



GCE AS/A LEVEL – **NEW**

2690U20-1



DRAMA AND THEATRE – AS unit 2
Text in Theatre

MONDAY, 14 MAY 2018 – 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 30** (*Enter NURSE and CHILDREN*) to **page 35** (*Exit TUTOR, leaving her alone with the CHILDREN*).

- (a) As a director, discuss how you would convey meaning in this extract.
In your answer you should refer to:
- stage directions
 - how the structure of the extract reflects the atmosphere [10]
- (b) (i) As an actor, explain how you would perform the role of **CHORUS** 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 director, 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***)
 - choice of stage and spatial relationships
 - performance style
 - relationships between performers and audience [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 5 SCENE 1 on **page 166** (*Enter Solinus Duke of Ephesus, and Egeon the merchant of Syracuse...*) to **page 170** (*He points to the Second Merchant.*)

- (a) As a director, discuss how you would convey meaning in this extract.
In your answer you should refer to:
- stage directions
 - how the structure of the extract reflects the atmosphere [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 director, 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***)
 - choice of stage and spatial relationships
 - performance style
 - relationships between performers and audience [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 ACT TWO **page 157** (DR STOCKMANN: *(shouts). ‘You forbid-! You-! Why, you’re just a-’*) to the end of ACT TWO on **page 161**, (PETRA *signs to them to go.*)

- (a) As a director, discuss how you would convey meaning in this extract.
In your answer you should refer to:
- stage directions
 - how the structure of the extract reflects the atmosphere [10]
- (b) (i) As an actor, explain how you would perform the role of **MRS STOCKMANN** 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 director, 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***)
 - choice of stage and spatial relationships
 - performance style
 - relationships between performers and audience [20]

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

Or,

4. **Ubi Roi** Alfred Jarry

Read from the beginning of ACT TWO, SCENE 3 on **page 14** (QUEEN ROSAMOND, BILLIKINS.) to the end of ACT TWO, SCENE 5 on **page 17** (*All the GHOSTS disappear, leaving BILLIKINS in a state of exaltation.*)

- (a) As a director, discuss how you would convey meaning in this extract. In your answer you should refer to:
- stage directions
 - how the structure of the extract reflects the atmosphere [10]
- (b) (i) As an actor, explain how you would perform the role of **BILLIKINS** 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 director, 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***)
 - choice of stage and spatial relationships
 - performance style
 - relationships between performers and audience [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 Act One **page 33** (**Catherine**: 'Why don't you talk to him, Eddie? He blesses you, and you don't talk to him hardly.') to **page 38** (**Catherine**: 'Okay.')

- (a) As a director, discuss how you would convey meaning in this extract.
In your answer you should refer to:
- stage directions
 - how the structure of the extract reflects the atmosphere [10]
- (b) (i) As an actor, explain how you would perform the role of **CATHERINE** 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 director, 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**)
 - choice of stage and spatial relationships
 - performance style
 - relationships between performers and audience [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 Act III on **page 36** (*Blodeuwedd sits on the edge of the trough after Gronw hides. Llew comes to her...*) to **page 40** (*They embrace. Blodeuwedd laughs wildly.*)

- (a) As a director, discuss how you would convey meaning in this extract.
In your answer you should refer to:
- stage directions
 - how the structure of the extract reflects the atmosphere [10]
- (b) (i) As an actor, explain how you would perform the role of **LLEW** 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 director, 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*)
 - choice of stage and spatial relationships
 - performance style
 - relationships between performers and audience [20]

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

END OF PAPER