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|---------------|---------------|------------------|
| Surname       | Centre Number | Candidate Number |
| First name(s) |               | 2                |

## GCE A LEVEL



A690U30-1



**MONDAY, 11 OCTOBER 2021 – 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. Do not use pencil or gel pen. Do not use correction fluid. **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 **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 34** (*The living room. Dark.*) up to **page 36** (*Pause. The baby screams with rage. After a while MARY lifts her head in the direction of the screams.*).

- (a) Discuss how you would use **lighting** in this extract to create atmosphere. [10]
- (b) As a costume designer, discuss your ideas for the roles of **PAM** and **MARY** in this extract. Explain how the period, colour, texture and style of your costumes would communicate meaning to an audience. [30]

Or,

2. **Accidental Death of an Anarchist** Dario Fo

Read from **page 53** (CONSTABLE, SUPERINTENDENT and PISSANI crawl around looking for the eye.) up to **page 55** (PISSANI gives MANIAC his eye.).

- (a) Discuss how you would use **lighting** in this extract to create atmosphere. [10]
- (b) As a costume designer, discuss your ideas for the roles of **FELETTI** and **MANIAC** in this extract. Explain how the period, colour, texture and style of your costumes would communicate meaning to an audience. [30]

Or,

3. **Racing Demon** David Hare

Read from **page 81** (*Harry's living room.*) up to **page 83** (HARRY: *'That's the country we're living in.'*).

- (a) Discuss how you would use **lighting** in this extract to create atmosphere. [10]
- (b) As a costume designer, discuss your ideas for the roles of **HARRY** and **LIONEL** in this extract. Explain how the period, colour, texture and style of your costumes would communicate meaning to an audience. [30]



Or,

4. **Love and Information** Caryl Churchill

Read from **page 62** (CHINESE POETRY) up to **page 63** (GRIEF '*Maybe. We'll see.*').

- (a) Discuss how you would use **lighting** in this extract to create atmosphere. [10]
- (b) As a costume designer, discuss your ideas for any **two** characters in this extract. Explain how the period, colour, texture and style of your costumes would communicate meaning to an audience. [30]

Or,

5. **Chimerica** Lucy Kirkwood

Read from **page 53** (ZHANG LIN's *apartment. ZHANG LIN sits.*) up to **page 55** (*Yanks the plug from the socket.*).

- (a) Discuss how you would use **lighting** in this extract to create atmosphere. [10]
- (b) As a costume designer, discuss your ideas for the roles of **ZHANG LIN** and **YOUNG ZHANG LIN** in this extract. Explain how the period, colour, texture and style of your costumes 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**

Discuss how an actor playing **HECUBA** would perform the role to a contemporary audience. In your answer you should refer to **two extracts**. You must analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40]

Or,

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

Discuss how an actor playing **ORLANDO** would perform the role to a contemporary audience. In your answer you should refer to **two extracts**. You must analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40]

Or,

**8. *Hedda Gabler* Henrik Ibsen**

Discuss how an actor playing **TESMAN** would perform the role to a contemporary audience. In your answer you should refer to **two extracts**. You must analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40]

Or,

**9. *Machinal* Sophie Treadwell**

Discuss how an actor playing **GEORGE H. JONES/HUSBAND** would perform the role to a contemporary audience. In your answer you should refer to **two extracts**. You must analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40]

Or,

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

Discuss how an actor playing **BRICK** would perform the role to a contemporary audience. In your answer you should refer to **two 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.

Pages 69–71

11. As a director using a **thrust stage**, indicate your movement and positioning ideas for this extract alongside the text. In the spaces provided on pages 10–13, explain and justify your ideas for movement and positioning. [40]

In your answer, you must:

- consider
  - use of space
  - entrances and exits
  - interaction between characters
- 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.



**Ed** There's no Jubilee Line. How are you going to get on the Jubilee Line to Willesden Green? You're in the wrong place.

**Christopher** There's a Bakerloo Line. Look. I can go to Willesden Junction.

**Ed** Come back home.

**Christopher** I can't.

**Ed** You can.

**Christopher** You told a lie. You killed Wellington. Swindon's not my home anymore. My home is 451c Chapter Road, London NW2 5NG.

*The Tube line appears.*

**Ed** Stand behind the yellow line.

**Christopher** I know.

**Ed** The train will be very noisy.

**Christopher** I know.

**Ed** It'll really scare you.

**Christopher** I know.

**Ed** Try not to let it. Watch what the people do. Watch how they get on and off.

**Christopher** Yes.

*The Company stand with Christopher on the platform.*

**Ed** Count the trains. Figure it out. Get the rhythm right.

Train coming. Train stopped. Doors open. Train going.  
Silence.

Train coming. Train stopped. Doors open. Train going.  
Silence.



**Movement and positioning ideas**A690U301  
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**Christopher** Train coming. Train stopped. Doors open.  
Train going. Silence.

Train coming. Train stopped. Doors open. Train going.  
Silence.

Train coming. Train stopped. Doors open. Train going.  
Silence.

Train coming. Train stopped. Doors open. Train going.  
Silence.

Train coming. Train stopped. Doors open ...

*He looks in Toby's cage. He can't find Toby.*

**Christopher** Toby?  
Toby?  
Where are you?

Toby, Toby, what are you doing down there? Toby get back up here this instant.  
I'm warning you.

If you don't get back up here this instant then I will come down there to get you.  
Right. I'm coming down there Toby and when I catch you, I'm going to be very  
cross. I'm not going to let you play on your wheel for a whole week.

**Man with Socks** Jesus what are you doing?

**Christopher** My rat is on here.





**Movement and positioning ideas**



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