



GCE A LEVEL

1690U40-1

THURSDAY, 9 JUNE 2022 – AFTERNOON

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.

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** 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 27 (They look at each other in silence.)** to **PAGE 31 (SHEILA: ‘Aaaah!’ (She kisses him.))**.

(a) (i) As a designer, explain how you would use costume, hair and make-up to communicate BRI and SHEILA’s characters IN THIS EXTRACT. [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]

(Turn over)

- 1 (b) **As a director, discuss how you would direct the interaction between BRI and SHEILA in this extract. In your answer you should refer to motivation, vocal and physical skills. You should explain how your ideas relate to the play as a whole. [30 marks]**

OR:

2. **Sweeney Todd** Stephen Sondheim

Read from PAGE 127 (**Music continues under**) to PAGE 130 (**TOBIAS: ‘Smoothly does it, smoothly, smoothly...’**).

- (a) (i) As a designer, explain how you would use costume, hair and make-up to communicate **MRS LOVETT** and **TOBIAS**’s characters in **THIS EXTRACT**. [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 a director, discuss how you would direct the interaction between **MRS LOVETT** and **TOBIAS** in this extract. In your answer you should refer to motivation, vocal and physical skills. You should explain 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 101 (SCENE ELEVEN) to PAGE 104 (OLIVER gets up, indignant now, his disbelief turning to anger.).

- (a) (i) As a designer, explain how you would use costume, hair and make-up to communicate GEORGE and OLIVER's characters in THIS EXTRACT. [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 a director, discuss how you would direct the interaction between GEORGE and OLIVER in this extract. In your answer you should refer to motivation, vocal and physical skills. You should explain 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 26 (SCENE NINE) to PAGE 30 (BRADLEY 'Where do I go?').

- (a) (i) As a designer, explain how you would use costume, hair and make-up to communicate BRADLEY and BRIAN's characters in THIS EXTRACT. [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 a director, discuss how you would direct the interaction between BRADLEY and BRIAN in this extract. In your answer you should refer to motivation, vocal and physical skills. You should explain how your ideas relate to the play as a whole. [30 marks]**

(Turn over)

OR:

5. Mametz Owen Sheers

Read from **PAGE 35 (SCENE THIRTEEN)** to **PAGE 39 (ELLIS ‘Share the rations innit?’)**.

- (a) (i) **As a designer, explain how you would use costume, hair and make-up to communicate DAI and ELLIS’s characters in THIS EXTRACT.**
[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 a director, discuss how you would direct the interaction between DAI and ELLIS in this extract. In your answer you should refer to motivation, vocal and physical skills. You should explain how your ideas relate to the play as a whole.** [30 marks]

(Turn over)

OR:

6. One Moonlit Night Caradog Prichard

Read from PAGE 41 (PAUSE) to PAGE 45 (FX SCHOOL BELL).

- (a) (i) As a designer, explain how you would use costume, hair and make-up to communicate HUW and BOY's characters IN THIS EXTRACT. [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 a director, discuss how you would direct the interaction between HUW and BOY in this extract. In your answer you should refer to motivation, vocal and physical skills. You should explain 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.

EITHER:

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

- (i) As an actor, explain how you would interpret the role of **FREDDIE** in **TWO EXTRACTS** of your choice, explaining how you would make it relevant to a contemporary audience. You should refer to the historical, social and cultural context of the play in your answer. [20 marks]**

- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your interpretation. [20 marks]**

(Turn over)

OR:

8. Sweeney Todd Stephen Sondheim

- (i) As an actor, explain how you would interpret the role of **JUDGE** in **TWO EXTRACTS** of your choice, explaining how you would make it relevant to a contemporary audience. You should refer to the historical, social and cultural context of the play in your answer. [20 marks]**
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your interpretation. [20 marks]**

(Turn over)

OR:

9. The Absence of War David Hare

- (i) As an actor, explain how you would interpret the role of LINDSAY in TWO EXTRACTS of your choice, explaining how you would make it relevant to a contemporary audience. You should refer to the historical, social and cultural context of the play in your answer. [20 marks]**
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your interpretation. [20 marks]**

(Turn over)

OR:

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

- (i) As an actor, explain how you would interpret the role of MRS STOKES in TWO EXTRACTS of your choice, explaining how you would make it relevant to a contemporary audience. You should refer to the historical, social and cultural context of the play in your answer. [20 marks]**
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your interpretation. [20 marks]**

(Turn over)

OR:

11. Mametz Owen Sheers

- (i) **As an actor, explain how you would interpret the role of ANTOINETTE in TWO EXTRACTS of your choice, explaining how you would make it relevant to a contemporary audience. You should refer to the historical, social and cultural context of the play in your answer. [20 marks]**
- (ii) **Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your interpretation. [20 marks]**

OR:

12. One Moonlit Night Caradog Prichard

- (i) **As an actor, explain how you would interpret the role of MAN in TWO EXTRACTS of your choice, explaining how you would make it relevant to a contemporary audience. You should refer to the historical, social and cultural context of the play in your answer. [20 marks]**
- (ii) **Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your interpretation. [20 marks]**

END OF PAPER