

April 2024

## GCSE DRAMA EXAM

### DRAMA – Component 3

#### INTERPRETING THEATRE – SECTION A ONLY

1 hour

#### 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. 

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In Section A, answer **all** questions **on your chosen set text**.

#### 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 on Section A.

**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*

***An Inspector Calls : page 8***

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## SECTION A

Either,

*The Tempest* William Shakespeare

Questions 

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 are based on the following extract.

Read from: **page 72:** *Enter ALONSO, SEBASTIAN, ANTONIO, GONZALO, ADRIAN and FRANCISCO.*

to: **page 74:** *Thunder and lightning.*

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 (i) As an actor playing the role of **Gonzalo**, describe how you would enter the stage at the **beginning** of this extract. In your answer refer to movement and gesture. [2]

(ii) Give **two** reasons for your suggestions. [2]

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 (i) Briefly describe the relationship between **Sebastian** and **Antonio** in this extract. [2]

(ii) Explain how the **two** actors could use voice to communicate this relationship to an audience. [4]

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 (i) As a designer, describe **two** props that could be used in this extract. [4]

(ii) Explain how the actor(s) could use these props in this extract. Give reasons for your suggestions. [4]

1	4
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 As a designer, describe how you could use lighting and sound in this extract. [12]

In your answer refer to:

- atmosphere
- your ideas for lighting
- your ideas for sound
- how lighting and sound were used in the original production

1	5
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 As an actor, choose **one** extract from the play and explain how you would communicate **Prospero's** powerful status to the audience. [15]

**Do not refer to the extract used for questions**

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In your answer refer to:

- character motivation
- voice
- movement
- interaction

Or,

**The Caucasian Chalk Circle** Bertolt Brecht

Questions 

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 are based on the following extract.

Read from: **page 23:** *Two SERVANTS crowd from the gateway, bent low under huge trunks.*

to: **page 27:** *Exeunt all but GRUSHA, with the CHILD on her arm, and TWO WOMEN.*

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 (i) As an actor playing the role of **Natella Abashwili (Governor's Wife)**, describe how you would enter the stage at the **beginning** of this extract. In your answer refer to movement and gesture. [2]
- (ii) Give **two** reasons for your suggestions. [2]
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 (i) Briefly describe the relationship between **Natella Abashwili (Governor's Wife)** and **Adjutant** in this extract. [2]
- (ii) Explain how the **two** actors could use voice to communicate this relationship to an audience. [4]
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| 2 | 3 |
|---|---|

 (i) As a designer, describe **two** props that could be used in this extract. [4]
- (ii) Explain how the actor(s) could use these props in this extract. Give reasons for your suggestions. [4]
- |   |   |
|---|---|
| 2 | 4 |
|---|---|

 As a designer, describe how you could use lighting and sound in this extract. [12]

In your answer refer to:

- atmosphere
- your ideas for lighting
- your ideas for sound
- how lighting and sound were used in the original production

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 As an actor, choose **one** extract from the play and explain how you would communicate **Grusha's** courage to the audience. [15]

**Do not refer to the extract used for questions**

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In your answer refer to:

- character motivation
- voice
- movement
- interaction

Or,

**Hard to Swallow** Mark Wheeller

Questions 

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 are based on the following extract.

Read from: **page 43: John & Maureen:** (*Entering*) 'Enter!'.

to: **page 46: Catherine:** 'You'll regret saying that Anna... you'll regret it.'

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 (i) As an actor playing the role of **John**, describe how you would enter the stage at the **beginning** of this extract. In your answer refer to movement and gesture. [2]
- (ii) Give **two** reasons for your suggestions. [2]

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 (i) Briefly describe the relationship between **Catherine** and **Anna** in this extract. [2]
- (ii) Explain how the **two** actors could use voice to communicate this relationship to an audience. [4]

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|---|---|

 (i) As a designer, describe **two** props that could be used in this extract. [4]
- (ii) Explain how the actor(s) could use these props in this extract. Give reasons for your suggestions. [4]

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|---|---|
| 3 | 4 |
|---|---|

 As a designer, describe how you could use lighting and sound in this extract. [12]

In your answer refer to:

- atmosphere
- your ideas for lighting
- your ideas for sound
- how lighting and sound were used in the original production

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 As an actor, choose **one** extract from the play and explain how you would communicate **Catherine's** determined nature to the audience. [15]

**Do not refer to the extract used for questions**

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In your answer refer to:

- character motivation
- voice
- movement
- interaction

Or,

**War Horse** Michael Morpurgo, adapted by Nick Stafford

Questions 

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 are based on the following extract.

Read from: **page 28: Enter Ted with Joey. (They do not meet Tophorn.)**

to: **page 31: Exit Rose.**

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 (i) As an actor playing the role of **Ted**, describe how you would enter the stage at the **beginning** of this extract. In your answer refer to movement and gesture. [2]

(ii) Give **two** reasons for your suggestions. [2]

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 (i) Briefly describe the relationship between **Nicholls** and **Albert** in this extract. [2]

(ii) Explain how the **two** actors could use voice to communicate this relationship to an audience. [4]

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 (i) As a designer, describe **two** props that could be used in this extract. [4]

(ii) Explain how the actor(s) could use these props in this extract. Give reasons for your suggestions. [4]

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 As a designer, describe how you could use lighting and sound in this extract. [12]

In your answer refer to:

- atmosphere
- your ideas for lighting
- your ideas for sound
- how lighting and sound were used in the original production

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 As an actor, choose **one** extract from the play and explain how you would communicate **Ted Narracott's** stubborn nature to the audience. [15]

**Do not refer to the extract used for questions**

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In your answer refer to:

- character motivation
- voice
- movement
- interaction

Or,

**An Inspector Calls**

Questions 

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 are based on the following extract.

Read from: **page 22** Gerald 'I don't see why-'

to: **page 25:** Sheila 'Oh don't be stupid...'

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 (i) As an actor playing the role of **Sheila Birling**, describe how you would perform the line 'So I'm really responsible?'  
In your answer refer to tone and pause. [2]

(ii) Give **two** reasons for your suggestions. [2]

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 (i) Briefly describe the relationship between **Sheila** and **The inspector** in this extract. [2]

(ii) Explain how the **two** actors could use movement to communicate this relationship to an audience. [4]

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 (i) As a designer, describe **2 costume items** that would be suitable for Sheila In this extract. In your answer link to the time period of the play. [4]

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 As a designer, describe how you could use lighting and sound in this extract. [12]

In your answer refer to:

- Atmosphere you want to create
- your ideas for lighting
- your ideas for sound

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 As an actor, choose **one** extract from the play and explain how you would communicate **Mrs Birling's** defensive attitude and nature to the audience. [15]

**Do not refer to the extract used for questions**

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In your answer refer to:

- character motivation
- voice
- movement
- interaction

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