



GCE AS/A LEVEL

2690U20-1

MONDAY, 15 MAY 2023 – MORNING

DRAMA AND THEATRE – AS unit 2

Text in Theatre

**1 hour 30 minutes plus your additional
time allowance**

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, black ball-point pen or your usual method.

Write your answers in the separate answer booklet provided.

Answer ALL questions on ONE set text you have studied.

(Turn over)

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).

(Turn over)

Answer ALL questions on ONE set text you have studied.

EITHER,

1. MEDEA Euripides

Read from PAGE 1 (Outside JASON's house in Corinth. Enter NURSE.) to PAGE 4 NURSE. 'She feeds her rage. Go in, quickly...'

(a) As a designer, explain your choice of sound in this extract.

In your answer you should refer to:

- **type of sound**
- **atmosphere and location [10 marks]**

(Turn over)

1 (b) (i)

As a director, explain how you would stage the interaction between NURSE and TUTOR in this extract. In your answer you should refer to:

- **character motivation**
 - **character positioning on your chosen stage**
 - **character movement and interaction**
- [15 marks]**

(ii) Analyse and evaluate how at least ONE live theatre production you have seen as part of the course has influenced your choices as a director in (b) (i). [15 marks]

(Turn over)

1 (c) As an actor, discuss how you would perform the role of MEDEA in TWO extracts of your choice. YOU MUST NOT USE THE EXTRACT ABOVE. In your answer you should refer to:

- **the original performance style**
- **your choice of performance style**
- **character motivation**
- **vocal and physical skills [20 marks]**

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 89 (Enter Solinus, the Duke of Ephesus, with Egeon the Merchant of Syracuse, Jailer, and other attendants) to PAGE 95 EGEON ‘To tell sad stories of my own mishaps.’.

(a) As a designer, explain your choice of sound in this extract.

In your answer you should refer to:

- type of sound**
- atmosphere and location [10 marks]**

(Turn over)

2 (b) (i)

As a director, explain how you would stage the interaction between DUKE and EGEON in this extract. In your answer you should refer to:

- **character motivation**
 - **character positioning on your chosen stage**
 - **character movement and interaction**
- [15 marks]**

(ii) Analyse and evaluate how at least ONE live theatre production you have seen as part of the course has influenced your choices as a director in (b) (i). [15 marks]

2 (c) As an actor, discuss how you would perform the role of LUCIANA in TWO extracts of your choice. YOU MUST NOT USE THE EXTRACT ABOVE.

In your answer you should refer to:

- **the original performance style**
- **your choice of performance style**
- **character motivation**
- **vocal and physical skills [20 marks]**

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

(Turn over)

OR,

3. AN ENEMY OF THE PEOPLE
Henrik Ibsen

Read from PAGE 167 BILLING. ‘Couldn’t we change to some other printer, Hovstad?’ to PAGE 171 PETRA. ‘Good-bye.’ (Goes.).

(a) As a designer, explain your choice of sound in this extract.

In your answer you should refer to:

- **type of sound**
- **atmosphere and location [10 marks]**

(Turn over)

3 (b) (i)

As a director, explain how you would stage the interaction between HOVSTAD and PETRA in this extract. In your answer you should refer to:

- **character motivation**
 - **character positioning on your chosen stage**
 - **character movement and interaction**
- [15 marks]

(ii) Analyse and evaluate how at least ONE live theatre production you have seen as part of the course has influenced your choices as a director in (b) (i). [15 marks]

3 (c) As an actor, discuss how you would perform the role of DR STOCKMANN in TWO extracts of your choice. YOU MUST NOT USE THE EXTRACT ABOVE.

In your answer you should refer to:

- **the original performance style**
- **your choice of performance style**
- **character motivation**
- **vocal and physical skills [20 marks]**

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

OR,

4. UBU ROI Alfred Jarry

Read from PAGE 5 MA UBU. ‘Good evening, gents. So naice to see you.’ to PAGE 10 PA UBU. ‘How kind. But don’t think that’ll save you.’.

(a) As a designer, explain your choice of sound in this extract.

In your answer you should refer to:

- **type of sound**
- **atmosphere and location [10 marks]**

(Turn over)

4 (b) (i)

As a director, explain how you would stage the interaction between PA UBU and DOGPILE in this extract. In your answer you should refer to:

- **character motivation**
 - **character positioning on your chosen stage**
 - **character movement and interaction**
- [15 marks]**

(ii) Analyse and evaluate how at least ONE live theatre production you have seen as part of the course has influenced your choices as a director in (b) (i). [15 marks]

4 (c) As an actor, discuss how you would perform the role of MA UBU in TWO extracts of your choice. YOU MUST NOT USE THE EXTRACT ABOVE. In your answer you should refer to:

- **the original performance style**
- **your choice of performance style**
- **character motivation**
- **vocal and physical skills [20 marks]**

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 57 (Light rises on the street.) to PAGE 61 (Evidently he is being questioned further, and he slowly hangs up.).

(a) As a designer, explain your choice of sound in this extract.

In your answer you should refer to:

- **type of sound**
- **atmosphere and location [10 marks]**

(Turn over)

5 (b) (i)

As a director, explain how you would stage the interaction between EDDIE and RODOLPHO in this extract. In your answer you should refer to:

- **character motivation**
 - **character positioning on your chosen stage**
 - **character movement and interaction**
- [15 marks]**

(ii) Analyse and evaluate how at least ONE live theatre production you have seen as part of the course has influenced your choices as a director in (b) (i). [15 marks]

5 (c) As an actor, discuss how you would perform the role of ALFIERI in TWO extracts of your choice. YOU MUST NOT USE THE EXTRACT ABOVE. In your answer you should refer to:

- **the original performance style**
- **your choice of performance style**
- **character motivation**
- **vocal and physical skills [20 marks]**

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 PAGE 33 (One year later. A
hill in the background.) to PAGE 36
BLODEUWEDD: ‘Then we can laugh and
live as we please.’.**

**(a) As a designer, explain your choice of
sound in this extract.**

In your answer you should refer to:

- **type of sound**
- **atmosphere and location [10 marks]**

(Turn over)

6 (b) (i)

As a director, explain how you would stage the interaction between **BLODEUWEDD and **GRONW** in this extract. In your answer you should refer to:**

- **character motivation**
 - **character positioning on your chosen stage**
 - **character movement and interaction**
- [15 marks]

(ii) Analyse and evaluate how at least ONE live theatre production you have seen as part of the course has influenced your choices as a director in (b) (i). [15 marks]

(Turn over)

6 (c) As an actor, discuss how you would perform the role of LLEW in TWO extracts of your choice. YOU MUST NOT USE THE EXTRACT ABOVE. In your answer you should refer to:

- **the original performance style**
- **your choice of performance style**
- **character motivation**
- **vocal and physical skills [20 marks]**

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

END OF PAPER