



GCSE

3690U30-1



Z22-3690U30-1

THURSDAY, 19 MAY 2022 – AFTERNOON

DRAMA – Unit 3
INTERPRETING THEATRE

1 hour 30 minutes

3690U301
01

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

6	1
---	---

 or question

7	1
---	---

 .

Use black ink or black ball-point pen. Do not use gel pen or correction fluid.

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
---	---

 .

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.

SECTION A

You must answer **all** questions on **one** set text you have studied.

Romeo and Juliet: page 4

100: page 5

1984: page 6

Two Faces: page 7

Shadow of the Sickle: page 8

SECTION B

You must answer **either** question

6	1
---	---

 or question

7	1
---	---

 .

6	1
---	---

 page 9

7	1
---	---

 page 9

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SECTION A

Either,

Romeo and Juliet, William Shakespeare

Questions

1	1
---	---

 to

1	4
---	---

 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.'

1	1
---	---

 (i) As an actor playing **FRIAR LAWRENCE** describe **one** movement and **one** gesture you would use at the beginning of this extract. [2]

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

1	2
---	---

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

(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]

1	3
---	---

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

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

1	4
---	---

 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]

1	5
---	---

 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

1	1
---	---

 to

1	4
---	---

.

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]

Or,

100, Imaginary Body

Questions

2	1
---	---

 to

2	4
---	---

 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.*

2	1
---	---

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

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

2	2
---	---

 (i) Suggest suitable hair and make-up for the **GUIDE** in this extract. [3]

(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]

2	3
---	---

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

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

2	4
---	---

 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]

2	5
---	---

 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

2	1
---	---

 to

2	4
---	---

.

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]

Or,

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

Questions

3	1
---	---

 to

3	4
---	---

 are based on the following extract:

Read from: **page 56**, *WINSTON is elated*.

to: **page 58**, *MARTIN moves, attracting WINSTON's attention*.

3	1
---	---

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

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

3	2
---	---

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

(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]

3	3
---	---

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

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

3	4
---	---

 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]

3	5
---	---

 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

3	1
---	---

 to

3	4
---	---

.

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]

Or,

Two Faces, Manon Steffan Ros

Questions

4	1
---	---

 to

4	4
---	---

 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.).

4	1
---	---

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

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

4	2
---	---

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

(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]

4	3
---	---

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

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

4	4
---	---

 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]

4	5
---	---

 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

4	1
---	---

 to

4	4
---	---

 .

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]

Or,

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

Questions

5	1
---	---

 to

5	4
---	---

 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.*).

5	1
---	---

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

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

5	2
---	---

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

(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]

5	3
---	---

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

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

5	4
---	---

 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]

5	5
---	---

 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

5	1
---	---

 to

5	4
---	---

 .

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]

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
---	---

or question

7	1
---	---

 .

Either,

6	1
---	---

 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]

Or,

7	1
---	---

 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]

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