



GCE AS

B690U20-1



S23-B690U20-1



MONDAY, 15 MAY 2023 – MORNING

DRAMA AND THEATRE – AS component 2
Text in Context

1 hour 30 minutes

B690U201
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 component.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Write your answers in the separate answer booklet provided.

Answer **all** questions on your chosen set text.

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question. Candidates are advised to spend about 15 minutes on question (a), 30 minutes on question (b) and 45 minutes on question (c).

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

Answer **all** parts of the question on **one** set text you have studied.

Either,

1. The Trojan Women Euripides

Read from **page 42** (HECUBA '*Alas, look at where I sit here in degradation near the tents of Agamemnon.*') up to **page 44** (CHORUS (*sings*). '*Alas, alas, in what sorrowful strains could you cry out at this degradation!*').

- (a) As a costume designer, explain your costume ideas for **Second Half-Chorus** in this extract. In your answer you must refer to:
- the costume design in the original production
 - how your costume ideas reflect character in the extract
 - period and style of costume
 - colour and texture
- [15 marks]
- (b) As an actor, discuss how you would perform the role of **Hecuba** in this extract. In your answer you must refer to:
- character motivation
 - vocal and physical interpretation
 - character interaction
- [25 marks]
- (c) As a designer, explain and justify your ideas for lighting and sound using **two** extracts of your choice (you must not use the above extract). In your answer you must refer to:
- atmosphere and location
 - type of sound (including intensity)
 - type of lighting (including colour)
 - 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 marks]

Or,

2. **As You Like It** William Shakespeare

Read from **page 77** (OLIVER 'When last the young Orlando parted from you,') up to **page 80** (ROSALIND 'Counterfeit, I assure you.').

- (a) As a costume designer, explain your costume ideas for **Rosalind** in this extract. In your answer you must refer to:
- the costume design in the original production
 - how your costume ideas reflect character in the extract
 - period and style of costume
 - colour and texture
- [15 marks]
- (b) As an actor, discuss how you would perform the role of **Oliver** in this extract. In your answer you must refer to:
- character motivation
 - vocal and physical interpretation
 - character interaction
- [25 marks]
- (c) As a designer, explain and justify your ideas for lighting and sound using **two** extracts of your choice (you must not use the above extract). In your answer you must refer to:
- atmosphere and location
 - type of sound (including intensity)
 - type of lighting (including colour)
 - 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 marks]

Or,

3. **Hedda Gabler** Henrik Ibsen

Read from **page 55** (Loevborg 'Didn't you love me either? Not – just a little?') up to **page 57** (Hedda (closes the album with a snap and cries, smiling) 'Ah, at last! Come in, Thea dear!').

(a) As a costume designer, explain your costume ideas for **Loevborg** in this extract. In your answer you must refer to:

- the costume design in the original production
- how your costume ideas reflect character in the extract
- period and style of costume
- colour and texture

[15 marks]

(b) As an actor, discuss how you would perform the role of **Hedda** in this extract. In your answer you must refer to:

- character motivation
- vocal and physical interpretation
- character interaction

[25 marks]

(c) As a designer, explain and justify your ideas for lighting and sound using **two** extracts of your choice (you must not use the above extract). In your answer you must refer to:

- atmosphere and location
- type of sound (including intensity)
- type of lighting (including colour)
- 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 marks]

Or,

4. **Machinal** Sophie Treadwell

Read from **page 53** (*Phone rings. YOUNG WOMAN looks toward it.*) up to **page 56** (HUSBAND. *'And a child's a very precious thing. Precious jewels.'*).

- (a) As a costume designer, explain your costume ideas for **Young Woman** in this extract. In your answer you must refer to:
- the costume design in the original production
 - how your costume ideas reflect character in the extract
 - period and style of costume
 - colour and texture
- [15 marks]
- (b) As an actor, discuss how you would perform the role of **Husband** in this extract. In your answer you must refer to:
- character motivation
 - vocal and physical interpretation
 - character interaction
- [25 marks]
- (c) As a designer, explain and justify your ideas for lighting and sound using **two** extracts of your choice (you must not use the above extract). In your answer you must refer to:
- atmosphere and location
 - type of sound (including intensity)
 - type of lighting (including colour)
 - 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 marks]

Or,

5. Cat on a Hot Tin Roof Tennessee Williams

Read from **page 78** (DOCTOR BAUGH: ‘Yes, *that’s what we told Big Daddy.*’) up to **page 80** (GOOPER [with jocularly]: ‘*She’s gonna keep both chins up, aren’t you, Big Mama?*’ [Big Mama sobs.]’).

(a) As a costume designer, explain your costume ideas for **Doctor Baugh** in this extract. In your answer you must refer to:

- the costume design in the original production
- how your costume ideas reflect character in the extract
- period and style of costume
- colour and texture

[15 marks]

(b) As an actor, discuss how you would perform the role of **Big Mama** in this extract. In your answer refer to:

- character motivation
- vocal and physical interpretation
- character interaction

[25 marks]

(c) As a designer, explain and justify your ideas for lighting and sound using **two** extracts of your choice (you must not use the above extract). In your answer you must refer to:

- atmosphere and location
- type of sound (including intensity)
- type of lighting (including colour)
- 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 marks]

END OF PAPER

BLANK PAGE