



GCSE

C690U30-1

DRAMA – Component 3

INTERPRETING THEATRE

THURSDAY, 8 MAY 2025 – MORNING

Transcription of the Braille Version

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C690U30-1
WJEC CBAC
eduqas
GCSE

DRAMA – Component 3
INTERPRETING THEATRE
THURSDAY, 8 MAY 2025 – MORNING
1 hour 30 minutes, plus your additional time allowance

ADDITIONAL MATERIALS

An **unmarked** copy of the text you have studied for this component.
A separate Resource Booklet.

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number on the top of your first answer sheet.

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.

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Write the question number at the start of each answer.

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, plus your additional time allowance, on Section A and approximately 25 minutes, plus your additional time allowance, on Section B.

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Contents

SECTION A

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

Macbeth: pages 4-6

An Inspector Calls: pages 7-9

Find Me: pages 10-12

Noughts and Crosses: pages 13-15

Refugee Boy: pages 16-18

I Love You, Mum – I Promise I Won't Die: pages 19-21

The IT: pages 22-24

SECTION B

You must answer **either** question 8.1 **or** question 9.1.

8.1: page 25

9.1: page 26

.....

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SECTION A

Either,

Macbeth William Shakespeare

Read the extract on pages 3–7 in the separate Resource Booklet.

Then answer questions 1.1, 1.2, 1.3 and 1.4.

1.1. i) Name **two** rehearsal techniques that a director could use to prepare an actor for the role of WITCH 1 in this extract. [2 marks]

ii) Explain how these **two** techniques would help to prepare the actor for this role in performance. [2 marks]

1.2. i) Look at the line:

“Good sir, why do you start, and seem to fear
Things that do sound so fair?”

Briefly describe BANQUO’s motivation in this line. [2 marks]

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ii) As an actor, describe how you would use emphasis, tone and volume to communicate BANQUO’s motivation in this line. [3 marks]

1.3. i) Briefly describe the character of MACBETH in this extract. [3 marks]

ii) Describe a suitable costume, hair and makeup for MACBETH in this extract. [6 marks]

1.4. As a designer describe in detail your set design for this extract using a **Theatre in the Round** stage.

In your answer refer to:

the type of stage used in the original production
shape of stage and audience position
production style
set and props [12 marks]

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1.5. Choose any **two** contrasting extracts and explain **how** an actor performing LADY MACBETH could use physical skills to communicate the character to the audience. [15 marks]

Do not refer to the extract used for questions 1.1 to 1.4.

In your answer refer to:

character motivation and development/journey
posture and movement
gesture
facial expression

.....

[braille page 7]

Or,

An Inspector Calls J.B. Priestley

Read the extract on pages 8–11 in the separate Resource Booklet.

Then answer questions 2.1, 2.2, 2.3 and 2.4.

2.1. i) Name **two** rehearsal techniques that a director could use to prepare an actor for the role of SHEILA in this extract. [2 marks]

ii) Explain how these **two** techniques would help to prepare the actor for this role in performance. [2 marks]

2.2. i) Look at the line:

“Oh – for God’s sake! What does it matter now whether they give you a knighthood or not?”

Briefly describe ERIC’s motivation in this line. [2 marks]

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ii) As an actor, describe how you would use emphasis, tone and volume to communicate ERIC’s motivation in this line. [3 marks]

2.3. i) Briefly describe the character of BIRLING in this extract. [3 marks]

ii) Describe a suitable costume, hair and makeup for BIRLING in this extract. [6 marks]

2.4. As a designer describe in detail your set design for this extract using a **Theatre in the Round** stage.

In your answer refer to:

the type of stage used in the original production

shape of stage and audience position

production style

set and props [12 marks]

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2.5. Choose any **two** contrasting extracts and explain how an actor performing MRS BIRLING could use physical skills to communicate the character to the audience. [15 marks]

Do not refer to the extract used for questions 2.1 to 2.4.

In your answer refer to:

character motivation and development/journey

posture and movement

gesture

facial expression

.....

[braille page 10]

Or,

Find Me Olwen Wymark

Read the extract on pages 12–16 in the separate Resource Booklet.

Then answer questions 3.1, 3.2, 3.3 and 3.4.

3.1. i) Name **two** rehearsal techniques that a director could use to prepare an actor for the role of VERITY II in this extract. [2 marks]

ii) Explain how these **two** techniques would help to prepare the actor for this role in performance. [2 marks]

3.2. i) Look at the line:

“Yesterday afternoon and evening. She broke three windows and locked herself into the bathroom and flooded it. She cut off a lot of her hair”

Briefly describe EDWARD’s motivation in this line. [2 marks]

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ii) As an actor, describe how you would use emphasis, tone and volume to communicate EDWARD’s motivation in this line. [3 marks]

3.3. i) Briefly describe the character of VERITY I in this extract. [3 marks]

ii) Describe a suitable costume, hair and makeup for VERITY I in this extract. [6 marks]

3.4. As a designer describe in detail your set design for this extract using a **Theatre in the Round** stage.

In your answer refer to:

the type of stage used in the original production

shape of stage and audience position

production style

set and props [12 marks]

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3.5. Choose any **two** contrasting extracts and explain how an actor performing JEAN could use physical skills to communicate the character to the audience. [15 marks]

Do not refer to the extract used for questions 3.1 to 3.4.

In your answer refer to:

character motivation and development/journey

posture and movement

gesture

facial expression

.....

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Or,

Noughts and Crosses Malorie Blackman (adapted by Sabrina Mahfouz)

Read the extract on pages 17–21 in the separate Resource Booklet.

Then answer questions 4.1, 4.2, 4.3 and 4.4.

4.1. i) Name **two** rehearsal techniques that a director could use to prepare an actor for the role of SEPHY in this extract. [2 marks]

ii) Explain how these **two** techniques would help to prepare the actor for this role in performance. [2 marks]

4.2. i) Look at the line:

“Good work, team, look at that, the first demand has been met, Kamal Hadley is out of office!”

Briefly describe JUDE’s motivation in this line. [2 marks]

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ii) As an actor, describe how you would use emphasis, tone and volume to communicate JUDE’s motivation in this line. [3 marks]

4.3. i) Briefly describe the character of ANDREW in this extract. [3 marks]

ii) Describe a suitable costume, hair and make-up for ANDREW in this extract. [6 marks]

4.4. As a designer describe in detail your set design for this extract using a **Theatre in the Round** stage.

In your answer refer to:

the type of stage used in the original production

shape of stage and audience position

production style

set and props [12 marks]

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4.5. Choose any **two** contrasting extracts and explain how an actor performing CALLUM could use physical skills to communicate the character to the audience. [15 marks]

Do not refer to the extract used for questions 4.1 to 4.4.

In your answer refer to:

character motivation and development/journey

posture and movement

gesture

facial expression

.....

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Or,

Refugee Boy Benjamin Zephaniah (adapted by Lemn Sissay)

Read the extract on pages 22–25 in the separate Resource Booklet.

Then answer questions 5.1, 5.2, 5.3 and 5.4.

5.1. i) Name **two** rehearsal techniques that a director could use to prepare an actor for the role of ALEM in this extract. [2 marks]

ii) Explain how these **two** techniques would help to prepare the actor for this role in performance. [2 marks]

5.2. i) Look at the line:

“When you start losing things it means you’re getting senile. Or there’s other things on your mind.”

Briefly describe RUTH’s motivation in this line. [2 marks]

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ii) As an actor, describe how you would use emphasis, tone and volume to communicate RUTH’s motivation in this line. [3 marks]

5.3. i) Briefly describe the character of MR FITZGERALD in this extract. [3 marks]

ii) Describe a suitable costume, hair and makeup for MR FITZGERALD in this extract. [6 marks]

5.4. As a designer describe in detail your set design for this extract using a **Theatre in the Round** stage.

In your answer refer to:

the type of stage used in the original production

shape of stage and audience position

production style

set and props [12 marks]

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5.5. Choose any **two** contrasting extracts and explain how an actor performing MR KELO could use physical skills to communicate the character to the audience. [15 marks]

Do not refer to the extract used for questions 5.1 to 5.4.

In your answer refer to:

character motivation and development/journey

posture and movement

gesture

facial expression

.....

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Or,

I Love You, Mum – I Promise I Won't Die Mark Wheeler

Read the extract on pages 26–30 in the separate Resource Booklet.

Then answer questions 6.1, 6.2, 6.3 and 6.4.

6.1. i) Name **two** rehearsal techniques that a director could use to prepare an actor for the role of BRIDGET in this extract. [2 marks]

ii) Explain how these **two** techniques would help to prepare the actor for this role in performance. [2 marks]

6.2. i) Look at the line:

“His name's Daniel! I'm Jack! What's happened?”

Briefly describe JACK's motivation in this line. [2 marks]

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ii) As an actor, describe how you would use emphasis, tone and volume to communicate JACK's motivation in this line. [3 marks]

6.3. i) Briefly describe the character of BRIDGET in this extract. [3 marks]

ii) Describe a suitable costume, hair and makeup for BRIDGET in this extract. [6 marks]

6.4. As a designer describe in detail your set design for this extract using a **Theatre in the Round** stage.

In your answer refer to:

the type of stage used in the original production

shape of stage and audience position

production style

set and props [12 marks]

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6.5. Choose any **two** contrasting extracts and explain how an actor performing FIONA could use physical skills to communicate the character to the audience. [15 marks]

Do not refer to the extract used for questions 6.1 to 6.4.

In your answer refer to:

character motivation and development/journey

posture and movement

gesture

facial expression

.....

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Or,

The IT Vivienne Franzmann

Read the extract on pages 31–35 in the separate Resource Booklet.

Then answer questions 7.1, 7.2, 7.3 and 7.4.

7.1. i) Name **two** rehearsal techniques that a director could use to prepare an actor for the role of MS JARVIS in this extract. [2 marks]

ii) Explain how these **two** techniques would help to prepare the actor for this role in performance. [2 marks]

7.2. i) Look at the line:

“Grace was in my maths class. I liked her. I think she liked me too.”

Briefly describe STUDENT 8’s motivation in this line. [2 marks]

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ii) As an actor, describe how you would use emphasis, tone and volume to communicate STUDENT 8’s motivation in this line. [3 marks]

7.3. i) Briefly describe the character of STUDENT 9 in this extract. [3 marks]

ii) Describe a suitable costume, hair and makeup for STUDENT 9 in this extract. [6 marks]

7.4. As a designer describe in detail your set design for this extract using a **Theatre in the Round** stage.

In your answer refer to:

the type of stage used in the original production

shape of stage and audience position

production style

set and props [12 marks]

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7.5. Choose any **two** contrasting extracts and explain how an actor performing GRACE could use physical skills to communicate the character to the audience. [15 marks]

Do not refer to the extract used for questions 7.1 to 7.4.

In your answer refer to:

character motivation and development/journey

posture and movement

gesture

facial expression

.....

[Turn over for Section B]

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SECTION B

Answer **either** question 8.1 **or** question 9.1.

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.

Either,

8.1. Analyse and evaluate how the use of set and props in **two** moments made an impact on you as a member of the audience. [15 marks]

In your answer refer to:

production style

how the set and props were used to communicate meaning and create

impact

your response to set and props as an audience member

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Or,

9.1. Analyse and evaluate how the performance of **one** character/role in **two** moments made an impact on you as a member of the audience. [15 marks]

In your answer refer to:

acting/performance style

how performance skills were used to communicate meaning and create

impact

your response to the actor's performance as an audience member

.....

END OF PAPER

