

Surname	Centre Number	Candidate Number
Other Names		2

**GCE A LEVEL – NEW**



A690U30-1



**DRAMA AND THEATRE – A level component 3**  
**Text in Performance**

MONDAY, 11 JUNE 2018 – MORNING

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	30	
	10	
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 **Section 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. **Saved** Edward Bond

Read from **page 72...**, 'SCENE SEVEN' up to **page 76**: 'He gives **FRED** a light.'

- (a) Discuss how you would use **lighting** in this extract to create atmosphere. [10]
- (b) As an actor, explore how you would interpret the role of **FRED** in this extract. Explain how character motivation, interaction, vocal and physical skills would communicate meaning to an audience. [30]

Or,

2. **Accidental Death of an Anarchist** Dario Fo

Read from **page 27** MANIAC: 'And a few weeks later on radio you said:' up to **page 31**, MANIAC: 'Jump, you dishonourable worms!'

- (a) Discuss how you would use **lighting** in this extract to create atmosphere. [10]
- (b) As an actor, explore how you would interpret the role of **MANIAC** in this extract. Explain how character motivation, interaction, vocal and physical skills would communicate meaning to an audience. [30]

Or,

3. **Racing Demon** David Hare

Read from **page 28**, FRANCES: 'Tony hid me away because...' up to **page 33** FRANCES: 'Not yet.'

- (a) Discuss how you would use **lighting** in this extract to create atmosphere. [10]
- (b) As an actor, explore how you would interpret the role of **FRANCES** in this extract. Explain how character motivation, interaction, vocal and physical skills would communicate meaning to an audience. [30]

Or,

4. **Love and Information** Caryl Churchill

Read the extract from **page 16**, '*IRRATIONAL*' up to **page 19** '*just say it, you're fired, just say it*'.

- (a) Discuss how you would use **lighting** in this extract to create atmosphere. [10]
- (b) As an actor, explore how you would interpret the role(s) within **MOTHER** in this extract. Explain how character motivation, interaction, vocal and physical skills would communicate meaning to an audience. [30]

Or,

5. **Chimerica** Lucy Kirkwood

Read the extract from **page 123**, '*May 2013. Somewhere near a kettling*' up to **page 128**, Joe '*You look so beautiful. You look exactly like I imagined you would.*'

- (a) Discuss how you would use **lighting** in this extract to create atmosphere. [10]
- (b) As an actor, explore how you would interpret the role of **TESS** in this extract. Explain how character motivation, interaction, vocal and physical skills would communicate meaning to an audience. [30]

## SECTION B

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

Either,

6. ***The Trojan Women*** Euripides

*There's no more cheap or stale trick in theatre today than updating a classic to a modern setting as a way of engaging an audience.*

With reference to the above quotation, explain how you would stage a production of the play to a contemporary audience. In your answer you should refer to **two key extracts**. You must analyse and evaluate how any live productions you have seen during the course, have influenced your decisions. [40]

Or,

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

*There's no more cheap or stale trick in theatre today than updating a classic to a modern setting as a way of engaging an audience.*

With reference to the above quotation, explain how you would stage a production of the play to a contemporary audience. In your answer you should refer to **two key extracts**. You must analyse and evaluate how any live productions you have seen during the course, have influenced your decisions. [40]

Or,

8. ***Hedda Gabler*** Henrik Ibsen

*There's no more cheap or stale trick in theatre today than updating a classic to a modern setting as a way of engaging an audience.*

With reference to the above quotation, explain how you would stage a production of the play to a contemporary audience. In your answer you should refer to **two key extracts**. You must analyse and evaluate how any live productions you have seen during the course, have influenced your decisions. [40]

Or,

9. ***Machinal*** Sophie Treadwell

*There's no more cheap or stale trick in theatre today than updating a classic to a modern setting as a way of engaging an audience.*

With reference to the above quotation, explain how you would stage a production of the play to a contemporary audience. In your answer you should refer to **two key extracts**. You must analyse and evaluate how any live productions you have seen during the course, have influenced your decisions. [40]

Or,

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

*There's no more cheap or stale trick in theatre today than updating a classic to a modern setting as a way of engaging an audience.*

With reference to the above quotation, explain how you would stage a production of the play to a contemporary audience. In your answer you should refer to **two key extracts**. You must 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.

Part One Pages 6 – 9

**Duty Sergeant:** Could you take your laces out of your shoes please Christopher?

*Christopher does.*

**Duty Sergeant:** Thank you. Could you empty your pocket onto the desk please?

**Christopher:** Is that in case I have anything in them that I could use to kill myself or escape or attack a policeman with?

*The Duty Sergeant looks at him for a beat.*

**Duty Sergeant:** That's right.

**Christopher:** I've got a Swiss Army knife but I only use that for doing "odd jobs" not for stabbing things or hurting people.

**Duty Sergeant:** Jolly good.

*Christopher empties his pockets.*

**Voice Four:** A piece of string.

**Voice Five:** A piece of a wooden puzzle.

**Voice Six:** Three pellets of rat food for Toby, my pet rat.

**Voice Four:** £1.47 (this was made up of a £1 coin, a 20p coin, two 10p coins, a 5p coin and a 2p coin).

**Voice Six:** A red paperclip.

**Voice Four:** A key for the front door.

**Voice Five:** A Swiss Army knife with thirteen attachments including a wire stripper and a saw and a toothpick and tweezers.

**Duty Sergeant:** Could you take your watch off please Christopher?

**Christopher:** No.

**Duty Sergeant:** I'm sorry Christopher?

**Christopher:** I need my watch to know exactly what time it is.

**Duty Sergeant:** Take your watch off, please Christopher. Christopher please will you take your watch off. I'm asking you for a final time.  
Give it here lad.

*The Duty Sergeant tries to take the watch.*

**Christopher** starts screaming.  
*The Duty Sergeant stops. He moves away. He nods his head.*  
**Christopher** stops screaming.

**Duty Sergeant:** It's all right son. You keep it.

**Christopher** calms down.

**Duty Sergeant:** Do you have a family Christopher?

**Christopher:** Yes I do.

**Duty Sergeant:** And who is your family?

**Christopher:** Father and Mother but Mother's dead. And also Uncle Terry who is in Sunderland. He is my father's brother and my grandparents too but three of them are dead and Grandma Burton is in a home because she has senile dementia and thinks I'm someone on television.

**Duty Sergeant:** Right. Lovely. Do you know your father's phone number Christopher?

**Christopher** turns to **Ed**. **Ed** looks at him. He holds his hand out in front of him with his fingers stretched. **Christopher** does the same. They touch fingers. Then let go.

**Christopher:** I could see the Milky Way as we drove towards the town centre.

**Ed:** Could you?

**Christopher:** Some people think the Milky Way is a long line of stars, but it isn't. Our galaxy is a huge disc of stars of millions of light years across and the solar system is somewhere near the outer edge of the disc.

**Ed:** Is that right?

**Christopher:** For a long time scientists were puzzled by the fact that the sky is dark at night even though there are billions of stars in the universe and there must be stars in every direction you look, so that the sky should be full of starlight because there is very little in the way to stop the light reaching earth.

**Ed** stares at him. Says nothing.

**Christopher:** Then they worked out that the universe was expanding, that the stars were all rushing away from one another after the Big Bang and the further the stars were away from us the faster they were moving, some of them nearly as fast as the speed of light, which was why their light never reached us.

**Ed:** Terrific.

**Duty Sergeant:** Christopher. Mr Boone. Could you come this way please?

**Christopher:** Are you going to interview me and record the interview?

**Duty Sergeant:** I don't think there will be any need for that. I've spoken to your father and he says you didn't mean to hit the policeman.  
 Did you mean to hit the policeman?

- Christopher:** Yes.
- Duty Sergeant:** But you didn't mean to hurt the policeman?
- Christopher:** No. I didn't mean to hurt the policeman I just wanted him to stop touching me.
- Duty Sergeant:** You know that it's wrong to hit a policeman don't you?
- Christopher:** I do.
- Duty Sergeant:** Did you kill the dog Christopher?
- Christopher:** I didn't kill the dog.
- Duty Sergeant:** Do you know that it is wrong to lie to a policeman and that you can get into a very great deal of trouble if you do?
- Christopher:** Yes.
- Duty Sergeant:** Do you know who killed the dog?
- Christopher:** No.
- Duty Sergeant:** Are you telling the truth?
- Christopher:** Yes. I always tell the truth.



11. In the space below, draw a ground plan identifying choice of stage, audience position, entrances and exits and the opening positions of the characters.

**Ground Plan**

In your answer, you must:

- Consider:

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- This image shows a full page of a document template designed for handwriting practice. It consists of approximately 20 evenly spaced, horizontal dashed lines extending across the entire width of the page. The background is plain white, and there are no margins, text, or other markings present.





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