

Surname	Centre Number	Candidate Number
First name(s)		2



GCE A LEVEL

A690U30-1



THURSDAY, 9 JUNE 2022 – AFTERNOON

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	

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 **Sections A and B**.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen or correction fluid.

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

For Section A and Section B, write your answers in the separate answer booklet provided.

For Section C, write your answers in the spaces provided in this booklet. If you run out of space use the additional page at the back of the booklet, taking care to number the question(s) correctly. At the end of the examination, please hand both booklets to the invigilator.

Within **Section A and Section 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.



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SECTION A

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

Either,

1. *Saved* Edward Bond

Read from **page 94** (*A café.*) up to **page 98** (*BARRY and LIZ are sitting at the table up right. BARRY bangs the table.*).

- (a) As an actor, discuss **Len's** motivation within this extract. [10]
- (b) As a set designer (set and props), discuss your ideas for this extract. Explain how your choices would communicate meaning to an audience. [30]

Or,

2. *Accidental Death of an Anarchist* Dario Fo

Read from **page 1** (*An ordinary office in the Central Police HQ, Milan.*) up to **page 3** (*BERTOZZO: 'Pity your client filed a complaint, wasn't it.'*).

- (a) As an actor, discuss **Bertozzo's** motivation within this extract. [10]
- (b) As a set designer (set and props), discuss your ideas for this extract. Explain how your choices would communicate meaning to an audience. [30]

Or,

3. *Racing Demon* David Hare

Read from **page 63** (*A bitter, windy day.*) up to **page 65** (*TONY: 'And sometimes these things are dangerously wrong.'*).

- (a) As an actor, discuss **Tony's** motivation within this extract. [10]
- (b) As a set designer (set and props), discuss your ideas for this extract. Explain how your choices would communicate meaning to an audience. [30]



Or,

4. **Love and Information** Caryl Churchill

Read from **page 26** (RECLUSE: *'Two inside, one outside the door who can be heard.'*) up to **page 29** (RECLUSE: *'no no I don't I feel'*).

- (a) As an actor, discuss **one outside the door's** motivation within this extract. [10]
- (b) As a set designer (set and props), discuss your ideas for this extract. Explain how your choices would communicate meaning to an audience. [30]

Or,

5. **Chimerica** Lucy Kirkwood

Read from **page 65** (JOE and MEL. *The Glorious City Flower Shop, Queens.*) up to **page 67** (ZHANG LIN. *'...in the subject line, are you stupid or something?'*).

- (a) As an actor, discuss **Joe's** motivation within this extract. [10]
- (b) As a set designer (set and props), discuss your ideas for this extract. Explain how your choices 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

‘Sound and lighting are important because they can tell us about character, place, and time. They inform us and move us in ways other elements can’t.’

As a lighting and sound designer, discuss how your creative choices could enhance a performance of the text 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 decision. [40]

Or,

7. *As You Like It* William Shakespeare

‘Sound and lighting are important because they can tell us about character, place, and time. They inform us and move us in ways other elements can’t.’

As a lighting and sound designer, discuss how your creative choices could enhance a performance of the text 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 decision. [40]

Or,

8. *Hedda Gabler* Henrik Ibsen

‘Sound and lighting are important because they can tell us about character, place, and time. They inform us and move us in ways other elements can’t.’

As a lighting and sound designer, discuss how your creative choices could enhance a performance of the text 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 decision. [40]



Or,

9. ***Machinal*** Sophie Treadwell

‘Sound and lighting are important because they can tell us about character, place, and time. They inform us and move us in ways other elements can’t.’

As a lighting and sound designer, discuss how your creative choices could enhance a performance of the text 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 decision. [40]

Or,

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

‘Sound and lighting are important because they can tell us about character, place, and time. They inform us and move us in ways other elements can’t.’

As a lighting and sound designer, discuss how your creative choices could enhance a performance of the text 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 decision. [40]



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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 83–85

11. As a designer, explain your costume, hair and make-up ideas for all characters in this extract in the spaces provided on pages 10–14. [40]

In your answer, you must:

- consider
 - colour and texture
 - period
 - production style
 - how costume, hair and make-up convey character
- analyse and evaluate how any live productions you have seen during the course have influenced your choices
- demonstrate understanding of the extract within the context of the whole play.



Christopher I have to go back because I have to sit my Maths A level.

Judy You're doing Maths A level?

Christopher Yes. I'm taking it in on Wednesday and Thursday and Friday next week.

Judy God.

Christopher The Reverend Peters is going to be the invigilator.

Judy I mean that's really good.

Christopher I'm going to get an A* grade. And that's why I have to go back to Swindon. Except I can't see Father. So I have to go back to Swindon with you.

Judy I don't know whether that's going to be possible.

Christopher But I have to go.

Judy Let's talk about this some other time, OK?

Christopher OK. But I have to go to Swindon.

He stands and leaves.

Judy Christopher. Please.

Christopher What time is it?

Siobhan Seven minutes past two in the morning.

Christopher I can't sleep.

Siobhan It's because you're scared of Mr Shears. You're being silly.

Christopher There's nobody about. You can hear traffic.

He wanders down the street.

Siobhan What cars are there?

Christopher A Fiesta. A Nissan Micra. A Peugeot. A Ford Granada.

Siobhan What colours are they?

Christopher I can't tell. I can only see orange and black. And mixtures of orange and black.

Siobhan Look at the things people have in their front garden.

Christopher Oh yes. Is that an elf?

Siobhan It's a gnome. And a teddy bear. And a little pond look.



Christopher And a cooker.
I like looking up at the sky.

Siobhan Me too.

Christopher When you look at the sky at night you know you are looking at stars, which are hundreds and thousands of light years away from you. And some of the stars don't exist any more because their light has taken so long to get to us that they are already dead, or they have exploded and collapsed into red dwarfs. And that makes you seem very small, and if you have difficult things in your life it is nice to think that they are what is called negligible which means they are so small you don't have to take them into account when you are calculating something. I can't see any stars here.

Siobhan No.

Christopher It's because of all the light pollution in London. All the light from the streetlights and car headlights and floodlights and lights in the buildings reflect off tiny particles in the atmosphere and they get in the way of light from the stars.

Judy Christopher?

She starts looking for Christopher.

Siobhan I have to go.

Christopher Don't.

Siobhan I have to.

Christopher Siobhan? Siobhan? Where are you going? Siobhan?

Judy Christopher? Christopher?

Christopher *stands up.* **Judy** *stares at him.*





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GCE A LEVEL

A690U30-1A



SUMMER 2022

DRAMA AND THEATRE – component 3

Text in Performance

**AVAILABLE ONLY TO CANDIDATES ENTERING THE WJEC–EDUQAS
QUALIFICATION ACCREDITED BY OFQUAL**

Please note that the specified 10–15 minute extract from ***The Curious Incident of the Dog in the Night-Time*** to be studied for the Summer 2022 examination is as follows:

From page **82**:

Christopher 'I have to go back to Swindon.'

up to page **90**:

Ed and Judy *talking inaudibly under the drumming.*

A short (approximately 2 pages) section from this 10–15 minute extract will be printed on the examination paper; therefore learners are **not** permitted to take a copy of this text into the examination.