

Drama and Theatre
Advanced
COMPONENT 3: Theatre Makers in Practice

Total Marks

Time: 2 hours 30 minutes

In the boxes below, write your name, centre number and candidate number.

Surname					
Other names					
Centre Number					
Candidate Number					

YOU MUST HAVE

Source booklet

ONE performance text (clean copy for use in Section C only)

Theatre evaluation notes.

YOU WILL BE GIVEN

Nil

INSTRUCTIONS

In Section A choose ONE question.

In Section B answer BOTH questions.

In Section C choose ONE question.

Answer the questions in the spaces provided – there may be more space than you need.

INFORMATION

The total mark for this paper is 80.

The marks for EACH question are shown in brackets – use this as a guide as to how much time to spend on each question.

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INFORMATION continued.

You are allowed to have your theatre evaluation notes and a clean copy of your performance text (for Section C only). – do not return your live theatre evaluation notes with the question paper.

The copy of the performance text must be checked before the examination to ensure it is a clean copy.

ADVICE

Read each question carefully before you start to answer it.

Check your answers if you have time at the end.

It is recommended that you spend 45 minutes on Section A, 1 hour on Section B and 45 minutes on Section C.

Section A: Live Theatre Evaluation

Answer ONE of the following questions in this section with reference to a theatre performance you have seen. Write your answer in the space provided.

EITHER

- 1 Analyse and evaluate the live performance you have seen in light of the following statement:**

‘Live theatre is one of the most powerful ways of communicating to an audience in 2022.’

Your answer should:

- include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers**
- offer BALANCED CONSIDERATION between your analysis and evaluation of the performance and your response to the statement.**

(20 marks)

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OR

2 Analyse and evaluate the live performance you have seen in light of the following statement:

‘Live theatre has not kept up with advances in technology.’

Your answer should:

- **include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers**
- **offer BALANCED CONSIDERATION between your analysis and evaluation of the performance and your response to the statement.**

(20 marks)

Performance details

Title:

Venue:

Date seen:

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Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ~~☒~~ and then indicate your new question with a cross ☒.

Chosen question number:

Question 1 ☐

Question 2 ☐

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TOTAL FOR SECTION A = 20 MARKS

Section B: Page to Stage: Realising a Performance Text

Answer BOTH questions in this section with reference to the performance text you have studied.

You need to read and refer to the extract in the source booklet from the text you have studied.

Indicate which text you have studied by marking a cross in the box ☒.

PERFORMANCE TEXTS:

☐ **Accidental Death of an Anarchist, Dario Fo**

☐ **Colder Than Here, Laura Wade**

☐ **Equus, Peter Shaffer**

☐ **Fences, August Wilson**

☐ **Machinal, Sophie Treadwell**

☐ **That Face, Polly Stenham**

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continued.

- 3 As a PERFORMER playing ONE character, outline how you would use VOICE and NON-VERBAL COMMUNICATION to show the audience your relationship with ONE OTHER character in this extract.**

Your answer should make reference to the performance text as a whole.

(18 marks)

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(Total for Question 3 = 18 marks)

- 4 As a DESIGNER, outline how ONE theatrical element could be developed to convey or support meaning in this extract.

Your answer should make reference to the performance text as a whole.

(18 marks)

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(Total for Question 4 = 18 marks)

TOTAL FOR SECTION B = 36 MARKS

Section C: Interpreting a Performance Text

Answer ONE of the questions in this section with reference to the performance text you have studied.

There is no source booklet provided for Section C. Please refer to your clean copy of the text to read the named section.

Performance text		Named Section
Antigone, Sophocles (adapted by Don Taylor)	from	p.38 CHORUS. To pay respect to the dead.
	to	p.40 ANTIGONE is led away by the guards. CREON remains on stage.
Doctor Faustus (Text A), Christopher Marlowe (Norton Critical Edition)	from	p.13 (Act 1 Scene 2) Enter two SCHOLARS.
	to	p.16 MEPHISTOPHELES.. And are for ever damned with Lucifer.

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Doctor Faustus (Text A), Christopher Marlowe (DOWNLOAD EDITION)	from to	p.15 [Act 1 Scene 2] Enter two SCHOLARS p.25 MEPHISTOPHELES.. And are for ever damned with Lucifer.
Hedda Gabler, Henrik Ibsen (adapted by Richard Eyre)	from to	p.31 BERTHE. His Honour Judge Brack's here. p.34 BRACK. Impossible but probable.
Lysistrata, Aristophanes (Penguin Classics Edition)	from to	p.166 WOMEN [addressing the audience]: p.170 LYSISTRATA ... bed, and you're not going anywhere.
Lysistrata, Aristophanes (DOWNLOAD EDITION)	from to	p.79 WOMEN [addressing the audience] p.87 LYSISTRATA ... bed, and you're not going anywhere.
The Maids, Jean Genet	from to	p.17 SOLANGE: Who's going to get the better of who? p.20 ...and she lays the receiver on the table.)

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The School for Scandal, Richard Brinsley Sheridan	from to	p.59 Act V Scene I. – The Library p.61 SIR OLIVER. Charles, you are my heir! [Aside. Exit.
The Tempest, William Shakespeare	from to	p.81 (last four words from p.80) PROSPERO ...Not one of them That yet looks on me, p.84 Here Prospero discovers Ferdinand and Miranda playing at chess
Waiting for Godot, Samuel Beckett	from to	p.31 POZZO That's how it is on this bitch of an earth. p.34 POZZO: Wait!
Woyzeck, Georg Büchner (Methuen Edition)	from to	p.13 SCENE SIX The street. p.17 WOYZECK. You're frightening it. (Takes the cat out.)
Woyzeck, Georg Büchner (DOWNLOAD EDITION)	from to	p.29 SCENE SIX The street. p.41 WOYZECK: You're frightening it. (Takes the cat out.)

Indicate which text you are using in your answer by marking a cross in the box.

Antigone, Sophocles (adapted by Don Taylor)	<input type="checkbox"/>	The School for Scandal, Richard Brinsley Sheridan	<input type="checkbox"/>
Doctor Faustus (Text A), Christopher Marlowe	<input type="checkbox"/>	The Tempest, William Shakespeare	<input type="checkbox"/>
Hedda Gabler, Henrik Ibsen (adapted by Richard Eyre)	<input type="checkbox"/>	Waiting for Godot, Samuel Beckett	<input type="checkbox"/>
Lysistrata, Aristophanes	<input type="checkbox"/>	Woyzeck, Georg Büchner	<input type="checkbox"/>
The Maids, Jean Genet	<input type="checkbox"/>		

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You are the director of a new production concept of the performance text you have studied.

EITHER

- 5 As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to highlight ONE key character in your production concept.**

Your answer must focus on the named section listed above for your chosen performance text.

Your answer must make reference to:

- **the overall aims of your production concept in response to the play as a whole**
- **how your practical ideas will work in performance**
- **the original performance conditions of your chosen performance text.**

(24 marks)

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OR

- 6 As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to support the use of design elements in your production concept.**

Your answer must focus on the named section listed above for your chosen performance text.

Your answer must make reference to:

- **the overall aims of your production concept in response to the play as a whole**
- **how your practical ideas will work in performance**
- **the original performance conditions of your chosen performance text.**

(24 marks)

Indicate which question you are answering by marking a cross in the box ☐. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☐.

Chosen question number:

Question 5 ☐

Question 6 ☐

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TOTAL FOR SECTION C = 24 MARKS
TOTAL FOR PAPER = 80 MARKS
END OF PAPER