

C690U30-1

**DRAMA – Component 3
INTERPRETING THEATRE**

FRIDAY, 17 MAY 2019 – AFTERNOON

**1 hour 30 minutes,
plus your additional time allowance**

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a WJEC pink 16-page answer book and an UNMARKED copy of the text you have studied for this component.

INSTRUCTIONS TO CANDIDATES

Use black ink, black ball-point pen or your usual method.

Answers to all questions must be written on the separate answer booklet provided.

Write your name, centre number and candidate number in the spaces on the front cover 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, plus your additional time allowance, on Section A and approximately 25 minutes, plus your additional time allowance, on Section B.

SECTION A

You must answer ALL questions on ONE set text you have studied.

The Tempest: pages 5–8

**The Caucasian Chalk Circle:
pages 9–12**

Hard to Swallow: pages 13–16

War Horse: pages 17–20

DNA: pages 21–24

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 26

7	1
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 page 27

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!’.

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|---|---|
| 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]**

- | | |
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| 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
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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 – 1 3 .

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
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 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 |
|---|---|

 (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
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- (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 – 2 3 .

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 Wheeler

**Questions

3	1
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3	2
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 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 |
|---|---|

 (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
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- (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
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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 – 3 3 .

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
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 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]**

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|----------|----------|
| 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 – 4 3 .

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
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 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
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(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]

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 – 5 3 .

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]**

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 Analyse and evaluate how lighting was used in TWO key moments to communicate meaning to the audience.

In you 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 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]**

END OF PAPER