It was you...you killed him...I know...oh yes...you did it...you killed him... Forgive them, for they know not what they do...

BOY: Mam...

MAN: Sometimes you dream backwards, and sometimes you dream forwards... and the next morning, when I got up, I heard a sound like a cat meowing, but it wasn't a cat... it was Mam crying in her sleep.

ACTOR: You'd better not go to school today.

BOY: Is Mam very ill?

ACTOR: She has to go to the hospital.

BOY: Is the ambulance coming to fetch her?

ACTOR: No, Corner Shop's Car is coming.

BOY: Corner Shop's Car?

(SET UP THE CAR)

ACTOR: They'll be very kind to her.

ACTOR: They'll look after her properly.

ACTOR: She won't be there for very long.

BOY: They're going to take her away aren't they?

MAN/VOICE (FX): Denbigh. 'Sylum. 'Sylum. 'Sylum. 'Sylum.

ACTOR: We'll do everything we can to help...

ACTOR: But we're depending on you now.

BOY: I'll do everything that needs doing.

MAN: I know what to do.

BOY: *(TO MAM)* You and I are going for a ride in Corner Shop's Car because we're on holiday.

MAM: I'm ready now.

- BOY:** Let's go then. Come on, Mam, I'll hold on to your arm.
- MAN:** And off we went down the Hill, with me holding on to her arm in case she fell, remembering that first time we went down the Hill together, a long time ago. She was holding my arm then. It was a freezing cold day in the middle of winter, and the Hill was shining like glass. I fell twice but Mam helped me up every time... Dear God...
- ACTOR:** And who was sitting in the seat next to the driver but Will Bach Policeman's Father.
- ACTOR:** And Now Bach Gornal's Father opened the door for us...
- MAN:** ... and he was smiling from ear to ear.
- ACTOR:** Here we are at last. Hope you're not wet. Poor weather we're having isn't it?
(THEY GO INTO THE CAR)
- NURSE:** And I'm coming with you too...
- MAM:** *(STARTS TO LAUGH) What are you doing here with us, you old rascal? (TO WILL BACH POLICEMAN'S FATHER – THEN MAM TALKS AND LAUGHS TO HERSELF, QUIETLY SCOLDING SOMEONE ONLY SHE CAN SEE)*
- MAM:** *(SINGS) Y gŵr a fu gynt o dan hoelion etc. (ALL JOIN IN SLOWLY BEFORE COMING TO A STOP)*
- MAN:** At last we came to a big gate at the side of the road and we turned and went through it and went along a wide drive to a huge door four times the size of Salem Chapel...
- BOY:** The 'Sylum!
(THEY GET OUT OF THE CAR – MAM IS SHAKING)

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SECTION B

In Section B, you must answer **all** the questions on **one** play you have studied.

You must answer on a **different** play to that chosen for Section A.

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

A Day in the Death of Joe Egg Peter Nichols

- | | |
|---|---|
| 1 | 4 |
|---|---|
- As an actor, discuss how you would perform the role of **GRACE** to a contemporary audience. In your answer you should refer to **two** extracts. You should explain how your performance ideas relate to the play as a whole. [20]
- | | |
|---|---|
| 1 | 5 |
|---|---|
- Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your performance ideas. [20]

Sweeney Todd Stephen Sondheim

- | | |
|---|---|
| 2 | 4 |
|---|---|
- As an actor, discuss how you would perform the role of **TOBIAS** to a contemporary audience. In your answer you should refer to **two** extracts. You should explain how your performance ideas relate to the play as a whole. [20]
- | | |
|---|---|
| 2 | 5 |
|---|---|
- Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your performance ideas. [20]

The Absence of War David Hare

- | | |
|---|---|
| 3 | 4 |
|---|---|
- As an actor, discuss how you would perform the role of **LINUS FRANK** to a contemporary audience. In your answer you should refer to **two** extracts. You should explain how your performance ideas relate to the play as a whole. [20]
- | | |
|---|---|
| 3 | 5 |
|---|---|
- Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your performance ideas. [20]

The Radicalisation of Bradley Manning Tim Price

- | | |
|---|---|
| 4 | 4 |
|---|---|
- As an actor, discuss how you would perform the role of **TYLER** to a contemporary audience. In your answer you should refer to **two** extracts. You should explain how your performance ideas relate to the play as a whole. [20]
- | | |
|---|---|
| 4 | 5 |
|---|---|
- Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your performance ideas. [20]

Mametz Owen Sheers

- | | |
|---|---|
| 5 | 4 |
|---|---|
- As an actor, discuss how you would perform the role of **WYN GRIFFITH (YOUNG)** to a contemporary audience. In your answer you should refer to **two** extracts. You should explain how your performance ideas relate to the play as a whole. [20]
- | | |
|---|---|
| 5 | 5 |
|---|---|
- Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your performance ideas. [20]

One Moonlit Night Caradog Prichard

- | | |
|---|---|
| 6 | 4 |
|---|---|
- As an actor, discuss how you would perform the role of **MAM** to a contemporary audience. In your answer you should refer to **two** extracts. You should explain how your performance ideas relate to the play as a whole. [20]
- | | |
|---|---|
| 6 | 5 |
|---|---|
- Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your performance ideas. [20]

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