



**GCE A LEVEL**

**1690U40-1**

**WEDNESDAY, 7 JUNE 2023 – MORNING**

**DRAMA AND THEATRE – A2 unit 4**

**Text in Performance**

**2 hours 30 minutes plus your additional  
time allowance**

## **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 this unit.**

## **INSTRUCTIONS TO CANDIDATES**

**Use black ink, black ball-point pen or your usual method.**

**Write your answers in the separate answer booklet provided.**

**At the end of the examination, please hand the answer booklet to the invigilator.**

**Answer on ONE text for Section A and on ONE DIFFERENT text for Section B.**

**(Turn over)**

**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.**

**(Turn over)**

## **SECTION A**

**In Section A, answer ALL parts of the question on ONE set text you have studied. You must answer on a DIFFERENT set text in Section B.**

**EITHER:**

- 1. A Day in the Death of Joe Egg  
Peter Nichols**

**Read from PAGE 61 (She goes off and up the stairs.) to PAGE 63 (PAM: 'Freddie, I'm going. You can get a taxi and –').**

**(Turn over)**

**1 (a) (i)**

**As a director, explain how you would stage the interaction between BRI and FREDDIE IN THIS EXTRACT. In your answer you should refer to your chosen performance style, your choice of stage, movement and interaction. [15 marks]**

**(ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for (a) (i). [10 marks]**

**(b) As an actor, discuss how you would perform the role of PAM IN THIS EXTRACT. In your answer you should refer to motivation, vocal and physical skills. You should also refer to how your ideas relate to the play as a whole. [30 marks]**

**(Turn over)**

**OR:**

**2. Sweeney Todd Stephen Sondheim**

**Read from PAGE 70 (MRS LOVETT: 'Maybe you should run along, dear.') to PAGE 77 (TODD raises his arm in a huge arc and is about to slice the razor across the JUDGE's throat when ANTHONY bursts in).**

**(a) (i)**

**As a director, explain how you would stage the interaction between TODD and JUDGE IN THIS EXTRACT. In your answer you should refer to your chosen performance style, your choice of stage, movement and interaction. [15 marks]**

**(Turn over)**

**2 (a) (ii)**

**Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for (a) (i).**

**[10 marks]**

**(b) As an actor, discuss how you would perform the role of MRS LOVETT IN THIS EXTRACT. In your answer you should refer to motivation, vocal and physical skills. You should also refer to how your ideas relate to the play as a whole. [30 marks]**

**(Turn over)**

**OR:**

**3. The Absence of War David Hare**

**Read from page 3 (The lobby of the House of Commons.) to PAGE 7 (MALCOLM stands, his point made, then starts to move.).**

**(a) (i)**

**As a director, explain how you would stage the interaction between ANDREW and LINDSAY IN THIS EXTRACT. In your answer you should refer to your chosen performance style, your choice of stage, movement and interaction.**

**[15 marks]**

**(Turn over)**

**3 (a) (ii)**

**Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for (a) (i).**

**[10 marks]**

**(b) As an actor, discuss how you would perform the role of MALCOLM IN THIS EXTRACT. In your answer you should refer to motivation, vocal and physical skills. You should also refer to how your ideas relate to the play as a whole. [30 marks]**

**(Turn over)**

**OR:**

**4. The Radicalisation of Bradley Manning  
Tim Price**

**Read from PAGE 17 (August 2010. Quantico brig.) to PAGE 22 (BRADLEY ‘Gavin, miss. Is that everything?’).**

**(a) (i)**

**As a director, explain how you would stage the interaction between BRADLEY and AL IN THIS EXTRACT. In your answer you should refer to your chosen performance style, your choice of stage, movement and interaction.**

**[15 marks]**

**(Turn over)**

**4 (a) (ii)**

**Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for (a) (i).**

**[10 marks]**

**(b) As an actor, discuss how you would perform the role of MRS STOKES IN THIS EXTRACT. In your answer you should refer to motivation, vocal and physical skills. You should also refer to how your ideas relate to the play as a whole. [30 marks]**

**(Turn over)**

**OR:**

**5. Mametz Owen Sheers**

**Read from PAGE 64 (Wyn Griffith (Old) enters the clearing.) to PAGE 67 (Taylor exits the clearing. Wyn Griffith (Old) watches him go.).**

**(a) (i)**

**As a director, explain how you would stage the interaction between WYN GRIFFITH (YOUNG) and TAYLOR IN THIS EXTRACT. In your answer you should refer to your chosen performance style, your choice of stage, movement and interaction.**

**[15 marks]**

**(Turn over)**

**5 (a) (ii)**

**Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for (a) (i).**

**[10 marks]**

**(b) As an actor, discuss how you would perform the role of WYN GRIFFITH (OLD) IN THIS EXTRACT. In your answer you should refer to motivation, vocal and physical skills. You should also refer to how your ideas relate to the play as a whole.**

**[30 marks]**

**(Turn over)**

**OR:**

**6. One Moonlit Night Caradog  
Prichard**

**Read from PAGE 7 (BOY: ‘Urgh,  
urgh, oh, I feel ill.’) to PAGE 11  
(BOY GOES HOME TO MAM)**

**(a) (i)**

**As a director, explain how you would stage the interaction between MOI and BOY IN THIS EXTRACT. In your answer you should refer to your chosen performance style, your choice of stage, movement and interaction. [15 marks]**

**(Turn over)**

**6 (a) (ii)**

**Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for (a) (i).**

**[10 marks]**

**(b) As an actor, discuss how you would perform the role of UNCLE NOW/MAN IN THIS EXTRACT. In your answer you should refer to motivation, vocal and physical skills. You should also refer to how your ideas relate to the play as a whole.**

**[30 marks]**

**(Turn over)**

**SECTION B**

**Answer ONE question on 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.**

**(Turn over)**

**EITHER:**

**7. A Day in the Death of Joe Egg  
Peter Nichols**

- (i) As a set designer, choose ONE theme from the play. Discuss how your ideas for set and props would communicate this theme to a contemporary audience. You should refer to TWO EXTRACTS of your choice and to the historical, social and cultural context of the play. [20 marks]**
- (ii) 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:**

**8. Sweeney Todd Stephen Sondheim**

- (i) As a set designer, choose ONE theme from the play. Discuss how your ideas for set and props would communicate this theme to a contemporary audience. You should refer to TWO EXTRACTS of your choice and to the historical, social and cultural context of the play. [20 marks]**
- (ii) 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:**

**9. The Absence of War David Hare**

- (i) As a set designer, choose ONE theme from the play. Discuss how your ideas for set and props would communicate this theme to a contemporary audience. You should refer to TWO EXTRACTS of your choice and to the historical, social and cultural context of the play. [20 marks]**
- (ii) 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:**

**10. The Radicalisation of Bradley Manning  
Tim Price**

- (i) As a set designer, choose ONE theme from the play. Discuss how your ideas for set and props would communicate this theme to a contemporary audience. You should refer to TWO EXTRACTS of your choice and to the historical, social and cultural context of the play. [20 marks]**
- (ii) 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:**

**11. Mametz Owen Sheers**

- (i) As a set designer, choose ONE theme from the play. Discuss how your ideas for set and props would communicate this theme to a contemporary audience. You should refer to TWO EXTRACTS of your choice and to the historical, social and cultural context of the play. [20 marks]**
- (ii) 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:**

**12. One Moonlit Night Caradog Prichard**

- (i) As a set designer, choose ONE theme from the play. Discuss how your ideas for set and props would communicate this theme to a contemporary audience. You should refer to TWO EXTRACTS of your choice and to the historical, social and cultural context of the play. [20 marks]**
- (ii) 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**