



GCSE



C690U30-1

THURSDAY, 9 MAY 2024 – 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.

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.

(Turn over)

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.

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.

(Turn over)

SECTION A

You must answer ALL questions on ONE set text you have studied.

MACBETH: page 5

AN INSPECTOR CALLS: page 9

FIND ME: page 13

NOUGHTS AND CROSSES: page 17

REFUGEE BOY: page 21

I LOVE YOU, MUM – I PROMISE I

WON'T DIE: page 25

THE IT: page 29

SECTION B

**You must answer EITHER question 81.
or question 91.**

81. page 34

91. page 35

(Turn over)

SECTION A

EITHER,

MACBETH William Shakespeare

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

Read from: PAGE 50, SCENE 2. The same location. Enter LADY MACBETH.

**to: PAGE 52, MACBETH Wake Duncan
with thy knocking! I would thou couldst!
[Exeunt.]**

(Turn over)

- 11 (i) As an actor playing the role of LADY MACBETH, briefly describe how you would use movement to enter the stage at the beginning of this extract. [2 marks]**
- (ii) Give TWO reasons for your suggestions. [2 marks]**
- 12 (i) Briefly describe the character of MACBETH in this extract. [2 marks]**
- (ii) Explain how an actor could use voice to communicate this character to an audience. [4 marks]**

- 13 (i) Briefly describe the atmosphere of this extract. [2 marks]**
- (ii) 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 marks]**
- 14. Describe the relationship between LADY MACBETH and MACBETH in this extract. Explain how you would communicate this relationship to the audience.**

In your answer refer to:

- character motivation and interaction**
- voice**
- movement [12 marks]**

(Turn over)

- 15. As a designer, explain how ONE extract can be designed for a TRAVERSE stage.**

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

In your answer refer to:

- **the type of stage used in the original production**
- **your chosen production style**
- **your ideas regarding set and props (including use of colour)**
- **reasons for your choices [15 marks]**

(Turn over)

OR,

AN INSPECTOR CALLS J.B. Priestley

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

Read from: PAGE 16, SHEILA has now entered.

to: PAGE 18, SHEILA (cutting in) Why should you? He's finished with you. He says it's one of us now.

(Turn over)

- 21 (i) As an actor playing the role of SHEILA, briefly describe how you would use movement to enter the stage at the beginning of this extract. [2 marks]**
- (ii) Give TWO reasons for your suggestions. [2 marks]**
- 22 (i) Briefly describe the character of BIRLING in this extract. [2 marks]**
- (ii) Explain how an actor could use voice to communicate this character to an audience. [4 marks]**

- 23 (i) Briefly describe the atmosphere of this extract. [2 marks]**
- (ii) 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 marks]**
- 24. Describe the relationship between BIRLING and INSPECTOR in this extract. Explain how you would communicate this relationship to the audience.**

In your answer refer to:

- **character motivation and interaction**
- **voice**
- **movement [12 marks]**

(Turn over)

- 25. As a designer, explain how ONE extract can be designed for a TRAVERSE stage.**

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

In your answer refer to:

- **the type of stage used in the original production**
- **your chosen production style**
- **your ideas regarding set and props (including use of colour)**
- **reasons for your choices [15 marks]**

(Turn over)

OR,

FIND ME Olwen Wymark

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

Read from: PAGE 6, EDWARD II enters.

to: PAGE 8, EDWARD and JEAN go off.

31 (i) As an actor playing the role of EDWARD II, briefly describe how you would use movement to enter the stage at the beginning of this extract. [2 marks]

(ii) Give TWO reasons for your suggestions. [2 marks]

(Turn over)

- 32 (i) Briefly describe the character of EDWARD in this extract. [2 marks]**
- (ii) Explain how an actor could use voice to communicate this character to an audience. [4 marks]**
- 33 (i) Briefly describe the atmosphere of this extract. [2 marks]**
- (ii) 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 marks]**

- 34. Describe the relationship between JEAN and VERITY in this extract. Explain how you would communicate this relationship to the audience.**

In your answer refer to:

- **character motivation and interaction**
- **voice**
- **movement [12 marks]**

- 35. As a designer, explain how ONE extract can be designed for a TRAVERSE stage.**

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

In your answer refer to:

- **the type of stage used in the original production**
- **your chosen production style**
- **your ideas regarding set and props(including use of colour)**
- **reasons for your choices [15 marks]**

(Turn over)

OR,

**NOUGHTS AND CROSSES Malorie
Blackman (adapted by Sabrina Mahfouz)**

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

**Read from: PAGE 16, KAMAL leads a
Nought man, ANDREW, into the dining
room.**

**to: PAGE 19, SEPHY. He already knew that,
maybe it's impossible not to, as a Nought.**

(Turn over)

- 41 (i) As an actor playing the role of KAMAL, briefly describe how you would use movement to enter the stage at the beginning of this extract. [2 marks]**
- (ii) Give TWO reasons for your suggestions. [2 marks]**
- 42 (i) Briefly describe the character of SEPHY in this extract. [2 marks]**
- (ii) Explain how an actor could use voice to communicate this character to an audience. [4 marks]**

- 43 (i) Briefly describe the atmosphere of this extract. [2 marks]**
- (ii) 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 marks]**
- 44. Describe the relationship between KAMAL and ANDREW in this extract. Explain how you would communicate this relationship to the audience.**

In your answer refer to:

- **character motivation and interaction**
- **voice**
- **movement [12 marks]**

(Turn over)

- 45. As a designer, explain how ONE extract can be designed for a TRAVERSE stage.**

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

In your answer refer to:

- **the type of stage used in the original production**
- **your chosen production style**
- **your ideas regarding set and props (including use of colour)**
- **reasons for your choices [15 marks]**

(Turn over)

OR,

**REFUGEE BOY Benjamin Zephaniah
(adapted by Lemn Sissay)**

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

Read from: PAGE 42, Enter SWEENEY.

**to: PAGE 44, SWEENEY Tell him or you'll
get it. I'll tell him why you're really in
there. I'll tell him.**

(Turn over)

- 51 (i) As an actor playing the role of SWEENEY, briefly describe how you would use movement to enter the stage at the beginning of this extract. [2 marks]**
- (ii) Give TWO reasons for your suggestions. [2 marks]**
- 52 (i) Briefly describe the character of MUSTAPHA in this extract. [2 marks]**
- (ii) Explain how an actor could use voice to communicate this character to an audience. [4 marks]**

- 53 (i) Briefly describe the atmosphere of this extract. [2 marks]**
- (ii) 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 marks]**
- 54. Describe the relationship between SWEENEY and ALEM in this extract. Explain how you would communicate this relationship to the audience.**

In your answer refer to:

- **character motivation and interaction**
- **voice**
- **movement [12 marks]**

(Turn over)

55. As a designer, explain how ONE extract can be designed for a TRAVERSE stage.

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

In your answer refer to:

- **the type of stage used in the original production**
- **your chosen production style**
- **your ideas regarding set and props (including use of colour)**
- **reasons for your choices [15 marks]**

OR,

**I LOVE YOU, MUM – I PROMISE I
WON'T DIE Mark Wheeler**

**Questions 61, 62, 63 and 64 are based on
the following extract.**

**Read from: PAGE 39, FIONA, TIM and
JACOB move towards the audience
and speak.**

**to: PAGE 41, TIM He can't give us Dan
back, but he can live a good life. That's
our prayer. One of the deepest cries of my
heart.**

(Turn over)

- 61 (i) As an actor playing the role of FIONA, briefly describe how you would use movement to ‘move towards the audience’ at the beginning of this extract. [2 marks]**
- (ii) Give TWO reasons for your suggestions. [2 marks]**
- 62 (i) Briefly describe the character of JACOB in this extract. [2 marks]**
- (ii) Explain how an actor could use voice to communicate this character to an audience. [4 marks]**

- 63 (i) Briefly describe the atmosphere of this extract. [2 marks]**
- (ii) 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 marks]**
- 64. Describe the relationship between FIONA and TIM in this extract. Explain how you would communicate this relationship to the audience.**

In your answer refer to:

- **character motivation and interaction**
- **voice**
- **movement [12 marks]**

(Turn over)

65. As a designer, explain how ONE extract can be designed for a TRAVERSE stage.

Do not refer to the extract used for questions 61 to 64.

In your answer refer to:

- **the type of stage used in the original production**
- **your chosen production style**
- **your ideas regarding set and props (including use of colour)**
- **reasons for your choices [15 marks]**

OR,

THE IT Vivienne Franzmann

Questions 71, 72, 73 and 74 are based on the following extract.

Read from: PAGE 37, SAM. It was after school and I'd been at science revision.

to: PAGE 39, STUDENT 19. Someone should've been able to do something to help her before ... you know. Don't you think?

(Turn over)

- 71 (i) As an actor playing the role of SAM, briefly describe how you would use movement as you move towards Grace at the beginning of this extract. [2 marks]**
- (ii) Give TWO reasons for your suggestions. [2 marks]**
- 72 (i) Briefly describe the character of STUDENT 19 in this extract. [2 marks]**
- (ii) Explain how an actor could use voice to communicate this character to an audience. [4 marks]**

- 73 (i) Briefly describe the atmosphere of this extract. [2 marks]**
- (ii) 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 marks]**
- 74. Describe the relationship between GRACE and SAM in this extract. Explain how you would communicate this relationship to the audience.**

In your answer refer to:

- **character motivation and interaction**
- **voice**
- **movement [12 marks]**

(Turn over)

75. As a designer, explain how ONE extract can be designed for a TRAVERSE stage.

Do not refer to the extract used for questions 71 to 74.

In your answer refer to:

- **the type of stage used in the original production**
- **your chosen production style**
- **your ideas regarding set and props (including use of colour)**
- **reasons for your choices [15 marks]**

SECTION B

Answer EITHER question 81 OR question 91.

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.

(Turn over)

EITHER,

81. Analyse and evaluate how lighting was used in TWO moments to communicate meaning to the audience.

In your answer refer to:

- **production style**
- **how lighting was used to create atmosphere and communicate meaning**
- **your response to lighting as an audience member [15 marks]**

(Turn over)

OR,

91. Analyse and evaluate how vocal skills were used by ONE actor in TWO moments to communicate meaning to the audience.

In your answer refer to:

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

END OF PAPER