



**GCE A LEVEL**

1690U40-1



**THURSDAY, 9 JUNE 2022 – AFTERNOON**

**DRAMA AND THEATRE – A2 unit 4**

**Text in Performance**

2 hours 30 minutes

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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 this unit.

### **INSTRUCTIONS TO CANDIDATES**

Use black ink or black ball-point pen.

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]
- (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]
- (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]

**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]
- (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]
- (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]

**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]
- (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]
- (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]

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]
- (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]
- (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]

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]
- (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]
- (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]

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]
- (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]
- (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]

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

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

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

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

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

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

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