



GCE AS/A LEVEL

2690U20-1



S24-2690U20-1

MONDAY, 13 MAY 2024 – MORNING

DRAMA AND THEATRE – AS unit 2
Text in Theatre

1 hour 30 minutes

2690U201
01

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 or black ball-point pen. Do not use gel pen or correction fluid.

Answer **all** the questions on the **one** set text you have studied.

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.

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

Write the question number in the two boxes in the left-hand margin at the start of each answer,

for example

1	1
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 .

Leave at least two line spaces between each answer.

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

1	1
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 and

1	2
---	---

 focus on the extract below. You are advised to spend 15 minutes on

1	1
---	---

 and about 45 minutes on

1	2
---	---

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Either,

Medea Euripides

Read from **page 17** CHORUS. '*What anger worse, or slower to abate,*' to **page 21** (Exit JASON.).

1	1
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 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]

1	2
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 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]

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

1	2
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 i). [15]

Question

1	3
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 focuses on the whole play. You are advised to spend 30 minutes on

1	3
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1	3
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 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]

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

Questions

2	1
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 and

2	2
---	---

 focus on the extract below. You are advised to spend 15 minutes on

2	1
---	---

 and about 45 minutes on

2	2
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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?'

2	1
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 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]

2	2
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 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]

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

2	2
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 i). [15]

Question

2	3
---	---

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

2	3
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2	3
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 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]

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

Questions

3	1
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 and

3	2
---	---

 focus on the extract below. You are advised to spend 15 minutes on

3	1
---	---

 and about 45 minutes on

3	2
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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!'.

3	1
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 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]

3	2
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 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]

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

3	2
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 i). [15]

Question

3	3
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 focuses on the whole play. You are advised to spend 30 minutes on

3	3
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3	3
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 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]

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

Questions

4	1
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 and

4	2
---	---

 focus on the extract below. You are advised to spend 15 minutes on

4	1
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 and about 45 minutes on

4	2
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Or,

Ubu Roi Alfred Jarry

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

4	1
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 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]

4	2
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 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]

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

4	2
---	---

 i). [15]

Question

4	3
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 focuses on the whole play. You are advised to spend 30 minutes on

4	3
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4	3
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 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]

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

Questions

5	1
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 and

5	2
---	---

 focus on the extract below. You are advised to spend 15 minutes on

5	1
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 and about 45 minutes on

5	2
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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.*’.

5	1
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 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]

5	2
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 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]

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

5	2
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 i). [15]

Question

5	3
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 focuses on the whole play. You are advised to spend 30 minutes on

5	3
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5	3
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 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]

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

Questions

6	1
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 and

6	2
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 focus on the extract below. You are advised to spend 15 minutes on

6	1
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 and about 45 minutes on

6	2
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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.*).

6	1
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 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]

6	2
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 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]

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

6	2
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 i). [15]

Question

6	3
---	---

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

6	3
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6	3
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 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]

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

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