



GCSE

C690U30-1



THURSDAY, 19 MAY 2022 – 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 gel pen or 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.

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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.

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
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 page 9

7	1
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 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 83:** Prospero: 'A devil, a born devil, on whose nature Nurture can never stick;'

to: **page 85:** Prospero: 'Fury, Fury! There, Tyrant, there! Hark, hark!'

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

 i) Name **one** rehearsal technique that a director could use to prepare an actor for the role of **Prospero** in this extract. [1]
- ii) Explain how the rehearsal technique would help the actor prepare for a performance of the role in this extract. [2]
- | | |
|---|---|
| 1 | 2 |
|---|---|

 i) Look at the line:
'Monster, I do smell all horse-piss, at which my nose is in great indignation.'
Describe the tone and tempo that **Trinculo** would use when speaking this line. [2]
- ii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [4]
- | | |
|---|---|
| 1 | 3 |
|---|---|

 i) Briefly describe the relationship between **Caliban** and **Stephano** in this extract. [3]
- ii) Explain how **both** actors could use movement to communicate this relationship to an audience. [6]
- | | |
|---|---|
| 1 | 4 |
|---|---|

 As a designer, describe how you would stage this extract using a **Thrust Stage**. [12]
- In your answer refer to:
- the genre of the play and type of stage used in the original production
 - your choice of production style
 - your ideas for set and props
 - your ideas for sound
- | | |
|---|---|
| 1 | 5 |
|---|---|

 With reference to **one** extract, describe how you would perform the role of **Miranda** to an audience. [15]

Do not refer to the extract used for questions

1	1
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1	4
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In your answer refer to:

- character motivation
- voice
- movement and 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 86**, Singer: 'Hear now the story of the trial'.

to: **page 89**, Azdak: 'You, you dogs!'.

2	1
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 i) Name **one** rehearsal technique that a director could use to prepare an actor for the role of **Singer** in this extract. [1]

ii) Explain how the rehearsal technique would help the actor prepare for a performance of the role in this extract. [2]

2	2
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 i) Look at the line:

'At least there are no common people here, thank God. I can't stand their smell.'

Describe the tone and tempo that the **Governor's Wife** would use when speaking this line. [2]

ii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [4]

2	3
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 i) Briefly describe the relationship between **Grusha** and the **Cook** in this extract. [3]

ii) Explain how **both** actors could use movement to communicate this relationship to an audience. [6]

2	4
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 As a designer, describe how you would stage this extract using a **Thrust Stage**. [12]

In your answer refer to:

- the genre of the play and type of stage used in the original production
- your choice of production style
- your ideas for set and props
- your ideas for sound

2	5
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 With reference to **one** extract, describe how you would perform the role of **Singer** to an audience. [15]

Do not refer to the extract used for questions

2	1
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2	4
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In your answer refer to:

- character motivation
- voice
- movement and interaction

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 14**, All: 'Christmas 1973.'

to: **page 17**, Catherine: 'That is my baptismal name and I shall no longer answer to Kate.'

3	1
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 i) Name **one** rehearsal technique that a director could use to prepare an actor for the role of **Anna** in this extract. [1]

ii) Explain how the rehearsal technique would help the actor prepare for a performance of the role in this extract. [2]

3	2
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 i) Look at the line:

'There's something I'd like to say to you all. I've decided that from now on you are all to call me Catherine.'

Describe the tone and tempo that **Catherine** would use when speaking this line. [2]

ii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [4]

3	3
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 i) Briefly describe the relationship between **Maureen** and **John** in this extract. [3]

ii) Explain how **both** actors could use movement to communicate this relationship to an audience. [6]

3	4
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 As a designer, describe how you would stage this extract using a **Thrust Stage**. [12]

In your answer refer to:

- the genre of the play and type of stage used in the original production
- your choice of production style
- your ideas for set and props
- your ideas for sound

3	5
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 With reference to **one** extract, describe how you would perform the role of **Maureen** to an 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 and 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
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 and

4	4
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 are based on the following extract.

Read from: **page 35**, Stewart: 'My God, sir.'

to: **page 38**, *Exit Bone*.

4	1
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 i) Name **one** rehearsal technique that a director could use to prepare an actor for the role of **Sergeant Greig** in this extract. [1]

ii) Explain how the rehearsal technique would help the actor prepare for a performance of the role in this extract. [2]

4	2
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 i) Look at the line:
'Fall in! Stand to your horses!'.

Describe the tone and tempo that **Sergeant Greig** would use when speaking this line. [2]

ii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [4]

4	3
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 i) Briefly describe the relationship between **Nicholls** and **Stewart** in this extract. [3]

ii) Explain how **both** actors could use movement to communicate this relationship to an audience. [6]

4	4
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 As a designer, describe how you would stage this extract using a **Thrust Stage**. [12]
In your answer refer to:

- the genre of the play and type of stage used in the original production
- your choice of production style
- your ideas for set and props
- your ideas for sound

4	5
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 With reference to **one** extract, describe how you would perform the role of **Rose** to an 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 and interaction

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.

Read from: **page 12**, *A wood*. **LOU**, **JOHN TATE** and **DANNY**.

to: **page 15**, *They say nothing*.

5	1
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 i) Name **one** rehearsal technique that a director could use to prepare an actor for the role of **Danny** in this extract. [1]

ii) Explain how the rehearsal technique would help the actor prepare for a performance of the role in this extract. [2]

5	2
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 i) Look at the line:
‘Dentists don’t get mixed up in things. I’ve got a plan. I’ve got a plan John, I’ve made plans, and this is not...’
Describe the tone and tempo that **Danny** would use when speaking this line. [2]

ii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [4]

5	3
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 i) Briefly describe the relationship between **Lou** and **John Tate** in this extract. [3]

ii) Explain how **both** actors could use movement to communicate this relationship to an audience. [6]

5	4
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 As a designer, describe how you would stage this extract using a **Thrust Stage**. [12]
In your answer refer to:

- the genre of the play and type of stage used in the original production
- your choice of production style
- your ideas for set and props
- your ideas for sound

5	5
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 With reference to **one** extract, describe how you would perform the role of **Leah** to an audience. [15]

Do not refer to the extract used for questions

5	1
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5	4
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In your answer refer to:

- character motivation
- voice
- movement and interaction

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 the designer used set and props in **one** key moment to communicate meaning to the audience. [15]

In your answer refer to:

- production style
- how the set and props were used to create atmosphere and communicate meaning
- your response to the set and props as a member of the audience

Or,

7	1
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 Analyse and evaluate how vocal skills were used by **two** characters in **one** key moment to communicate meaning to the audience. [15]

In your answer refer to:

- acting style
- how vocal skills were used to create character and communicate meaning
- your response to the performance as a member of the audience

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