



GCSE

C690U30-1



THURSDAY, 25 NOVEMBER 2021 – 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 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
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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

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 and

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 are based on the following extract.

Read from: **page 92:** Alonso *[to Ferdinand and Miranda:] 'Give me your hands.'*

to: **page 95:** *[Exeunt Caliban, Stephano and Trinculo.]*

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| 1 | 1 |
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 (i) As an actor, describe how you would use tone and tempo to deliver the line:
*'Let grief and sorrow still embrace his heart
That doth not wish you joy.'* [2]
- (ii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [2]

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| 1 | 2 |
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 (i) Look at the stage direction;
Enter ARIEL, with the MASTER and BOATSWAIN amazedly following.
What does this stage direction suggest about the atmosphere? [1]
- (ii) As an actor performing **Boatswain** suggest **one** facial expression and **one** gesture you would use to communicate this stage direction. Give **two** reasons for your suggestions. [4]

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| 1 | 3 |
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 (i) Briefly describe the character of **Prospero** in this extract. [3]
- (ii) Describe a suitable costume, hair and make-up for **Prospero** in this extract. [6]

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| 1 | 4 |
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 As an actor, explain how you would perform the role of **Ariel** in this extract. [12]

In your answer refer to:

- character motivation
- voice
- movement

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| 1 | 5 |
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 As a designer, describe how you would stage **one** extract from the play. [15]

Do not refer to the extract used for questions

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In your answer refer to:

- the original staging
- your choice of stage and production style
- your choice of set
- your choice of lighting ideas

Or,

The Caucasian Chalk Circle Bertolt Brecht

Questions

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 are based on the following extract.

Read from: **page 36:** Grusha: *'No, I haven't heard a thing.'*

to: **page 38:** Corporal: *'Fine linen!'*

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| 2 | 1 |
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 (i) As an actor, describe how you would use tone and tempo to deliver the line:
- 'No, I haven't heard a thing.'* [2]
- (ii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [2]
- | | |
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| 2 | 2 |
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 (i) Look at the stage direction:
- (Suddenly she turns round and runs back, panic-stricken.)*
- What does this stage direction suggest about the atmosphere? [1]
- (ii) As an actor performing **Grusha** suggest **one** facial expression and **one** gesture you would use to communicate this stage direction. Give **two** reasons for your suggestions. [4]
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 (i) Briefly describe the character of **Corporal** in this extract. [3]
- (ii) Describe a suitable costume, hair and make-up for **Corporal** in this extract. [6]
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 As an actor, explain how you would perform the role of **Peasant Woman** in this extract. [12]

In your answer refer to:

- character motivation
- voice
- movement

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 As a designer, describe how you would stage **one** extract from the play. [15]

**Do not refer to the extract used for questions

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In your answer refer to:

- the original staging
- your choice of stage and production style
- your choice of set
- your choice of lighting ideas

Or,

Hard to Swallow Mark Wheeller

Questions

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 and

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 are based on the following extract.

Read from: **page 22: Catherine:** *'Mummy I can't swallow.'*

to: **page 24: Maureen:** *'One week later she was admitted to hospital having lost more and more weight every day.'*

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 (i) As an actor, describe how you would use tone and tempo to deliver the line:
- 'Mummy I can't swallow. Mummy, I'm really frightened!'* [2]
- (ii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [2]
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 (i) Look at the stage direction:
- (He grabs her and makes her sit.)*
- What does this stage direction suggest about the atmosphere? [1]
- (ii) As an actor performing **John** suggest **one** facial expression and **one** gesture you would use to communicate this stage direction. Give **two** reasons for your suggestions. [4]
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| 3 | 3 |
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 (i) Briefly describe the character of **Catherine** in this extract. [3]
- (ii) Describe a suitable costume, hair and make-up for **Catherine** in this extract. [6]
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 As an actor, explain how you would perform the role of **Maureen** in this extract. [12]

In your answer refer to:

- character motivation
- voice
- movement

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 As a designer, describe how you would stage **one** extract from the play. [15]

Do not refer to the extract used for questions

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In your answer refer to:

- the original staging
- your choice of stage and production style
- your choice of set
- your choice of lighting ideas

Or,

War Horse Michael Morpurgo, adapted by Nick Stafford

Questions

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 are based on the following extract.

Read from: **page 17: Stables. Night, 29 July 1914.**

to: **page 20: Albert 'I see.'**

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| 4 | 1 |
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 (i) As an actor, describe how you would use tone and tempo to deliver the line:
- 'Don't mess me about. I'll whop ya till ya bliddin'.'* [2]
- (ii) Give **one** reason to explain your choice of tone and **one** reason to explain your choice of tempo. [2]
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| 4 | 2 |
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 (i) Look at the stage direction:
- Ted tries again. He gets the whip and attacks Joey.*
- What does the stage direction suggest about the atmosphere? [1]
- (ii) As an actor performing **Ted** suggest **one** facial expression and **one** gesture you would use to communicate this stage direction. Give **two** reasons for your suggestions. [4]
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 (i) Briefly describe the character of **Rose** in this extract. [3]
- (ii) Describe a suitable costume, hair and make-up for **Rose** in this extract. [6]
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 As an actor, explain how you would perform the role of **Albert** in this extract. [12]
- In your answer refer to:
- character motivation
 - voice
 - movement
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 As a designer, describe how you would stage **one** extract from the play. [15]

Do not refer to the extract used for questions

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In your answer refer to:

- the original staging
- your choice of stage and production style
- your choice of set
- your choice of lighting ideas

Or,

DNA Dennis Kelly

Questions

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 and

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 are based on the following extract.

Read from: **page 57:** LEAH: *'What's going on?'*.

to: **page 59:** *PHIL places the bag over BRIAN's head.*

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 (i) As an actor describe how you would use tone and tempo to deliver the line:
- 'Go back home. Don't say anything to anybody about this. You too, Lou.'* [2]
- (ii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [2]

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| 5 | 2 |
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 (i) Look at the stage direction:
- LOU stands there, unsure.*
- What does this stage direction suggest about the atmosphere? [1]
- (ii) As an actor performing **Lou** suggest **one** facial expression and **one** gesture you would use to communicate this stage direction. Give **two** reasons for your suggestions. [4]

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 (i) Briefly describe the character of **Phil** in this extract. [3]
- (ii) Describe a suitable costume, hair and make-up for **Phil** in this extract. [6]

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 As an actor, explain how you would perform the role of **Leah** in this extract. [12]

In your answer refer to:

- character motivation
- voice
- movement

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| 5 | 5 |
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 As a designer, describe how you would stage **one** extract from the play. [15]

Do not refer to the extract used for questions

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5	4
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In your answer refer to:

- the original staging
- your choice of stage and production style
- your choice of set
- your choice of lighting ideas

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 costume, hair and make-up for **two** characters made an impact on you as a member of the audience. [15]

In your answer include:

- a detailed description of the costume, hair and make-up
- how costume, hair and make-up were used to communicate meaning
- your response to the costume, hair and make-up as a member of the audience

Or,

7	1
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 Analyse and evaluate how **one** actor made an impact on you as a member of the audience. [15]

In your answer include:

- reference to the acting style
- how the actor used vocal and physical skills to create character and communicate meaning
- your response to the actor's performance as a member of the audience

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