



GCSE

3690U30-1

MONDAY, 15 MAY 2023 – AFTERNOON

DRAMA – Unit 3

INTERPRETING THEATRE

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

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet

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.

In Section A, answer ALL questions ON YOUR CHOSEN SET TEXT. In Section B, answer EITHER question 61 OR question 71.

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

(Turn over)

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.

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question or part-question. The number of marks indicates the length of the response required.

You are advised to spend approximately 1 hour and 5 minutes on Section A and approximately 25 minutes on Section B.

(Turn over)

SECTION A

You must answer ALL questions on ONE set text you have studied.

ROMEO AND JULIET: page 5

100: page 9

1984: page 13

TWO FACES: page 17

SHADOW OF THE SICKLE: page 21

SECTION B

**You must answer EITHER question 61.
OR question 71.**

61. page 26

71. page 27

(Turn over)

SECTION A

EITHER,

ROMEO AND JULIET

William Shakespeare

Questions 11 to 14 are based on the following extract:

Read from: PAGE 92, ROMEO and JULIET stand by the window.

to: PAGE 94, Enter CAPULET'S WIFE below.

(Turn over)

- 11 (i) You are going to perform the role of JULIET. Choose any ONE line from the extract which shows the character's motivation. [1 mark]**
- (ii) Describe the tone and tempo you would use when speaking your chosen line. [2 marks]**
- 12 (i) Briefly describe the relationship between ROMEO and JULIET in this extract. [3 marks]**
- (ii) Explain how the TWO actors could use movement to communicate this relationship to an audience. [4 marks]**

- 13 (i) Suggest a suitable costume, hair and make-up for the NURSE in this extract. [4 marks]**
- (ii) Give TWO reasons why the costume, hair and make-up chosen would help an audience to understand the character of the NURSE in this extract. [4 marks]**
- 14. Describe how you would stage this extract using a TRAVERSE STAGE.**

In your answer refer to:

- the type of stage used in the original production**
- your choice of production style**
- your ideas regarding set and lighting**
- reasons for your choices**

[12 marks]

(Turn over)

- 15. With reference to ONE extract, explain how the actor playing the role of MERCUTIO could communicate the character to the audience.**

Do not refer to the extract used for questions 11 to 14.

In your answer refer to:

- **character motivation**
- **voice**
- **movement**
- **interaction [15 marks]**

(Turn over)

OR,

100, Imaginary Body

Questions 21 to 24 are based on the following extract:

Read from: PAGE 32, ALEX AND NIA'S MEMORY

to: PAGE 35, LIGHTING CHANGE.

21 (i) You are going to perform the role of ALEX. Choose any ONE line from the extract which shows the character's motivation. [1 mark]

(ii) Describe the tone and tempo you would use when speaking your chosen line. [2 marks]

(Turn over)

- 22 (i) Briefly describe the relationship between ALEX and NIA in this extract. [3 marks]**
- (ii) Explain how the TWO actors could use movement to communicate this relationship to an audience. [4 marks]**
- 23 (i) Suggest a suitable costume, hair and make-up for NIA in this extract. [4 marks]**
- (ii) Give TWO reasons why the costume, hair and make-up you have chosen would help an audience to understand the character of NIA in this extract. [4 marks]**

24. Describe how you would stage this extract using a TRAVERSE STAGE.

In your answer refer to:

- **the type of stage used in the original production**
- **your choice of production style**
- **your ideas regarding set and lighting**
- **reasons for your choices**

[12 marks]

(Turn over)

25. With reference to ONE extract, explain how the actor playing the role of the GUIDE could communicate the character to the audience.

Do not refer to the extract used for questions 21 to 24.

In your answer refer to:

- **character motivation**
- **voice**
- **movement**
- **interaction [15 marks]**

OR,

**1984, (George Orwell), adapted by
Robert Icke and Duncan Macmillan**

**Questions 31 to 34 are based on the
following extract:**

**Read from: PAGE 36, JULIA walks
along the corridor as before.
WINSTON watches her.**

to: PAGE 38, JULIA kisses him.

**31 (i) You are going to perform the role
of WINSTON. Choose any ONE line
from the extract which shows the
character's motivation. [1 mark]**

**(ii) Describe the tone and tempo you
would use when speaking your
chosen line. [2 marks]**

(Turn over)

- 32 (i) Briefly describe the relationship between WINSTON and JULIA in this extract. [3 marks]**
- (ii) Explain how the TWO actors could use movement to communicate this relationship to an audience. [4 marks]**
- 33 (i) Suggest a suitable costume, hair and make-up for JULIA in this extract. [4 marks]**
- (ii) Give TWO reasons why the costume, hair and make-up you have chosen would help an audience to understand the character of JULIA in this extract. [4 marks]**

34. Describe how you would stage this extract using a TRAVERSE STAGE.

In your answer refer to:

- **the type of stage used in the original production**
- **your choice of production style**
- **your ideas regarding set and lighting**
- **reasons for your choices**

[12 marks]

(Turn over)

35. With reference to ONE extract, explain how the actor playing the role of O'BRIEN could communicate the character to the audience.

Do not refer to the extract used for questions 31 to 34.

In your answer refer to:

- **character motivation**
- **voice**
- **movement**
- **interaction [15 marks]**

(Turn over)

OR,

TWO FACES, Manon Steffan Ros

Questions 41 to 44 are based on the following extract:

Read from: PAGE 54, (HELENA enters through the back of the audience.)

to: PAGE 57, (ELEN starts to braid her hair into pigtails.)

(Turn over)

41 (i) You are going to perform the role of ELEN. Choose any ONE line from the extract which shows the character's motivation. [1 mark]

(ii) Describe the tone and tempo you would use when speaking your chosen line. [2 marks]

42 (i) Briefly describe the relationship between SAM and ELEN in this extract. [3 marks]

(ii) Explain how the TWO actors could use movement to communicate this relationship to an audience.

[4 marks]

(Turn over)

- 43 (i) Suggest a suitable costume, hair and make-up for SAM in this extract. [4 marks]**
- (ii) Give TWO reasons why the costume, hair and make-up you have chosen would help an audience to understand the character of SAM in this extract. [4 marks]**
- 44. Describe how you would stage this extract using a TRAVERSE STAGE.**

In your answer refer to:

- the type of stage used in the original production**
- your choice of production style**
- your ideas regarding set and lighting**
- reasons for your choices**

[12 marks]

(Turn over)

45. With reference to ONE extract, explain how the actor playing the role of ELLIS could communicate the character to the audience.

Do not refer to the extract used for questions 41 to 44.

In your answer refer to:

- **character motivation**
- **voice**
- **movement**
- **interaction [15 marks]**

OR,

**SHADOW OF THE SICKLE,
(Islwyn Ffowc Elis), adapted by Siôn Eirian**

**Questions 51 to 54 are based on the
following extract:**

**Read from: PAGE 79, (Lights up on an
area outside MARGED's council
house.)**

**to: PAGE 81, (She can't reply, and
can only give an emotional shake
of her head...)**

(Turn over)

- 51 (i) You are going to perform the role of HARRI. Choose any ONE line from the extract which shows the character's motivation. [1 mark]**
- (ii) Describe the tone and tempo you would use when speaking your chosen line. [2 marks]**
- 52 (i) Briefly describe the relationship between HARRI and MARGED in this extract. [3 marks]**
- (ii) Explain how the TWO actors could use movement to communicate this relationship to an audience. [4 marks]**

53 (i) Suggest a suitable costume, hair and make-up for MARGED in this extract. [4 marks]

(ii) Give TWO reasons why the costume, hair and make-up you have chosen would help an audience to understand the character of MARGED in this extract. [4 marks]

54. Describe how you would stage this extract using a TRAVERSE STAGE.

In your answer refer to:

- **the type of stage used in the original production**
- **your choice of production style**
- **your ideas regarding set and lighting**
- **reasons for your choices**

[12 marks]

(Turn over)

55. With reference to ONE extract, explain how the actor playing the role of EDWARD could communicate the character to the audience.

Do not refer to the extract used for questions 51 to 54.

In your answer refer to:

- **character motivation**
- **voice**
- **movement**
- **interaction [15 marks]**

(Turn over)

SECTION B

You should base your answer to your chosen question below on ONE LIVE THEATRE production you have seen during the course. At the start of your answer, state the name of the production, the company and the venue. Quality of written communication is assessed in this section.

Answer EITHER question 61 OR question 71.

(Turn over)

EITHER,

61. Analyse and evaluate how costume, hair and make-up were used by TWO actors in ONE moment to communicate meaning to the audience.

In your answer refer to:

- **production style**
- **how costume, hair and make-up were used to create character and communicate meaning**
- **your response to the costume, hair and make-up as a member of the audience [15 marks]**

(Turn over)

OR,

71. Analyse and evaluate how vocal skills were used by TWO actors in ONE moment to communicate meaning to the audience.

In your answer refer to:

- **acting style**
- **how voice was used to create character and communicate relationships**
- **your response to the performance as a member of the audience**

[15 marks]

END OF PAPER