



GCE A LEVEL – **NEW**

1690U40-1



DRAMA AND THEATRE – A2 unit 4
Text in Performance

MONDAY, 11 JUNE 2018 – MORNING

2 hours 30 minutes

1690U401
01

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 ACT ONE from **page 16** (*BRI has left hall door open,...*) to **page 19** (*Without looking at each other, they make the “Aaah” sound of a cinema audience being shown a new-born lamb.*).

- (a) (i) As a designer, discuss your choice of stage, production style, set and props for **this extract** explaining how your ideas create atmosphere. [15]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced these choices. [10]
- (b) As an actor, discuss how you would use voice and movement to interpret **SHEILA’s** character motivation and interactions **in this extract**. [30]

Or:

2. ***Sweeney Todd*** Stephen Sondheim

Read ACT I from **page 18** (MRS. LOVETT (*Coolly*): ‘*So it is you – Benjamin Barker.*’) to **page 21** (*They disappear.*).

- (a) (i) As a designer, discuss your choice of stage, production style, set and props for **this extract** explaining how your ideas create atmosphere. [15]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced these choices. [10]
- (b) As an actor, discuss how you would use voice and movement to interpret **TODD’s** character motivation and interactions **in this extract**. [30]

Or:

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

Read ACT TWO from **page 67** (SCENE THREE) to **page 69** (*GEORGE knows he has just sounded intemperate and LINUS is on top of him at once.*).

- (a) (i) As a designer, discuss your choice of stage, production style, set and props for **this extract** explaining how your ideas create atmosphere. [15]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced these choices. [10]
- (b) As an actor, discuss how you would use voice and movement to interpret **GEORGE’s** character motivation and interactions **in this extract**. [30]

Or:

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

Read from the beginning of Scene Twenty-Four on **page 76** to **page 79** (Tyler '*Don't look at me. I don't know what you expect me to do with all this.*').

- (a) (i) As a designer, discuss your choice of stage, production style, set and props for **this extract** explaining how your ideas create atmosphere. [15]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced these choices. [10]
- (b) As an actor, discuss how you would use voice and movement to interpret **BRADLEY's** character motivation and interactions **in this extract**. [30]

Or:

5. **Mametz** Owen Sheers

Read Act One from **page 9** (SCENE FIVE) to **page 13** (*The Soldiers in the trench go about their duties around him.*).

- (a) (i) As a designer, discuss your choice of stage, production style, set and props for **this extract** explaining how your ideas create atmosphere. [15]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced these choices. [10]
- (b) As an actor, discuss how you would use voice and movement to interpret **WYN GRIFFITH (YOUNG)'s** character motivation and interactions **in this extract**. [30]

Or:

6. **One Moonlit Night** Caradog Prichard

Read from **page 11** (BOY: '*Dew, I'm hungry, Mam.*') to **page 14** (MAM: '*All right then, cyw. Go and warm it up for me.*').

- (a) (i) As a designer, discuss your choice of stage, production style, set and props for **this extract** explaining how your ideas create atmosphere. [15]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced these choices. [10]
- (b) As an actor, discuss how you would use voice and movement to interpret **MAM's** character motivation and interactions **in this extract**. [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

*The play deals with 1960s society's inability to cope when faced with difficult situations like **disabilities** and **euthanasia**.*

- (i) As a designer, explain how you would interpret the themes of disabilities and euthanasia from **page 82** (*Makes towards front door but BRI comes in carrying JOE.*) to **page 87** (CURTAIN) to a contemporary audience. You should explain how your design ideas relate to the play as a whole. [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

*A melodramatic musical that revolves around the villainous desire for **revenge** when ravaged with **love**.*

- (i) As a designer, explain how you would interpret the themes of revenge and love from **page 104** (*She runs into the bakehouse, which we see for the first time.*) to **page 110** (*Night falls again. Smoke rises.*) to a contemporary audience. You should explain how your design ideas relate to the play as a whole. [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

*This play delves into the classic problems of political leadership; the desperate need for **authenticity** in politicians and their responsibility to spread **hope**.*

- (i) As a designer, explain how you would interpret the themes of authenticity and hope from **page 94** (SCENE EIGHT) to **page 100** (*The stage darkens as he heads towards the doors.*) to a contemporary audience. You should explain how your design ideas relate to the play as a whole. [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

*Bradley Manning is an imprisoned whistleblower and truth-teller. The play magnifies the question of **morality** and **politics** within the US Armed Forces.*

- (i) As a designer, explain how you would interpret the themes of morality and politics from the beginning of Scene Seventeen on **page 58** to the end of Scene Nineteen on **page 65** to a contemporary audience. You should explain how your design ideas relate to the play as a whole. [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

*There can be no area of human experience that has generated a wider range of feelings than war; the **futility of war**, hope, fear and **patriotism**.*

- (i) As a designer, explain how you would interpret the themes of the futility of war and patriotism from **page 52** (SCENE EIGHTEEN) to **page 58** (Snell: '...Hold the line. Hold the line'.) to a contemporary audience. You should explain how your design ideas relate to the play as a whole. [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

*The BOY's upbringing in a poor family in First World War North Wales is almost always cruelly over-shadowed with **death**. His biggest loss, however is his mother's poor ability to function because of her **mental illness**.*

- (i) As a designer, explain how you would interpret the themes of death and mental illness from **page 48** (BOY: 'Mam? Mam?') to **page 54** (MAN: 'Yes indeed'.) to a contemporary audience. You should explain how your design ideas relate to the play as a whole. [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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