



GCE AS – **NEW**

B690U20-1



DRAMA AND THEATRE – AS component 2
Text in Context

MONDAY, 14 MAY 2018 – MORNING

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 63** (*HELEN is dragged out, splendidly dressed.*) to **page 66** (HECUBA:... 'Menelaus' palace did not give you sufficient scope for your riotous luxury').

- (a) As an actor discuss your interpretation of **Helen** in this extract.
In your answer refer to:

- character motivation
- vocal interpretation
- physical interpretation

[15 marks]

- (b) As a designer explain and justify your ideas for lighting **within this extract** and how the lighting would communicate meaning to an audience.
In your answer refer to:

- production style
- type of lighting
- colour and intensity
- atmosphere

[25 marks]

- (c) Explain and justify how you would stage a production of *The Trojan Women*. You should focus on **two key extracts** (you must not use the extract above).
In your answer refer to:

- the original performance conditions
- type of stage
- your chosen production style
- set and props
- how your ideas create a sense of location and atmosphere

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 92** (*Enter a masquer representing Hymen, and Rosalind and Celia as themselves. Still music*) to **page 95** (DUKE: 'As we do trust they'll end, in true delights').

- (a) As an actor discuss your interpretation of **Hymen** in this extract.
In your answer refer to:

- character motivation
- vocal interpretation
- physical interpretation

[15 marks]

- (b) As a designer explain and justify your ideas for lighting **within this extract** and how the lighting would communicate meaning to an audience.
In your answer refer to:

- production style
- type of lighting
- colour and intensity
- atmosphere

[25 marks]

- (c) Explain and justify how you would stage a production of *As You Like It*. You should focus on **two key extracts** (you must not use the extract above).
In your answer refer to:

- the original performance conditions
- type of stage
- your chosen production style
- set and props
- how your ideas create a sense of location and atmosphere

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 86** (*Act Four*) to **page 88** (*Miss Tesman goes out through the hall.*).

- (a) As an actor discuss your interpretation of **Miss Tesman** in this extract.
In your answer refer to:

- character motivation
- vocal interpretation
- physical interpretation

[15 marks]

- (b) As a designer explain and justify your ideas for lighting **within this extract** and how the lighting would communicate meaning to an audience.
In your answer refer to:

- production style
- type of lighting
- colour and intensity
- atmosphere

[25 marks]

- (c) Explain and justify how you would stage a production of *Hedda Gabler*. You should focus on **two key extracts** (you must not use the extract above).
In your answer refer to:

- the original performance conditions
- type of stage
- your chosen production style
- set and props
- how your ideas create a sense of location and atmosphere

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 1 (EPISODE ONE)** to **page 5** (*Enter YOUNG WOMAN. Goes behind telephone booth to desk right.*).

- (a) As an actor discuss your interpretation of **Telephone Girl** in this extract.
In your answer refer to:

- character motivation
- vocal interpretation
- physical interpretation

[15 marks]

- (b) As a designer explain and justify your ideas for lighting **within this extract** and how the lighting would communicate meaning to an audience.
In your answer refer to:

- production style
- type of lighting
- colour and intensity
- atmosphere

[25 marks]

- (c) Explain and justify how you would stage a production of *Machinal*. You should focus on **two key extracts** (you must not use the extract above).
In your answer refer to:

- the original performance conditions
- type of stage
- your chosen production style
- set and props
- how your ideas create a sense of location and atmosphere

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 31** (*Act Two*) to **page 33** (*Reverend Tooker extends her his hand. She grabs it and pulls him into her lap with a shrill laugh that spans an octave in two notes.*).

- (a) As an actor discuss your interpretation of **Reverend Tooker** in this extract.
In your answer refer to:

- character motivation
- vocal interpretation
- physical interpretation

[15 marks]

- (b) As a designer explain and justify your ideas for lighting **within this extract** and how the lighting would communicate meaning to an audience.
In your answer refer to:

- production style
- type of lighting
- colour and intensity
- atmosphere

[25 marks]

- (c) Explain and justify how you would stage a production of *Cat on a Hot Tin Roof*. You should focus on **two key extracts** (you must not use the extract above).
In your answer refer to:

- the original performance conditions
- type of stage
- your chosen production style
- set and props
- how your ideas create a sense of location and atmosphere

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

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