

Exam Walk-Through

Eduqas GCSE Drama – Component 3

(based on the 2019 paper)



Useful Links

[Exam paper](#)

[Marking scheme](#)

[Online Exam Review](#)

[Copy of the Examiners' Reports for 2019](#)



What this exam paper is all about:

- This paper is Component 3: Interpreting Theatre and accounts for 40% of your Drama GCSE.
- It is testing your understanding of your set text and your ability to analyse and evaluate a live theatre production.
- The paper is made up of 2 sections.
- It lasts for 1 hour 30 minutes.
- Section A (45 marks) set text (you should spend about 1 hour and 5 minutes on this section)
- Section B (15 marks) live theatre review (you should spend about 25 minutes on this section)



What should I do first?

1. Read the front cover of the exam paper carefully, especially the Instructions to Candidates

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
---	---

 .

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.

Remember that you cannot use your Section A text as the review text for Section B also



What should I do first?

2. The grid on page 2 includes an index of where to find the text that you have studied for Section A, and also where to find the questions for Section B.

SECTION A
<i>You must answer all questions on one set text you have studied.</i>
<i>The Tempest: page 4</i>
<i>The Caucasian Chalk Circle: page 5</i>
<i>Hard to Swallow: page 6</i>
<i>War Horse: page 7</i>
<i>DNA: page 8</i>

SECTION B				
<i>You must answer either question <table border="1"><tr><td>6</td><td>1</td></tr></table> or question <table border="1"><tr><td>7</td><td>1</td></tr></table>.</i>	6	1	7	1
6	1			
7	1			
<table border="1"><tr><td>6</td><td>1</td></tr></table> page 10	6	1		
6	1			
<table border="1"><tr><td>7</td><td>1</td></tr></table> page 10	7	1		
7	1			



Understanding Section A

- The first three **or** four questions will be based on a specific extract. You will be told which questions relate to the extract and what the extract is.
(See page 4 of the examination paper)

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

Read from: **page 68:** *Enter CALIBAN, STEPHANO and TRINCULO.*

to: **page 70:** TRINCULO: *'A murrain on your monster, and the devil take your fingers!'*.

- Turn to the relevant pages for your text and make a note of where the extract begins and ends.
- You should spend about 5 minutes reading the extract before answering the questions.



- The final question within this section will be the wider knowledge question. You will be asked to choose your own extract(s). You should not discuss the extract used for the previous questions. You will be reminded of this within the question.

(See page 4 of the examination paper, question 1 4)

Explain how at least **one** key extract can be designed for a **Traverse Stage**.

Do not refer to the extract used for questions 1 1 – 1 3.

- The value of each question will be written at the end of each question. Questions will range from 1 – 15 marks in value. Remember to note how much marks are given for each question.



- In 2019 this question had three parts, (i), (ii) and (iii).
- Part (i) was worth 1 mark. Part (ii) was worth 2 marks and part (iii) was worth 4 marks.
- The individual parts of the question are all connected to each other.
- Note the key command words within each part – **Choose**, **Describe** and **Explain**.



- Part (i) asked you to:

*Choose any **one** line from the extract which shows the character's motivation. [1]*

- Choosing a suitable line **within the extract** which shows the relevant character's motivation is all you need to do.
- Choose: Select.
- You should select a line that shows how the character feels within the extract, or a line which shows his/her relationship with another character within the extract.
- **Check:** Does the line you've chosen fall within the extract? You will have 0 marks for the question if not!



Suitable lines could include:

- ***The Tempest*** – (Caliban)
‘If thy greatness will Revenge it on him...’.
- ***The Caucasian Chalk Circle*** – (Grusha)
‘I won’t give him up’.
- ***Hard to Swallow*** – (Catherine)
‘You can’t keep me here’.
- ***War Horse*** – (Sergeant Fine)
‘Deliver her safely, Corporal’.
- ***DNA*** – (John Tate)
‘Brilliant. Is there one thing that I do not have to do?’



Questions 1 1, 2 1, 3 1, 4 1 and 5 1

- Part (ii) asked you to:
Describe the tone and tempo that you would use when speaking your chosen line. [2]
- For this question **one mark** was awarded for a suitable **choice of tone** and **one mark** was awarded for a suitable **choice of tempo**.
- Your answer should link with the line you chose for part (i).
- Describe: note the characteristics of the voice e.g. an angry tone, a slow tempo.
- **Check:** Have you referred to both tone and tempo as the question asks?



Suitable examples could include:

- ***The Tempest***
He would use a bitter tone and a slow tempo.
- ***The Caucasian Chalk Circle***
She would say the line in a determined tone, and say it in a constant rhythm.
- ***Hard to Swallow***
She would use a purposeful tone and emphasize 'can't'. She would use a controlled tempo.
- ***War Horse***
He would say this softly and slowly, pausing slightly between 'safely' and 'Corporal'.
- ***DNA***
John Tate would say this loudly and aggressively. He would speak in a relatively quick tempo.



- Part (iii) asked you to:
*Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [4]*
- For this question **two marks** were awarded for a reason linked to your **choice of tone** and **two marks** were awarded for a reason linked to your **choice of tempo** in part (ii).
- Explain: Give reasons for choices. You are also reminded of this within the question.
- Your reasons could be linked to your character's motivation. How does the character feel/behave within the extract? How does he/she react to the other character(s)? How should the audience react to the character?
- Check: **Have you given reasons for your choice of tone and for your choice of tempo?**



Key reasons could include:

- ***The Tempest***

Caliban wants to re-claim his island and re-establish his authority. He wants revenge on Prospero to show he is in control.

- ***The Caucasian Chalk Circle***

Grusha wants to keep the child as she has grown attached to him. She wants to persuade Azdak to allow her to keep the child because that is the just decision.

- ***Hard to Swallow***

Catherine has anorexia and is determined not to eat. She wants to have control over her own body and refuses to be dominated. She is afraid of being forced to eat and losing control.



- ***War Horse***

Sergeant Fine is leading the men and is taking charge of the situation. He is concerned for their safety and wants to keep them safe from danger. He thinks the girl may have some intelligence but doesn't want to frighten her because she's a child.

- ***DNA***

John Tate is trying to lead through fear and control the group. He is clearly frightened because of the consequences. He is unable to control all those around him and fears losing his status



Questions 1 2, 2 2, 3 2, 4 2 and 5 2

- In 2019 this question had two parts, (i) and (ii).
- Part (i) was worth 2 marks and part (ii) was worth 6 marks.
- Again as with the first question, the individual parts of this question are connected to each other.
- Note the key command words within each part - ***Describe***, ***Suggest*** and ***Explain***.



Questions 1 2, 2 2, 3 2, 4 2 and 5 2

- Part (i) asked you to:
*Briefly describe ***** (character's name)'s social class. [2]*
- The combination of the command words (*Briefly describe*) and the low tariff of the question (2 marks), suggest a relatively short answer is expected.
- Describe: note the characteristics of the character e.g. upper class as the character is rich and very important
- **Check:** Have you noted two separate things about the character's social class? The question has a tariff of 2 marks, so 1 mark for each comment.



Suitable description of character could include:

- ***The Tempest*** – (Trinculo)

He is a jester and therefore lower class. He is a minor member of the shipwrecked party.

- ***The Caucasian Chalk Circle*** – (The Governor's Wife)

She is rich and upper class. She is a noble character and married to the Governor.

- ***Hard to Swallow*** – (Maureen)

She is a middle-class mother and is a woman with high expectations.

- ***War Horse*** – (David)

David is a private in the army. This is the lowest rank.

- ***DNA*** – (Jan)

She is one of the youngest members of the group. She has less power than the others within the group.



Questions 1 2, 2 2, 3 2, 4 2 and 5 2

- Part (ii) asked you to:
*Suggest a suitable costume, hair and make-up for ***** (character's name) in this extract and explain how they could be used to show his/her social class. [6]*
- The combination of command words (*suggest* and *explain*) suggest that there are two separate elements to this question. The larger tariff (6 marks) also shows that a more detailed response is needed for this question.
- **Suggest:** Give examples. Note your ideas.
- Think of suitable examples/ideas for costume, hair and make-up for the character. Think about the use of texture, colour and the period in which your play is set.
- **Explain:** Give reasons for your choices.
- Your reasons should be linked to the character's social class (part i). They should show an awareness of the character's given circumstances **within the extract**.
- **Check:** Is the character fully dressed? Do your choices reflect the character within this extract?



Questions 1 2, 2 2, 3 2, 4 2 and 5 2

- Suitable costume, hair and make-up

The choice is entirely up to you. Make sure that your choices are relevant to the character and the extract.

- Reasons for your choices – think about what you know about the character, their location, their mood, you should also refer to your answer in part (i).



Questions 1 2, 2 2, 3 2, 4 2 and 5 2

Suitable reasons for your choice of costume, hair and make-up could include:

- ***The Tempest*** – (Trinculo)

He has been shipwrecked. He has been drinking and roaming the island.

- ***The Caucasian Chalk Circle*** – (The Governor's Wife)

She wants to portray a good image of herself in order to win back the child. She is in court.

- ***Hard to Swallow*** – (Maureen)

She is on the hospital and wants to create a respectful impression. The play happens over 10 years – there could be a decision to have a neutral costume with added items to represent different times.

- ***War Horse*** – (David)

He has been in the battlefield for a long time. They are like 'wraiths in the mist'.

- ***DNA*** – (Jan)

She has been in the woods tormenting Adam. She acts as a narrator.



Questions 1 3, 2 3, 3 3, 4 3 and 5 3

- In 2019 this was an extended question with a tariff of 15 marks. The question asked you to:
*Explain how an actor performing ***** (character's name) could use physical skills to communicate the character to the audience in this extract, giving reasons for your ideas. [15]*
- As with all extended questions, additional bullet points were added to the question:
In your answer refer to:
 - character motivation*
 - posture and movement*
 - gesture*
 - facial expression*
- **It is really important that you read these bullet points carefully, as they tell you what to include in your answer.**



Questions 1 3, 2 3, 3 3, 4 3 and 5 3

- Explain: Give reasons for your choices. You are also reminded of this within the question.
- Your reasons should be linked to the character's motivation and his/her relationship(s) with the other character(s) within the extract. His/her status or function within the extract is also an important factor.
- For these extended responses you should refer closely to the text.
- **Check:** Within these extended responses remind yourself of the focus of the question - how the actor uses physical skills to communicate the character?

Is your answer relevant to the question?

Have you included all bullet points in your answer?



Top band (13 -15 marks) answers will include:

- A perceptive explanation of character motivation in the extract
- Detailed and discerning knowledge and understanding of how physical skills are used to communicate the character
- Highly appropriate references to the extract
- Highly relevant knowledge, understanding and use of drama terminology



Suitable ideas could include:

The Tempest – (Stephano)

- **Motivation**

Stephano is a drunken butler. He is a minor member of the shipwrecked party and provides a comic foil to the other, more powerful characters. He is drunk and is boasting and is wandering aimlessly around the island. He has assumed the role of lord.

- **Posture and Movement**

His posture could be slouched with rounded shoulders and his shoulders could be loose. He could be swaying from side to side and his movements in general would lack co-ordination. He could trip over and walk in a clumsy way. He could walk with an attempt at trying to look important.

- **Gesture**

He could be swinging a bottle. He could point at Trinculo, trying to take control. His gestures may also lack control.

- **Facial Expression**

His facial expressions could be exaggerated as he is drunk. His eyes could squint as he tries to make sense of everything around him. His head could swing back and forth, and he could stare vacantly into the distance.



The Caucasian Chalk Circle – (Azdak)

- **Motivation**

He is reinstated as judge and controls the final stages of the play. He acts to find out who the mother of the child is. He has a clear and determined focus and takes his role seriously.

- **Posture and Movement**

His posture would be strong with a straight back and his movements could be purposeful and strong. He could stand with head held high and walk with purpose and controlled steps. In the second half he would be more relaxed and less formal, and his posture could be more rounded. As he takes off the gown, he could physically change his posture.

- **Gesture**

His gestures would communicate his control. He could point at individuals or beckon people towards his table. He could use his hammer with authority, or he could fold his arms to show his determination. In the second half he could be more relaxed, and his gestures could be less formal. He could shake his arms as if to suggest that he has removed the role of judge.

- **Facial Expression**

His facial expression would communicate his power and authority, e.g. Raised eyebrows, staring eyes and a smug look on his face. A change in the last section to more gentle expressions.



Hard to Swallow– (Dr Clegg)

- **Motivation**

Dr Clegg is a psychiatrist and is working in the hospital. He wants to ensure that Catherine has the correct support. He is frustrated with Catherine and is aggressive and mechanical in his approach towards her. Dr Clegg has more sympathy with Maureen

- **Posture and Movement**

He could have a strong and authoritative stance. Movement could be minimal to show control. He could be quite still and emotionless and any movement on the stage would be purposeful.

- **Gesture**

Dr Clegg might have a clipboard. He may make notes in an efficient and calculating way. He could Perhaps fold his arms or place them behind his back to show that there is no compromise.

- **Facial Expression**

He could retain strong eye contact with all others. A cold smile showing lack of compassion
He could be emotionless when discharging Catherine.



War Horse – (Albert)

- **Motivation**

Albert is on the battlefield searching for Germans. He is nervous and cautious but is gentle and kind towards the girl. He sees the dead Nicholls. He appears to be 'cracking up'.

- **Posture and Movement**

He is full of tension and focus at the beginning. His movement would be strong and powerful. His posture and movement could soften as he sees the girl. He could walk gently towards her and may kneel by her side. His posture could become more awkward. He would fall at the end.

- **Gesture**

He could be pointing his gun. He could point at the girl. He could put his arm around the girl. He uses strong gestures as he kills Coco.

- **Facial Expression**

His eyes could be wild, full of fear at the beginning. He could show gentleness towards the girl. His eyebrows could raise when he asks questions and Farrow to show lack of understanding.



DNA – (Mark)

- **Motivation**

Mark acts as the 'chorus' or narrator. He and Jan are responsible for the events surrounding the bullying of Adam that lead to him falling into the grille. He gives a detailed description of the events that took place. He is trying to justify his actions in this scene and is also convincing himself that Adam actually enjoyed the bullying. We get the impression that Mark and Jan might also be younger members of the group as they seem less able to assert themselves. He looks to Phil for reassurance and take instructions from him.

- **Posture and Movement**

He could be pacing back and forth quickly. His shoulders could be shrugging and moving a lot and his posture could change regularly displaying his nervousness. His movements could be very energetic – full of adrenalin. He could use a lot of the acting area whilst telling the story but may also keep moving back to Jan. His movements could slow down towards the end of the extract.

- **Gesture**

He could use hand movements to convey his attempt at justifying his actions. His gestures could reflect what he's saying e.g. nutter. He could become more still towards the end of the extract.

- **Facial Expression**

His eyes could be wild, full of adrenalin and he may be laughing at the situation. He could be looking for eye contact with the others. He may have furrowed brows as he asks questions



Questions 1 4, 2 4, 3 4, 4 4 and 5 4

- The final question in Section A each year is the question that tests your wider knowledge of the text and will always have a tariff of 15 marks. You should **not** answer on the same extract as the previous questions in Section A.
- In 2019, the question asked you to:
*Explain how at least **one** key extract can be designed for a Traverse Stage. **Do not refer to the extract used for questions** ** - ** (previous questions in Section A). You should justify your ideas with reference to the original staging. [15]*
- As with all extended questions, additional bullet points were added to the question:
In your answer refer to:
the structure of the play
the stage shape and audience position
your chosen production style
set and props (including use of colour)
- **Again remember that it is really important that you read these bullet points carefully, as they tell you what to include in your answer. However, don't worry about writing an equal amount for each bullet point. For some elements of the question e.g. the structure of the play and your chosen production style one or two sentences should be enough.**



Questions 1 4, 2 4, 3 4, 4 4 and 5 4

- Explain: Give reasons for choices/ideas. You are also reminded of this within the question.
- Your choices should explain how a Traverse Stage could contribute to your chosen extract(s') effectiveness e.g. quick transition of scenes, direct address to the audience. You should note the structure of the play e.g. episodic, linear. You must show an awareness of the stage shape and audience position. Note your chosen production style e.g. minimalistic, symbolic. Your choice of set should reflect your chosen production style. Reference how your ideas are similar to or differ from the original staging of the text
- Choose an extract you know well. It doesn't have to be a whole scene. Think about how you use colour and texture to create atmosphere. Consider sight lines and the restrictions of a Traverse Stage.
- **Check:** Have you discussed all elements of the question? Are your points relevant to the question?



Question 1 4, 2 4, 3 4, 4 4 and 5 4

Top band (13 -15 marks) answers will include:

- A staging/design concept that is fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a traverse stage including the structure of the play and audience position
- Detailed and perceptive explanation of the chosen production style
- Highly detailed description of set and props in the chosen extract(s) (including use of colour), which shows an understanding of the chosen production style
- Highly detailed examples which fully support the design
- Reference to the original production
- Highly relevant knowledge, understanding and use of drama terminology



Think about:

- The stage shape (audience on both sides)
- Is your chosen production style suitable for a Traverse Stage?
- Sight lines – ensuring that the audience’s view isn’t blocked
- Creativity and originality – use of colour, texture, floor cloth, the area above the acting space?
- Is the location important within the extract? How are you going to suggest this?
- How are you going to create the correct atmosphere?



Understanding Section B

- Section B assess your ability to analyse and evaluate a given aspect of a live theatre production seen during the course.
- There will always be a choice of **two** questions. One from an acting perspective and one from a design perspective.
- Each question will always have a tariff of 15 marks.
- The instructions on the paper will always be there to remind you of the requirements:

Answer either question 6 1 or question 7 1.

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.



Questions 6 1 and 7 1

- In 2019 questions 6 1 and 7 1 asked you to:

6 1 *Analyse and evaluate how lighting was used in **two** key moments to communicate meaning to the audience.*

In your answer refer to:

the production style

how lighting was used to create atmosphere and meaning

your response to the performance as an audience member. [15]

7 1 *Analyse and evaluate how character interaction was used in **two** key moments to communicate meaning to the audience.*

In your answer refer to:

the acting style

how character interaction was used to create character and communicate meaning

your response to the performance as an audience member. [15]

- As with the larger tariff questions in Section A, both questions include clear guidance as to what you should include in your answer.



Questions 6 1 and 7 1

- The combination of command words (*analyse* and *evaluate*) will always be used in Section B. They suggest that there are two separate elements to this question. The larger tariff (15 marks) also suggests that a detailed response is needed for this question.
- **Analyse:** Think about the use of the given aspect mentioned in the question within the context of your live production. Identify and interpret how this aspect was used to create atmosphere/character and communicate meaning to the audience.
- **Evaluate:** Reflect on the effectiveness of the given aspect mentioned within the question in the context of your live performance.
- **Check:** Do not review a live production of your Section A text or you will receive 0 marks.



Top band (13 -15 marks) answers will include:

- A perceptive analysis and evaluation of how lighting was used in two key moments to create atmosphere and communicate meaning to the audience, including reference to the production style
- A perceptive analysis and evaluation of your own response to the lighting in performance as an audience member
- Detailed and focused examples from both key moments.



Key areas of discussion should include:

- The use of colour within the lighting design
- The strength and angles of the lighting used
- The type lighting used including any other design features such as projection
- How lighting was used to create atmosphere and meaning within the chosen moments?
- How did the production style influence the type of lighting used?
- How the two moments differ or contrast in their use of lighting? Or were they both similar?
- An explanation of the context of each moment
- Your individual response to the lighting design? Did you have a preference for one moment? If so, why?



Top band (13 -15 marks) answers will include:

- A perceptive analysis and evaluation of how character interaction was used in two key moments to create character and communicate meaning to the audience, including reference to the performance style
- A perceptive analysis and evaluation of your own response to the character interaction in performance as an audience member
- Detailed and focused examples from both key moments.



Question 7 1

Key areas of discussion should include:

- The use of character interaction to create character through the use of voice, movement, gesture or spatial awareness
- How character interaction was used to create atmosphere and meaning within the chosen moments?
- How did the performance style influence the character interaction?
- How the two moments differed or contrasted in their use of character interaction? Or were they both similar?
- An explanation of the context of each moment
- Your individual response to the character interaction? Did you have a preference for one moment? If so, why?

