



GCSE – **NEW**

C690U30-1



**DRAMA – Component 3
INTERPRETING THEATRE**

FRIDAY, 18 MAY 2018 – AFTERNOON

1 hour 30 minutes

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.

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

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.

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.



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SECTION A

You must answer **all** questions on **one** set text you have studied.

The Tempest: pages 4-5

The Caucasian Chalk Circle: pages 6-7

Hard to Swallow: pages 8-9

War Horse: pages 10-11

DNA: pages 12-13

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 14

7	1
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 page 14



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03



03

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 46 Prospero:** [to Miranda:] 'The fringed curtains of thine eye advance ...'

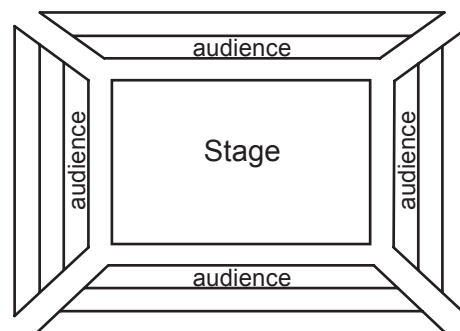
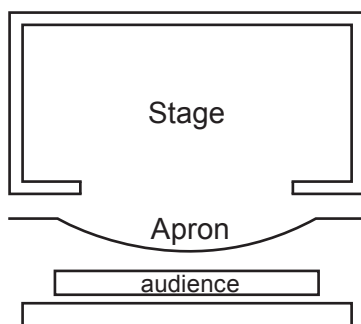
to the bottom of: **page 48 Prospero:** 'And they to him are angels.'

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

 (i) Describe the relationship between Prospero and Miranda at the **beginning** of this extract. [2]
- (ii) Name **two** rehearsal techniques that you could use to explore this relationship. [2]
- (iii) As a director, explain how **one** of these techniques would help prepare the actor(s) for their role(s). [2]
- | | |
|---|---|
| 1 | 2 |
|---|---|

 (i) Describe the atmosphere of this extract. [3]
- (ii) Explain how any **one** line in the extract illustrates the atmosphere. [3]
- (iii) As a designer, suggest **three** ways you could use lighting and/or sound to communicate the atmosphere in this extract. Give reasons for your suggestions. [6]
- | | |
|---|---|
| 1 | 3 |
|---|---|

 (i) Name these **two** ground plans. [2]



- (ii) As a designer, choose **one** of these stages and describe in detail your set design **for this extract**. You should justify your ideas with reference to the original staging.

In your answer refer to:

- your choice of stage and audience position
- production style
- set and props (including use of colour)

[10]



1	4
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As an actor, you have been asked to perform the role of Caliban in a production of *The Tempest*. Choose any **two** contrasting extracts and explain how you would communicate the character to the audience.

Do not refer to the extract used for questions

1	1
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 –

1	3
---	---

.

In your answer refer to:

- character motivation
- voice
- movement
- interaction.

[15]



Or,

The Caucasian Chalk Circle Bertolt Brecht

Questions

2	1
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,

2	2
---	---

 and

2	3
---	---

 are based on the following extract.

Read from the top of: **page 40:** *A wind has risen.*

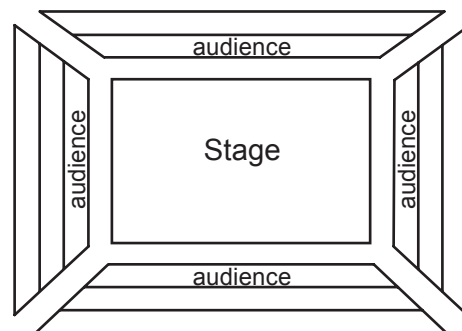
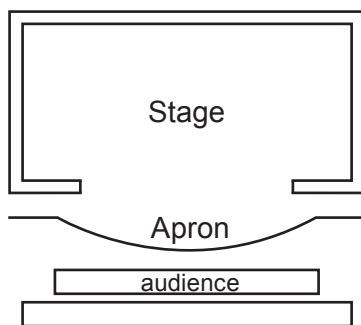
to the end of the scene: **page 43:** *'From the son of the snake.'*

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|---|---|
| 2 | 1 |
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 (i) Describe the relationship between Grusha and The Merchant Woman at the **beginning** of this extract. [2]
- (ii) Name **two** rehearsal techniques that you could use to explore this relationship. [2]
- (iii) As a director, explain how **one** of these techniques would help prepare the actor(s) for their role(s). [2]
- | | |
|---|---|
| 2 | 2 |
|---|---|

 (i) Describe the atmosphere of this extract. [3]
- (ii) Explain how any **one** line in the extract illustrates the atmosphere. [3]
- (iii) As a designer, suggest **three** ways you could use lighting and/or sound to communicate the atmosphere in this extract. Give reasons for your suggestions. [6]
- | | |
|---|---|
| 2 | 3 |
|---|---|

 (i) Name these **two** ground plans. [2]



- (ii) As a designer, choose **one** of these stages and describe in detail your set design **for this extract**. You should justify your ideas with reference to the original staging.

In your answer refer to:

- your choice of stage and audience position
- production style
- set and props (including use of colour)

[10]



2	4
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As an actor, you have been asked to perform the role of Azdak in a production of *The Caucasian Chalk Circle*. Choose any **two** contrasting extracts and explain how you would communicate the character to the audience.

Do not refer to the extract used for questions

2	1
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 –

2	3
---	---

 .

In your answer refer to:

- character motivation
- voice
- movement
- interaction.

[15]



Or,

Hard to Swallow Mark Wheeler

Questions

3	1
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,

3	2
---	---

 and

3	3
---	---

 are based on the following extract.

Read from the top of: **page 28 Maureen:** *'Stay there a moment you two.'*

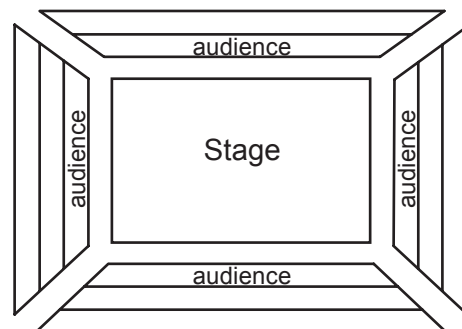
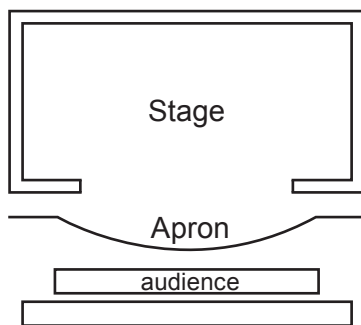
to the end of the scene: **page 30 Catherine:** *'I feel like a rag doll which has lost its stuffing.'*

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

 (i) Describe the relationship between Maureen and Simon at the **beginning** of this extract. [2]
- (ii) Name **two** rehearsal techniques that you could use to explore this relationship. [2]
- (iii) As a director, explain how **one** of these techniques would help prepare the actor(s) for their role(s). [2]
- | | |
|---|---|
| 3 | 2 |
|---|---|

 (i) Describe the atmosphere of this extract. [3]
- (ii) Explain how any **one** line in the extract illustrates the atmosphere. [3]
- (iii) As a designer, suggest **three** ways you could use lighting and/or sound to communicate the atmosphere in this extract. Give reasons for your suggestions. [6]
- | | |
|---|---|
| 3 | 3 |
|---|---|

 (i) Name these **two** ground plans. [2]



- (ii) As a designer, choose **one** of these stages and describe in detail your set design **for this extract**. You should justify your ideas with reference to the original staging.

In your answer refer to:

- your choice of stage and audience position
- production style
- set and props (including use of colour)

[10]



3	4
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As an actor, you have been asked to perform the role of Anna in a production of *Hard to Swallow*. Choose any **two** contrasting extracts and explain how you would communicate the character to the audience.

Do not refer to the extract used for questions

3	1
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3	3
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 .

In your answer refer to:

- character motivation
- voice
- movement
- interaction.

[15]



Or,

War Horse Nick Stafford

Questions

4	1
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,

4	2
---	---

 and

4	3
---	---

 are based on the following extract.

Read from the top of: **page 12: Narracott's farm.**

to the end of the scene on: **page 15: And time – two years – has passed.**

4	1
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 (i) Describe the relationship between Rose and Ted at the **beginning** of this extract. [2]

(ii) Name **two** rehearsal techniques that you could use to explore this relationship. [2]

(iii) As a director, explain how **one** of these techniques would help prepare the actor(s) for their role(s). [2]

4	2
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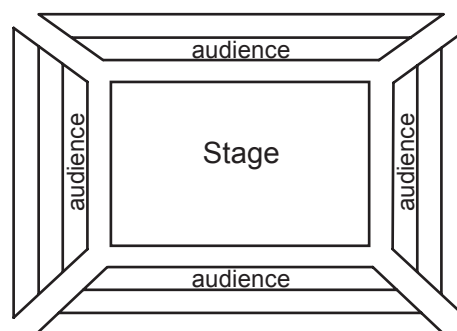
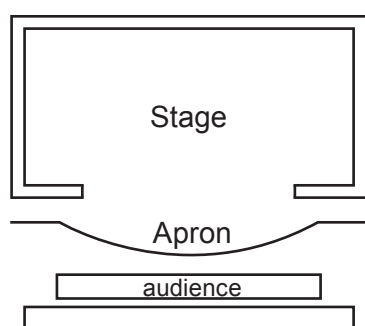
 (i) Describe the atmosphere of this extract. [3]

(ii) Explain how any **one** line in the extract illustrates the atmosphere. [3]

(iii) As a designer, suggest **three** ways you could use lighting and/or sound to communicate the atmosphere in this extract. Give reasons for your suggestions. [6]

4	3
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 (i) Name these **two** ground plans. [2]



(ii) As a designer, choose **one** of these stages and describe in detail your set design **for this extract**. You should justify your ideas with reference to the original staging.

In your answer refer to:

- your choice of stage and audience position
- production style
- set and props (including use of colour)

[10]



4	4
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As an actor, you have been asked to perform the role of Albert in a production of *War Horse*. Choose any **two** contrasting extracts and explain how you would communicate the character to the audience.

Do not refer to the extract used for questions

4	1
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4	3
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In your answer refer to:

- character motivation
- voice
- movement
- interaction.

[15]



Or,

DNA Dennis Kelly

Questions **5 1**, **5 2** and **5 3** are based on the following extract.

Read from the top of: **page 49: A Wood. CATHY, BRIAN, LEAH, MARK, LOU and JAN.**

to the bottom of: **page 52: 'What happened?'**

5 1 (i) Describe the relationship between Phil and Adam at the **beginning** of this extract. [2]

(ii) Name **two** rehearsal techniques that you could use to explore this relationship. [2]

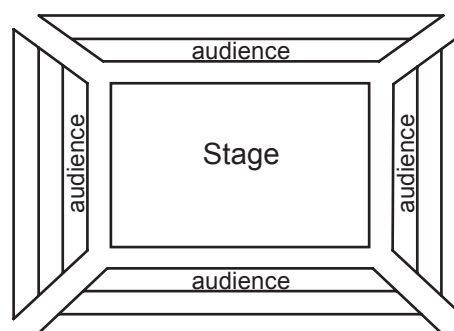
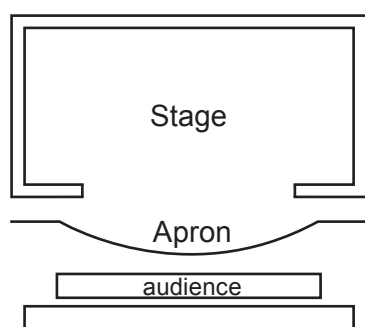
(iii) As a director, explain how **one** of these techniques would help prepare the actor(s) for their role(s). [2]

5 2 (i) Describe the atmosphere of this extract. [3]

(ii) Explain how any **one** line in the extract illustrates the atmosphere. [3]

(iii) As a designer, suggest **three** ways you could use lighting and/or sound to communicate the atmosphere in this extract. Give reasons for your suggestions. [6]

5 3 (i) Name these **two** ground plans. [2]



(ii) As a designer, choose **one** of these stages and describe in detail your set design **for this extract**. You should justify your ideas with reference to the original staging.

In your answer refer to:

- your choice of stage and audience position
- production style
- set and props (including use of colour)

[10]



5	4
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As an actor, you have been asked to perform the role of Leah in a production of *DNA*. Choose any **two** contrasting extracts and explain how you would communicate the character to the audience.

Do not refer to the extract used for questions

5	1
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5	3
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In your answer refer to:

- character motivation
- voice
- movement
- interaction.

[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
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 Analyse and evaluate how costume, hair and make-up were used in **two** key scenes to communicate meaning to the audience.

In your answer refer to:

- the production style
- how costume, hair and make-up were used to create character and communicate meaning
- your response to the performance as an audience member. [15]

Or,

7	1
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 Analyse and evaluate how movement skills were used in **two** key scenes to communicate meaning to the audience.

In your answer refer to:

- the acting style
- how movement skills were used to create character and communicate meaning
- your response to the performance as an audience member. [15]

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