



GCSE

3690U30-1



S25-3690U30-1

FRIDAY, 9 MAY 2025 – MORNING

DRAMA – Unit 3

INTERPRETING THEATRE

1 hour 30 minutes

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

An **unmarked** copy of the play you have studied for this Unit.

INSTRUCTIONS TO CANDIDATES

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

In Section A, answer **all** questions on the **one** play you have studied. In Section B, answer **either** question

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 or question

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You must **not** use the same play in your answers to Sections A and B.

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, for example

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Leave at least two line spaces between each answer.

INFORMATION FOR CANDIDATES

Extracts for Section A questions

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, are included within this examination booklet.

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.

Please note this question paper was amended in July 2025 and is presented differently to the way it was presented on the live paper in May 2025.

SECTION A

	Pages
<i>A Midsummer Night's Dream</i>	4–6
<i>The Glass Menagerie</i>	8–10
<i>Blue Remembered Hills</i>	12–14
<i>Face</i>	16–18
<i>Lionboy</i>	20–22
<i>Resting Restless</i>	24–26
<i>Tuesday</i>	28–30

SECTION B

<table border="1"><tr><td>8</td><td>1</td></tr></table>	8	1	31
8	1		
<table border="1"><tr><td>9</td><td>1</td></tr></table>	9	1	31
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SECTION A

You must answer **all** the questions on the **one** play you have studied.

A Midsummer Night's Dream William Shakespeare

Read the two-page extract that starts on the opposite page and answer questions

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 i) You are going to perform the role of **DEMETRIUS** and you are about to say the following lines from the extract:

“I love thee not: therefore pursue me not.”

Describe **one** tone and **one** tempo you would use when speaking these lines. [2]

- ii) Give **one** reason to explain your choice of tone and **one** reason to explain your choice of tempo. [2]

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 i) Briefly describe the character of **HELENA** 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]

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 i) As a designer, describe **two** props that could be used in this extract. [4]

- ii) Explain how the actor(s) could use **both** these props in this extract. Give reasons for your suggestions. [4]

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

In your answer refer to:

- your choice of stage
- your ideas for characters' positioning
- your ideas for characters' movement
- reasons for your choices. [12]

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 With reference to **one** extract from the play, describe how you would stage your chosen extract using a **theatre in the round stage**.

Do not refer to the extract used for questions

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In your answer refer to:

- the type of stage used in the original production
- your choice of production style
- your choice of set and props
- your choice of lighting
- reasons for your choices. [15]

A Midsummer Night's Dream William Shakespeare

Enters DEMETRIUS, followed by HELENA.

DEMETRIUS: I love thee not: therefore pursue me not.
Where is Lysander and fair Hermia?
The one I'll slay; the other slayeth me.
Thou told'st me they were stol'n unto this wood:
And here am I, and wood within this wood,
Because I cannot meet my Hermia:
Hence, get thee gone, and follow me no more.

HELENA: You draw me, you hard-hearted adamant;
But yet you draw not iron, for my heart
Is true as steel. Leave you your power to draw,
And I shall have no power to follow you.

DEMETRIUS: Do I entice you? Do I speak you fair?
Or rather do I not in plainest truth
Tell you I do not nor I cannot love you?

HELENA: And even for that do I love you the more:
I am your spaniel; and, Demetrius,
The more you beat me, I will fawn on you.
Use me but as your spaniel: spurn me, strike me,
Neglect me, lose me; only give me leave
(Unworthy as I am) to follow you.
What worser place can I beg in your love
(And yet, a place of high respect with me)
Than to be used as you use your dog?

DEMETRIUS: Tempt not too much the hatred of my spirit,
For I am sick when I do look on thee.

HELENA: And I am sick when I look not on you.

DEMETRIUS: You do impeach your modesty too much,
To leave the city and commit yourself
Into the hands of one that loves you not,
To trust the opportunity of night
And the ill counsel of a desert place
With the rich worth of your virginity.

HELENA: Your virtue is my privilege, for that
It is not night when I do see your face:
Therefore I think I am not in the night.
Nor doth this wood lack worlds of company,
For you in my respect are all the world.
Then how can it be said I am alone,
When all the world is here to look on me?

DEMETRIUS: I'll run from thee, and hide me in the brakes,
And leave thee to the mercy of wild beasts.

HELENA: The wildest hath not such a heart as you.
Run when you will; the story shall be changed:
Apollo flies, and Daphne holds the chase;
The dove pursues the griffin; the mild hind
Makes speed to catch the tiger. Bootless speed,
When cowardice pursues and valour flies.

DEMETRIUS: I will not stay thy questions. Let me go;
Or, if thou follow me, do not believe
But I shall do thee mischief in the wood.

HELENA: Ay, in the temple, in the town, the field,
You do me mischief. Fie, Demetrius!
Your wrongs do set a scandal on my sex.
We cannot fight for love, as men may do;
We should be wooed, and were not made to woo.

[Exit DEMETRIUS.]

I'll follow thee and make a heaven of hell,
To die upon the hand I love so well.

[Exit HELENA.]

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You must answer **all** the questions on the **one** play you have studied.

The Glass Menagerie Tennessee Williams

Read the two-page extract that starts on the opposite page and answer questions

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- i) You are going to perform the role of
- JIM**
- and you are about to say the following lines from the extract:
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- “Drink it – but don’t get drunk!”
- Describe **one** tone and **one** tempo you would use when speaking these lines.
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- ii) Give
- one**
- reason to explain your choice of tone and
- one**
- reason to explain your choice of tempo.
- [2]
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- i) Briefly describe the character of
- LAURA**
- in this extract.
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- ii) As an actor, state
- one**
- movement,
- one**
- gesture and
- one**
- facial expression you would use to communicate her character.
- [3]
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| 2 | 3 |
|---|---|
- i) As a designer, describe
- two**
- props that could be used in this extract.
- [4]
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| 2 | 3 |
|---|---|
- ii) Explain how the actor(s) could use
- both**
- these props in this extract. Give reasons for your suggestions.
- [4]
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|---|---|
| 2 | 4 |
|---|---|
- Explain how a director would use movement and positioning to communicate character relationships to an audience in this extract.
-
- In your answer refer to:
- your choice of stage
 - your ideas for characters’ positioning
 - your ideas for characters’ movement
 - reasons for your choices.
- [12]

- | | |
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| 2 | 5 |
|---|---|
- With reference to
- one**
- extract from the play, describe how you would stage your chosen extract using a
- theatre in the round stage**
- .

Do not refer to the extract used for questions

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In your answer refer to:

- the type of stage used in the original production
- your choice of production style
- your choice of set and props
- your choice of lighting
- reasons for your choices.

[15]

The Glass Menagerie Tennessee Williams

[Screen legend: "I don't suppose you remember me at all!"]

[At first, before JIM's warmth overcomes her paralyzing shyness, LAURA's voice is thin and breathless, as though she had just run up a steep flight of stairs. JIM's attitude is gently humorous. While the incident is apparently unimportant, it is to LAURA the climax of her secret life.]

JIM: Hello there, Laura.

LAURA: [*faintly*]: Hello.

[*She clears her throat.*]

JIM: How are you feeling now? Better?

LAURA: Yes. Yes, thank you.

JIM: This is for you. A little dandelion wine. [*He extends the glass toward her with extravagant gallantry.*]

LAURA: Thank you.

JIM: Drink it – but don't get drunk!

[*He laughs heartily. LAURA takes the glass uncertainly; she laughs shyly.*]

Where shall I set the candles?

LAURA: Oh – oh, anywhere...

JIM: How about here on the floor? Any objections?

LAURA: No.

JIM: I'll spread a newspaper under to catch the drippings. I like to sit on the floor. Mind if I do?

LAURA: Oh, no.

JIM: Give me a pillow?

LAURA: What?

JIM: A pillow!

LAURA: Oh... [*She hands him one quickly.*]

JIM: How about you? Don't you like to sit on the floor?

LAURA: Oh – yes.

JIM: Why don't you, then?

LAURA: I – will.

JIM: Take a pillow!

[LAURA does. She sits on the floor on the other side of the candelabrum. JIM crosses his legs and smiles engagingly at her.]

I can't hardly see you sitting way over there.

LAURA: I can – see you.

JIM: I know, but that's not fair, I'm in the limelight.

[LAURA moves her pillow closer.]

Good! Now I can see you! Comfortable?

LAURA: Yes.

JIM: So am I. Comfortable as a cow! Will you have some gum?

LAURA: No, thank you.

JIM: I think that I will indulge, with your permission. *[He musingly unwraps a stick of gum and holds it up.]* Think of the fortune made by the guy that invented the first piece of chewing gum. Amazing, huh? The Wrigley Building is one of the sights of Chicago – I saw it when I went up to the Century of Progress. Did you take in the Century of Progress?

LAURA: No, I didn't.

JIM: Well, it was quite a wonderful exposition. What impressed me most was the Hall of Science. Gives you an idea of what the future will be in America, even more wonderful than the present time is! *[There is a pause. JIM smiles at her.]* Your brother tells me you're shy. Is that right, Laura?

LAURA: I – don't know.

JIM: I judge you to be an old-fashioned type of girl. Well, I think that's a pretty good type to be. Hope you don't think I'm being too personal – do you?

LAURA: *[hastily, out of embarrassment]:* I believe I *will* take a piece of gum, if you – don't mind. *[clearing her throat]* Mr. O'Connor, have you – kept up with your singing?

JIM: Singing? Me?

LAURA: Yes. I remember what a beautiful voice you had.

JIM: When did you hear me sing?

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You must answer **all** the questions on the **one** play you have studied.

Blue Remembered Hills Dennis Potter

Read the two-page extract that starts on the opposite page and answer questions

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- i) You are going to perform the role of
- PETER**
- and you are about to say the following lines from the extract:
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- “What do you think of that, then, Willie? Good, weren’t it?”
- Describe **one** tone and **one** tempo you would use when speaking these lines.
- [2]
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| 3 | 2 |
|---|---|
- ii) Give
- one**
- reason to explain your choice of tone and
- one**
- reason to explain your choice of tempo.
- [2]
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- i) Briefly describe the character of
- WILLIE**
- in this extract.
- [3]
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| 3 | 2 |
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- ii) As an actor, state
- one**
- movement,
- one**
- gesture and
- one**
- facial expression you would use to communicate his character.
- [3]
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- | | |
|---|---|
| 3 | 3 |
|---|---|
- i) As a designer, describe
- two**
- props that could be used in this extract.
- [4]
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- | | |
|---|---|
| 3 | 3 |
|---|---|
- ii) Explain how the actor(s) could use
- both**
- these props in this extract. Give reasons for your suggestions.
- [4]
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- | | |
|---|---|
| 3 | 4 |
|---|---|
- Explain how a director would use movement and positioning to communicate character relationships to an audience in this extract.
-
- In your answer refer to:
- your choice of stage
 - your ideas for characters’ positioning
 - your ideas for characters’ movement
 - reasons for your choices.
- [12]
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|---|---|
| 3 | 5 |
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- With reference to
- one**
- extract from the play, describe how you would stage your chosen extract using a
- theatre in the round stage**
- .

Do not refer to the extract used for questions

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In your answer refer to:

- the type of stage used in the original production
- your choice of production style
- your choice of set and props
- your choice of lighting
- reasons for your choices.

[15]

Blue Remembered Hills Dennis Potter

- PETER:** Hatch open! Hatch open! (*And he drops dramatically on the ground*)
- WILLIE:** Hello, Peter.
- PETER:** What do you think of that, then, Willie? Good, weren't it?
- WILLIE:** What are you doing?
- PETER:** Parachute drop. What's it look like?
- WILLIE:** Yeh. Pretty good.
- PETER:** You got to bend at the knees, see. When you do hit the ground. That's Rule Number One, that is.
- WILLIE:** What happens if you don't?
- PETER:** You break your flaming ankles.
- WILLIE:** Cor! Bet that d'hurt!
- PETER:** That's the first thing you gotta learn, my Uncle Arnold says. Him showed I. I be going to be a parachuter, see.
- WILLIE:** I be going to be a commando.
- PETER has been looking avariciously at the apple.*
- PETER:** Give us a bit of thik apple, Willie.
- WILLIE:** (*trying to deflect his attention*): Your Uncle Arnold is a good parachuter.
- PETER:** Oy. Him is. Got medals and all. Hundreds and hundreds.
- WILLIE:** Do they keep their parachutes – bring 'um home, and that –?
- PETER:** 'Course they do! (*He picks up a stone for no apparent reason, and hurls it away*) That's a good throw, that is. Near nigh half a bloody mile. (*He sniffs*) Expect him'll bring I a parachute when him d'come home.
- WILLIE:** (*impressed*): Caw!
- PETER:** Two or dree if I d'want 'em. They be made of silk.
- WILLIE:** And summat else is –
- WILLIE sniggers. PETER looks at him suspiciously.*
- PETER:** Was mean?

WILLIE: Knickers is.

The two boys hoot and giggle. Then PETER's expression changes.

PETER: I said give us a bit, didn't I?

WILLIE: *(reluctantly)*: Him's a cooker, mind.

PETER: Wha –?

WILLIE: Cooking apple. And him yunt half sour. Honest.

PETER: Bist thou going to give I a bit or not? *(He stands straddle-legged over WILLIE, so far only half threatening)*

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You must answer **all** the questions on the **one** play you have studied.

Face adapted by Benjamin Zephaniah and Richard Conlon

Read the two-page extract that starts on the opposite page and answer questions

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- i) You are going to perform the role of
- PRESENT MARTIN**
- and you are about to say the following lines from the extract:
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- “Good. And I have made up my mind.”
- Describe **one** tone and **one** tempo you would use when speaking these lines. [2]
- ii) Give **one** reason to explain your choice of tone and **one** reason to explain your choice of tempo. [2]
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| 4 | 2 |
|---|---|
- i) Briefly describe the character of
- DR OWENS**
- 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]
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| 4 | 3 |
|---|---|
- i) As a designer, describe
- two**
- props that could be used in this extract. [4]
- ii) Explain how the actor(s) could use **both** these props in this extract. Give reasons for your suggestions. [4]
- | | |
|---|---|
| 4 | 4 |
|---|---|
- Explain how a director would use movement and positioning to communicate character relationships to an audience in this extract.
- In your answer refer to:
- your choice of stage
 - your ideas for characters’ positioning
 - your ideas for characters’ movement
 - reasons for your choices. [12]

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| 4 | 5 |
|---|---|
- With reference to
- one**
- extract from the play, describe how you would stage your chosen extract using a
- theatre in the round stage**
- .

Do not refer to the extract used for questions

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In your answer refer to:

- the type of stage used in the original production
- your choice of production style
- your choice of set and props
- your choice of lighting
- reasons for your choices. [15]

Face adapted by Benjamin Zephaniah and Richard Conlon

Scene 9

- NARRATIVE MARTIN:** I could see it. The moment the doctor came in I knew it was there. Under a towel all right, but I knew what it was. It was under there.
- DR OWENS:** Now Martin, I am sure you know that you have every right to a mirror but it has to be said that, in my opinion, it's a little early for that. I would suggest that you give it at least a couple of days. Sometimes it helps to prepare yourself, to get used to the idea.
- PRESENT MARTIN:** Of?
- DR OWENS:** The idea of, your... condition.
- PRESENT MARTIN:** I want the mirror now.
- DR OWENS:** I've spoken to your parents and they are, frankly, concerned that you want a mirror so early. But they also said that once you make up your mind to do something, then there's no stopping you.
- PRESENT MARTIN:** Good. And I have made up my mind.
- DR OWENS:** Martin, have you ever seen someone with facial burns?
- PRESENT MARTIN:** No.
- DR OWENS:** Have you ever seen anyone who has been badly burned at all?
- PRESENT MARTIN:** No, only in films.
- DR OWENS:** This isn't a film, Martin.
- PRESENT MARTIN:** I'm not stupid.
- DR OWENS:** I know. But I need to warn you that when you look in the mirror you may be quite... shocked at what you see. Whatever you see will be improved on in time. But Martin, you must know that you will always have some scarring on your face. Your face will never be as it was. *Even if a graft is successful.*
- PRESENT MARTIN:** I understand.
- DR OWENS:** Is there anything at all I can do for you now? Is there anything you need?
- PRESENT MARTIN:** Just the mirror.

DR OWENS: Okay. So, here we go. Now Martin, take hold of it, that's right, just keep it held down for a second and take a deep breath. Sometimes it's best to have a quick glance, look away, and then have a longer look.

MARTIN begins to get out of the bed.

DR OWENS: What are you doing?

PRESENT MARTIN: I want to see it in the light – open the curtain, please.

He walks to the window and NARRATIVE MARTIN becomes his reflection. Slowly he looks at himself.

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You must answer **all** the questions on the **one** play you have studied.

Lionboy Zizou Corder adapted by Marcelo Dos Santos

Read the two-page extract that starts on the opposite page and answer questions

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- i) You are going to perform the role of **CHARLIE** and you are about to say the following lines from the extract:
- “I was just trying to make friends. Which was the truth.”
- Describe **one** tone and **one** tempo you would use when speaking these lines. [2]
- ii) Give **one** reason to explain your choice of tone and **one** reason to explain your choice of tempo. [2]
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|---|---|
| 5 | 2 |
|---|---|
- i) Briefly describe the character of **MACCOMO** 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 | 3 |
|---|---|
- i) As a designer, describe **two** props that could be used in this extract. [4]
- ii) Explain how the actor(s) could use **both** these props in this extract. Give reasons for your suggestions. [4]
- | | |
|---|---|
| 5 | 4 |
|---|---|
- Explain how a director would use movement and positioning to communicate character relationships to an audience in this extract.
- In your answer refer to:
- your choice of stage
 - your ideas for characters’ positioning
 - your ideas for characters’ movement
 - reasons for your choices. [12]

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- With reference to **one** extract from the play, describe how you would stage your chosen extract using a **theatre in the round stage**.

Do not refer to the extract used for questions

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In your answer refer to:

- the type of stage used in the original production
- your choice of production style
- your choice of set and props
- your choice of lighting
- reasons for your choices. [15]

Lionboy Zizou Corder adapted by Marcelo Dos Santos

Scene Ten

Enter MACCOMO.

- MACCOMO:** Charlie!
- CHARLIE:** There was no way of knowing how long he had been watching me.
- MACCOMO:** I had seen enough to know that something was wrong. What did it say? I asked, oh so innocently.
- CHARLIE:** I don't know what you mean, I replied innocently. You can't talk to lions, I explained.
- MACCOMO:** No, I can't. But you can. Where are you from?
- CHARLIE:** London.
- MACCOMO:** No. In London the people are white.
- CHARLIE:** In London people are all colours. People have always come to London from everywhere, so now we're all colours.
- MACCOMO:** But where is your brown skin from?
- CHARLIE:** It's from London like the rest of me. My father, if that's what you want to know, is from Ghana.
- MACCOMO:** All right, but I saw you.
- CHARLIE:** I was just trying to make friends. Which was the truth.
- MACCOMO:** They are not your friends. Okay. Show me how you make friends with lions?
- CHARLIE:** So I tried. In English. Bruv, basically I need your help, my man is getting vexed, you gotta hook a brother up.
- MACCOMO:** Not like that.
- CHARLIE:** And then again in Italian. *Padrino, perdonami, per favore, ti supplico, abbi pietà di me, di mia famiglia, di mia moglie...* [Godfather, forgive me, please, I beg you, have mercy on me, my family, my wife...]
- MACCOMO:** In their language. Let me hear the language.
- CHARLIE:** And then again in Twi. *En dri hu oberma ye kwasia, en fi nu, shre ni ti.* [Don't worry, this man is a fool, just ignore him. Look at his head.]
- CHARLIE *miaows/roars.*
- MACCOMO:** Speak. Speak. SPEAK.

CHARLIE: The angrier he got the more I knew that Maccomo must never know I could speak cat.

I looked pleadingly in the young lion's eyes.

And then, hating every second, I said, DOWN. DOWN. And smacked him on his head.

And the young lion roared and smacked me on mine.

Please, sir, I'm bleeding. Help.

MACCOMO: I saw through his tricks. I told him I would be watching his every move from now on.

CHARLIE: I threw away the lion's drugged water. I'll get you fresh water every day, I said to the young lion. And I won't let him hurt you or us. I know it will be difficult. I don't care. I'm tired of being scared. I'm tired of hiding. We must escape. Together.

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You must answer **all** the questions on the **one** play you have studied.

Resting Restless Bethan Marlow

Read the two-page extract that starts on the opposite page and answer questions

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- i) You are going to perform the role of
- CAI**
- and you are about to say the following lines from the extract:
-
- “Why? Don’t know what pen to use in your exam?”
- Describe **one** tone and **one** tempo you would use when speaking these lines.
- [2]
-
- | | |
|---|---|
| 6 | 1 |
|---|---|
- ii) Give
- one**
- reason to explain your choice of tone and
- one**
- reason to explain your choice of tempo.
- [2]
-
- | | |
|---|---|
| 6 | 2 |
|---|---|
- i) Briefly describe the character of
- ALAW**
- in this extract.
- [3]
-
- | | |
|---|---|
| 6 | 2 |
|---|---|
- ii) As an actor, state
- one**
- movement,
- one**
- gesture and
- one**
- facial expression you would use to communicate her character.
- [3]
-
- | | |
|---|---|
| 6 | 3 |
|---|---|
- i) As a designer, describe
- two**
- props that could be used in this extract.
- [4]
-
- | | |
|---|---|
| 6 | 3 |
|---|---|
- ii) Explain how the actor(s) could use
- both**
- these props in this extract. Give reasons for your suggestions.
- [4]
-
- | | |
|---|---|
| 6 | 4 |
|---|---|
- Explain how a director would use movement and positioning to communicate character relationships to an audience in this extract.
-
- In your answer refer to:
- your choice of stage
 - your ideas for characters’ positioning
 - your ideas for characters’ movement
 - reasons for your choices.
- [12]
-
- | | |
|---|---|
| 6 | 5 |
|---|---|
- With reference to
- one**
- extract from the play, describe how you would stage your chosen extract using a
- theatre in the round stage**
- .

Do not refer to the extract used for questions

6	1
---	---

to

6	4
---	---

 .

In your answer refer to:

- the type of stage used in the original production
- your choice of production style
- your choice of set and props
- your choice of lighting
- reasons for your choices.

[15]

Resting Restless Bethan Marlow

- CAI:** (to ALAW): Go on, you gonna sort it out? Start a protest or a petition? Looking for something to save because your life is so perfect.
- ALAW:** My life is really stressful at the moment actually, ok, so shut up!
- CAI:** As if.
- ALAW:** It is.
- CAI:** Why? Don't know what pen to use in your exam?
- ALAW:** I need to study tomorrow but I have that charity night I'm organizing and now I'm organizing a holiday for everyone and I have to do this thing at chapel for Dad and I don't have enough time to do it all, so yeah, Cai, actually, it is... really stressful.
- ALAW STARTS TO CRY.
- CAI:** Your life is so simple, Alaw.
- ALAW:** This exam counts for our final marks, you know.
- CAI:** Big deal.
- ALAW:** Yeah, it is, it's huge for me, ok?
- CAI:** You're either gonna pass or you're gonna fail.
- ALAW:** I'm not going to fail!
- CAI:** Maybe. You never know.
- ALAW:** Stop being so stupid!
- CAI:** It doesn't mean anything anyway.

ALAW: It means everything! I want to go to Oxford and I want to be a doctor, a specialist, I want to be a consultant. And now that I'm not going to Oxford it's freaking me out because I work so hard, my grades are excellent, I do loads of extra-curricular stuff, the interview went brilliantly and they still don't want me because I'm shit!

CAI: You don't know 'shit'! You want to know what's 'shit'? Years of cooking, paying bills, cleaning, feeding your mum, washing your mum, wiping your tears and your mum's tears, being a mum for your mum! Your life is tiny and simple, Alaw!

ALAW RUNS AWAY.

CAI: Anyone else? Yeah? Come on, guys, I'm on a roll here!

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You must answer **all** the questions on the **one** play you have studied.

Tuesday Alison Carr

Read the two-page extract that starts on the opposite page and answer questions

7	1
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7	2
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 ,

7	3
---	---

 and

7	4
---	---

 .

- | | |
|---|---|
| 7 | 1 |
|---|---|

 i) You are going to perform the role of **SAM** and you are about to say the following lines from the extract:
- “I’m not a baby. If I need the toilet I’ll go to the toilet.”
- Describe **one** tone and **one** tempo you would use when speaking these lines. [2]
- ii) Give **one** reason to explain your choice of tone and **one** reason to explain your choice of tempo. [2]
- | | |
|---|---|
| 7 | 2 |
|---|---|

 i) Briefly describe the character of **BILLY** 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]
- | | |
|---|---|
| 7 | 3 |
|---|---|

 i) As a designer, describe **two** props that could be used in this extract. [4]
- ii) Explain how the actor(s) could use **both** these props in this extract. Give reasons for your suggestions. [4]
- | | |
|---|---|
| 7 | 4 |
|---|---|

 Explain how a director would use movement and positioning to communicate character relationships to an audience in this extract.
- In your answer refer to:
- your choice of stage
 - your ideas for characters’ positioning
 - your ideas for characters’ movement
 - reasons for your choices. [12]

- | | |
|---|---|
| 7 | 5 |
|---|---|

 With reference to **one** extract from the play, describe how you would stage your chosen extract using a **theatre in the round stage**.

Do not refer to the extract used for questions

7	1
---	---

to

7	4
---	---

 .

In your answer refer to:

- the type of stage used in the original production
- your choice of production style
- your choice of set and props
- your choice of lighting
- reasons for your choices. [15]

Tuesday Alison Carr

BILLY: Are you warm enough?

SAM: Yes.

BILLY: Are you hungry?

SAM: No.

BILLY: Thirsty?

SAM: No.

BILLY: Do you need the toilet?

SAM: I'm not a baby. If I need the toilet I'll go to the toilet.

BILLY: Sorry. I just want to make sure you're okay.

SAM: I'm fine.

(SAM *stands up*.)

BILLY: Where are you going?

SAM: Nowhere. My foot's gone to sleep.

BILLY: Is it okay?

SAM: It's just from sitting down for too long.
Urgh, you know when you get pins and needles.

BILLY: It's horrible.

Sam?

SAM: What?

BILLY: When Mam sees you she's going to... I don't know. Cry probably. Loads.

SAM: Yeah.

BILLY: And swear. Loads.

SAM: It's funny, I only just saw her this morning.

BILLY: It's been nearly a year since we saw you.

Sam?

SAM: What?

BILLY: I love you.

SAM: What?

BILLY: I love you. I want you to know that.

SAM: Okay.

BILLY: I always wish I'd told you I love you more often. Every day.

And... I left Flopsy's cage open when he escaped that time but I let Mam blame you.

SAM: I knew it.

BILLY: Sorry.

SAM: You don't need to say sorry.

BILLY: I do, though. I always felt bad about that. She really shouted at you.

SAM: I know but it wasn't you, was it?

BILLY: It was, I just said. I was feeding him and I didn't close the lock properly.

SAM: No, I mean it was my Billy, not you.

BILLY: Oh.

SAM: I'm not being nasty.

BILLY: I know.

SAM: Are you crying?

BILLY: No. (*But he is upset.*)

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

8	1
---	---

or question

9	1
---	---

 .

Either,

8	1
---	---

Analyse and evaluate how sound and lighting were used in **one** moment to communicate meaning to the audience.

In your answer refer to:

- production style
- how sound and lighting were used to create atmosphere and communicate meaning
- your response to the sound and lighting as a member of the audience. [15]

Or,

9	1
---	---

Analyse and evaluate how the voice and movement of **one** character/role was used in **one** moment to communicate meaning to the audience.

In your answer refer to:

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

END OF PAPER

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