



GCE A LEVEL

1690U40-1

THURSDAY, 6 JUNE 2024 – MORNING

DRAMA AND THEATRE – A2 unit 4

Text in Performance

2 hours 30 minutes plus your additional time allowance

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, black ball-point pen or your usual method.

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.

Use both sides of the paper. Write only within the white areas of the booklet.

Write the question number in the left-hand margin at the start of each answer.

(Turn over)

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.’).

11. 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 marks]

12. Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for 11. [10 marks]

(Turn over)

13. 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 marks]

OR,

SWEENEY TODD Stephen Sondheim

Read from PAGE 63 (ANTHONY: 'Be not afraid.')

PAGE 70 (Light leaves them,).

21. 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 marks]
22. Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for 21. [10 marks]
23. 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 marks]

(Turn over)

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.)**.

31. 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 marks]
32. Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for 31. [10 marks]
33. 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 marks]

(Turn over)

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.’)**.

41. 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 marks]
42. Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for 41. [10 marks]
43. 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 marks]

(Turn over)

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.)**.

51. 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 marks]
52. Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for 51. [10 marks]
53. 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 marks]

(Turn over)

OR,

ONE MOONLIT NIGHT Caradog Prichard

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

61. 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 marks]
62. Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for 61. [10 marks]
63. 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 marks]

(Turn over)

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

- 14. 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 marks]

- 15. Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your design ideas. [20 marks]**

(Turn over)

OR,

SWEENEY TODD Stephen Sondheim

24. 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 marks]

25. Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your design ideas. [20 marks]

(Turn over)

OR,

THE ABSENCE OF WAR David Hare

34. 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 marks]

35. Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your design ideas. [20 marks]

(Turn over)

OR,

**THE RADICALISATION OF BRADLEY
MANNING** Tim Price

44. 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 marks]

45. Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your design ideas. [20 marks]

(Turn over)

OR,

MAMETZ Owen Sheers

54. 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 marks]

55. Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your design ideas. [20 marks]

(Turn over)

OR,

ONE MOONLIT NIGHT Caradog Prichard

64. 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 marks]

65. Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your design ideas. [20 marks]

END OF PAPER