



GCSE

C690U30-1



THURSDAY, 9 MAY 2024 – AFTERNOON

DRAMA – Component 3

INTERPRETING THEATRE

1 hour 30 minutes

C690U301
01

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 or black ball-point pen. Do not use gel pen or correction fluid.

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.

Use both sides of the paper. Write only within the white areas of the booklet.

Write the question number in the two boxes in the left-hand margin at the start of each answer, for example

0	1
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.

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.

SECTION A

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

Macbeth: page 4

An Inspector Calls: page 5

Find Me: page 6

Noughts and Crosses: page 7

Refugee Boy: page 8

I Love You, Mum – I Promise I Won't Die: page 9

The IT: page 10

SECTION B

You must answer **either** question

8	1
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or question

9	1
---	---

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8	1
---	---

 page 11

9	1
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 page 11

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SECTION A

Either,

Macbeth William Shakespeare

Questions

1	1
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1	2
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,

1	3
---	---

 and

1	4
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 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.*]

- | | |
|---|---|
| 1 | 1 |
|---|---|
- 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]
- ii) Give **two** reasons for your suggestions. [2]

- | | |
|---|---|
| 1 | 2 |
|---|---|
- i) Briefly describe the character of **Macbeth** in this extract. [2]
- ii) Explain how an actor could use voice to communicate this character to an audience. [4]

- | | |
|---|---|
| 1 | 3 |
|---|---|
- i) Briefly describe the atmosphere of this extract. [2]
- 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]

- | | |
|---|---|
| 1 | 4 |
|---|---|
- 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]

- | | |
|---|---|
| 1 | 5 |
|---|---|
- As a designer, explain how **one** extract can be designed for a **Traverse** stage.

Do not refer to the extract used for questions

1	1
---	---

to

1	4
---	---

.

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]

Or,

An Inspector Calls J.B. Priestley

Questions

2	1
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,

2	2
---	---

,

2	3
---	---

 and

2	4
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 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.

- | | |
|---|---|
| 2 | 1 |
|---|---|
- 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]
- ii) Give **two** reasons for your suggestions. [2]

- | | |
|---|---|
| 2 | 2 |
|---|---|
- i) Briefly describe the character of **Birling** in this extract. [2]
- ii) Explain how an actor could use voice to communicate this character to an audience. [4]

- | | |
|---|---|
| 2 | 3 |
|---|---|
- i) Briefly describe the atmosphere of this extract. [2]
- 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]

- | | |
|---|---|
| 2 | 4 |
|---|---|
- 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]

- | | |
|---|---|
| 2 | 5 |
|---|---|
- As a designer, explain how **one** extract can be designed for a **Traverse** stage.

Do not refer to the extract used for questions

2	1
---	---

to

2	4
---	---

 .

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]

Or,

Find Me Olwen Wymark

Questions

3	1
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3	2
---	---

,

3	3
---	---

 and

3	4
---	---

 are based on the following extract.

Read from: **page 6, EDWARD II enters.**

to: **page 8, EDWARD and JEAN go off.**

- | | |
|---|---|
| 3 | 1 |
|---|---|
- 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]
- ii) Give **two** reasons for your suggestions. [2]

- | | |
|---|---|
| 3 | 2 |
|---|---|
- i) Briefly describe the character of **Edward** in this extract. [2]
- ii) Explain how an actor could use voice to communicate this character to an audience. [4]

- | | |
|---|---|
| 3 | 3 |
|---|---|
- i) Briefly describe the atmosphere of this extract. [2]
- 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]

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

- | | |
|---|---|
| 3 | 5 |
|---|---|
- As a designer, explain how **one** extract can be designed for a **Traverse** stage.

Do not refer to the extract used for questions

3	1
---	---

to

3	4
---	---

 .

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]

Or,

Noughts and Crosses Malorie Blackman (adapted by Sabrina Mahfouz)

Questions

4	1
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4	2
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,

4	3
---	---

 and

4	4
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 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.

- | | |
|---|---|
| 4 | 1 |
|---|---|
- 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]
- ii) Give **two** reasons for your suggestions. [2]

- | | |
|---|---|
| 4 | 2 |
|---|---|
- i) Briefly describe the character of **Sephy** in this extract. [2]
- ii) Explain how an actor could use voice to communicate this character to an audience. [4]

- | | |
|---|---|
| 4 | 3 |
|---|---|
- i) Briefly describe the atmosphere of this extract. [2]
- 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]

- | | |
|---|---|
| 4 | 4 |
|---|---|
- 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]

- | | |
|---|---|
| 4 | 5 |
|---|---|
- As a designer, explain how **one** extract can be designed for a **Traverse** stage.

Do not refer to the extract used for questions

4	1
---	---

to

4	4
---	---

 .

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]

Or,

Refugee Boy Benjamin Zephaniah (adapted by Lemn Sissay)

Questions

5	1
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5	2
---	---

,

5	3
---	---

 and

5	4
---	---

 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.

- | | |
|---|---|
| 5 | 1 |
|---|---|
- 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]
- ii) Give **two** reasons for your suggestions. [2]

- | | |
|---|---|
| 5 | 2 |
|---|---|
- i) Briefly describe the character of **Mustapha** in this extract. [2]
- ii) Explain how an actor could use voice to communicate this character to an audience. [4]

- | | |
|---|---|
| 5 | 3 |
|---|---|
- i) Briefly describe the atmosphere of this extract. [2]
- 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]

- | | |
|---|---|
| 5 | 4 |
|---|---|
- 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]

- | | |
|---|---|
| 5 | 5 |
|---|---|
- As a designer, explain how **one** extract can be designed for a **Traverse** stage.

Do not refer to the extract used for questions

5	1
---	---

to

5	4
---	---

 .

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]

Or,

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

Questions

6	1
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6	2
---	---

,

6	3
---	---

 and

6	4
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 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.

- | | |
|---|---|
| 6 | 1 |
|---|---|
- 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]
- ii) Give **two** reasons for your suggestions. [2]

- | | |
|---|---|
| 6 | 2 |
|---|---|
- i) Briefly describe the character of **Jacob** in this extract. [2]
- ii) Explain how an actor could use voice to communicate this character to an audience. [4]

- | | |
|---|---|
| 6 | 3 |
|---|---|
- i) Briefly describe the atmosphere of this extract. [2]
- 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]

- | | |
|---|---|
| 6 | 4 |
|---|---|
- 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]

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|---|---|
| 6 | 5 |
|---|---|
- As a designer, explain how **one** extract can be designed for a **Traverse** stage.

Do not refer to the extract used for questions

6	1
---	---

to

6	4
---	---

 .

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]

Or,

The IT Vivienne Franzmann

Questions

7	1
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7	2
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,

7	3
---	---

 and

7	4
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 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?

7	1
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- 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]
- ii) Give **two** reasons for your suggestions. [2]

7	2
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- i) Briefly describe the character of **Student 19** in this extract. [2]
- ii) Explain how an actor could use voice to communicate this character to an audience. [4]

7	3
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- i) Briefly describe the atmosphere of this extract. [2]
- 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]

7	4
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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]

7	5
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As a designer, explain how **one** extract can be designed for a **Traverse** stage.

Do not refer to the extract used for questions

7	1
---	---

to

7	4
---	---

.

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]

SECTION B

Answer **either** question

8	1
---	---

or question

9	1
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 .

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
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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]

Or,

9	1
---	---

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]

END OF PAPER

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