



**GCSE**

**3690U30-1**

**THURSDAY, 19 MAY 2022 – AFTERNOON**

**DRAMA – Unit 3**

**INTERPRETING THEATRE**

**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 unit.**

## **INSTRUCTIONS TO CANDIDATES**

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

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

**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.**

**At the end of the examination, the answer booklet must be handed to the invigilator.**

### **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 100, ENTER FRIAR  
LAWRENCE AND COUNTY PARIS.**

**to: PAGE 101, JULIET ‘Come weep with  
me – past hope, past cure, past help.’.**

**(Turn over)**

- 11 (i) As an actor playing FRIAR LAWRENCE describe ONE movement and ONE gesture you would use at the beginning of this extract. [2 marks]**
- (ii) Give TWO reasons for your suggestions. [2 marks]**
- 12 (i) Suggest suitable hair and make-up for JULIET in this extract. [3 marks]**
- (ii) Give TWO reasons why the hair and make-up you have chosen would help an audience understand the character of JULIET in this extract. [4 marks]**

**(Turn over)**

- 13 (i) Briefly describe the character of PARIS in this extract. [3 marks]**
- (ii) Explain how an actor could use voice to communicate this character to an audience. [4 marks]**
- 14. Explain how a director would use movement to communicate character relationships to an audience in this extract.**

**In your answer refer to:**

- **your choice of stage**
- **characters' positioning**
- **characters' movement**
- **reasons for your choices**

**[12 marks]**

**(Turn over)**

**15. With reference to ONE extract, describe how you would stage this extract using a THEATRE IN THE ROUND stage.**

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

**In your answer refer to:**

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

**[15 marks]**

**(Turn over)**

**OR,**

## **100, Imaginary Body**

**Questions 21 to 24 are based on the following extract:**

**Read from: PAGE 48, THE OFFICE TRANSFORMS INTO THE BED.**

**to: PAGE 51, KETU IS ARRESTED AND SHACKLED TO A WOODEN FRAME.**

- 21 (i) As an actor playing SOPHIE describe ONE movement and ONE gesture you would use at the beginning of this extract. [2 marks]**
- (ii) Give TWO reasons for your suggestions. [2 marks]**

**(Turn over)**

**22 (i) Suggest suitable hair and make-up for the GUIDE in this extract.**

**[3 marks]**

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

**23 (i) Briefly describe the character of KETU in this extract. [3 marks]**

**(ii) Explain how an actor could use voice to communicate this character to an audience. [4 marks]**

**(Turn over)**

**24. Explain how a director would use movement to communicate character relationships to an audience in this extract.**

**In your answer refer to:**

- **your choice of stage**
- **characters' positioning**
- **characters' movement**
- **reasons for your choices**

**[12 marks]**

**(Turn over)**

**25. With reference to ONE extract, describe how you would stage this extract using a THEATRE IN THE ROUND stage.**

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

**In your answer refer to:**

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

**[15 marks]**

**(Turn over)**

**OR,**

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

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

**Read from: PAGE 56, WINSTON IS  
ELATED.**

**to: PAGE 58, MARTIN MOVES,  
ATTRACTING WINSTON'S ATTENTION.**

**31 (i) As an actor playing WINSTON  
describe ONE movement and  
ONE gesture you would use at the  
beginning of this extract. [2 marks]**

**(ii) Give TWO reasons for your  
suggestions. [2 marks]**

**(Turn over)**

**32 (i) Suggest suitable hair and make-up for WINSTON in this extract.**

**[3 marks]**

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

**33 (i) Briefly describe the character of O'BRIEN in this extract. [3 marks]**

**(ii) Explain how an actor could use voice to communicate this character to an audience. [4 marks]**

**(Turn over)**

**15**

**34. Explain how a director would use movement to communicate character relationships to an audience in this extract.**

**In your answer refer to:**

- **your choice of stage**
- **characters' positioning**
- **characters' movement**
- **reasons for your choices**

**[12 marks]**

**(Turn over)**

**35. With reference to ONE extract, describe how you would stage this extract using a THEATRE IN THE ROUND stage.**

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

**In your answer refer to:**

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

**[15 marks]**

**(Turn over)**

**OR,**

**TWO FACES, Manon Steffan Ros**

**Questions 41 to 44 are based on the following extract:**

**Read from: PAGE 21, (ELLIS enters from backstage, and hangs around the shadows at the back of the stage.).**

**to: PAGE 24, (pause. MAI stands, no idea how to react – she plays with her hair in quite a child-like way.).**

**(Turn over)**

**41 (i) As an actor playing ELLIS describe ONE movement and ONE gesture you would use at the beginning of this extract. [2 marks]**

**(ii) Give TWO reasons for your suggestions. [2 marks]**

**42 (i) Suggest suitable hair and make-up for MAI in this extract. [3 marks]**

**(ii) Give TWO reasons why the hair and make-up you have chosen would help an audience understand the character of MAI in this extract.**

**[4 marks]**

**43 (i) Briefly describe the character of ELLIS in this extract. [3 marks]**

**(ii) Explain how an actor could use voice to communicate this character to an audience. [4 marks]**

**44. Explain how a director would use movement to communicate character relationships to an audience in this extract.**

**In your answer refer to:**

- **your choice of stage**
- **characters' positioning**
- **characters' movement**
- **reasons for your choices**

**[12 marks]**

**(Turn over)**

**45. With reference to ONE extract, describe how you would stage this extract using a THEATRE IN THE ROUND stage.**

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

**In your answer refer to:**

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

**[15 marks]**

**(Turn over)**

**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 71, (But before KARL  
moves away HARRI walks on stage,  
carrying two suitcases, one in each  
hand.).**

**to: PAGE 72, (GRETA hesitates a  
moment and still hasn't headed into  
the house.).**

**(Turn over)**

**51 (i) As an actor playing HARRI describe ONE movement and ONE gesture you would use at the beginning of this extract. [2 marks]**

**(ii) Give TWO reasons for your suggestions. [2 marks]**

**52 (i) Suggest suitable hair and make-up for EDWARD in this extract.**

**[3 marks]**

**(ii) Give TWO reasons why the hair and make-up you have chosen would help an audience understand the character of EDWARD in this extract.**

**[4 marks]**

**(Turn over)**

- 53 (i) Briefly describe the character of HARRI in this extract. [3 marks]**
- (ii) Explain how an actor could use voice to communicate this character to an audience. [4 marks]**
- 54. Explain how a director would use movement to communicate character relationships to an audience in this extract.**

**In your answer refer to:**

- your choice of stage**
- characters' positioning**
- characters' movement**
- reasons for your choices**

**[12 marks]**

**(Turn over)**

**55. With reference to ONE extract, describe how you would stage this extract using a THEATRE IN THE ROUND stage.**

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

**In your answer refer to:**

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

**[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 the use of LIGHTING in TWO moments to communicate meaning to the audience.**

**In your answer refer to:**

- **production style**
- **how lighting was used to create atmosphere and communicate meaning**
- **your response to the lighting as a member of the audience [15 marks]**

**(Turn over)**

**OR,**

**71. Analyse and evaluate how movement skills were used by ONE actor in TWO moments to communicate meaning to the audience.**

**In your answer refer to:**

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

**[15 marks]**

**END OF PAPER**