

Surname	Centre Number	Candidate Number
First name(s)		2

GCE A LEVEL



A690U30-1



MONDAY, 12 OCTOBER 2020 – MORNING

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	
Total	120	

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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 **Section A and B**.

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces at the top of this page.

Use black ink or black ball-point pen. **For Section A and B**, write your answers in the separate answer booklet provided. **For Section C**, write your answers on this examination paper. At the end of the examination, please hand both booklets to the invigilator.

Within **Sections A and 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.

SECTION A

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

Either,

1. ***The Trojan Women*** Euripides

Read from **page 59**, (TALTHYBIUS. 'They are going to kill your boy.') up to **page 60**, (ANDROMACHE goes off in the wagon.).

- (a) As a sound designer, discuss how you would use **sound** in this extract to create atmosphere and location. [10]
- (b) As an actor, how would you interpret the role of **ANDROMACHE** in this extract. Explain how you would use character motivation, interaction, vocal and physical skills. [30]

Or,

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

Read from **page 20** (Enter Duke, with Lords) up to **page 22** (Exit Duke, with Lords).

- (a) As a sound designer, discuss how you would use **sound** in this extract to create atmosphere and location. [10]
- (b) As an actor, how would you interpret the role of **DUKE** in this extract. Explain how you would use character motivation, interaction, vocal and physical skills. [30]

Or,

3. ***Hedda Gabler*** Henrik Ibsen

Read from **page 102** (Hedda (looks up at him) 'In other words, I'm in your power, Judge.') up to **page 104** (Brack 'But, good God! People don't do such things!').

- (a) As a sound designer, discuss how you would use **sound** in this extract to create atmosphere and location. [10]
- (b) As an actor, how would you interpret the role of **HEDDA** in this extract. Explain how you would use character motivation, interaction, vocal and physical skills. [30]

Or,

4. **Machinal** Sophie Treadwell

Read from **page 57** (HUSBAND. *'What are you reading?'*) up to **page 59** (*The scene blacks out – the music and the dim voices, 'Stones-stones-stones,' continue until the scene lights for Episode Eight.*).

- (a) As a sound designer, discuss how you would use **sound** in this extract to create atmosphere and location. [10]
- (b) As an actor, how would you interpret the role of **YOUNG WOMAN** in this extract. Explain how you would use character motivation, interaction, vocal and physical skills. [30]

Or,

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

Read from **page 55** (*Brick breaks loose and hobbles toward the gallery.*) up to **page 57** (*Big Daddy slams the doors after Gooper.*).

- (a) As a sound designer, discuss how you would use **sound** in this extract to create atmosphere and location. [10]
- (b) As an actor, how would you interpret the role of **BIG DADDY** in this extract. Explain how you would use character motivation, interaction, vocal and physical skills. [30]

SECTION B

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

Either,

6. *Saved* Edward Bond

The play deals with the frustrations of the young in 1960s London. It explores young peoples' inability to cope with poverty and lack of power.

As a designer, explain and justify how you would interpret the themes of **poverty** and **power** in a performance for a contemporary audience. In your answer, you should refer to **one extract** from the play, and analyse and evaluate how any live productions you have seen have influenced your decisions. [40]

Or,

7. *Accidental Death of an Anarchist* Dario Fo

The play is a farce based on real life events. It deals with issues of deceit and truth.

As a designer, explain and justify how you would interpret the themes of **deceit** and **truth** in a performance for a contemporary audience. In your answer, you should refer to **one extract** from the play, and analyse and evaluate how any live productions you have seen have influenced your decisions. [40]

Or,

8. *Racing Demon* David Hare

The play reflects the issues within the Church in the 1990s. It explores the conflict of power between the needs of the Church and the individual.

As a designer, explain and justify how you would interpret the themes of **conflict of power between the needs of the Church and the individual** in a performance for a contemporary audience. In your answer, you should refer to **one extract** from the play, and analyse and evaluate how any live productions you have seen have influenced your decisions. [40]

Or,

9. *Love and Information* Caryl Churchill

A play whose numerous characters are trying to make sense of what they know and what is revealed. It explores the issues of knowledge and communication.

As a designer, explain and justify how you would interpret the themes of **knowledge** and **communication** in a performance for a contemporary audience. In your answer, you should refer to **one extract** from the play, and analyse and evaluate how any live productions you have seen have influenced your decisions. [40]

Or,

10. **Chimerica** Lucy Kirkwood

The play takes the form of a quest to highlight the similarities and differences in society. It explores these through the issues of freedom and oppression.

As a designer, explain and justify how you would interpret the themes of **freedom** and **oppression** in a performance for a contemporary audience. In your answer, you should refer to **one extract** from the play, and analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40]

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.

Page 35 – 37

Siobhan One other possibility was that Father had hidden my book somewhere in the house. So I decided to do some detecting and see if I could find it.

I started by looking in the kitchen.

Then I detected in the utility room.

Then I detected in the dining room.

Then I detected in the living room where I found the missing wheel from my Airfix Saturn 1b Rocket 172 model under the sofa.

Then I went upstairs but I didn't do any detecting in my own room because I reasoned that Father wouldn't hide something from me in my own room unless he was being very clever and doing what is called a Double Bluff like in a real murder mystery novel, so I decided to look in my own room only if I couldn't find the book anywhere else.

I detected in the bathroom, but the only place to look was in the airing cupboard and there was nothing in there.

Which meant the only room left to detect in was Father's bedroom.

I started by looking under the bed.

There were seven shoes and a comb with lots of hair in it and a monkey wrench and a chocolate biscuit and a magazine called *Men Only* and a pair of navy underpants from Marks & Spencer that are called Y fronts and a Homer Simpson pattern tie and a wooden spoon, but not my book. Then I looked in the drawers on either side of the dressing table. But these only contained aspirin and nail clippers and batteries and dental floss and tissues and a spare false tooth and a tampon but my book wasn't there either.

Then I looked in his clothes cupboard. In the bottom of the cupboard was a large plastic toolbox which was full of tools for doing-it-yourself but I could see these without opening the box because it was made of transparent grey plastic. Then I saw that there was another box underneath the toolbox.

The other box was an old cardboard box that is called a shirt box because people used to buy shirts in them.

Christopher finds these things including, finally, the shirt box.

Siobhan And when I opened the shirt box I saw my book was inside it.

Christopher finds his book.

Siobhan Then I heard his van pulling up outside the house and I knew that I had to think fast and be clever.

I heard Father shutting the door of the van.

And that is when I saw the envelope.

In the space provided, draw a ground plan for a stage design **in the round**. This should illustrate your approach to stage design for the extract. In the space provided on pages 8-11 fully explain and justify your design approach. [40]

In your answer, you must:

- analyse and evaluate how any live productions you have seen during the course have influenced your stage design choices
- consider:
 - staging shape and audience position
 - entrances and exits
 - position of the set and/or props.
- demonstrate understanding of the extract within the context of the whole play.

Ground Plan: In The Round

Examiner
only

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