



GCE AS/A LEVEL

2690U20-1



DRAMA AND THEATRE – AS unit 2
Text in Theatre

MONDAY, 13 MAY 2019 – 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 22** (*Enter AIGEUS, attended.*) to **page 26** (*Exit AIGEUS.*).

- (a) As a director, discuss how you would create atmosphere in this extract. In your answer you should refer to:
- performance style and use of performance space
 - character positioning and movement
- [10]
- (b) (i) As a designer, explain how you would stage this extract. In your answer you should refer to:
- the original production style
 - your choice of stage and production style
 - your choice of lighting and sound
- [15]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your choices as a designer in (b)(i). [15]
- (c) As a director, explain how you would communicate the relationship between JASON and MEDEA. In your answer you should refer to:
- two key extracts within the play (***you must not use the extract above***)
 - character motivations
 - character movements
 - vocal skills
- [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 105** (*Enter Dromio of Ephesus*) to **page 109** (*Exeunt into the Phoenix*).

- (a) As a director, discuss how you would create atmosphere in this extract.
In your answer you should refer to:
- performance style and use of performance space
 - character positioning and movement
- [10]
- (b) (i) As a designer, explain how you would stage this extract.
In your answer you should refer to:
- the original production style
 - your choice of stage and production style
 - your choice of lighting and sound
- [15]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your choices as a designer in (b)(i). [15]
- (c) As a director, explain how you would communicate the relationship between ANTIPHOLUS OF SYRACUSE and DROMIO OF SYRACUSE. In your answer you should refer to:
- two key extracts within the play (***you must not use the extract above***)
 - character motivations
 - character movements
 - vocal skills
- [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 195** (*Loud blasts are heard. Whistles and furious uproar in the hall.*) to **page 198** (...the DOCTOR *no longer hears her.*).

- (a) As a director, discuss how you would create atmosphere in this extract.
In your answer you should refer to:
- performance style and use of performance space
 - character positioning and movement
- [10]
- (b) (i) As a designer, explain how you would stage this extract.
In your answer you should refer to:
- the original production style
 - your choice of stage and production style
 - your choice of lighting and sound
- [15]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your choices as a designer in (b)(i). [15]
- (c) As a director, explain how you would communicate the relationship between DR STOCKMANN and MRS STOCKMANN. In your answer you should refer to:
- two key extracts within the play (***you must not use the extract above***)
 - character motivations
 - character movements
 - vocal skills
- [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 48** (*BILLIKINS and his CHAPS rush into the cave.*) to **page 51** (*The End.*).

- (a) As a director, discuss how you would create atmosphere in this extract.
In your answer you should refer to:
- performance style and use of performance space
 - character positioning and movement
- [10]
- (b) (i) As a designer, explain how you would stage this extract.
In your answer you should refer to:
- the original production style
 - your choice of stage and production style
 - your choice of lighting and sound
- [15]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your choices as a designer in (b)(i). [15]
- (c) As a director, explain how you would communicate the relationship between MA UBU and PA UBU. In your answer you should refer to:
- two key extracts within the play (***you must not use the extract above***)
 - character motivations
 - character movements
 - vocal skills
- [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 48** (*Eddie reads his paper.*) to **page 52** (*Curtain.*).

- (a) As a director, discuss how you would create atmosphere in this extract. In your answer you should refer to:
- performance style and use of performance space
 - character positioning and movement
- [10]
- (b) (i) As a designer, explain how you would stage this extract. In your answer you should refer to:
- the original production style
 - your choice of stage and production style
 - your choice of lighting and sound
- [15]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your choices as a designer in (b)(i). [15]
- (c) As a director, explain how you would communicate the relationship between EDDIE and CATHERINE. In your answer you should refer to:
- two key extracts within the play (***you must not use the extract above***)
 - character motivations
 - character movements
 - vocal skills
- [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 the top of **page 49** (BLODEUWEDD: 'They have gone, Gronw.') to **page 52** (*Exeunt Gronw and the soldiers. Silence.*).

- (a) As a director, discuss how you would create atmosphere in this extract.
In your answer you should refer to:
- performance style and use of performance space
 - character positioning and movement
- [10]
- (b) (i) As a designer, explain how you would stage this extract.
In your answer you should refer to:
- the original production style
 - your choice of stage and production style
 - your choice of lighting and sound
- [15]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your choices as a designer in (b)(i). [15]
- (c) As a director, explain how you would communicate the relationship between BLODEUWEDD and LLEW. In your answer you should refer to:
- two key extracts within the play (***you must not use the extract above***)
 - character motivations
 - character movements
 - vocal skills
- [20]

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

END OF PAPER