



GCSE

C690U30-1



MONDAY, 15 MAY 2023 – AFTERNOON

DRAMA – Component 3
INTERPRETING THEATRE

1 hour 30 minutes

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

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 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, for example

0	1
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Leave at least two line spaces between each answer.

In Section A, answer **all** questions **on your chosen set text**. In Section B, answer **one** question from a choice of two.

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

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.

The Tempest: page 4

The Caucasian Chalk Circle: page 5

Hard to Swallow: page 6

War Horse: page 7

DNA: pages 8 and 9

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 10

7	1
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 page 10

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SECTION A

Either,

The Tempest William Shakespeare

Questions

1	1
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1	2
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1	3
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 and

1	4
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 are based on the following extract.

Read from: **page 42**, Prospero: – Awake, dear heart, awake, thou hast slept well;

to: **page 45**, Prospero: So, slave, hence!

1	1
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 Look at the line:

Miranda: ‘Tis a villain, sir, I do not love to look on.’.

- i) Briefly describe **Miranda**’s motivation in this line. [2]
- ii) As an actor, state **one** movement, **one** gesture and **one** facial expression you would use to communicate **Miranda**’s motivation. [3]

1	2
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 You are going to perform the role of **Prospero** and you are about to say the following lines:

‘Thou poisonous slave, got by the devil himself
Upon thy wicked dam: come forth.’.

- i) Describe the tone and 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]

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

ii) Explain how you would use costume, hair and make-up to communicate **Caliban**’s character to an audience. [6]

1	4
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 As a designer, how would you use lighting and sound to communicate the atmosphere of this extract to an audience?

In your answer refer to:

- how lighting and/or sound were used in the original production
- atmosphere
- your ideas regarding lighting
- your ideas regarding sound [12]

1	5
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 As an actor, choose **one** extract from the play and explain how you would communicate **Ariel**’s obedient nature to the audience.

Do not refer to the extract used for questions

1	1
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to

1	4
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 .

In your answer refer to:

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

Or,

The Caucasian Chalk Circle Bertolt Brecht

Questions

2	1
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2	2
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2	3
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 and

2	4
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 are based on the following extract.

Read from: **page 48**: Lavrenti: Why are you sitting there muffled up like coachmen, you two?

to: **page 50**: Lavrenti: He's not moving an eyelid. I hope we aren't too late.

2	1
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 Look at the line:

Lavrenti: 'Are you sure there are no rats around? If there are rats, you couldn't live here.'

- i) Briefly describe **Lavrenti's** motivation in this line. [2]
- ii) As an actor, state **one** movement, **one** gesture and **one** facial expression you would use to communicate **Lavrenti's** motivation. [3]

2	2
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 You are going to perform the role of **Grusha** and you are about to say the following lines:

'But I *can't* marry! I must wait for Simon Shashava.'

- i) Describe the tone and 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]

2	3
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 i) Briefly describe the character of **Mother-in-Law** in this extract. [3]

ii) Explain how you would use costume, hair and make-up to communicate **Mother-in-Law's** character to an audience. [6]

2	4
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 As a designer, how would you use lighting and sound to communicate the atmosphere of this extract to an audience?

In your answer refer to:

- how lighting and/or sound were used in the original production
 - atmosphere
 - your ideas regarding lighting
 - your ideas regarding sound
- [12]

2	5
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 As an actor, choose **one** extract from the play and explain how you would communicate **Governor's Wife's** uncaring nature to the audience.

Do not refer to the extract used for questions

2	1
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 to

2	4
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In your answer refer to:

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

Or,

Hard to Swallow Mark Wheelier

Questions

3	1
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3	2
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3	3
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 and

3	4
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 are based on the following extract.

Read from: **page 31**: Dr Clegg: Psychiatric hospital admission – Catherine Dunbar.
Aged sixteen.

to: **page 34**: Maureen: She worried that the others would consider her unfriendly
and aloof.

3	1
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 Look at the line:

Dr Clegg: ‘Hospital re-admission – Catherine Dunbar. Aged seventeen.’.

- i) Briefly describe **Dr Clegg**’s motivation in this line. [2]
- ii) As an actor, state **one** movement, **one** gesture and **one** facial expression you would use to communicate **Dr Clegg**’s motivation. [3]

3	2
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 You are going to perform the role of **Maureen** and you are about to say the following lines:

‘This is unforgivable. My daughter is seriously ill and needed treatment.’.

- i) Describe the tone and 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]

3	3
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 i) Briefly describe the character of **Professor Calderstow** in this extract. [3]

ii) Explain how you would use costume, hair and make-up to communicate **Professor Calderstow**’s character to an audience. [6]

3	4
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 As a designer, how would you use lighting and sound to communicate the atmosphere of this extract to an audience?

In your answer refer to:

- how lighting and/or sound were used in the original production
- atmosphere
- your ideas regarding lighting
- your ideas regarding sound [12]

3	5
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 As an actor, choose **one** extract from the play and explain how you would communicate **Anna**’s frustrated nature to the audience.

Do not refer to the extract used for questions

3	1
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 to

3	4
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In your answer refer to:

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

Or,

War Horse Michael Morpurgo, adapted by Nick Stafford

Questions

4	1
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4	2
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4	3
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 and

4	4
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 are based on the following extract.

Read from: **page 53**: *A shallow crater in disputed territory.*

to: **page 57**: *Exit Albert and David.*

4	1
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 Look at the line:

Albert: First I knew, they were in our trench. The only English I heard was, 'Fall back! Fall back!'

- i) Briefly describe **Albert's** motivation in this line. [2]
- ii) As an actor, state **one** movement, **one** gesture and **one** facial expression you would use to communicate **Albert's** motivation. [3]

4	2
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 You are going to play the role of **David** and you are about to say the following lines:

'Come on, Albert. You're the country boy, you're the one who buggers about in fields at night.'

- i) Describe the tone and 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]

4	3
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 i) Briefly describe the character of **Dead Nicholls** in this extract. [3]

ii) Explain how you would use costume, hair and make-up to communicate **Dead Nicholls'** character to an audience. [6]

4	4
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 As a designer, how would you use lighting and sound to communicate the atmosphere of this extract to an audience?

In your answer refer to:

- how lighting and/or sound were used in the original production
- atmosphere
- your ideas regarding lighting
- your ideas regarding sound [12]

4	5
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 As an actor, choose **one** extract from the play and explain how you would communicate **Rose's** caring nature to the audience.

Do not refer to the extract used for questions

4	1
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 to

4	4
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In your answer refer to:

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

Or,

DNA Dennis Kelly

Questions

5	1
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5	2
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5	3
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 and

5	4
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 are based on the following extract.

These are the page references for the original School Edition.

Read from: **page 33:** *A Wood. PHIL and LEAH, LOU and DANNY. PHIL has a muffin.*

to: **page 35:** DANNY: This sort of stuff sticks, you know.

These are the page references for the new Methuen Drama Student Edition.

Read from: **page 71:** *A wood. Phil and Leah, Lou and Danny. Phil has a muffin.*

to: **page 74:** Danny: This sort of stuff sticks, you know.

5	1
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 Look at the line:

Leah: 'But how, I mean who, how, who, who is, who is, how?'

- i) Briefly describe **Leah's** motivation in this line. [2]
- ii) As an actor, state **one** movement, **one** gesture and **one** facial expression you would use to communicate **Leah's** motivation. [3]

5	2
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 You are going to perform the role of **Danny** and you are about to say the following lines:

'He answers the description. Fat postman, thinning hair, his teeth are terrible, apparently.'

- i) Describe the tone and 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]

5	3
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 i) Briefly describe the character of **Lou** in this extract. [3]

- ii) Explain how you would use costume, hair and make-up to communicate **Lou's** character to an audience. [6]

5	4
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 As a designer, how would you use lighting and sound to communicate the atmosphere of this extract to an audience?

In your answer refer to:

- how lighting and/or sound were used in the original production
- atmosphere
- your ideas regarding lighting
- your ideas regarding sound [12]

5	5
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 As an actor, choose **one** extract from the play and explain how you would communicate **John Tate**'s threatening nature to the audience.

Do not refer to the extract used for questions

5	1
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to

5	4
---	---

 .

In your answer refer to:

- character motivation
- voice
- movement
- interaction

[15]

SECTION B

Answer **either** question

6	1
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 or question

7	1
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You should base your answer on **one live theatre** production seen during the course.
You must use a **different** text from the one used in Section A.

At the beginning of your answer, you should state the name of the production,
the company and the venue.

Either,

6	1
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 Analyse and evaluate the choice of costumes for **two** characters in **one** moment.

In your answer refer to:

- costume style
- how costume was used to create character and communicate meaning
- your response to the costumes as an audience member

[15]

Or,

7	1
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 Analyse and evaluate how **two** actors used movement and interaction in **one** moment
to communicate their relationship to the audience.

In your answer refer to:

- the acting style
- how movement and interaction was used to create character and communicate meaning
- your response to the performance as an audience member

[15]

END OF PAPER

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