



**3690U30-1**

**DRAMA – Unit 3  
INTERPRETING THEATRE**

**FRIDAY, 17 MAY 2019 – AFTERNOON**

**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 book 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 

6	1
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 OR question 

7	1
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 .**

**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 two boxes in the left hand margin at the start of each answer, e.g. 

1	1
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**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, plus your additional time allowance, on Section A and approximately 25 minutes, plus your additional time allowance, on Section B.**

**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 

6	1
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**OR** question 

7	1
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.

6	1
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 page 26

7	1
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 page 27

**SECTION A****Either,****Romeo and Juliet,  
William Shakespeare**

Questions 

1	1
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 to 

1	4
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 are based on the following extract.

**Read from: page 48, A street.**

**to: page 49: MERCUTIO: ‘That dreamers often lie.’.**

- |   |   |
|---|---|
| 1 | 1 |
|---|---|
- (i) How would the actor playing the part of ROMEO speak the following lines from the extract:

**‘Give me a torch: I am not for this ambling;  
Being but heavy, I will bear the light.’ [2]**

- (ii) Explain why your vocal choices are appropriate. [4]

- |   |   |
|---|---|
| 1 | 2 |
|---|---|
- (i) Describe two suitable sound effects you could use in this extract. [2]

- (ii) Give two reasons why the sound effects you have chosen would help an audience to understand the atmosphere of the extract. [4]

**1 | 3** (i) Briefly describe the character of **MERCUTIO** in this extract. [3]

(ii) As an actor, state one movement, one gesture and one facial expression you would use to communicate his character. [3]

**1 | 4** Describe how you would stage this extract for a performance of **Romeo and Juliet**. In your answer refer to:

- choice of stage
- production style
- set and props
- reasons for your choices [12]

**1 5** With reference to one key extract in the play, explain how you would communicate the role of the **NURSE** to an audience. Do not refer to the extract used for questions **1 1** to **1 4**. In your answer refer to:

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

**Or,**

## **100, Imaginary Body**

**Questions 

2	1
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 to 

2	4
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 are based on the following extract.**

**Read from: page 21, Guide: (darkly)  
'It's...not an option you want to consider.'**

**to: page 24, ALEX stops. He is beginning to remember something.**

- |   |   |
|---|---|
| 2 | 1 |
|---|---|
- (i) How would the actor playing the part of the
- GUIDE**
- speak the following lines from the extract:

**‘No one? I’m surprised. I often get people who know straight away. As if they’d thought about it at length during their lives.’ [2]**

- (ii) Explain why your vocal choices are appropriate. [4]

- |   |   |
|---|---|
| 2 | 2 |
|---|---|
- (i) Describe two suitable sound effects you could use in this extract. [2]

- (ii) Give two reasons why the sound effects you have chosen would help an audience to understand the atmosphere of the extract. [4]

**2 | 3** (i) Briefly describe the character of SOPHIE in this extract. [3]

(ii) As an actor, state one movement, one gesture and one facial expression you would use to communicate her character. [3]

**2 | 4** Describe how you would stage this extract for a performance of 100. In your answer refer to:

- choice of stage
- production style
- set and props
- reasons for your choices [12]

**2 5** With reference to one key extract in the play, explain how you would communicate the role of KETU to an audience. Do not refer to the extract used for questions **2 1** to **2 4**. In your answer refer to:

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

**Or,**

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

**Questions 

3	1
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 to 

3	4
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 are based  
on the following extract.**

**Read from: page 20, The CHILD has  
appeared in the room.**

**to: page 23, He shakes the  
snowglobe. It fills with snow.**

- |   |   |
|---|---|
| 3 | 1 |
|---|---|
- (i) How would the actor playing the part of the CHILD speak the following lines from the extract:
- ‘THOUGHT CRIMINAL! REMAIN STILL! You’re a traitor! You’re a thought criminal! Aren’t you? You know you are. I know you are. She knows.’ [2]**
- (ii) Explain why your vocal choices are appropriate. [4]
- 
- |   |   |
|---|---|
| 3 | 2 |
|---|---|
- (i) Describe two suitable sound effects you could use in this extract. [2]
- (ii) Give two reasons why the sound effects you have chosen would help an audience to understand the atmosphere of the extract. [4]

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

(ii) As an actor, state one movement, one gesture and one facial expression you would use to communicate his character. [3]

3	4
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 Describe how you would stage this extract for a performance of 1984. In your answer refer to:

- choice of stage
- production style
- set and props
- reasons for your choices [12]

**3 5** With reference to one key extract in the play, explain how you would communicate the role of JULIA to an audience. Do not refer to the extract used for questions **3 1** to **3 4**. In your answer refer to:

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

**Or,**

## **Two Faces, Manon Steffan Ros**

**Questions 

4	1
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 to 

4	4
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 are based on the following extract.**

**Read from: page 30, (ELEN and MAI stare at one another for a while, before MAI exits through the audience.).**

**to: page 33, ELEN: (laughing) ‘Yeah! That’s right!’.**

- |   |   |
|---|---|
| 4 | 1 |
|---|---|
- (i) How would the actor playing the part of ELEN speak the following lines from the extract:

**‘I’ve found a man too, Mam! Online. A real man, not like the boys I know. From Cardiff! He chats to me ’til late at night, and we can talk about anything – school and friends and family mostly.’ [2]**

- (ii) Explain why your vocal choices are appropriate. [4]**

- |   |   |
|---|---|
| 4 | 2 |
|---|---|

 (i) Describe two suitable sound effects you could use in this extract. [2]
- (ii) Give two reasons why the sound effects you have chosen would help an audience to understand the atmosphere of the extract. [4]
- |   |   |
|---|---|
| 4 | 3 |
|---|---|

 (i) Briefly describe the character of SAM in this extract. [3]
- (ii) As an actor, state one movement, one gesture and one facial expression you would use to communicate his character. [3]

**4 4** Describe how you would stage this extract for a performance of **Two Faces**. In your answer refer to:

- **choice of stage**
- **production style**
- **set and props**
- **reasons for your choices [12]**

**4 5** With reference to one key extract in the play, explain how you would communicate the role of MAI to an audience. Do not refer to the extract used for questions **4 1** to **4 4**. In your answer refer to:

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

**Or,**

**Shadow of the Sickle, (Islwyn Ffowc Elis), adapted Siôn Eirian**

**Questions 

5	1
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 to 

5	4
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 are based on the following extract.**

**Read from: page 55, ELEANOR:  
'Trawscoed, Llanaerwen, Henberth,  
December 24, 1949...'**

**to: page 57, [EDWARD flings the  
book at him unceremoniously, then  
turns and walks out of the room.]**

- |   |   |
|---|---|
| 5 | 1 |
|---|---|
- (i) How would the actor playing the part of HARRI speak the following lines from the extract:

**‘And of course there was no Boxing Day party or any other celebration to see in the new year. I felt like the greatest villain in Powys, desperate to get back to Bangor, to allow the storms to settle behind me in Lleifior...’ [2]**

- (ii) Explain why your vocal choices are appropriate. [4]

- |   |   |
|---|---|
| 5 | 2 |
|---|---|
- (i) Describe two suitable sound effects you could use in this extract. [2]
- (ii) Give two reasons why the sound effects you have chosen would help an audience to understand the atmosphere of the extract. [4]
- 
- |   |   |
|---|---|
| 5 | 3 |
|---|---|
- (i) Briefly describe the character of EDWARD in this extract. [3]
- (ii) As an actor, state one movement, one gesture and one facial expression you would use to communicate his character. [3]

**5 4** Describe how you would stage this extract for a performance of **Shadow of the Sickle**. In your answer refer to:

- **choice of stage**
- **production style**
- **set and props**
- **reasons for your choices [12]**

**5 5** With reference to one key extract in the play, explain how you would communicate the role of **GWYLAN** to an audience. Do not refer to the extract used for questions **5 1** to **5 4**. In your answer refer to:

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

## 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 

6	1
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 OR question 

7	1
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 .**

**EITHER,**

**6 1 Analyse and evaluate how set was used in two key moments to communicate meaning to the audience.**

**In you answer refer to:**

- **the production style**
- **how set was used to create location and atmosphere**
- **your response to the set as a member of the audience. [15]**

**OR,**

**7 1 Analyse and evaluate how the interaction between two characters in two key moments communicated their relationship to the audience.**

**In your answer refer to:**

- **acting style**
- **how the interaction was used to communicate their relationship**
- **your response to the interaction as a member of the audience.**

**[15]**

**END OF PAPER**