



GCE AS – **NEW**



B690U20-1

DRAMA AND THEATRE – AS component 2

Text in Context

MONDAY, 15 MAY 2017 – MORNING

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 component.

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 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 44: CHORUS: ‘But look, here comes a herald from the army of the Greeks’ (line 230) up to the bottom of PAGE 47 CASSANDRA ‘...when maidens wed.’ (line 325).

(a) As a director, explain and justify your staging ideas for this extract.

In your answer refer to:

- **your type of stage**
- **your style of performance**
- **stage directions [15 marks]**

1(b) As a designer, explain your costume and make-up design for both CASSANDRA and TALTHYBIUS in this extract.

In your answer refer to:

- **period and style**
- **how costume and make-up reflects character**
- **colour and texture [25 marks]**

(c) As an actor, discuss the challenges of performing the role of the CHORUS in The Trojan Women. You should focus on TWO KEY SCENES (you must not use the extract above). In your answer refer to:

- **motivation and interaction**
- **vocal skills: including conveying meaning through language**
- **movement and spatial relationships**

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

OR,

2. AS YOU LIKE IT William Shakespeare

Read from the beginning of Act II scene 4, on PAGE 30 “Enter ROSALIND as GANYMEDE...” up to PAGE 33 Corin: ‘... And buy it with your gold right suddenly. Exeunt.’

(a) As a director, explain and justify your staging ideas for this extract.

In your answer refer to:

- **your type of stage**
- **your style of performance**
- **stage directions [15 marks]**

(b) As a designer, explain your costume and make-up design for both TOUCHSTONE and CORIN in this extract.

In your answer refer to:

- **period and style**
- **how costume and make-up reflects character**
- **colour and texture [25 marks]**

2(c) As an actor, discuss the challenges of performing the role of ORLANDO in *As You Like It*. You should focus on TWO KEY SCENES (you must not use the extract above).

In your answer refer to:

- **motivation and interaction**
- **vocal skills: including conveying meaning through language**
- **movement and spatial relationships**

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

OR,

3. HEDDA GABLER Henrik Ibsen

Read from Act One PAGE 16, ‘Bertha opens the door for Mrs Elvsted and goes out’, up to PAGE 20, ‘...He goes out through the rear room to the right.’

- (a) As a director, explain and justify your staging ideas for this extract.**

In your answer refer to:

- **your type of stage**
- **your style of performance**
- **stage directions [15 marks]**

- (b) As a designer, explain your costume and make-up design for both TESMAN and HEDDA in this extract.**

In your answer refer to:

- **period and style**
- **how costume and make-up reflects character**
- **colour and texture [25 marks]**

3(c) As an actor, discuss the challenges of performing the role of MRS ELVSTED in Hedda Gabler. You should focus on TWO KEY SCENES (you must not use the extract above). In your answer refer to:

- **motivation and interaction**
- **vocal skills: including conveying meaning through language**
- **movement and spatial relationships**

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

OR,

4. MACHINAL Sophie Treadwell

Read from EPISODE THREE on PAGE 22 ‘Goes off – closes door; sings in bathroom’ up to PAGE 26, ‘The scene blacks out.’

(a) As a director, explain and justify your staging ideas for this extract.

In your answer refer to:

- **your type of stage**
- **your style of performance**
- **stage directions [15 marks]**

(b) As a designer, explain your costume and make-up design for both YOUNG WOMAN and HUSBAND in this extract.

In your answer refer to:

- **period and style**
- **how costume and make-up reflects character**
- **colour and texture [25 marks]**

4(c) As an actor, discuss the challenges of performing the role of FIRST MAN / MAN in *Machinal*. You should focus on TWO KEY SCENES (you must not use the extract above).

In your answer refer to:

- **motivation and interaction**
- **vocal skills: including conveying meaning through language**
- **movement and spatial relationships**

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

OR,

5. CAT ON A HOT TIN ROOF Tennessee Williams

Read from Act Two PAGE 35, ‘BIG DADDY: Now Ida, what the hell is the matter with you?’ up to PAGE 39, ‘Meanwhile various discreet signals have been exchanged and Gooper has also gone out on the gallery.’

(a) As a director, explain and justify your staging ideas for this extract.

In your answer refer to:

- **your type of stage**
- **your style of performance**
- **stage directions [15 marks]**

(b) As a designer, explain your costume and make-up design for both BIG MAMA and BRICK in this extract.

In your answer refer to:

- **period and style**
- **how costume and make-up reflects character**
- **colour and texture [25 marks]**

5(c) As an actor, discuss the challenges of performing the role of MARGARET in *Cat on a Hot Tin Roof*. You should focus on TWO KEY SCENES (you must not use the extract above). In your answer refer to:

- motivation and interaction
- vocal skills: including conveying meaning through language
- movement and spatial relationships

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

END OF PAPER