



GCE AS/A LEVEL

2690U20-1



MONDAY, 16 MAY 2022 – MORNING

DRAMA AND THEATRE – AS unit 2

Text in Theatre

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 9** (*Enter KREON, attended.*) to **page 13** (CHORUS. *'Uncharted seas your destiny, your pain.'*).

- (a) As a designer, discuss your costume, hair and make-up ideas for **MEDEA** in this extract. In your answer you should refer to:
- your chosen period
 - how your ideas convey the character
- [10]
- (b) (i) As an actor, explain how you would perform the role of **KREON** in this extract. In your answer you should refer to:
- character motivation and relationships
 - vocal skills
 - movement and interaction
- [15]
- (ii) Analyse and evaluate how at least **one** live theatre production you have seen as part of your course has influenced your choices as an actor in (b)(i). [15]
- (c) As a designer, explain and justify how you would stage **two** extracts from the play. **You must not use the extract above.** In your answer you should refer to:
- the original production style
 - your choice of stage and production style
 - your choice of set
 - your lighting ideas
- [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 **page 162** (*Enter [from the priory] the Lady Abbess*) to **page 165** (*Exit into the priory*).

- (a) As a designer, discuss your costume, hair and make-up ideas for **ADRIANA** in this extract.
In your answer you should refer to:
- your chosen period
 - how your ideas convey the character
- [10]
- (b) (i) As an actor, explain how you would perform the role of **ABBESS** in this extract.
In your answer you should refer to:
- character motivation and relationships
 - vocal skills
 - movement and interaction
- [15]
- (ii) Analyse and evaluate how at least **one** live theatre production you have seen as part of your course has influenced your choices as an actor in (b)(i). [15]
- (c) As a designer, explain and justify how you would stage **two** extracts from the play. **You must not use the extract above.**
In your answer you should refer to:
- the original production style
 - your choice of stage and production style
 - your choice of set
 - your lighting ideas
- [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 212** (MORTEN KIIL *comes in*. DR STOCKMANN *closes the door behind him.*) to **page 215** (MORTEN KIIL *goes.*).

- (a) As a designer, discuss your costume, hair and make-up ideas for **DR STOCKMANN** in this extract.
In your answer you should refer to:
- your chosen period
 - how your ideas convey the character
- [10]
- (b) (i) As an actor, explain how you would perform the role of **MORTEN KIIL** in this extract.
In your answer you should refer to:
- character motivation and relationships
 - vocal skills
 - movement and interaction
- [15]
- (ii) Analyse and evaluate how at least **one** live theatre production you have seen as part of your course has influenced your choices as an actor in (b)(i). [15]
- (c) As a designer, explain and justify how you would stage **two** extracts from the play. **You must not use the extract above.**
In your answer you should refer to:
- the original production style
 - your choice of stage and production style
 - your choice of set
 - your lighting ideas
- [20]

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

Or,

4. **Ubu Roi** Alfred Jarry

Read from **page 43** (*Night. PA UBU asleep.*) to **page 46** (*He climbs his rock again.*).

- (a) As a designer, discuss your costume, hair and make-up ideas for **PA UBU** in this extract.
In your answer you should refer to:
- your chosen period
 - how your ideas convey the character
- [10]
- (b) (i) As an actor, explain how you would perform the role of **MA UBU** in this extract.
In your answer you should refer to:
- character motivation and relationships
 - vocal skills
 - movement and interaction
- [15]
- (ii) Analyse and evaluate how at least **one** live theatre production you have seen as part of your course has influenced your choices as an actor in (b)(i). [15]
- (c) As a designer, explain and justify how you would stage **two** extracts from the play. **You must not use the extract above.**
In your answer you should refer to:
- the original production style
 - your choice of stage and production style
 - your choice of set
 - your lighting ideas
- [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 **page 75** (*Eddie seems about to pick up the table and fling it at her.*) to **page 79** (*Curtain.*).

- (a) As a designer, discuss your costume, hair and make-up ideas for **BEATRICE** in this extract.
In your answer you should refer to:
- your chosen period
 - how your ideas convey the character
- [10]
- (b) (i) As an actor, explain how you would perform the role of **EDDIE** in this extract.
In your answer you should refer to:
- character motivation and relationships
 - vocal skills
 - movement and interaction
- [15]
- (ii) Analyse and evaluate how at least **one** live theatre production you have seen as part of your course has influenced your choices as an actor in (b)(i). [15]
- (c) As a designer, explain and justify how you would stage **two** extracts from the play. **You must not use the extract above.**
In your answer you should refer to:
- the original production style
 - your choice of stage and production style
 - your choice of set
 - your lighting ideas
- [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 **page 42** (*One year later, in the castle hall.*) to **page 45** (RHAGNELL: *'There is news, my lady.'*).

- (a) As a designer, discuss your costume, hair and make-up ideas for **CAPTAIN** in this extract.

In your answer you should refer to:

- your chosen period
- how your ideas convey the character

[10]

- (b) (i) As an actor, explain how you would perform the role of **RHAGNELL** in this extract.

In your answer you should refer to:

- character motivation and relationships
- vocal skills
- movement and interaction

[15]

- (ii) Analyse and evaluate how at least **one** live theatre production you have seen as part of your course has influenced your choices as an actor in (b)(i). [15]

- (c) As a designer, explain and justify how you would stage **two** extracts from the play. **You must not use the extract above.**

In your answer you should refer to:

- the original production style
- your choice of stage and production style
- your choice of set
- your lighting ideas

[20]

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

END OF PAPER