



GCE AS

B690U20-1



MONDAY, 13 MAY 2024 – MORNING

DRAMA AND THEATRE – AS component 2
Text in Context

1 hour 30 minutes

B690U201
01

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

An **unmarked** copy of the text you have studied for this component.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen or correction fluid.

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

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.

Use both sides of the paper. Write only within the white areas of the booklet.

Write the question number in the two boxes in the left-hand margin at the start of each answer, for example

1	1
---	---

.

Leave at least two line spaces between each answer.

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question.

You should make detailed references to the text in all your answers and use specialist drama and theatre terminology.

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

Questions

1	1
---	---

 and

1	2
---	---

 focus on the extract below. You are advised to spend 15 minutes on

1	1
---	---

 and about 30 minutes on

1	2
---	---

.

Either,

The Trojan Women Euripides

Read from **page 58** (*Enter TALTHYBIUS with attendants.*) up to **page 61** (*TALTHYBIUS and his attendants lead off ASTYANAX.*).

1	1
---	---

 As a set designer, describe your ideas for this extract.

In your answer you must refer to:

- type of stage
- location
- atmosphere

[15]

1	2
---	---

 As an actor, explain how you would perform the role of **Andromache** in this extract.

In your answer you must refer to:

- character motivation
- vocal and physical skills
- character interaction

[25]

Question

1	3
---	---

 focuses on the whole play. You are advised to spend 45 minutes on

1	3
---	---

.

1	3
---	---

 As a lighting designer, discuss your ideas for a production of ***The Trojan Women***. You should focus on **two** extracts (you must not use the extract above).

In your answer refer to:

- the original production conditions
- your chosen production style
- type of lighting (including colour and intensity)
- impact upon the audience

You must analyse and evaluate how any live productions you have seen, as part of the course, have influenced your interpretation. [40]

Questions

2	1
---	---

 and

2	2
---	---

 focus on the extract below. You are advised to spend 15 minutes on

2	1
---	---

 and about 30 minutes on

2	2
---	---

.

Or,

As You Like It William Shakespeare

Read from **page 70** (ROSALIND 'By this hand, it will not kill a fly'.) up to **page 72** (Exit Orlando).

2	1
---	---

 As a set designer, describe your ideas for this extract.

In your answer you must refer to:

- type of stage
- location
- atmosphere

[15]

2	2
---	---

 As an actor, explain how you would perform the role of **Orlando** in this extract.

In your answer you must refer to:

- character motivation
- vocal and physical skills
- character interaction

[25]

Question

2	3
---	---

 focuses on the whole play. You are advised to spend 45 minutes on

2	3
---	---

.

2	3
---	---

 As a lighting designer, discuss your ideas for a production of **As You Like It**. You should focus on **two** extracts (you must not use the extract above).

In your answer refer to:

- the original production conditions
- your chosen production style
- type of lighting (including colour and intensity)
- impact upon the audience

You must analyse and evaluate how any live productions you have seen, as part of the course, have influenced your interpretation. [40]

Questions

3	1
---	---

 and

3	2
---	---

 focus on the extract below. You are advised to spend 15 minutes on

3	1
---	---

 and about 30 minutes on

3	2
---	---

.

Or,

Hedda Gabler Henrik Ibsen

Read from **page 4** (**George Tesman** comes into the rear room from the right,) up to **page 6** (**Miss Tesman** 'Professor?').

3	1
---	---

 As a set designer, describe your ideas for this extract.

In your answer you must refer to:

- type of stage
- location
- atmosphere

[15]

3	2
---	---

 As an actor, explain how you would perform the role of **Miss Tesman** in this extract.

In your answer you must refer to:

- character motivation
- vocal and physical skills
- character interaction

[25]

Question

3	3
---	---

 focuses on the whole play. You are advised to spend 45 minutes on

3	3
---	---

.

3	3
---	---

 As a lighting designer, discuss your ideas for a production of **Hedda Gabler**. You should focus on **two** extracts (you must not use the extract above).

In your answer refer to:

- the original production conditions
- your chosen production style
- type of lighting (including colour and intensity)
- impact upon the audience

You must analyse and evaluate how any live productions you have seen, as part of the course, have influenced your interpretation. [40]

Questions

4	1
---	---

 and

4	2
---	---

 focus on the extract below. You are advised to spend 15 minutes on

4	1
---	---

 and about 30 minutes on

4	2
---	---

.

Or,

Machinal Sophie Treadwell

Read from **page 66** (LAWYER FOR THE PROSECUTION. 'You made no effort to cry out, Mrs. Jones,') up to **page 69** (YOUNG WOMAN. 'I tried to - Anyway I didn't care any more - so much - about my hands.').

4	1
---	---

 As a set designer, describe your ideas for this extract.

In your answer you must refer to:

- type of stage
- location
- atmosphere

[15]

4	2
---	---

 As an actor, explain how you would perform the role of **Young Woman** in this extract.

In your answer you must refer to:

- character motivation
- vocal and physical skills
- character interaction

[25]

Question

4	3
---	---

 focuses on the whole play. You are advised to spend 45 minutes on

4	3
---	---

.

4	3
---	---

 As a lighting designer, discuss your ideas for a production of **Machinal**. You should focus on **two** extracts (you must not use the extract above).

In your answer refer to:

- the original production conditions
- your chosen production style
- type of lighting (including colour and intensity)
- impact upon the audience

You must analyse and evaluate how any live productions you have seen, as part of the course, have influenced your interpretation. [40]

Questions

5	1
---	---

 and

5	2
---	---

 focus on the extract below. You are advised to spend 15 minutes on

5	1
---	---

 and about 30 minutes on

5	2
---	---

.

Or,

Cat on a Hot Tin Roof Tennessee Williams

Read from **page 7** (*She picks out a pair of jewelled sandals and rushes to the dressing-table.*) up to **page 9** (*There are sounds of croquet on the lawn below: the click of mallets, light voices, near and distant.*).

5	1
---	---

 As a set designer, describe your ideas for this extract.

In your answer you must refer to:

- type of stage
- location
- atmosphere

[15]

5	2
---	---

 As an actor, explain how you would perform the role of **Margaret** in this extract.

In your answer you must refer to:

- character motivation
- vocal and physical skills
- character interaction

[25]

Question

5	3
---	---

 focuses on the whole play. You are advised to spend 45 minutes on

5	3
---	---

.

5	3
---	---

 As a lighting designer, discuss your ideas for a production of ***Cat on a Hot Tin Roof***. You should focus on **two** extracts (you must not use the extract above).

In your answer refer to:

- the original production conditions
- your chosen production style
- type of lighting (including colour and intensity)
- impact upon the audience.

You must analyse and evaluate how any live productions you have seen, as part of the course, have influenced your interpretation. [40]

END OF PAPER

BLANK PAGE

BLANK PAGE