



**GCE AS/A LEVEL**

**2690U20-1**

**MONDAY, 13 MAY 2024 – MORNING**

**DRAMA AND THEATRE – AS unit 2**

**Text in Theatre**

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

**ADDITIONAL MATERIALS**

**A WJEC pink 16-page answer booklet.**

**An UNMARKED copy of the ONE complete text you have studied for this unit.**

**INSTRUCTIONS TO CANDIDATES**

**Use black ink, black ball-point pen or your usual method.**

**Answer ALL the questions on the ONE text you have studied.**

**Write your answers in the separate answer booklet provided.**

**Use both sides of the paper. Write only within the white areas of the booklet.**

**Write the question number in the left-hand margin at the start of each answer.**

**Leave at least two line spaces between each answer.**

**(Turn over)**

**INFORMATION FOR CANDIDATES**

**The allocation of marks is given at the end of each question or part-question.**

**Answer ALL the questions on the ONE set text you have studied.**

**Questions 11 and 12 focus on the extract below.**

**You are advised to spend 15 minutes on 11 and about 45 minutes on 12.**

**EITHER,**

**MEDEA Euripides**

**Read from PAGE 17 CHORUS. ‘What anger worse, or slower to abate,’ to PAGE 21 (Exit JASON.).**

**11. As a designer, discuss how you would use lighting within this extract.**

**In your answer you should refer to:**

- **your chosen production style**
- **atmosphere and location. [10 marks]**

**(Turn over)**

**12 (i) As an actor, explain how you would perform the role of JASON in this extract.**

**In your answer you should refer to:**

- **character motivation**
- **voice**
- **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 an actor in 12 (i).**

**[15 marks]**

**Question 13 focuses on the whole play. You are advised to spend 30 minutes on 13.**

- 13. As a director, explain how you would communicate the relationship between MEDEA and CHORUS 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 stage and performance style**
- **character positioning**
- **movement and interaction. [20 marks]**

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

Questions 21 and 22 focus on the extract below.  
You are advised to spend 15 minutes on 21 and about 45 minutes on 22 .

OR,

## **THE COMEDY OF ERRORS William Shakespeare**

Read from PAGE 120 (Enter Antipholus of Ephesus, his man Dromio, Angelo the goldsmith, and Balthasar the merchant) to PAGE 124 LUCE (within the Phoenix) ‘What needs all that, and a pair of stocks in the town?’.

21. As a designer, discuss how you would use lighting within this extract.

In your answer you should refer to:

- your chosen production style
- atmosphere and location. [10 marks]

(Turn over)

**22 (i) As an actor, explain how you would perform the role of ANTIPHOLUS OF EPHEBUS in this extract.**

**In your answer you should refer to:**

- **character motivation**
- **voice**
- **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 an actor in 22 (i).**

**[15 marks]**

**Question 23 focuses on the whole play. You are advised to spend 30 minutes on 23.**

- 23. As a director, explain how you would communicate the relationship between ADRIANA and 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 stage and performance style**
- **character positioning**
- **movement and interaction. [20 marks]**

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

Questions 31 and 32 focus on the extract below. You are advised to spend 15 minutes on 31 and about 45 minutes on 32.

OR,

**AN ENEMY OF THE PEOPLE** Henrik Ibsen

Read from PAGE 162 (The editorial office of the People's Tribune.) to PAGE 165 BILLING. 'Hear, hear!'

31. As a designer, discuss how you would use lighting within this extract.

In your answer you should refer to:

- your chosen production style
- atmosphere and location. [10 marks]

(Turn over)

**32 (i) As an actor, explain how you would perform the role of BILLING in this extract.**

**In your answer you should refer to:**

- **character motivation**
- **voice**
- **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 an actor in 32 (i).**

**[15 marks]**

**Question 33 focuses on the whole play. You are advised to spend 30 minutes on 33.**

**33. As a director, explain how you would communicate the relationship between DR STOCKMANN and MAYOR 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 stage and performance style**
- **character positioning**
- **movement and interaction. [20 marks]**

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

Questions 41 and 42 focus on the extract below. You are advised to spend 15 minutes on 41 and about 45 minutes on 42.

OR,

**UBU ROI Alfred Jarry**

Read from PAGE 24 PA UBU. 'Who's the oldest?' to PAGE 28 ALL. 'War! War! Yay!'.

41. As a designer, discuss how you would use lighting within this extract.

In your answer you should refer to:

- your chosen production style
- atmosphere and location. [10 marks]

(Turn over)

**42 (i) As an actor, explain how you would perform the role of PA UBU in this extract.**

**In your answer you should refer to:**

- **character motivation**
- **voice**
- **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 an actor in 42 (i).**

**[15 marks]**

**Question 43 focuses on the whole play. You are advised to spend 30 minutes on 43.**

- 43. As a director, explain how you would communicate the relationship between **MA UBU** and **DOGPILE** 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 stage and performance style**
- **character positioning**
- **movement and interaction. [20 marks]**

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

Questions 51 and 52 focus on the extract below. You are advised to spend 15 minutes on 51 and about 45 minutes on 52.

OR,

**A VIEW FROM THE BRIDGE** Arthur Miller

Read from PAGE 19 (Marco knocks. The lights rise in the room.) to PAGE 23 EDDIE ‘Don’t thank me. Listen, what the hell, it’s no skin off me.’

51. As a designer, discuss how you would use lighting within this extract.

In your answer you should refer to:

- your chosen production style
- atmosphere and location. [10 marks]

(Turn over)

**52 (i) As an actor, explain how you would perform the role of MARCO in this extract.**

**In your answer you should refer to:**

- **character motivation**
- **voice**
- **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 an actor in 52 (i).**

**[15 marks]**

**Question 53 focuses on the whole play. You are advised to spend 30 minutes on 53.**

**53. As a director, explain how you would communicate the relationship between CATHERINE and RODOLPHO 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 stage and performance style**
- **character positioning**
- **movement and interaction. [20 marks]**

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

Questions 61 and 62 focus on the extract below. You are advised to spend 15 minutes on 61 and about 45 minutes on 62.

OR,

**THE WOMAN MADE OF FLOWERS** Saunders  
Lewis

Read from PAGE 8 LLEW: ‘And yet, I have not escaped my mother’s rage – Blodeuwedd is not at all like other women.’ to PAGE 12 (Exit. Blodeuwedd flings herself on a couch and weeps.).

61. As a designer, discuss how you would use lighting within this extract.

In your answer you should refer to:

- your chosen production style
- atmosphere and location. [10 marks]

(Turn over)

**62 (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**
- **voice**
- **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 an actor in 62 (i).**

**[15 marks]**

**Question 63 focuses on the whole play. You are advised to spend 30 minutes on 63.**

**63. As a director, explain how you would communicate the relationship between **BLODEUWEDD** and **GRONW** 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 stage and performance style**
- **character positioning**
- **movement and interaction. [20 marks]**

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

**END OF PAPER**