



GCE AS/A LEVEL – **NEW**

2690U20-1



**DRAMA AND THEATRE – AS unit 2**  
**Text in Theatre**

MONDAY, 15 MAY 2017 – MORNING

1 hour 30 minutes

2690U201  
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 text 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.

Answer **all** questions on **one** set text you have studied.

**INFORMATION FOR CANDIDATES**

The allocation of marks is given at the end of each question or part question. Questions (a) and (b) focus on a specified extract from the text and question (c) focuses on the whole play. Candidates are advised to spend 15 minutes on question (a), 45 minutes on question (b) and 30 minutes on question (c).

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 question (c).

Answer **all** questions on **one** set text you have studied.

**Either,**

**1. Medea** Euripides

Read from **page 45** (*The SOLDIERS go to the doors. MEDEA is revealed over-head, out of reach. The CHILDREN's bodies are at her feet.*) to the end of the play on **page 49**.

- (a) As a designer, explain and justify your ideas on how you would use lighting in this extract. In your answer you should refer to:
- your chosen period
  - your chosen performance style
  - how your lighting ideas reflect the mood of the extract [10]
- (b) (i) As an actor, explain how you would perform the role of **JASON** in this extract. In your answer you should refer to:
- character motivation and relationships
  - character movement and interaction
  - vocal skills [15]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your choices as an actor. [15]
- (c) As a designer, discuss your ideas on how to stage a performance of the **whole play**. In your answer you should refer to:
- key extracts within the play (***you must not use the extract above***)
  - your choice of stage and performance style
  - set and props
  - costume [20]

*Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.*

Or,

## 2. The Comedy of Errors William Shakespeare

Read from ACT 4 SCENE 4 on **page 153** (*Enter Adriana, Luciana, Courtesan, and a schoolmaster called Pinch*) to **page 157**, ADRIANA: 'O, *bind him, bind him. Let him not come near me.*'

- (a) As a designer, explain and justify your ideas on how you would use lighting in this extract. In your answer you should refer to:
- your chosen period
  - your chosen performance style
  - how your lighting ideas reflect the mood of the extract [10]
- (b) (i) As an actor, explain how you would perform the role of **ADRIANA** in this extract. In your answer you should refer to:
- character motivation and relationships
  - character movement and interaction
  - vocal skills [15]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your choices as an actor. [15]
- (c) As a designer, discuss your ideas on how to stage a performance of the **whole play**. In your answer you should refer to:
- key extracts within the play (***you must not use the extract above***)
  - your choice of stage and performance style
  - set and props
  - costume [20]

*Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.*

Or,

3. **An Enemy of the People** Henrik Ibsen

Read from **page 136** (DR STOCKMANN *enters from his room with the letter open in his hand.*) to the end of ACT ONE on **page 140**.

- (a) As a designer, explain and justify your ideas on how you would use lighting in this extract. In your answer you should refer to:
- your chosen period
  - your chosen performance style
  - how your lighting ideas reflect the mood of the extract [10]
- (b) (i) As an actor, explain how you would perform the role of **HOVSTAD** in this extract. In your answer you should refer to:
- character motivation and relationships
  - character movement and interaction
  - vocal skills [15]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your choices as an actor. [15]
- (c) As a designer, discuss your ideas on how to stage a performance of the **whole play**. In your answer you should refer to:
- key extracts within the play (***you must not use the extract above***)
  - your choice of stage and performance style
  - set and props
  - costume [20]

*Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.*

Or,

4. **Ubi Roi** Alfred Jarry

Read from **page 37** SCENE 5 *Cave in the hills.* to **page 40** McCLUB *trudges off across the snow.*

- (a) As a designer, explain and justify your ideas on how you would use lighting in this extract. In your answer you should refer to:
- your chosen period
  - your chosen performance style
  - how your lighting ideas reflect the mood of the extract [10]
- (b) (i) As an actor, explain how you would perform the role of **McCLUB** in this extract. In your answer you should refer to:
- character motivation and relationships
  - character movement and interaction
  - vocal skills [15]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your choices as an actor. [15]
- (c) As a designer, discuss your ideas on how to stage a performance of the **whole play**. In your answer you should refer to:
- key extracts within the play (***you must not use the extract above***)
  - your choice of stage and performance style
  - set and props
  - costume [20]

*Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.*

Or,

5. **A View from the Bridge** Arthur Miller

Read from the beginning of Act Two on **page 53** (*Light rises on Alfieri at his desk.*) to the top of **page 57**, Rodolpho: *'There's nobody here now... And don't cry any more.'*

- (a) As a designer, explain and justify your ideas on how you would use lighting in this extract. In your answer you should refer to:
- your chosen period
  - your chosen performance style
  - how your lighting ideas reflect the mood of the extract [10]
- (b) (i) As an actor, explain how you would perform the role of **RODOLPHO** in this extract. In your answer you should refer to:
- character motivation and relationships
  - character movement and interaction
  - vocal skills [15]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your choices as an actor. [15]
- (c) As a designer, discuss your ideas on how to stage a performance of the **whole play**. In your answer you should refer to:
- key extracts within the play (***you must not use the extract above***)
  - your choice of stage and performance style
  - set and props
  - costume [20]

*Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.*

Or,

**6. The Woman Made of Flowers** Saunders Lewis

Read from BLODEUWEDD: 'Have you had your fill?' on **page 15** to (CURTAIN) on **page 19**.

- (a) As a designer, explain and justify your ideas on how you would use lighting in this extract. In your answer you should refer to:
- your chosen period
  - your chosen performance style
  - how your lighting ideas reflect the mood of the extract
- [10]
- (b) (i) As an actor, explain how you would perform the role of **GRONW** in this extract. In your answer you should refer to:
- character motivation and relationships
  - character movement and interaction
  - vocal skills
- [15]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your choices as an actor. [15]
- (c) As a designer, discuss your ideas on how to stage a performance of the **whole play**. In your answer you should refer to:
- key extracts within the play (***you must not use the extract above***)
  - your choice of stage and performance style
  - set and props
  - costume
- [20]

*Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.*

**END OF PAPER**