



**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.

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.

(Turn over)

**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.**

**SECTION A**

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

**ROMEO AND JULIET:** page 5

**100:** page 8

**1984:** page 11

**TWO FACES:** page 14

**SHADOW OF THE SICKLE:** page 17

**SECTION B**

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

**61.** page 20

**71.** page 21

## 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.’.**

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]

(Turn over)

- 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]
- 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]

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]
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]

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]
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]**

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.).

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]

(Turn over)

- 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]

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.)**

**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]**

**(Turn over)**

- 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]
- 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 – 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]**

## **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.**

**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**