



GCSE

C690U30-1



THURSDAY, 8 MAY 2025 – MORNING

DRAMA – Component 3

INTERPRETING THEATRE

1 hour 30 minutes

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

An **unmarked** copy of the play 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.

In Section A, answer **all** questions **on the play you have studied**. In Section B, answer **one** question from a choice of two.

You must **not use the same play** in your answers to Sections A and B.

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

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Leave at least two line spaces between each answer.

INFORMATION FOR CANDIDATES

Extracts for Section A questions

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, are included within this examination booklet.

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.

Please note this question paper was amended in June 2025 and is presented differently to the way it was presented on the live paper in May 2025.

SECTION A

	Pages
<i>Macbeth</i>	4–6
<i>An Inspector Calls</i>	8–10
<i>Find Me</i>	12–14
<i>Noughts and Crosses</i>	16–18
<i>Refugee Boy</i>	20–22
<i>I Love You, Mum – I Promise I Won't Die</i>	24–26
<i>The IT</i>	28–30

SECTION B

<table border="1"><tr><td>8</td><td>1</td></tr></table>	8	1	31
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SECTION A

You must answer **all** the questions on the **one** play you have studied.

Macbeth William Shakespeare

Read the two-page extract that starts on the opposite page and answer questions

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 i) Name **two** rehearsal techniques that a director could use to prepare an actor for the role of **WITCH 1** in this extract. [2]
- ii) Explain how these **two** techniques would help to prepare the actor for this role in performance. [2]

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

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 i) Briefly describe the character of **MACBETH** in this extract. [3]
- ii) Describe a suitable costume, hair and makeup for **MACBETH** in this extract. [6]

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 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]

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 Choose any **two** contrasting extracts from the play and explain how an actor performing **LADY MACBETH** could use physical skills to communicate the character to the audience.

Do not refer to the extract used for questions

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In your answer refer to:

- character motivation and development/journey
 - posture and movement
 - gesture
 - facial expression
- [15]

Macbeth William Shakespeare

- MACBETH:** So foul and fair a day I have not seen.
- BANQUO:** How far is't called to Forres? – What are these,
So withered, and so wild in their attire,
That look not like th'inhabitants o'th'earth,
And yet are on't? – Live you? Or are you aught
That man may question? You seem to understand me,
By each at once her choppy finger laying
Upon her skinny lips. You should be women,
And yet your beards forbid me to interpret
That you are so.
- MACBETH:** Speak, if you can: what are you?
- WITCH 1:** All hail, Macbeth! Hail to thee, Thane of Glamis!
- WITCH 2:** All hail, Macbeth! Hail to thee, Thane of Cawdor!
- WITCH 3:** All hail, Macbeth! That shalt be King hereafter!
- BANQUO:** Good sir, why do you start, and seem to fear
Things that do sound so fair? – I'th'name of truth,
Are ye fantastical, or that indeed
Which outwardly ye show? My noble partner
You greet with present grace and great prediction
Of noble having and of royal hope,
That he seems rapt withal; to me you speak not.
If you can look into the seeds of time
And say which grain will grow and which will not,
Speak then to me, who neither beg nor fear
Your favours nor your hate.
- WITCH 1:** Hail!
- WITCH 2:** Hail!
- WITCH 3:** Hail!
- WITCH 1:** Lesser than Macbeth, and greater.
- WITCH 2:** Not so happy, yet much happier.
- WITCH 3:** Thou shalt get kings, though thou be none.
– So all hail, Macbeth and Banquo!
- WITCH 1:** Banquo and Macbeth, all hail!

MACBETH: Stay, you imperfect speakers, tell me more.
 By Sinell's death, I know I am Thane of Glamis,
 But how of Cawdor? The Thane of Cawdor lives,
 A prosperous gentleman; and to be King
 Stands not within the prospect of belief,
 No more than to be Cawdor. Say from whence
 You owe this strange intelligence, or why
 Upon this blasted heath you stop our way
 With such prophetic greeting. Speak, I charge you.

[The witches vanish.]

BANQUO: The earth hath bubbles, as the water has,
 And these are of them. Whither are they vanished?

MACBETH: Into the air; and what seemed corporal melted
 As breath into the wind. Would they had stayed!

BANQUO: Were such things here as we do speak about?
 Or have we eaten on the insane root
 That takes the reason prisoner?

MACBETH: Your children shall be kings.

BANQUO: You shall be King.
 And Thane of Cawdor too: went it not so?

BANQUO: To th'selfsame tune and words. – Who's here?

Enter ROSS and ANGUS.

ROSS: The King hath happily received, Macbeth,
 The news of thy success; and when he reads
 Thy personal venture in the rebels' fight,
 His wonders and his praises do contend
 Which should be thine or his. Silenced with that,
 In viewing o'er the rest o'th'self-same day,
 He finds thee in the stout Norweyan ranks,
 Nothing afeard of what thyself didst make
 Strange images of death. As thick as hail
 Came post with post, and every one did bear
 Thy praises in his kingdom's great defence,
 And poured them down before him.

ANGUS: We are sent
 To give thee from our royal master thanks;
 Only to herald thee into his sight,
 Not pay thee.

ROSS: And for an earnest of a greater honour,
 He bade me, from him, call thee Thane of Cawdor:
 In which addition, hail, most worthy thane,
 For it is thine.

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You must answer **all** the questions on the **one** play you have studied.

An Inspector Calls J.B. Priestley

Read the two-page extract that starts on the opposite page and answer questions

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

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

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 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]

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

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 i) Briefly describe the character of **BIRLING** in this extract. [3]
ii) Describe a suitable costume, hair and makeup for **BIRLING** in this extract. [6]

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 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]

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 Choose any **two** contrasting extracts from the play and explain how an actor performing **MRS BIRLING** could use physical skills to communicate the character to the audience.

Do not refer to the extract used for questions

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In your answer refer to:

- character motivation and development/journey
 - posture and movement
 - gesture
 - facial expression
- [15]

An Inspector Calls J.B. Priestley

- BIRLING:** (*angrily to ERIC*) You're the one I blame for this.
- ERIC:** I'll bet I am.
- BIRLING:** (*angrily*) Yes, and you don't realize yet all you've done. Most of this is bound to come out. There'll be a public scandal.
- ERIC:** Well, I don't care now.
- BIRLING:** You! You don't seem to care about anything. But I care. I was almost certain for a knighthood in the next Honours List –
- ERIC laughs rather hysterically, pointing at him.*
- ERIC:** (*laughing*) Oh – for God's sake! What does it matter now whether they give you a knighthood or not?
- BIRLING:** (*sternly*) It doesn't matter to you. Apparently nothing matters to you. But it may interest you to know that until every penny of that money you stole is repaid, you'll work for nothing. And there's going to be no more of this drinking round the town – and picking up women in the Palace bar –
- MRS B:** (*coming to life*) I should think not. Eric, I'm absolutely ashamed of you.
- ERIC:** Well, I don't blame you. But don't forget I'm ashamed of you as well – yes both of you.
- BIRLING:** (*angrily*) Drop that. There's every excuse for what both your mother and I did – it turned out unfortunately, that's all –
- SHEILA:** (*scornfully*) *That's all.*
- BIRLING:** Well, what have you to say?
- SHEILA:** I don't know where to begin.
- BIRLING:** Then don't begin. Nobody wants you to.
- SHEILA:** I behaved badly too. I know I did. I'm ashamed of it. But now you're beginning all over again to pretend that nothing much has happened –
- BIRLING:** Nothing much has happened! Haven't I already said there'll be a public scandal – unless we're lucky – and who here will suffer from that more than I will?
- SHEILA:** But that's not what I'm talking about. I don't care about that. The point is, you don't seem to have learnt anything.

- BIRLING:** Don't I? Well, you're quite wrong there. I've learnt plenty tonight. And you don't want me to tell you what I've learnt, I hope. When I look back on tonight – when I think of what I was feeling when the five of us sat down to dinner at that table –
- ERIC:** (*cutting in*) Yes, and do you remember what you said to Gerald and me after dinner, when you were feeling so pleased with yourself? You told us that a man has to make his own way, look after himself and mind his own business, and that we weren't to take any notice of these cranks who tell us that everybody has to look after everybody else, as if we were all mixed up together. Do you remember? Yes – and then one of those cranks walked in – the Inspector. (*Laughs bitterly.*) I didn't notice you told him that it's every man for himself.
- SHEILA:** (*sharply attentive*) Is that when the Inspector came, just after father had said that?
- ERIC:** Yes. What of it?
- MRS B:** Now what's the matter, Sheila?
- SHEILA:** (*slowly*) It's queer – very queer – (*she looks at them reflectively.*)
- MRS B:** (*with some excitement*) I know what you're going to say. Because I've been wondering myself.
- SHEILA:** It doesn't much matter now, of course – but was he really a police inspector?
- BIRLING:** Well, if he wasn't, it matters a devil of a lot. Makes all the difference.
- SHEILA:** No, it doesn't.
- BIRLING:** Don't talk rubbish. Of course it does.
- SHEILA:** Well, it doesn't to me. And it oughtn't to you, either.

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You must answer **all** the questions on the **one** play you have studied.

Find Me Olwen Wymark

Read the two-page extract that starts on the opposite page and answer questions

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

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

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 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]

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

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

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

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 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]

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 Choose any **two** contrasting extracts from the play and explain how an actor performing **JEAN** could use physical skills to communicate the character to the audience.

Do not refer to the extract used for questions

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In your answer refer to:

- character motivation and development/journey
 - posture and movement
 - gesture
 - facial expression
- [15]

Find Me Olwen Wymark

JEAN *puts an arm round VERITY's shoulders. Again VERITY II swiftly ducks away, not looking at her.*

REGISTRAR: May I see your doctor's letter?

EDWARD: *(handing it to him)* It isn't actually from our own doctor. He was away.

JEAN: *(softly, looking into VERITY II's blank face)* Verity?

VERITY I: Oh God high in your heaven, please come and reveal for me. I need you now. Our father our father our father hold me in your hand. It's dark.

REGISTRAR: *(reading the letter)* "– severe anti-social behaviour culminating in actions that appear to me to justify hospitalization." Could you give me some details? When did this happen?

EDWARD: 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 and she tore up a whole box full of letters and photographs. Just destroyed them utterly and threw them all over the room. Then she got herself dressed up in all sorts of strange clothes and ran out of the house.

JEAN: We couldn't stop her. She ran so fast. She was screaming and shouting and waving her arms about. We were terrified.

EDWARD: She was missing for seven hours. We went out with friends looking everywhere for her. Then someone saw her knocking over dustbins outside her school and spreading the rubbish over the pavement.

JEAN: *(sadly)* In the dark.

They both look at VERITY II, who is totally oblivious.

EDWARD: *(continuing with an effort)* They called the police. We'd notified them already of course but – *(Pause)* – the police know Verity. They telephoned us. When we got her home she wouldn't speak to us or look at us. She went straight into the kitchen and opened a tin of sardines and covered them in jam. She ate them out of the tin with her fingers.

JEAN: She wouldn't go to bed. She lay on the floor under the kitchen table all night. When we – when we tried to touch her she kicked and – bit us.

REGISTRAR: Hmmmm – yes – yes – I see. There is a history of erratic behaviour?

EDWARD: Yes.

REGISTRAR: And no previous psychiatric treatment?

JEAN: She's been attending the Child Guidance Clinic since she was nine.

REGISTRAR: And there have been specific epileptic features?

EDWARD: Yes, she's been on medication for that for over three years now.

REGISTRAR: Well now, I think perhaps the best thing is if you go along and see one of our psychiatric staff before we go ahead with Admission. Third corridor on the left and up the stairs. *(He hands back the letter)* If you'll take this to the doctor...

JEAN, EDWARD and VERITY II *walk across the stage.*

DOCTOR *enters, carrying a chair, and sits.*

They stand in front of him.

VERITY I: Sometimes I feel afraid that I will get lost in the dark maze of corridors here.

DOCTOR: Sorry to keep you waiting so long. Your name is...

EDWARD: Taylor, E. J. Taylor. *(He hands him the letter)*

DOCTOR: And your daughter's name?

EDWARD: Verity Rose.

DOCTOR: And her age is...

JEAN: Eleven years and five months. She was born on February the thirteenth, nineteen fifty-five.

DOCTOR: Has Verity had previous hospital treatment?

EDWARD: No.

DOCTOR: *(reading the letter)* "—to justify hospitalization." Can you tell me what happened?

JEAN: *(a little desperately)* They've asked us all this before.

DOCTOR: Just for the records.

EDWARD: *(rapidly)* She broke some windows. She cut off a lot of her hair and she flooded the bathroom. She destroyed a box of letters and photographs and she ran away from home dressed in bizarre clothes and screaming. The police brought her back seven hours later.

DOCTOR: I see. Yes. And how are you feeling now, Verity?

VERITY II *gives no response at all.*

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You must answer **all** the questions on the **one** play you have studied.

Noughts and Crosses Malorie Blackman (adapted by Sabrina Mahfouz)

Read the two-page extract that starts on the opposite page and answer questions

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

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

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 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]

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

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 i) Briefly describe the character of **ANDREW** in this extract. [3]
 ii) Describe a suitable costume, hair and make-up for **ANDREW** in this extract. [6]

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 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]

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 Choose any **two** contrasting extracts from the play and explain how an actor performing **CALLUM** could use physical skills to communicate the character to the audience.

Do not refer to the extract used for questions

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In your answer refer to:

- character motivation and development/journey
 - posture and movement
 - gesture
 - facial expression
- [15]

Noughts and Crosses Malorie Blackman (adapted by Sabrina Mahfouz)

JUDE, CALLUM *and a few other NOUGHTS are standing in an underground hideaway. SEPHY is sitting on the floor in a cell and the others are outside the door.*

On a screen, they see KAMAL hand in his notice.

KAMAL: *(on screen).* My decision to temporarily step down from office is purely so I can dedicate my immediate energies to finding and rescuing my daughter, Persephone. I have no further comment at this time.

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

Whoops. High-fives.

ANDREW: A bit early to be celebrating, isn't it?

MORGAN: Password now, or I'll shoot.

ANDREW: Golden man.

MORGAN: You're the second-in-command?

ANDREW: Do you want to make something of it? So this is the famous stiletto unit? So far the General's not impressed. This is far from over. We've had a few sweets from the bowl but now the police and media know...

JUDE: But –

ANDREW: Callum McGregor, isn't it? I'm going to leave it to you to decide.

CALLUM: To decide what?

JUDE: How serious we are.

CALLUM: We're in an underground bunker in the middle of the woods, risking our lives and freedom for this to go right. I'd say it's obvious how serious we are, Jude.

JUDE: Callum, watch your tone.

ANDREW: Give us something to send by the time we leave, ten minutes and counting...

JUDE hands CALLUM some scissors. The others turn away to get busy on something else.

JUDE: You might be Mum's favourite, but remember, we're doing this for Dad, so don't let us down, understand?

CALLUM grabs JUDE by the shirt and puts the scissors to his neck.

CALLUM: And don't you doubt my loyalty, do *you* understand?

JUDE: Ah, so the mouse can roar?

CALLUM: Do you understand?

JUDE: I understand.

CALLUM lets him go. CALLUM gives JUDE the finger behind his back and goes into the cell. SEPHY has glimpsed ANDREW's boots.

CALLUM: Can you – take your top off, please.

SEPHY: Piss off, Callum.

CALLUM: Do it or I'll have to do it for you.

SEPHY: You've got scissors, if you need something of mine, just cut the bottom bit off.

CALLUM: Fine.

CALLUM is cutting her top at the bottom, very close to her, she almost wants to stroke his hair.

SEPHY: I recognise that voice that told you to do it, I'm sure I do –

CALLUM: You don't, Sephy.

SEPHY: Are you going to kill me, Callum?

CALLUM: Just be quiet now, please.

SEPHY: That night I was drunk at the beach and we kissed, my God I adored you so much.

Pause.

I'm sorry about your dad, Callum. I wanted him to live.

CALLUM: Every Cross is responsible for his death. Including you.

SEPHY: So I deserve to die too, do I? For being a Cross?

CALLUM: That's up to your dad now.

SEPHY: Will you do it? Will you? Will it make you feel better to stick those scissors in my neck? You kissed my neck once.

CALLUM: I'll follow my orders when the time comes.

SEPHY: And there you have it, I'm a Dagger bitch and you, Callum, are a psycho Blanker bastard –

CALLUM grabs SEPHY's hand and cuts her finger with the scissors, she gasps and cries.

CALLUM: Um, sorry, I...

CALLUM composes himself and wipes the blood on the bit of her top he has cut off. SEPHY is sucking her finger.

SEPHY: Will that impress big brother Jude?

Beat.

Your mum must be so proud, Callum.

CALLUM is furious, but just stares and leaves.

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You must answer **all** the questions on the **one** play you have studied.

Refugee Boy Benjamin Zephaniah (adapted by Lemn Sissay)

Read the two-page extract that starts on the opposite page and answer questions

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

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

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 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]

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

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 i) Briefly describe the character of **MR FITZGERALD** in this extract. [3]
 ii) Describe a suitable costume, hair and makeup for **MR FITZGERALD** in this extract. [6]

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 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]

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 Choose any **two** contrasting extracts from the play and explain how an actor performing **MR KELO** could use physical skills to communicate the character to the audience.

Do not refer to the extract used for questions

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In your answer refer to:

- character motivation and development/journey
- posture and movement
- gesture
- facial expression [15]

Refugee Boy Benjamin Zephaniah (adapted by Lemn Sissay)

Scene Six

The foster family.

*The foster family: MR and MRS FITZGERALD and RUTH and ALEM.
Dining table.*

MR FITZGERALD: I put it down here. Then I went to the front room.

MRS FITZGERALD: Have you looked in the front room?

MR FITZGERALD: I've looked in the front room. Then I went in the front room. I took it into the front room.

RUTH: Where did you last leave it?

MR FITZGERALD: If I knew where I last left it... Front room. Here.

MRS FITZGERALD: Did you go to the toilet?

MR FITZGERALD: I didn't go to the toilet.

MRS FITZGERALD: Have a look in the front room again.

MR FITZGERALD: It's not in the front room. It's got credit cards in it. Cash. And the picture. It's got the picture.

RUTH: That picture of me. Dad!!!

ALEM: Could you have left them with my bags?

RUTH: When you start losing things it means you're going senile. Or there's other things on your mind. Other things to sort out.

MRS FITZGERALD: Is that right, Ruth Fitzgerald.

ALEM quietly goes out.

MR FITZGERALD: I did bring it in, didn't I? If it's gone from the cab?! That's not funny, Ruth. One day you might have to look after us – must remember to dribble when I go senile.

RUTH: Ugh!

MR FITZGERALD: I've been robbed. Siobhan, I've been robbed. I knew it. I left it on the dashboard, in the cab! Keys too. Where's my coat. Ruth, my coat.

ALEM comes back in with his bag and MR FITZGERALD's coat.

MR FITZGERALD's keys and wallet are in his coat.

- ALEM:** Where shall I put these?
- MR FITZGERALD:** Alem, you star. Alem knew where it was. Look at him. You'll be right at home here, boy. Our luck has changed. He's good luck.
- MRS FITZGERALD:** Is that right? Things get lost! A little attention to detail and we wouldn't lose them in the first place, would we now. Anyway, they're not lost, they're just elsewhere.
- MR FITZGERALD:** Just elsewhere. Having a rest from the owner is what they're doing. A bit like someone's homework.
- MRS FITZGERALD:** Time for food.
- ALEM clasps hands together and prays.*
- ALEM:** *(in Amharic)* Dear God we give thanks for this food and for this family and please bring my father back to me as soon as possible so I can leave this place. Amen.
- MR FITZGERALD:** Right. Right. Siobhan?
- MRS FITZGERALD:** Yes. Well. Let's eat and then we must talk about court. Was it a good week, Alem?
- RUTH:** They love him. Everyone's like, pleased to see him now. Now it's like he owns the place. He settled in much better than Themba. And he's made friends and he's funny too, Mum and...
- MR FITZGERALD:** That's great, Ruth.
- RUTH:** But I'm sure he can speak for himself.
- ALEM:** It's. It's great. I have mathematics, English, sports and a timetable that instructs which lessons are where and my form is 3C.
- MR FITZGERALD:** Court. Nobody told me about court.
- An awkward pause.*
- RUTH:** So what did I do at school today? I wrote an essay on Dickens is what I did!
- MRS FITZGERALD:** Who the dickens was Dickens.
- MR FITZGERALD:** Good question. Ruth, who the dickens is Dickens?
- RUTH:** I am not telling you if that's the way you're going to be.
- MR FITZGERALD:** Okay.
- Silence.*

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You must answer **all** the questions on the **one** play you have studied.

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

Read the two-page extract that starts on the opposite page and answer questions

6	1
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6	2
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6	3
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- | | |
|---|---|
| 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]
- ii) Explain how these **two** techniques would help to prepare the actor for this role in performance. [2]

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

- | | |
|---|---|
| 6 | 3 |
|---|---|
- i) Briefly describe the character of **BRIDGET** in this extract. [3]
- ii) Describe a suitable costume, hair and makeup for **BRIDGET** in this extract. [6]

- | | |
|---|---|
| 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]

- | | |
|---|---|
| 6 | 5 |
|---|---|
- Choose any **two** contrasting extracts from the play and explain how an actor performing **FIONA** could use physical skills to communicate the character to the audience.

Do not refer to the extract used for questions

6	1
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to

6	4
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 .

In your answer refer to:

- character motivation and development/journey
 - posture and movement
 - gesture
 - facial expression
- [15]

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

- JACK:** They were trying to get him to respond. I'm like:
 'His name's Daniel! I'm Jack! What's happened?'
 They'd taken his shoes and socks off. It was really cold but he wasn't cooling down. He was like, dribbling. His eyes looked demented.
 He responded a bit when they got his name right but he wasn't talking. He was just kind of mumbling erm...
- BRIDGET:** On Saturday 18th January 2014, I was working on a nightshift on a fast response unit, in a car, so alone. At 03:52 I was dispatched to an emergency call:
- RADIO:** (FX) Seventeen-year-old male. Drug overdose.
- BRIDGET:** I arrived at the industrial estate but was unsure where to go. I was approached by a male, in a black parka, who gave me directions. The patient was lying partially propped up against the wall outside the premises. He was being attended to by two first aiders, employed by the rave organizers. It was dark and raining.
 The patient had been found inside, dancing against a pillar, incoherent and not responding to questions. He was assisted from the building and taken to where I found him.
 My examination showed he was unresponsive to voice, painful stimuli or light. He was moaning, breathing rapidly, around thirty breaths a minute...
- MARK:** ... normally twelve to twenty.
- BRIDGET:** ... and a pulse of a hundred and ninety.
- MARK:** ... normally sixty to a hundred.
- BRIDGET:** The patient was put at 100% oxygen to improve his saturation level. At 04:03, the ambulance arrived on the scene. While Mr Spargo-Mabbs was being moved onto the trolley-bed for transference to the ambulance, I spoke to one of his friends.
- JACK:** They were asking if I had his parents' number, or address or anything.
- ALICE:** Jack texted me and was like...
- JACK:** Dan's in an ambulance, do you have his parents' number?
- ALICE:** Ha ha ha ha!
- JACK:** I'm being deadly serious!
- ALICE:** Swear on your life this isn't some stupid joke!
- JACK:** I swear!
- ALICE:** I don't believe you!

JACK: Alice! The number!

ALICE: You're joking.

JACK: I'm fucking not. Just tell me!

ALICE: You'd better not be!

JACK: They're waiting! Hurry!

ALICE: I didn't know their phone numbers but I texted Dan's address...

JACK: I thought: 'He's in an ambulance. They'll take care of him.'

FRIENDS: He'll be fine/Don't worry.

JACK: Possibly, I should have gone with him.

BRIDGET: Neither the friend I was talking to nor anyone else was willing to travel to hospital with the patient.

JACK: I didn't want my parents to find out where I was.

BRIDGET: It was alleged the patient had taken half a gram of MDMA.

JACK: I assumed nothing would happen and I'd never have to tell them.

BRIDGET: No indication of time or whether he'd taken any other drugs or alcohol was given.

JACK: His parents'd be more suitable to be there than me.

BRIDGET: It was also mentioned that he'd not drunk any water during the evening.

JACK: It was about four o'clock by now and I was like:
'Can we go?'

LEWIS: What?

TARA: Stay another half hour!

BRIDGET: We decided I'd travel with the ambulance, to assist the paramedic in case the patient went into cardiac arrest en route.

JACK: (*exhales*) Me and two others completely fell asleep for about ninety minutes or so. We ended up leaving at 5:30 or 6.

ALICE: There was a Facebook page for the rave and, I dunno, ten or eleven people posted like:

ALL & ALICE: Does anyone know what happened to that kid who collapsed?

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You must answer **all** the questions on the **one** play you have studied.

The IT Vivienne Franzmann

Read the two-page extract that starts on the opposite page and answer questions

7	1
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| 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]
- ii) Explain how these **two** techniques would help to prepare the actor for this role in performance. [2]

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

- | | |
|---|---|
| 7 | 3 |
|---|---|
- i) Briefly describe the character of **STUDENT 9** in this extract. [3]
- ii) Describe a suitable costume, hair and makeup for **STUDENT 9** in this extract. [6]

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|---|---|
| 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]

- | | |
|---|---|
| 7 | 5 |
|---|---|
- Choose any **two** contrasting extracts from the play and explain how an actor performing **GRACE** could use physical skills to communicate the character to the audience.

Do not refer to the extract used for questions

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to

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In your answer refer to:

- character motivation and development/journey
 - posture and movement
 - gesture
 - facial expression
- [15]

The IT Vivienne Franzmann

- STUDENT 8:** Grace was in my maths class. I liked her. I think she liked me too. Sometimes she'd catch me looking at her and she'd smile over at me. And sometimes I'd catch her looking at me and I'd smile over at her. There was something between us, I could feel it. You can, can't you? You can feel it when there's something there. I was going to ask her if she wanted to go out somewhere or come over to mine or whatever. But then she changed and I didn't. (*Beat.*) I wish I'd... She was nice... I really wish I'd... I wish I'd said to her, 'You can talk to me if you want. No pressure. I'm here if you need to talk.' I wish I'd done that.
- STUDENT 9:** We were in geography.
- STUDENT 10:** It was proper boring.
- STUDENT 11:** Grace was sat on our table.
- STUDENT 9:** Seating plan.
- STUDENT 10:** Between – (*Points at the other two.*)
- STUDENT 9:** The teacher, Ms Jarvis, loves a seating plan.
- STUDENT 10:** Ms Jarvis is scary.
- STUDENT 9:** Innit, the way her eyes bulge out of her head when she's annoyed.
- STUDENT 11:** That lesson, Ms Jarvis was going on about carbon emissions.
- STUDENT 10:** Ms Jarvis is always going on about carbon emissions.
- STUDENT 9:** Ms Jarvis really hates carbon emissions.
- GRACE:** It is asleep. It is curled around my heart.
- MS JARVIS:** It's important to understand that the earth's climate is changing at an unprecedented speed.
- GRACE:** It wakes up.
- STUDENT 9:** I don't even know what a carbon emission is. (*To 10 and 11.*) Do you?
- STUDENTS 10 and 11:** Yeah.
- STUDENT 9:** Oh.
- MS JARVIS:** We can see this in higher temperatures all over the world along with rising sea levels.
- GRACE:** It wants something.
- STUDENT 9:** Geography isn't my thing. Art is my thing.
- STUDENT 10:** You're sick at art.

- STUDENT 9:** Thanks hun.
- MS JARVIS:** We can see this in more frequent and severe floods.
- GRACE:** I don't know what it wants.
- STUDENT 11:** Ms Jarvis was droning on so I got my phone out to show the others this bag I liked. I passed my phone to Grace under the table.
- CHORUS:** annabeauty, one-point-one million followers. This beautiful clutch makes the perfect travel bag! And it's only £42.99.
- MS JARVIS:** We can see this in more frequent droughts and storms.
- STUDENT 9:** Grace looked at the phone really close. I remember cos I wanted to see it, but I couldn't get to it.
- CHORUS:** annabeauty. Hashtag clutch, hashtag retro vibes, hashtag bring on the summer!
- MS JARVIS:** We can see this in the loss of habitats and the animal population.
- STUDENT 10:** Grace was gripping the phone like – (*Does it.*)
- STUDENT 9:** (*laughs*). Yeah like – (*Does it.*)
- CHORUS:** PixieDream22. annabeauty, I want your bag!! I want your life!!
- MS JARVIS:** It's estimated that in a hundred years more than fifty per cent of species could be extinct.
- GRACE:** Its body tenses.
- STUDENT 10:** She had her head right down like – (*Does it.*)
- STUDENT 9:** (*laughs*). Like – (*Does it.*)
- MS JARVIS:** And once we have lost these animals, there is no going back.
- STUDENT 9:** And Grace suddenly looked up.
- STUDENT 11:** But she was still gripping my phone like –
(*Does it.*)
- GRACE:** It scuttles along the length of my torso.
- STUDENT 11:** And I wanted my phone.
- MS JARVIS:** Climate change is a catastrophe in waiting. For all of us.
- GRACE:** Its body bristles.
- STUDENT 9:** Yeah, cos here if the teachers see your phone, they take it.

SECTION B

Answer **either** question

8	1
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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** play 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 the use of set and props in **two** moments made an impact on you as a member of the audience.

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 [15]

Or,

9	1
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Analyse and evaluate how the performance of **one** character/role in **two** moments made an impact on you as a member of the audience.

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 [15]

END OF PAPER

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