



GCSE

C690U30-1



O20-C690U30-1



MONDAY, 16 NOVEMBER 2020 – AFTERNOON

**DRAMA – Component 3
INTERPRETING THEATRE**

1 hour 30 minutes

C690U301
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 component.

INSTRUCTIONS TO CANDIDATES

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

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.

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.

Write the question number in the two boxes in the left hand margin at the start of each answer,

e.g.

0	1
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 .

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: page 8

SECTION B

You must answer **either** question

6	1
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or question

7	1
---	---

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6	1
---	---

 page 9

7	1
---	---

 page 9

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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 72:** *Enter* ALONSO, SEBASTIAN, ANTONIO, GONZALO, ADRIAN and FRANCISCO.

to: **page 74:** *Thunder and lightning.*

1	1
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 (i) As an actor playing the role of **Gonzalo**, describe how you would enter the stage at the **beginning** of this extract. In your answer refer to movement and gesture. [2]

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

1	2
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 (i) Briefly describe the relationship between **Sebastian** and **Antonio** in this extract. [2]

(ii) Explain how the **two** actors could use voice to communicate this relationship to an audience. [4]

1	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 these props in this extract. Give reasons for your suggestions. [4]

1	4
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 As a designer, describe how you could use lighting and sound in this extract. [12]

In your answer refer to:

- atmosphere
- your ideas for lighting
- your ideas for sound
- how lighting and sound were used in the original production

1	5
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 As an actor, choose **one** extract from the play and explain how you would communicate **Prospero's** powerful status to the audience. [15]

Do not refer to the extract used for questions

1	1
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1	4
---	---

 .

In your answer refer to:

- character motivation
- voice
- movement
- interaction

Or,

The Caucasian Chalk Circle Bertolt Brecht

Questions

2	1
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,

2	2
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,

2	3
---	---

 and

2	4
---	---

 are based on the following extract.

Read from: **page 23:** *Two SERVANTS crowd from the gateway, bent low under huge trunks.*

to: **page 27:** *Exeunt all but GRUSHA, with the CHILD on her arm, and TWO WOMEN.*

2	1
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 (i) As an actor playing the role of **Natella Abashwili (Governor's Wife)**, describe how you would enter the stage at the **beginning** of this extract. In your answer refer to movement and gesture. [2]

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

2	2
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 (i) Briefly describe the relationship between **Natella Abashwili (Governor's Wife)** and **Adjutant** in this extract. [2]

(ii) Explain how the **two** actors could use voice to communicate this relationship to an audience. [4]

2	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 these props in this extract. Give reasons for your suggestions. [4]

2	4
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 As a designer, describe how you could use lighting and sound in this extract. [12]

In your answer refer to:

- atmosphere
- your ideas for lighting
- your ideas for sound
- how lighting and sound were used in the original production

2	5
---	---

 As an actor, choose **one** extract from the play and explain how you would communicate **Grusha's** courage to the audience. [15]

Do not refer to the extract used for questions

2	1
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 –

2	4
---	---

 .

In your answer refer to:

- character motivation
- voice
- movement
- interaction

Or,

Hard to Swallow Mark Wheelier

Questions

3	1
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3	2
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,

3	3
---	---

 and

3	4
---	---

 are based on the following extract.

Read from: **page 43: John & Maureen: (Entering) 'Enter!'**.

to: **page 46: Catherine: 'You'll regret saying that Anna... you'll regret it.'**

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|---|---|
| 3 | 1 |
|---|---|

 (i) As an actor playing the role of **John**, describe how you would enter the stage at the **beginning** of this extract. In your answer refer to movement and gesture. [2]
- (ii) Give **two** reasons for your suggestions. [2]

- | | |
|---|---|
| 3 | 2 |
|---|---|

 (i) Briefly describe the relationship between **Catherine** and **Anna** in this extract. [2]
- (ii) Explain how the **two** actors could use voice to communicate this relationship to an audience. [4]

- | | |
|---|---|
| 3 | 3 |
|---|---|

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

- | | |
|---|---|
| 3 | 4 |
|---|---|

 As a designer, describe how you could use lighting and sound in this extract. [12]

In your answer refer to:

- atmosphere
- your ideas for lighting
- your ideas for sound
- how lighting and sound were used in the original production

- | | |
|---|---|
| 3 | 5 |
|---|---|

 As an actor, choose **one** extract from the play and explain how you would communicate **Catherine's** determined nature to the audience. [15]

Do not refer to the extract used for questions

3	1
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3	4
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 .

In your answer refer to:

- character motivation
- voice
- movement
- interaction

Or,

War Horse Michael Morpurgo, adapted by Nick Stafford

Questions

4	1
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,

4	2
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,

4	3
---	---

 and

4	4
---	---

 are based on the following extract.

Read from: **page 28: Enter Ted with Joey.** (*They do not meet Tophorn.*).

to: **page 31: Exit Rose.**

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|---|---|
| 4 | 1 |
|---|---|

 (i) As an actor playing the role of **Ted**, describe how you would enter the stage at the **beginning** of this extract. In your answer refer to movement and gesture. [2]
- (ii) Give **two** reasons for your suggestions. [2]

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

 (i) Briefly describe the relationship between **Nicholls** and **Albert** in this extract. [2]
- (ii) Explain how the **two** actors could use voice to communicate this relationship to an audience. [4]

- | | |
|---|---|
| 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 these props in this extract. Give reasons for your suggestions. [4]

- | | |
|---|---|
| 4 | 4 |
|---|---|

 As a designer, describe how you could use lighting and sound in this extract. [12]

In your answer refer to:

- atmosphere
- your ideas for lighting
- your ideas for sound
- how lighting and sound were used in the original production

- | | |
|---|---|
| 4 | 5 |
|---|---|

 As an actor, choose **one** extract from the play and explain how you would communicate **Ted Narracott's** stubborn nature to the audience. [15]

Do not refer to the extract used for questions

4	1
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4	4
---	---

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In your answer refer to:

- character motivation
- voice
- movement
- interaction

Or,

DNA Dennis Kelly

Questions

5	1
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,

5	2
---	---

,

5	3
---	---

 and

5	4
---	---

 are based on the following extract.

Read from: **page 36:** *RICHARD enters with CATHY.*

to: **page 39:** LEAH: *'Yes, I think now, we might just actually be a little bit, well, screwed.'*

- | | |
|---|---|
| 5 | 1 |
|---|---|

 (i) As an actor playing the role of **Richard**, describe how you would enter the stage at the **beginning** of this extract. In your answer refer to movement and gesture. [2]
- (ii) Give **two** reasons for your suggestions. [2]

- | | |
|---|---|
| 5 | 2 |
|---|---|

 (i) Briefly describe the relationship between **Leah** and **Cathy** in this extract. [2]
- (ii) Explain how the **two** actors could use voice to communicate this relationship to an audience. [4]

- | | |
|---|---|
| 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 these props in this extract. Give reasons for your suggestions. [4]

- | | |
|---|---|
| 5 | 4 |
|---|---|

 As a designer, describe how you could use lighting and sound in this extract. [12]

In your answer refer to:

- atmosphere
- your ideas for lighting
- your ideas for sound
- how lighting and sound were used in the original production

- | | |
|---|---|
| 5 | 5 |
|---|---|

 As an actor, choose **one** extract from the play and explain how you would communicate **Phil's** controlling nature to the audience. [15]

Do not refer to the extract used for questions

5	1
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5	4
---	---

 .

In your answer refer to:

- character motivation
- voice
- movement
- interaction

SECTION B

Answer **either** question

6	1
---	---

 or question

7	1
---	---

.

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 how set was used in **two** extracts to communicate meaning to the audience.

In your answer refer to:

- the production style
- how the set was used to create atmosphere and communicate meaning
- your response to the performance as an audience member.

[15]

Or,

7	1
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 Analyse and evaluate how vocal skills were used by **one** actor in **two** extracts to communicate meaning to the audience.

In your answer refer to:

- the acting style
- how voice was used to create character and communicate meaning
- your response to the role as an audience member.

[15]

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