



**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.**

**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.**

**(Turn over)**

**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.

**MACBETH:** page 5

**AN INSPECTOR CALLS:** page 8

**FIND ME:** page 11

**NOUGHTS AND CROSSES:** page 14

**REFUGEE BOY:** page 17

**I LOVE YOU, MUM – I PROMISE I WON'T DIE:**  
page 20

**THE IT:** page 23

## **SECTION B**

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

**81.** page 26

**91.** page 27

**(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.]**

**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]**

**(Turn over)**

- 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]**

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.

**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]**

**(Turn over)**

**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]**

- 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]**

**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]**

**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]**

**(Turn over)**

**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]**

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.

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]

(Turn over)

**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]**

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.

**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]**

**(Turn over)**

**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.**

**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]**

**(Turn over)**

**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]**

- 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?**

**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]**

**(Turn over)**

**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.**

**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**