



GCSE



C690U30-1

THURSDAY, 19 MAY 2022 – AFTERNOON

DRAMA – Component 3

INTERPRETING THEATRE

**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 booklet 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.

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.

(Turn over)

Write the question number in the left-hand margin at the start of 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.

(Turn over)

SECTION A

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

THE TEMPEST: page 5

THE CAUCASIAN CHALK CIRCLE: page 10

HARD TO SWALLOW: page 14

WAR HORSE: page 18

DNA: page 22

SECTION B

**You must answer EITHER question 61.
OR question 71.**

61. page 27

71. page 28

(Turn over)

SECTION A

EITHER,

THE TEMPEST William Shakespeare

Questions 11, 12, 13 and 14 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!’.

(Turn over)

- 11 (i) Name ONE rehearsal technique that a director could use to prepare an actor for the role of PROSPERO in this extract. [1 mark]**
- (ii) Explain how the rehearsal technique would help the actor prepare for a performance of the role in this extract. [2 marks]**

12 (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 marks]**

(Turn over)

12 (ii) Give ONE reason to explain your choice of tone, and ONE reason to explain your choice of tempo.

[4 marks]

13 (i) Briefly describe the relationship between CALIBAN and STEPHANO in this extract. [3 marks]

(ii) Explain how BOTH actors could use movement to communicate this relationship to an audience.

[6 marks]

(Turn over)

- 14. As a designer, describe how you would stage this extract using a THRUST STAGE. [12 marks]**

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**

(Turn over)

- 15. With reference to ONE extract, describe how you would perform the role of MIRANDA to an audience.**
- [15 marks]**

Do not refer to the extract used for questions 11 – 14.

In your answer refer to:

- **character motivation**
- **voice**
- **movement and interaction**

(Turn over)

OR,

THE CAUCASIAN CHALK CIRCLE

Bertolt Brecht

Questions 21, 22, 23 and 24 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!’.

21 (i) Name ONE rehearsal technique that a director could use to prepare an actor for the role of SINGER in this extract. [1 mark]

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

(Turn over)

22 (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 marks]

(ii) Give ONE reason to explain your choice of tone, and ONE reason to explain your choice of tempo.

[4 marks]

(Turn over)

- 23 (i) Briefly describe the relationship between GRUSHA and the COOK in this extract. [3 marks]**
- (ii) Explain how BOTH actors could use movement to communicate this relationship to an audience. [6 marks]**
- 24. As a designer, describe how you would stage this extract using a THRUST STAGE. [12 marks]**

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**

(Turn over)

- 25. With reference to ONE extract, describe how you would perform the role of SINGER to an audience.**
- [15 marks]**

Do not refer to the extract used for questions 21 – 24.

In your answer refer to:

- **character motivation**
- **voice**
- **movement and interaction**

(Turn over)

OR,

HARD TO SWALLOW Mark Wheeler

Questions 31, 32, 33 and 34 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.’.

31 (i) Name ONE rehearsal technique that a director could use to prepare an actor for the role of ANNA in this extract. [1 mark]

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

(Turn over)

32 (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 marks]

(ii) Give ONE reason to explain your choice of tone, and ONE reason to explain your choice of tempo.

[4 marks]

(Turn over)

33 (i) Briefly describe the relationship between MAUREEN and JOHN in this extract. [3 marks]

(ii) Explain how BOTH actors could use movement to communicate this relationship to an audience. [6 marks]

34. As a designer, describe how you would stage this extract using a THRUST STAGE. [12 marks]

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**

(Turn over)

- 35. With reference to ONE extract, describe how you would perform the role of MAUREEN to an audience.**
- [15 marks]**

Do not refer to the extract used for questions 31 – 34.

In your answer refer to:

- **character motivation**
- **voice**
- **movement and interaction**

(Turn over)

OR,

**WAR HORSE Michael Morpurgo,
adapted by Nick Stafford**

**Questions 41, 42, 43 and 44 are based on
the following extract.**

**Read from: PAGE 35, Stewart:
‘My God, sir.’.**

to: PAGE 38, EXIT BONE.

**41 (i) Name ONE rehearsal technique
that a director could use to
prepare an actor for the role of
SERGEANT GREIG in this extract.**

[1 mark]

(Turn over)

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

42 (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 marks]

(ii) Give ONE reason to explain your choice of tone, and ONE reason to explain your choice of tempo. [4 marks]

(Turn over)

- 43 (i) Briefly describe the relationship between NICHOLLS and STEWART in this extract. [3 marks]**
- (ii) Explain how BOTH actors could use movement to communicate this relationship to an audience. [6 marks]**
- 44. As a designer, describe how you would stage this extract using a THRUST STAGE. [12 marks]**

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**

(Turn over)

- 45. With reference to ONE extract, describe how you would perform the role of ROSE to an audience.**

[15 marks]

Do not refer to the extract used for questions 41 – 44.

In your answer refer to:

- **character motivation**
- **voice**
- **movement and interaction**

(Turn over)

OR,

DNA Dennis Kelly

Questions 51, 52, 53 and 54 are based on the following extract.

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

to: PAGE 15, They say nothing.

51 (i) Name ONE rehearsal technique that a director could use to prepare an actor for the role of DANNY in this extract. [1 mark]

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

(Turn over)

52 (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 marks]

(ii) Give ONE reason to explain your choice of tone, and ONE reason to explain your choice of tempo.

[4 marks]

(Turn over)

53 (i) Briefly describe the relationship between LOU and JOHN TATE in this extract. [3 marks]

(ii) Explain how BOTH actors could use movement to communicate this relationship to an audience. [6 marks]

54. As a designer, describe how you would stage this extract using a THRUST STAGE. [12 marks]

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**

(Turn over)

- 55. With reference to ONE extract, describe how you would perform the role of LEAH to an audience.**

[15 marks]

Do not refer to the extract used for questions 51 – 54.

In your answer refer to:

- **character motivation**
- **voice**
- **movement and interaction**

(Turn over)

SECTION B

Answer EITHER question 61 OR question 71.

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.

(Turn over)

EITHER,

61. Analyse and evaluate how the designer used set and props in ONE key moment to communicate meaning to the audience.

[15 marks]

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**

(Turn over)

OR,

71. Analyse and evaluate how vocal skills were used by TWO characters in ONE key moment to communicate meaning to the audience.

[15 marks]

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**

END OF PAPER