

**GCSE – NEW**

3690U30-1



S18-3690U30-1

**DRAMA – Unit 3  
INTERPRETING THEATRE**

FRIDAY, 18 MAY 2018 – AFTERNOON

1 hour 30 minutes

3690U301  
01**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 component.

**INSTRUCTIONS TO CANDIDATES**

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

Answers to all questions must be written on the separate answer booklet provided. Write your name, centre number and candidate number in the spaces at the top of all answer booklets. At the end of the examination, the answer booklet must be handed to the invigilator.

In Section A, answer **all** questions **on your chosen set text**. In Section B, answer **either** question 6 **or** question 7.

**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.*

*Choose **either** question 1, **or** question 2, **or** question 3, **or** question 4 **or** question 5.*

1. *Romeo and Juliet*: page 4

2. *100*: page 5

3. *1984*: page 6

4. *Two Faces*: page 7

5. *Shadow of the Sickle*: page 8

**SECTION B**

*You must answer **either** question 6 **or** question 7.*

6. page 9

7. page 9

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## SECTION A

Either,

1. **Romeo and Juliet**, William Shakespeare

Questions (a) to (d) are based on the following extract:

Read from: **page 71**, Scene 5. *Capulet's orchard*.

to: **page 73**, JULIET: 'Hie to high fortune! Honest Nurse, farewell.'

- (a) (i) Name **two** rehearsal techniques that a director could use to prepare an actor for the role of **JULIET** in this extract. [2]
- (ii) Explain how these **two** techniques would help to prepare the actor for this role in performance. [4]
- (b) You are playing **NURSE** and you are about to say the following lines from the extract:
- 'I am weary, give me leave a while.  
Fie, how my bones ache! What a jaunce have I!'*
- (i) Describe the tone and tempo you would use when speaking these lines. [2]
- (ii) Explain why the tone and tempo you have chosen would be appropriate. [3]
- (c) (i) Describe a suitable costume for **JULIET** in this extract. [3]
- (ii) Give **two** reasons why the costume you have chosen would help an audience to understand the character of **JULIET** in this extract. [4]
- (d) Briefly describe the relationship between **JULIET** and the **NURSE** in this extract. Explain how you would communicate this relationship to the audience. In your answer, refer to:
- character motivation and interaction
  - voice and movement
- [12]
- (e) With reference to **one** key extract in the play, explain how you would use a **THRUST STAGE** to stage a production of *Romeo and Juliet*. **Do not refer to the extract used for questions (a)-(d)**. In your answer refer to:
- audience position
  - production style
  - atmosphere
  - set and props (including the use of colour)
- [15]

Or,

2. 100, Imaginary Body

Questions (a) to (d) are based on the following extract:

Read from: **page 60**, *When the lights return, NIA has vanished.*

to: **page 63**, *The End.*

- (a) (i) Name **two** rehearsal techniques that a director could use to prepare an actor for the role of **ALEX** in this extract. [2]
- (ii) Explain how these **two** techniques would help to prepare the actor for this role in performance. [4]
- (b) You are playing **GUIDE** and you are about to say the following lines from the extract:
- 'This and worse... Without thoughts and recollections to accompany you... to help you know yourself... you're nothing!'*
- (i) Describe the tone and tempo you would use when speaking these lines. [2]
- (ii) Explain why the tone and tempo you have chosen would be appropriate. [3]
- (c) (i) Describe a suitable costume for **ALEX** in this extract. [3]
- (ii) Give **two** reasons why the costume you have chosen would help an audience to understand the character of **ALEX** in this extract. [4]
- (d) Briefly describe the relationship between **ALEX** and the **GUIDE** in this extract. Explain how you would communicate this relationship to the audience. In your answer, refer to:
- character motivation and interaction
  - voice and movement
- [12]
- (e) With reference to **one** key extract in the play, explain how you would use a **THRUST STAGE** to stage a production of *100*. **Do not refer to the extract used for questions (a)-(d)**. In your answer refer to:
- audience position
  - production style
  - atmosphere
  - set and props (including the use of colour)
- [15]

Or,

3. **1984**, (Orwell), adapted Robert Icke and Duncan Macmillan

Questions (a) to (d) are based on the following extract:

Read from: **page 72**, *Lights flicker on. Bright, uncomfortable, unforgiving...*

to: **page 74**, O'Brien: 'Teeth.'

- (a) (i) Name **two** rehearsal techniques that a director could use to prepare an actor for the role of **O'BRIEN** in this extract. [2]
- (ii) Explain how these **two** techniques would help to prepare the actor for this role in performance. [4]
- (b) You are playing **WINSTON** and you are about to say the following lines from the extract:  
*'But it did – it does – exist. In memory. I remember it. It was there, a second ago – and we saw it. I remember it now. You remember it.'*
- (i) Describe the tone and tempo you would use when speaking these lines. [2]
- (ii) Explain why the tone and tempo you have chosen would be appropriate. [3]
- (c) (i) Describe a suitable costume for **WINSTON** in this extract. [3]
- (ii) Give **two** reasons why the costume you have chosen would help an audience to understand the character of **WINSTON** in this extract. [4]
- (d) Briefly describe the relationship between **WINSTON** and **O'BRIEN** in this extract. Explain how you would communicate this relationship to the audience. In your answer, refer to:
- character motivation and interaction
  - voice and movement
- [12]
- (e) With reference to **one** key extract in the play, explain how you would use a **THRUST STAGE** to stage a production of *1984*. **Do not refer to the extract used for questions (a)-(d)**. In your answer refer to:
- audience position
  - production style
  - atmosphere
  - set and props (including the use of colour)
- [15]

Or,

4. **Two Faces**, Manon Steffan Ros

Questions (a) to (d) are based on the following extract:

Read from: **page 61**, (**ELLIS** enters through the audience. **MAI**'s phone beeps.)

to: **page 64**, **MAI**: 'Totally crazy.'

- (a) (i) Name **two** rehearsal techniques that a director could use to prepare an actor for the role of **MAI** in this extract. [2]
- (ii) Explain how these **two** techniques would help to prepare the actor for this role in performance. [4]
- (b) You are playing **ELLIS** and you are about to say the following lines from the extract:
- 'Well... I think about you all the time, actually, but earlier, I was making myself a stir-fry, listening to the radio, and I was thinking how nice it would be to have you with me...'*
- (i) Describe the tone and tempo you would use when speaking these lines. [2]
- (ii) Explain why the tone and tempo you have chosen would be appropriate. [3]
- (c) (i) Describe a suitable costume for **MAI** in this extract. [3]
- (ii) Give **two** reasons why the costume you have chosen would help an audience to understand the character of **MAI** in this extract. [4]
- (d) Briefly describe the relationship between **ELLIS** and **MAI** in this extract. Explain how you would communicate this relationship to the audience. In your answer, refer to:
- character motivation and interaction
  - voice and movement
- [12]
- (e) With reference to **one** key extract in the play, explain how you would use a **THRUST STAGE** to stage a production of *Two Faces*. **Do not refer to the extract used for questions (a)-(d)**. In your answer refer to:
- audience position
  - production style
  - atmosphere
  - set and props (including the use of colour)
- [15]

Or,

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

Questions (a) to (d) are based on the following extract.

Read from: **page 23**, [HARRI and GWYLAN wander away from the rest of the crowd.]

to: **page 26**, GWYLAN: 'The night is young. What's the hurry?'

- (a) (i) Name **two** rehearsal techniques that a director could use to prepare an actor for the role of **GWYLAN** in this extract [2]
- (ii) Explain how these **two** techniques would help to prepare the actor for this role in performance. [4]
- (b) You are playing **HARRI** and you are about to say the following lines from the extract:
- 'Still pondering maybe. About the sea stretching out into the darkness out there. No-one else in sight... About the stars up there... Like eyes. Looking down. But seeing nothing.'*
- (i) Describe the tone and tempo you would use when speaking these lines. [2]
- (ii) Explain why the tone and tempo you have chosen would be appropriate. [3]
- (c) (i) Describe a suitable costume for **GWYLAN** in this extract. [3]
- (ii) Give **two** reasons why the costume you have chosen would help an audience to understand the character of **GWYLAN** in this extract. [4]
- (d) Briefly describe the relationship between **HARRI** and **GWYLAN** in this extract. Explain how you would communicate this relationship to the audience. In your answer, refer to:
- character motivation and interaction
  - voice and movement
- [12]
- (e) With reference to **one** key extract in the play, explain how you would use a **THRUST STAGE** to stage a production of *Shadow of the Sickle*. **Do not refer to the extract used for questions (a)-(d)**. In your answer refer to:
- audience position
  - production style
  - atmosphere
  - set and props (including the use of colour)
- [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 **or** question 7.*

**Either,**

6. Analyse and evaluate the use of **lighting** in **two** key extracts 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. Analyse and evaluate **the performance of one character/role** in **two** key extracts to communicate meaning to the audience.

In your answer refer to:

- acting style
  - how voice and movement was used to create character and communicate meaning
  - your response to the role as a member of the audience
- [15]

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