

Drama and Theatre
Advanced
COMPONENT 3: Theatre Makers in Practice

Total Marks

Wednesday 7 June 2023 – Afternoon

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 (enclosed)
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.

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 draws on both the past and the present and has something to communicate to everyone.’

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)

(continued on the next page)

Turn over

Section A: Live theatre evaluation continued.**OR**

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

‘Theatre makers today have got the right balance between performers and designers.’

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)

(continued on the next page)

Turn over

Section A: Live theatre evaluation continued.

Performance details

Title:

Venue:

Date seen:

(continued on the next page)

Turn over

Section A: Live theatre evaluation continued.

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 ☐

Answer space continues on the next 17 pages.

Turn over

Section A: Live theatre evaluation continued.

Turn over

Section A: Live theatre evaluation continued.

Turn over

Section A: Live theatre evaluation continued.

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Section A: Live theatre evaluation continued.

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Section A: Live theatre evaluation continued.

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Section A: Live theatre evaluation continued.

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Section A: Live theatre evaluation continued.

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Section A: Live theatre evaluation continued.

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Section A: Live theatre evaluation continued.

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Section A: Live theatre evaluation continued.

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Section A: Live theatre evaluation continued.

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Section A: Live theatre evaluation continued.

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Section A: Live theatre evaluation continued.

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Section A: Live theatre evaluation continued.

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Section A: Live theatre evaluation continued.

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Section A: Live theatre evaluation continued.

[illegible]

TOTAL FOR SECTION A = 20 MARKS

Turn over

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**

(continued on the next page)

Turn over

Section B: page to stage continued.

- 3 As a PERFORMER, outline how you would use STAGE SPACE to support your portrayal of ONE character in this extract.**

**Your answer should make reference to the performance text as a whole.
(18 marks)**

Answer space continues on the next 16 pages.

Turn over

3 continued.

3 continued.

3 continued.

[illegible]

Turn over

3 continued.

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(Total for Question 3 = 18 marks)

Turn over

- 4 As a DESIGNER, outline how EITHER SOUND OR LIGHTING could be developed to communicate meaning and ideas to an audience in this extract.**

**Your answer should make reference to the performance text as a whole.
(18 marks)**

Answer space continues on the next 14 pages.

Turn over

4 continued.

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Turn over

4 continued.

4 continued.

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4 continued.

(Total for Question 4 = 18 marks)

Turn over

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 to	p.23 ANTIGONE. What more do you want? Kill me, p.26 CREON. ...She’s as good as dead.

(continued on the next page)

SECTION C: INTERPRETING A PERFORMANCE TEXT continued.

Performance text		Named section
Doctor Faustus (Text A), Christopher Marlowe (Norton Critical Edition)	from to	p.21 Enter MEPHISTOPHELES Now tell me what says Lucifer.... p.25 MEPHISTOPHELES ... For I am damned and am now in hell.
Doctor Faustus (Text A), Christopher Marlowe (DOWNLOAD EDITION)	from to	p.43 Enter MEPHISTOPHELES Now tell me what says Lucifer.... p.55 MEPHISTOPHELES ... For I am damned and am now in hell.

(continued on the next page)

Turn over

SECTION C: INTERPRETING A PERFORMANCE TEXT continued.

Performance text		Named section
Hedda Gabler, Henrik Ibsen (adapted by Richard Eyre)	from to	p.49 HEDDA rings for BERTHE , who comes in. p.53 TESMAN . (laughing) You should have been there, Eilert.
Lysistrata, Aristophanes (Penguin Classics Edition)	from to	p.146 LYSISTRATA : How? Well, just imagine. We're at home, ... p.150 MYRRHINE : ...but there's no getting the better of a woman!

(continued on the next page)

Turn over

SECTION C: INTERPRETING A PERFORMANCE TEXT continued.

Performance text		Named section
Lysistrata, Aristophanes (DOWNLOAD EDITION)	from to	p.19 LYSISTRATA: How? Well, just imagine. We're at home, ... p.33 MYRRHINE: ...but there's no getting the better of a woman!
The Maids, Jean Genet	from to	p.34 (During this speech, Claire has taken down... p.37 CLAIRE:I'm going to be sick...
The School For Scandal, Richard Brinsley Sheridan	from to	p.28 Enter MARIA. So, child, has Mr. Surface returned with you? p.31 LADY TEAZLE.broke his neck since we have been married.

(continued on the next page)

Turn over

SECTION C: INTERPRETING A PERFORMANCE TEXT continued.

Performance text		Named section
The Tempest, William Shakespeare	from to	p.21 Ariel (sings) Full fathom five thy father lies, p.25 Prospero – Speak not for him. (Exeunt
Waiting For Godot, Samuel Beckett	from to	p.49 (He remains a moment silent and motionless..... p.52 VLADIMIR: And Pozzo and Lucky, have you forgotten them too?
Woyzeck, Georg Büchner (Methuen Edition)	from to	p.26 SCENE THIRTEEN The Woods beyond. p.30 MARIE: ...If only I could anoint your feet.

(continued on the next page)

Turn over

**SECTION C: INTERPRETING A
PERFORMANCE TEXT continued.**

Performance text		Named section
Woyzeck, Georg Büchner (DOWNLOAD EDITION)	from to	p.65 SCENE THIRTEEN The Woods beyond. p.77 MARIE: ...If only I could anoint your feet.

(continued on the next page)

**SECTION C: INTERPRETING A
PERFORMANCE TEXT continued.**

**Indicate on page 67 which text you
are using in your answer by marking a
cross in the box ☐.**

(continued on the next page)

SECTION C: INTERPRETING A PERFORMANCE TEXT continued.

<input type="checkbox"/>	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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Turn over

**SECTION C: INTERPRETING A
PERFORMANCE TEXT continued.**

**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 effectively
highlight characterisation in your
production concept.**

**Your answer must focus on the named
section listed on pages 60 to 65 for your
chosen performance text.**

(continued on the next page)

**SECTION C: INTERPRETING A
PERFORMANCE TEXT continued.**

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)

(continued on the next page)

**SECTION C: INTERPRETING A
PERFORMANCE TEXT continued.**

OR

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

Your answer must focus on the named section listed on pages 60 to 65 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)

(continued on the next page)

Turn over

**SECTION C: INTERPRETING A
PERFORMANCE TEXT** continued.

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 ☐

Answer space continues on the
next 21 pages.

Turn over

**SECTION C: INTERPRETING A
PERFORMANCE TEXT continued.**

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**SECTION C: INTERPRETING A
PERFORMANCE TEXT continued.**

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**SECTION C: INTERPRETING A
PERFORMANCE TEXT continued.**

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**SECTION C: INTERPRETING A
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PERFORMANCE TEXT continued.**

Turn over

**SECTION C: INTERPRETING A
PERFORMANCE TEXT continued.**

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