



GCSE



C690U30-1

MONDAY, 15 MAY 2023 – AFTERNOON

DRAMA – Component 3

INTERPRETING THEATRE

1 hour 30 minutes plus your additional time allowance

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

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.

Use both sides of the paper. Write only within the white areas of the booklet.

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

Leave at least two line spaces between 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.

(Turn over)

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 5

THE CAUCASIAN CHALK CIRCLE: page 8

HARD TO SWALLOW: page 11

WAR HORSE: page 14

DNA: page 17

SECTION B

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

61. page 21

71. page 22

(Turn over)

SECTION A

EITHER,

THE TEMPEST William Shakespeare

Questions 11, 12, 13 and 14 are based on the following extract.

Read from: PAGE 42: Prospero: – Awake, dear heart, awake, thou hast slept well;

to: PAGE 45: Prospero: So, slave, hence!

11. Look at the line:

Miranda: ‘Tis a villain, sir, I do not love to look on.’.

(i) Briefly describe MIRANDA’s motivation in this line.
[2 marks]

(ii) As an actor, state ONE movement, ONE gesture and ONE facial expression you would use to communicate MIRANDA’s motivation. [3 marks]

(Turn over)

- 12. You are going to perform the role of PROSPERO and you are about to say the following lines:**

**‘Thou poisonous slave, got by the devil himself
Upon thy wicked dam: come forth.’**

- (i) Describe the tone and tempo you would use when speaking these lines. [2 marks]**
- (ii) Give ONE reason to explain your choice of tone, and ONE reason to explain your choice of tempo. [2 marks]**

- 13 (i) Briefly describe the character of CALIBAN in this extract. [3 marks]**

- (ii) Explain how you would use costume, hair and make-up to communicate CALIBAN’s character to an audience. [6 marks]**

- 14. As a designer, how would you use lighting and sound to communicate the atmosphere of this extract to an audience?**

In your answer refer to:

- **how lighting and/or sound were used in the original production**
- **atmosphere**
- **your ideas regarding lighting**
- **your ideas regarding sound [12 marks]**

- 15. As an actor, choose ONE extract from the play and explain how you would communicate ARIEL's obedient nature to the audience.**

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

In your answer refer to:

- **character motivation**
- **voice**
- **movement**
- **interaction [15 marks]**

(Turn over)

OR,

THE CAUCASIAN CHALK CIRCLE Bertolt Brecht

Questions 21, 22, 23 and 24 are based on the following extract.

Read from: **PAGE 48: Lavrenti: Why are you sitting there muffled up like coachmen, you two?**

to: **PAGE 50: Lavrenti: He's not moving an eyelid. I hope we aren't too late.**

21. Look at the line:

Lavrenti: 'Are you sure there are no rats around? If there are rats, you couldn't live here.'

- (i) Briefly describe LAVRENTI's motivation in this line. [2 marks]**
- (ii) As an actor, state ONE movement, ONE gesture and ONE facial expression you would use to communicate LAVRENTI's motivation. [3 marks]**

(Turn over)

- 22. You are going to perform the role of GRUSHA and you are about to say the following lines:**

‘But I can’t marry! I must wait for Simon Shashava.’

- (i) Describe the tone and tempo you would use when speaking these lines. [2 marks]**
- (ii) Give ONE reason to explain your choice of tone, and ONE reason to explain your choice of tempo. [2 marks]**

- 23 (i) Briefly describe the character of MOTHER-IN-LAW in this extract. [3 marks]**

- (ii) Explain how you would use costume, hair and make-up to communicate MOTHER-IN-LAW’s character to an audience. [6 marks]**

24. As a designer, how would you use lighting and sound to communicate the atmosphere of this extract to an audience?

In your answer refer to:

- **how lighting and/or sound were used in the original production**
- **atmosphere**
- **your ideas regarding lighting**
- **your ideas regarding sound [12 marks]**

25. As an actor, choose ONE extract from the play and explain how you would communicate GOVERNOR'S WIFE's uncaring nature to the audience.

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

In your answer refer to:

- **character motivation**
- **voice**
- **movement**
- **interaction [15 marks]**

(Turn over)

OR,

HARD TO SWALLOW Mark Wheeler

Questions 31, 32, 33 and 34 are based on the following extract.

Read from: **PAGE 31: Dr Clegg: Psychiatric hospital admission – Catherine Dunbar. Aged sixteen.**

to: **PAGE 34: Maureen: She worried that the others would consider her unfriendly and aloof.**

31. Look at the line:

Dr Clegg: ‘Hospital re-admission – Catherine Dunbar. Aged seventeen.’.

- (i) Briefly describe DR CLEGG’s motivation in this line. [2 marks]**
- (ii) As an actor, state ONE movement, ONE gesture and ONE facial expression you would use to communicate DR CLEGG’s motivation. [3 marks]**

(Turn over)

- 32. You are going to perform the role of MAUREEN and you are about to say the following lines:**

‘This is unforgivable. My daughter is seriously ill and needed treatment.’

- (i) Describe the tone and tempo you would use when speaking these lines. [2 marks]**
- (ii) Give ONE reason to explain your choice of tone, and ONE reason to explain your choice of tempo. [2 marks]**

- 33 (i) Briefly describe the character of PROFESSOR CALDERSTOW in this extract. [3 marks]**

- (ii) Explain how you would use costume, hair and make-up to communicate PROFESSOR CALDERSTOW’s character to an audience. [6 marks]**

34. As a designer, how would you use lighting and sound to communicate the atmosphere of this extract to an audience?

In your answer refer to:

- **how lighting and/or sound were used in the original production**
- **atmosphere**
- **your ideas regarding lighting**
- **your ideas regarding sound [12 marks]**

35. As an actor, choose ONE extract from the play and explain how you would communicate ANNA's frustrated nature to the audience.

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

In your answer refer to:

- **character motivation**
- **voice**
- **movement**
- **interaction [15 marks]**

OR,

WAR HORSE Michael Morpurgo, adapted by
Nick Stafford

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

Read from: **PAGE 53: A shallow crater in disputed
territory.**

to: **PAGE 57, Exit Albert and David.**

41. Look at the line:

**Albert: First I knew, they were in our trench. The
only English I heard was, ‘Fall back! Fall back!’.**

- (i) Briefly describe ALBERT’s motivation in this line.
[2 marks]
- (ii) As an actor, state ONE movement, ONE gesture
and ONE facial expression you would use to
communicate ALBERT’s motivation. [3 marks]

(Turn over)

- 42. You are going to play the role of DAVID and you are about to say the following lines:**

‘Come on, Albert. You’re the country boy, you’re the one who buggers about in fields at night.’.

- (i) Describe the tone and tempo you would use when speaking these lines. [2 marks]**
- (ii) Give ONE reason to explain your choice of tone, and ONE reason to explain your choice of tempo. [2 marks]**

- 43 (i) Briefly describe the character of DEAD NICHOLLS in this extract. [3 marks]**

- (ii) Explain how you would use costume, hair and make-up to communicate DEAD NICHOLLS’ character to an audience. [6 marks]**

44. As a designer, how would you use lighting and sound to communicate the atmosphere of this extract to an audience?

In your answer refer to:

- **how lighting and/or sound were used in the original production**
- **atmosphere**
- **your ideas regarding lighting**
- **your ideas regarding sound [12 marks]**

45. As an actor, choose ONE extract from the play and explain how you would communicate ROSE's caring nature to the audience. [15 marks]

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

In your answer refer to:

- **character motivation**
- **voice**
- **movement**
- **interaction [15 marks]**

OR,

DNA Dennis Kelly

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

These are the page references for the original School Edition.

Read from: PAGE 33, A Wood. Phil and Leah, Lou and Danny. Phil has a muffin.

to: PAGE 35, DANNY: This sort of stuff sticks, you know.

These are the page references for the new Methuen Drama Student Edition.

Read from: PAGE 71, A Wood. PHIL and LEAH, LOU and DANNY. PHIL has a muffin.

to: PAGE 74, DANNY: This sort of stuff sticks, you know.

(Turn over)

51 Look at the line:

Leah: ‘But how, I mean who, how, who, who is, who is, how?’.

- (i) Briefly describe LEAH’s motivation in this line. [2 marks]**
- (ii) As an actor, state ONE movement, ONE gesture and ONE facial expression you would use to communicate LEAH’s motivation. [3 marks]**

52 You are going to perform the role of DANNY and you are about to say the following lines:

‘He answers the description. Fat postman, thinning hair, his teeth are terrible, apparently.’.

- (i) Describe the tone and tempo you would use when speaking these lines. [2 marks]**
- (ii) Give ONE reason to explain your choice of tone, and ONE reason to explain your choice of tempo. [2 marks]**

- 53 (i) Briefly describe the character of LOU in this extract. [3 marks]**
- (ii) Explain how you would use costume, hair and make-up to communicate LOU's character to an audience. [6 marks]**
- 54. As a designer, how would you use lighting and sound to communicate the atmosphere of this extract to an audience?**

In your answer refer to:

- **how lighting and/or sound were used in the original production**
- **atmosphere**
- **your ideas regarding lighting**
- **your ideas regarding sound [12 marks]**

- 55. As an actor, choose ONE extract from the play and explain how you would communicate JOHN TATE's threatening nature to the audience.**

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

In your answer refer to:

- **character motivation**
- **voice**
- **movement**
- **interaction [15 marks]**

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.

EITHER,

61. Analyse and evaluate the choice of costumes for TWO characters in ONE moment.

In your answer refer to:

- **costume style**
- **how costume was used to create character and communicate meaning**
- **your response to the costumes as an audience member [15 marks]**

(Turn over)

OR,

71. Analyse and evaluate how TWO actors used movement and interaction in ONE moment to communicate their relationship to the audience.

In your answer refer to:

- **the acting style**
- **how movement and interaction was used to create character and communicate meaning**
- **your response to the performance as an audience member [15 marks]**

END OF PAPER