



GCE A LEVEL

1690U40-1



WEDNESDAY, 7 JUNE 2023 – MORNING

DRAMA AND THEATRE – A2 unit 4
Text in Performance

2 hours 30 minutes

1690U401
01

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 this unit.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Write your answers in the separate answer booklet provided.

At the end of the examination, please hand the answer booklet to the invigilator.

Answer on **one** text for Section A and on **one different** text for Section B.

INFORMATION FOR CANDIDATES

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 text 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.

SECTION A

In Section A, answer **all** parts of the question on **one** set text you have studied. You must answer on a **different** set text in Section B.

Either:

1. *A Day in the Death of Joe Egg* Peter Nichols

Read from **page 61** (*She goes off and up the stairs.*) to **page 63** (PAM: '*Freddie, I'm going. You can get a taxi and –*').

- (a) (i) As a director, explain how you would stage the interaction between **BRI** and **FREDDIE in this extract**. In your answer you should refer to your chosen performance style, your choice of stage, movement and interaction. [15]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for (a)(i). [10]
- (b) As an actor, discuss how you would perform the role of **PAM in this extract**. In your answer you should refer to motivation, vocal and physical skills. You should also refer to how your ideas relate to the play as a whole. [30]

Or:

2. *Sweeney Todd* Stephen Sondheim

Read from **page 70** (MRS LOVETT: '*Maybe you should run along, dear.*') to **page 77** (TODD *raises his arm in a huge arc and is about to slice the razor across the JUDGE's throat when ANTHONY bursts in*).

- (a) (i) As a director, explain how you would stage the interaction between **TODD** and **JUDGE in this extract**. In your answer you should refer to your chosen performance style, your choice of stage, movement and interaction. [15]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for (a)(i). [10]
- (b) As an actor, discuss how you would perform the role of **MRS LOVETT in this extract**. In your answer you should refer to motivation, vocal and physical skills. You should also refer to how your ideas relate to the play as a whole. [30]

Or:

3. **The Absence of War** David Hare

Read from **page 3** (*The lobby of the House of Commons.*) to **page 7** (*MALCOLM stands, his point made, then starts to move.*).

- (a) (i) As a director, explain how you would stage the interaction between **ANDREW** and **LINDSAY in this extract**. In your answer you should refer to your chosen performance style, your choice of stage, movement and interaction. [15]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for (a)(i). [10]
- (b) As an actor, discuss how you would perform the role of **MALCOLM in this extract**. In your answer you should refer to motivation, vocal and physical skills. You should also refer to how your ideas relate to the play as a whole. [30]

Or:

4. **The Radicalisation of Bradley Manning** Tim Price

Read from **page 17** (*August 2010. Quantico brig.*) to **page 22** (**Bradley** 'Gavin, miss. Is that everything?').

- (a) (i) As a director, explain how you would stage the interaction between **BRADLEY** and **AL in this extract**. In your answer you should refer to your chosen performance style, your choice of stage, movement and interaction. [15]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for (a)(i). [10]
- (b) As an actor, discuss how you would perform the role of **MRS STOKES in this extract**. In your answer you should refer to motivation, vocal and physical skills. You should also refer to how your ideas relate to the play as a whole. [30]

Or:

5. **Mametz** Owen Sheers

Read from **page 64** (*Wyn Griffith (Old) enters the clearing.*) to **page 67** (*Taylor exits the clearing. Wyn Griffith (Old) watches him go.*).

- (a) (i) As a director, explain how you would stage the interaction between **WYN GRIFFITH (YOUNG)** and **TAYLOR in this extract**. In your answer you should refer to your chosen performance style, your choice of stage, movement and interaction. [15]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for (a)(i). [10]
- (b) As an actor, discuss how you would perform the role of **WYN GRIFFITH (OLD) in this extract**. In your answer you should refer to motivation, vocal and physical skills. You should also refer to how your ideas relate to the play as a whole. [30]

Or:

6. **One Moonlit Night** Caradog Prichard

Read from **page 7** (BOY: *'Urgh, urgh, oh, I feel ill.'*) to **page 11** (**BOY GOES HOME TO MAM**)

- (a) (i) As a director, explain how you would stage the interaction between **MOI** and **BOY in this extract**. In your answer you should refer to your chosen performance style, your choice of stage, movement and interaction. [15]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for (a)(i). [10]
- (b) As an actor, discuss how you would perform the role of **UNCLE NOW/MAN in this extract**. In your answer you should refer to motivation, vocal and physical skills. You should also refer to how your ideas relate to the play as a whole. [30]

SECTION B

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

You must choose a **different** set text to that chosen for Section A.

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

Either:

7. *A Day in the Death of Joe Egg* Peter Nichols

- (i) As a set designer, choose **one** theme from the play. Discuss how your ideas for set and props would communicate this theme to a contemporary audience. You should refer to **two extracts** of your choice and to the historical, social and cultural context of the play. [20]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your design ideas. [20]

Or:

8. *Sweeney Todd* Stephen Sondheim

- (i) As a set designer, choose **one** theme from the play. Discuss how your ideas for set and props would communicate this theme to a contemporary audience. You should refer to **two extracts** of your choice and to the historical, social and cultural context of the play. [20]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your design ideas. [20]

Or:

9. *The Absence of War* David Hare

- (i) As a set designer, choose **one** theme from the play. Discuss how your ideas for set and props would communicate this theme to a contemporary audience. You should refer to **two extracts** of your choice and to the historical, social and cultural context of the play. [20]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your design ideas. [20]

Or:

10. *The Radicalisation of Bradley Manning* Tim Price

- (i) As a set designer, choose **one** theme from the play. Discuss how your ideas for set and props would communicate this theme to a contemporary audience. You should refer to **two extracts** of your choice and to the historical, social and cultural context of the play. [20]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your design ideas. [20]

Or:

11. **Mametz** Owen Sheers

- (i) As a set designer, choose **one** theme from the play. Discuss how your ideas for set and props would communicate this theme to a contemporary audience. You should refer to **two extracts** of your choice and to the historical, social and cultural context of the play. [20]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your design ideas. [20]

Or:

12. **One Moonlit Night** Caradog Prichard

- (i) As a set designer, choose **one** theme from the play. Discuss how your ideas for set and props would communicate this theme to a contemporary audience. You should refer to **two extracts** of your choice and to the historical, social and cultural context of the play. [20]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your design ideas. [20]

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