



GCSE

C690U30-1



**DRAMA – Component 3
INTERPRETING THEATRE**

FRIDAY, 17 MAY 2019 – AFTERNOON

1 hour 30 minutes

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 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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 and

1	3
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 are based on the following extract.

Read from: **page 68:** *Enter* CALIBAN, STEPHANO *and* TRINCULO.

to: **page 70:** TRINCULO: *'A murrain on your monster, and the devil take your fingers!'*.

- | | |
|---|---|
| 1 | 1 |
|---|---|

 (i) You are going to perform the role of **Caliban**. Choose any **one** line from the extract which shows the character's motivation. [1]
- (ii) Describe the tone and tempo that you would use when speaking your chosen line. [2]
- (iii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [4]
- | | |
|---|---|
| 1 | 2 |
|---|---|

 (i) Briefly describe **Trinculo's** social class. [2]
- (ii) Suggest a suitable costume, hair and make-up for **Trinculo** in this extract and explain how they could be used to show his social class. [6]
- | | |
|---|---|
| 1 | 3 |
|---|---|

 Explain how an actor performing **Stephano** could use physical skills to communicate the character to the audience in this extract, giving reasons for your ideas.

In your answer refer to:

- character motivation
- posture and movement
- gesture
- facial expression

[15]

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

 Explain how at least **one** key extract can be designed for a **Traverse Stage**.

Do not refer to the extract used for questions

1	1
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 –

1	3
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.

You should justify your ideas with reference to the original staging.

In your answer refer to:

- the structure of the play
- the stage shape and audience position
- your chosen production style
- set and props (including use of colour)

[15]

Or,

The Caucasian Chalk Circle Bertolt Brecht

Questions

2	1
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,

2	2
---	---

 and

2	3
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 are based on the following extract.

Read from: **page 96:** *Enter a very old couple.*

to: **page 99:** GRUSHA: *'So he's a child of love. Michael, let's dance.'*

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|---|---|
| 2 | 1 |
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 (i) You are going to perform the role of **Grusha**. Choose any **one** line from the extract which shows the character's motivation. [1]
- (ii) Describe the tone and tempo that you would use when speaking your chosen line. [2]
- (iii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [4]

- | | |
|---|---|
| 2 | 2 |
|---|---|

 (i) Briefly describe the **Governor's Wife's** social class. [2]
- (ii) Suggest a suitable costume, hair and make-up for the **Governor's Wife** in this extract and explain how they could be used to show her social class. [6]

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

 Explain how an actor performing **Azdak** could use physical skills to communicate the character to the audience in this extract, giving reasons for your ideas.

In your answer refer to:

- character motivation
- posture and movement
- gesture
- facial expression

[15]

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

 Explain how at least **one** key extract can be designed for a **Traverse Stage**.

Do not refer to the extract used for questions

2	1
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2	3
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.

You should justify your ideas with reference to the original staging.

In your answer refer to:

- the structure of the play
- the stage shape and audience position
- your chosen production style
- set and props (including use of colour)

[15]

Or,

Hard to Swallow Mark Wheelier

Questions

3	1
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,

3	2
---	---

 and

3	3
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 are based on the following extract.

Read from: **page 49:** Catherine: *'You can't do this to me!'*.

to: **page 51:** Dr Clegg: *'No, don't! She's probably only gone to the car... she's not strong enough to go any further.'*

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|---|---|
| 3 | 1 |
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 (i) You are going to perform the role of **Catherine**. Choose any **one** line from the extract which shows the character's motivation. [1]
- (ii) Describe the tone and tempo that you would use when speaking your chosen line. [2]
- (iii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [4]
- | | |
|---|---|
| 3 | 2 |
|---|---|

 (i) Briefly describe **Maureen's** social class. [2]
- (ii) Suggest a suitable costume, hair and make-up for **Maureen** in this extract and explain how they could be used to show her social class. [6]
- | | |
|---|---|
| 3 | 3 |
|---|---|

 Explain how an actor performing **Dr Clegg** could use physical skills to communicate the character to the audience in this extract, giving reasons for your ideas.

In your answer refer to:

- character motivation
- posture and movement
- gesture
- facial expression

[15]

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

 Explain how at least **one** key extract can be designed for a **Traverse Stage**.

Do not refer to the extract used for questions

3	1
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3	3
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You should justify your ideas with reference to the original staging.

In your answer refer to:

- the structure of the play
- the stage shape and audience position
- your chosen production style
- set and props (including use of colour)

[15]

Or,

War Horse Michael Morpurgo, adapted by Nick Stafford

Questions

4	1
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4	2
---	---

 and

4	3
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 are based on the following extract.

Read from: **page 70:** Albert: *'Hold your fire – I think it's a child!'*.

to: **page 73:** *This penetrates. Albert dumbly reaches for his mask. David drags Albert off.*

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

 (i) You are going to perform the role of **Sergeant Fine**. Choose any **one** line from the extract which shows the character's motivation. [1]
- (ii) Describe the tone and tempo that you would use when speaking your chosen line. [2]
- (iii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [4]
- | | |
|---|---|
| 4 | 2 |
|---|---|

 (i) Briefly describe **David's** social class. [2]
- (ii) Suggest a suitable costume, hair and make-up for **David** in this extract and explain how they could be used to show his social class. [6]
- | | |
|---|---|
| 4 | 3 |
|---|---|

 Explain how an actor performing **Albert** could use physical skills to communicate the character to the audience in this extract, giving reasons for your ideas.

In your answer refer to:

- character motivation
- posture and movement
- gesture
- facial expression

[15]

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

 Explain how at least **one** key extract can be designed for a **Traverse Stage**.

Do not refer to the extract used for questions

4	1
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4	3
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You should justify your ideas with reference to the original staging.

In your answer refer to:

- the structure of the play
- the stage shape and audience position
- your chosen production style
- set and props (including use of colour)

[15]

Or,

DNA Dennis Kelly

Questions

5	1
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,

5	2
---	---

 and

5	3
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 are based on the following extract.

Read from: **page 19:** *MARK and JAN enter with LEAH and PHIL, PHIL drinking a Coke.*

to: **page 22:** *Beat.*

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

 (i) You are going to perform the role of **John Tate**. Choose any **one** line from the extract which shows the character's motivation. [1]
- (ii) Describe the tone and tempo that you would use when speaking your chosen line. [2]
- (iii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [4]
- | | |
|---|---|
| 5 | 2 |
|---|---|

 (i) Briefly describe **Jan's** social class. [2]
- (ii) Suggest a suitable costume, hair and make-up for **Jan** in this extract and explain how they could be used to show her social class. [6]

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

 Explain how an actor performing **Mark** could use physical skills to communicate the character to the audience in this extract, giving reasons for your ideas.

In your answer refer to:

- character motivation
- posture and movement
- gesture
- facial expression

[15]

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

 Explain how at least **one** key extract can be designed for a **Traverse Stage**.

Do not refer to the extract used for questions

5	1
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5	3
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.

You should justify your ideas with reference to the original staging.

In your answer refer to:

- the structure of the play
- the stage shape and audience position
- your chosen production style
- set and props (including use of colour)

[15]

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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 how lighting was used in **two** key moments to communicate meaning to the audience.

In your answer refer to:

- the production style
- how lighting 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 character interaction was used in **two** key moments to communicate meaning to the audience.

In your answer refer to:

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

[15]

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