



GCE A LEVEL

1690U40-1



S24-1690U40-1

THURSDAY, 6 JUNE 2024 – MORNING

DRAMA AND THEATRE – A2 unit 4
Text in Performance

2 hours 30 minutes

1690U401
01

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

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. Do not use gel pen or correction fluid.

Answer **all** the questions on the **one** text you have studied for Section A. Answer **all** the questions on **one different** text 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

1	1
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.

Leave at least two line spaces between each answer.

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

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** of the questions on the **one** set text you have studied.
You must answer on a **different** set text in Section B.

Either,

A Day in the Death of Joe Egg Peter Nichols

Read from **page 69** (GRACE: '*They say there's a first time for everything, don't they?*') to **page 73** (SHEILA: '*Because you spoilt him.*').

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|---|---|
| 1 | 1 |
|---|---|
- As an actor, discuss how you would interpret the role of
- SHEILA**
- in this extract. In your answer you should refer to motivation, vocal and physical skills. [15]
-
-
- | | |
|---|---|
| 1 | 2 |
|---|---|
- Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for
- | | |
|---|---|
| 1 | 1 |
|---|---|
- . [10]
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- | | |
|---|---|
| 1 | 3 |
|---|---|
- As a director, explain how you would stage the interactions between
- BRI**
- and
- GRACE**
- in this extract. In your answer you should refer to your choice of stage, performance style, character motivation, movement and interaction. You should also refer to how your ideas relate to the play as a whole. [30]

Or,

Sweeney Todd Stephen Sondheim

Read from **page 63** (ANTHONY: '*Be not afraid.*') to **page 70** (*Light leaves them,*).

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|---|---|
| 2 | 1 |
|---|---|
- As an actor, discuss how you would interpret the role of
- JUDGE**
- in this extract. In your answer you should refer to motivation, vocal and physical skills. [15]
-
-
- | | |
|---|---|
| 2 | 2 |
|---|---|
- Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for
- | | |
|---|---|
| 2 | 1 |
|---|---|
- . [10]
-
-
- | | |
|---|---|
| 2 | 3 |
|---|---|
- As a director, explain how you would stage the interactions between
- JOHANNA**
- and
- ANTHONY**
- in this extract. In your answer you should refer to your choice of stage, performance style, character motivation, movement and interaction. You should also refer to how your ideas relate to the play as a whole. [30]

Or,

The Absence of War David Hare

Read from **page 46** (*GEORGE sits back in his chair.*) to **page 49** (*Then he starts to eat.*).

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|---|---|
| 3 | 1 |
|---|---|
- As an actor, discuss how you would interpret the role of **ANDREW** in this extract. In your answer you should refer to motivation, vocal and physical skills. [15]
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| 3 | 2 |
|---|---|
- Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for

3	1
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. [10]
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|---|---|
| 3 | 3 |
|---|---|
- As a director, explain how you would stage the interactions between **GEORGE** and **OLIVER** in this extract. In your answer you should refer to your choice of stage, performance style, character motivation, movement and interaction. You should also refer to how your ideas relate to the play as a whole. [30]

Or,

The Radicalisation of Bradley Manning Tim Price

Read from **page 65** (*September 2009. US Army Discharge Unit.*) to **page 69** (**BRADLEY:** ‘Yes sir, I do.’).

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|---|---|
| 4 | 1 |
|---|---|
- As an actor, discuss how you would interpret the role of **MAJOR** in this extract. In your answer you should refer to motivation, vocal and physical skills. [15]
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| 4 | 2 |
|---|---|
- Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for

4	1
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. [10]
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|---|---|
| 4 | 3 |
|---|---|
- As a director, explain how you would stage the interaction between **BRADLEY** and **SERGEANT MILES** in this extract. In your answer you should refer to your choice of stage, performance style, character motivation, movement and interaction. You should also refer to how your ideas relate to the play as a whole. [30]

Or,

Mametz Owen Sheers

Read from **page 30** (*Wyn Griffith (Young) is with General Evans, who is surveying the battleground through a periscope.*) to **page 33** (*He exits.*).

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|---|---|
| 5 | 1 |
|---|---|
- As an actor, discuss how you would interpret the role of **DE SITTER** in this extract. In your answer you should refer to motivation, vocal and physical skills. [15]
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- | | |
|---|---|
| 5 | 2 |
|---|---|
- Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for

5	1
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. [10]
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|---|---|
| 5 | 3 |
|---|---|
- As a director, explain how you would stage the interaction between **WYN GRIFFITH (YOUNG)** and **GENERAL EVANS** in this extract. In your answer you should refer to your choice of stage, performance style, character motivation, movement and interaction. You should also refer to how your ideas relate to the play as a whole. [30]

Or,

One Moonlit Night Caradog Prichard

Read from **page 3** (*MAN ARRIVES*) to **page 7** (*HUW AND MOI: 'Oh.'*).

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|---|---|
| 6 | 1 |
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- As an actor, discuss how you would interpret the role of **MAM** in this extract. In your answer you should refer to motivation, vocal and physical skills. [15]
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- | | |
|---|---|
| 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

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. [10]
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|---|---|
| 6 | 3 |
|---|---|
- As a director, explain how you would stage the interaction between **BOY** and **HUW** in this extract. In your answer you should refer to your choice of stage, performance style, character motivation, movement and interaction. You should also refer to how your ideas relate to the play as a whole. [30]

SECTION B

Answer **all** the questions on the **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,

A Day in the Death of Joe Egg Peter Nichols

- | | |
|---|---|
| 1 | 4 |
|---|---|
- As a designer, discuss how your ideas regarding lighting and sound could create atmosphere within a performance of the text to a contemporary audience. In your answer you should refer to **two** extracts of your choice. [20]
- | | |
|---|---|
| 1 | 5 |
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- Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your design ideas. [20]

Or,

Sweeney Todd Stephen Sondheim

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|---|---|
| 2 | 4 |
|---|---|
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The Absence of War David Hare

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| 3 | 4 |
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Or,

The Radicalisation of Bradley Manning Tim Price

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|---|---|
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|---|---|
| 6 | 5 |
|---|---|
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