



GCE AS



B690U20-1

MONDAY, 16 MAY 2022 – MORNING

DRAMA AND THEATRE – AS component 2

Text in Context

**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.

(Turn over)

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.

(Turn over)

Answer ALL parts of the question on ONE set text you have studied.

EITHER,

1. The Trojan Women Euripides

Read from PAGE 73 (HECUBA. ‘O my sorrow! This is now the be-all and the end-all here of all my woes.’) up to PAGE 75 (The women leave the stage.).

(a) As a sound designer, explain your ideas for this extract.

In your answer you must refer to:

- **location and atmosphere**
- **type of sound**
- **intensity [15 marks]**

(Turn over)

5

1 (b) As a director, discuss your ideas for this extract.

In your answer you must refer to:

- **character motivation**
- **movement and positioning within your chosen performance space**
- **interaction [25 marks]**

(Turn over)

1 (c) As a designer, explain and justify your set design ideas using TWO extracts of your choice (you must not use the above extract).

In your answer you must refer to:

- **the original production conditions**
- **type of performance space**
- **your chosen production style**
- **set and props**
- **impact upon the audience**

You must analyse and evaluate how any live productions you have seen, as part of the course, have influenced your interpretation.

[40 marks]

(Turn over)

OR,

2. As You Like It William Shakespeare

Read from PAGE 41 (DUKE 'Thou seest we are not all alone unhappy.') up to **PAGE 43 (Exeunt).**

(a) As a sound designer, explain your ideas for this extract.

In your answer you must refer to:

- **location and atmosphere**
- **type of sound**
- **intensity [15 marks]**

(Turn over)

2 (b) As a director, discuss your ideas for this extract.

In your answer you must refer to:

- **character motivation**
- **movement and positioning within your chosen performance space**
- **interaction [25 marks]**

2 (c) As a designer, explain and justify your set design ideas using TWO extracts of your choice (you must not use the above extract).

In your answer you must refer to:

- **the original production conditions**
- **type of performance space**
- **your chosen production style**
- **set and props**
- **impact upon the audience**

You must analyse and evaluate how any live productions you have seen, as part of the course, have influenced your interpretation.

[40 marks]

(Turn over)

OR,

3. Hedda Gabler Henrik Ibsen

Read from PAGE 35 (The same as in Act One, except that the piano has been removed...') up to PAGE 37 (Brack 'Yes, I can understand. I'd miss that, too.').

(a) As a sound designer, explain your ideas for this extract.

In your answer you must refer to:

- **location and atmosphere**
- **type of sound**
- **intensity [15 marks]**

(Turn over)

3 (b) As a director, discuss your ideas for this extract.

In your answer you must refer to:

- **character motivation**
- **movement and positioning within your chosen performance space**
- **interaction [25 marks]**

3 (c) As a designer, explain and justify your set design ideas using TWO extracts of your choice (you must not use the above extract).

In your answer you must refer to:

- **the original production conditions**
- **type of performance space**
- **your chosen production style**
- **set and props**
- **impact upon the audience**

You must analyse and evaluate how any live productions you have seen, as part of the course, have influenced your interpretation.

[40 marks]

(Turn over)

OR,

4. Machinal Sophie Treadwell

Read from PAGE 77 (Scene: a prison room.) up to PAGE 79 (Exit BARBERS.).

(a) As a sound designer, explain your ideas for this extract.

In your answer you must refer to:

- **location and atmosphere**
- **type of sound**
- **intensity [15 marks]**

(Turn over)

4 (b) As a director, discuss your ideas for this extract.

In your answer you must refer to:

- **character motivation**
- **movement and positioning within your chosen performance space**
- **interaction [25 marks]**

4 (c) As a designer, explain and justify your set design ideas using TWO extracts of your choice (you must not use the above extract).

In your answer you must refer to:

- **the original production conditions**
- **type of performance space**
- **your chosen production style**
- **set and props**
- **impact upon the audience**

You must analyse and evaluate how any live productions you have seen, as part of the course, have influenced your interpretation.

[40 marks]

(Turn over)

OR,

5. Cat on a Hot Tin Roof Tennessee Williams

Read from PAGE 33 (BIG MAMA [still louder]: ‘Preacher, Preacher, hey, Preach!’) up to PAGE 35 (MARGARET: ‘Here it is, Big Daddy, this is from Brick!’).

(a) As a sound designer, explain your ideas for this extract.

In your answer you must refer to:

- **location and atmosphere**
- **type of sound**
- **intensity [15 marks]**

(Turn over)

5 (b) As a director, discuss your ideas for this extract.

In your answer you must refer to:

- **character motivation**
- **movement and positioning within your chosen performance space**
- **interaction [25 marks]**

5 (c) As a designer, explain and justify your set design ideas using TWO extracts of your choice (you must not use the above extract).

In your answer you must refer to:

- **the original production conditions**
- **type of performance space**
- **your chosen production style**
- **set and props**
- **impact upon the audience**

You must analyse and evaluate how any live productions you have seen, as part of the course, have influenced your interpretation.

[40 marks]

END OF PAPER