



GCE A LEVEL

1690U40-1



S19-1690U40-1

DRAMA AND THEATRE – A2 unit 4
Text in Performance

FRIDAY, 7 JUNE 2019 – 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 from **page 65** (BRI: *'It's my mother.'*) to **page 68** (SHEILA *laughs uncontrollably*).

- (a) (i) As an actor, discuss how you would use voice and movement to communicate **GRACE's** motivation **in this extract**. [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 a designer, discuss how you can create atmosphere through your choice of stage, set, lighting and sound **in this extract**. [30]

Or:

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

Read from **page 148** (*Light comes up on the bakehouse*.) to **page 152** (*Then he rises, moves back to the BEGGAR WOMAN and kneels, cradling her head in his arms*).

- (a) (i) As an actor, discuss how you would use voice and movement to communicate **MRS LOVETT's** motivation **in this extract**. [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 a designer, discuss how you can create atmosphere through your choice of stage, set, lighting and sound **in this extract**. [30]

Or:

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

Read from the beginning of ACT TWO, SCENE SIX on **page 77** to **page 80** (*GEORGE is offended, but MALCOLM has begun to enjoy himself*).

- (a) (i) As an actor, discuss how you would use voice and movement to communicate **MALCOLM's** motivation **in this extract**. [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 a designer, discuss how you can create atmosphere through your choice of stage, set, lighting and sound **in this extract**. [30]

Or:

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

Read from the beginning of Scene Twenty-Eight on **page 90** to the end of Scene Twenty-Nine on **page 94** (*The sequence concludes when every Chorus member is Bradley.*).

- (a) (i) As an actor, discuss how you would use voice and movement to communicate **COMMANDER's** motivation **in this extract**. [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 a designer, discuss how you can create atmosphere through your choice of stage, set, lighting and sound **in this extract**. [30]

Or:

5. **Mametz** Owen Sheers

Read from the beginning of Act Three, SCENE SIX on **page 74** to the end of the play on **page 78** (*Blackout.*).

- (a) (i) As an actor, discuss how you would use voice and movement to communicate **DAVID JONES's** motivation **in this extract**. [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 a designer, discuss how you can create atmosphere through your choice of stage, set, lighting and sound **in this extract**. [30]

Or:

6. **One Moonlit Night** Caradog Prichard

Read from **page 31** (*A KNOCK ON THE DOOR*) to **page 34** (*MAM: 'I'm thinking about your Father.'*).

- (a) (i) As an actor, discuss how you would use voice and movement to communicate **NAIN's** motivation **in this extract**. [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 a designer, discuss how you can create atmosphere through your choice of stage, set, lighting and sound **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

*Look again at **page 38** (SHEILA: 'Yes. Nice vicar. Sensitive.')* to the end of ACT ONE on **page 45** (*She bows and resumes skipping.*).

- (i) As a director, explain how you would stage this extract for a contemporary audience focusing on character positioning and movement. Explain how your 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

*Look again at **page 79** (TODD: 'Why did I wait?')* to the end of ACT I on **page 90** (*The scene blacks out.*).

- (i) As a director, explain how you would stage this extract for a contemporary audience focusing on character positioning and movement. Explain how your 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

*Look again at **page 57**, from the beginning of ACT TWO, SCENE TWO to the end of the scene on **page 67** (...A NATION DECIDES: WITH LINUS FRANK.).*

- (i) As a director, explain how you would stage this extract for a contemporary audience focusing on character positioning and movement. Explain how your 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

Look again at **page 69** from the beginning of Scene Twenty-One to the end of Scene Twenty-Three on **page 76** (Major 'I want more / insurgents, not less!').

- (i) As a director, explain how you would stage this extract for a contemporary audience focusing on character positioning and movement. Explain how your 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

Look again at the beginning of SCENE ONE on **page 3**, to the end of SCENE FOUR on **page 9** (Antoinette 'It has always been mine.').

- (i) As a director, explain how you would stage this extract for a contemporary audience focusing on character positioning and movement. Explain how your 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

Look again at **page 18** (MAM'S HOUSE – MAM IS IRONING COLLARS) to **page 26** (BOY: 'All right then.').

- (i) As a director, explain how you would stage this extract for a contemporary audience focusing on character positioning and movement. Explain how your 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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