

Surname	Centre Number	Candidate Number
Other Names		2

GCE A LEVEL



A690U30-1



FRIDAY, 7 JUNE 2019 – 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 **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. ***The Trojan Women*** Euripides

Read from **page 48**, (CHORUS. *'My queen, won't you take hold of your frenzied daughter in case her nimble dancing takes her among the Argive soldiers?'*) up to **page 50**, (CHORUS. *'You sing of things which you will perhaps show to be less obscure than when you sang them.'*).

- (a) As a designer, discuss your **hair and make-up** ideas for the role of **Cassandra** in this extract. Explain how your choices communicate meaning to an audience. [10]
- (b) As a director, discuss how you would communicate the interactions between characters in this extract. Explain how your interpretation would be achieved using; character motivation, vocal and physical skills and use of performance space. [30]

Or,

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

Read from **page 5**, (*Enter Orlando and Adam*) to **page 7**, (OLIVER *'Is it even so? Begin you to grow upon me? I will physic your rankness, and yet give no thousand crowns neither.'*).

- (a) As a designer, discuss your **hair and make-up** ideas for the role of **Oliver** in this extract. Explain how your choices communicate meaning to an audience. [10]
- (b) As a director, discuss how you would communicate the interactions between characters in this extract. Explain how your interpretation would be achieved using; character motivation, vocal and physical skills and use of performance space. [30]

Or,

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

Read from **page 58**, (*She goes round the table and sits on the sofa, on Hedda's right. Loevborg sits down again in his chair.*) to **page 61**, (*He empties his glass and refills it.*).

- (a) As a designer, discuss your **hair and make-up** ideas for the role of **Loevborg** in this extract. Explain how your choices communicate meaning to an audience. [10]
- (b) As a director, discuss how you would communicate the interactions between characters in this extract. Explain how your interpretation would be achieved using; character motivation, vocal and physical skills and use of performance space. [30]

Or,

4. ***Machinal*** Sophie Treadwell

Read from **page 15**, (*Offstage – a sound of window opening – all these offstage sounds come in through the court window at the back.*) up to **page 17**, (YOUNG WOMAN. *‘About all that – love!’*).

- (a) As a designer, discuss your **hair and make-up** ideas for the role of **Mother** in this extract. Explain how your choices communicate meaning to an audience. [10]
- (b) As a director, discuss how you would communicate the interactions between characters in this extract. Explain how your interpretation would be achieved using; character motivation, vocal and physical skills and use of performance space. [30]

Or,

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

Read from **page 72**, (MAE: *‘Gooper says he hopes Big Daddy doesn’t suffer tonight.’*) up to **page 74**, (*Big Mama pushes her impatiently off as the Reverend Tooker’s voice rises serenely in a little pocket of silence.*).

- (a) As a designer, discuss your **hair and make-up** ideas for the role of **Mae** in this extract. Explain how your choices communicate meaning to an audience. [10]
- (b) As a director, discuss how you would communicate the interactions between characters in this extract. Explain how your interpretation would be achieved using; character motivation, vocal and physical skills and use of performance space. [30]

SECTION B

Answer one question on one set text you have studied.

Either,

6. *Saved* Edward Bond

Discuss how your creative choices as a set designer (set and props) could enhance the text's relevance 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. *Accidental Death of an Anarchist* Dario Fo

Discuss how your creative choices as a set designer (set and props) could enhance the text's relevance 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. *Racing Demon* David Hare

Discuss how your creative choices as a set designer (set and props) could enhance the text's relevance 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. *Love and Information* Caryl Churchill

Discuss how your creative choices as a set designer (set and props) could enhance the text's relevance 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. *Chimerica* Lucy Kirkwood

Discuss how your creative choices as a set designer (set and props) could enhance the text's relevance 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 Two Pages 67 – 69

11. Alongside the text, in the appropriate column, give details regarding your ideas for lighting and recorded sound effects for this extract. Ensure that you have noted on the text where lighting and sound cues happen. In the space provided on pages 10-13, explain and justify your ideas for lighting and sound. [40]

In your answer, you must:

- analyse and evaluate how any live productions you have seen during the course have influenced your design choices
- consider
 - your chosen type of stage

Voice One: Coffee

Voice Two: Fergie to Stay at Manchester United

Voice Three: Freshly Baked Cookies and Muffins

Voice Two: Cold Drinks

Voice Four: Penalty Fares

Voice One: Warning

Voice Three: Savoury Pastries

Voice Four: Platform 14

Voice Five: Burger King

Voice Two: Fresh Filled

Voice Three: The Reef Café Bar

Voice Four: Business travel

Voice One: Special Edition

Voice Two: Top 75 Albums

Voice Five: Evening Standard

*As the chorus becomes more cacophonous **Christopher** finds it more difficult to continue to walk. **Christopher** stops. Rests his head against a box. Puts his hands over his ears. A **Station Guard** approaches him.*

Station Guard: You look lost.

***Christopher** pulls out his Swiss Army knife.
The **Station Guard** backs away.*

Station Guard: Whoa, whoa, whoa, whoa.

***Christopher** carries on.*

Christopher: Left, right, left, right, left, right, left, right.

*He makes his hand into a telescope to limit his field of vision.
He approaches an information counter.*

Is this London?

Is this London?

Information: Sure is honey.

Christopher: Is this London?

LX
(Lighting)

SFX
(Recorded Sound Effects)

- Information:** Indeed it is.
- Christopher:** How do I get to 451c Chapter Road, London NW2 5NG?
- Information:** Where is that?
- Christopher:** It's 451c Chapter Road, London, NW2 5NG. And sometimes you can write it 451c Chapter Road, Willesden, London, NW2 5NG.
- Information:** Take the Tube to Willesden Junction. Or Willesden Green. Got to be near there somewhere.
- Christopher:** What is a Tube?
- Information:** Are you for real? Over there. See that big staircase with the escalators? See the sign? Says Underground. Take the Bakerloo Line to Willesden Junction or the Jubilee to Willesden Green. You OK honey?
- Ed:** Don't do this Christopher.
- Christopher:** Get away from me.
- Ed:** Christopher, you won't be able to.
- Christopher:** I'm doing really well.
- Ed:** Where's your red line gone? See? It's disappeared hasn't it?
- Where's your Swiss Army knife? Have you lost it?
- Christopher:** It's in my pocket.
- Ed:** Where?
- Christopher:** Here.
- Ed:** How the hell are you going to find the Jubilee Line. You don't even know what an escalator is, do you?
- Christopher:** It's a moving staircase. You step onto it. It carries you down. It's funny. Look.
- Ed:** Stop laughing. Everybody's looking at you.
- Christopher:** It's like something out of science fiction.
- Ed:** I'm worried about you.
- Christopher:** You're lying. You killed Wellington.
- Ed:** Where are you going?
- Christopher:** To watch the people. It's easy look. You go to the black machine. You look at where you want to go. You find the price. You put your money in.
- Ed:** You haven't got any money.
- Christopher:** I have. I stole your card.

LX
(Lighting)

SFX
(Recorded Sound Effects)

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