



GCSE

C690U30-1



FRIDAY, 8 MAY 2026 – AFTERNOON

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 **one** 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

0	1
---	---

.

Leave at least two line spaces between each answer.

INFORMATION FOR CANDIDATES

Extracts for Section A questions

1	1
---	---

 –

1	4
---	---

,

2	1
---	---

 –

2	4
---	---

,

3	1
---	---

 –

3	4
---	---

,

4	1
---	---

 –

4	4
---	---

,

5	1
---	---

 –

5	4
---	---

,

6	1
---	---

 –

6	4
---	---

,

7	1
---	---

 –

7	4
---	---

, 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.

SECTION A

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

SECTION B

8	1
---	---

32

9	1
---	---

32

BLANK PAGE

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

1	1
---	---

 ,

1	2
---	---

 ,

1	3
---	---

 and

1	4
---	---

 .

1	1
---	---

 i) Briefly describe the relationship between **DOCTOR** and **ATTENDANT-GENTLEWOMAN** in this extract. [2]

ii) Explain how **one** actor could use voice to communicate this relationship to the audience. [2]

1	2
---	---

 i) Describe the character of **LADY MACBETH** in this extract. [3]

ii) Suggest suitable hair and make-up for **LADY MACBETH** in this extract. Give **one** reason for each of your suggestions. [4]

1	3
---	---

 i) Describe the setting of this extract. [3]

ii) Explain how you would use lighting to communicate the setting of this extract to an audience. Give **two** reasons for your choices. [4]

1	4
---	---

 As a designer, explain how you would stage this extract using a **thrust** stage.

In your answer refer to:

- the original staging
- shape of stage and audience position
- production style
- set and props.

[12]

1	5
---	---

 As an actor, choose **one** extract from the play and explain how you would communicate **MACBETH**'s ambition to the audience.

Do not refer to the extract used for questions

1	1
---	---

to

1	4
---	---

 .

In your answer refer to:

- character motivation
- vocal skills
- movement skills
- interaction.

[15]

Macbeth William Shakespeare

Enter a DOCTOR of Medicine, and an ATTENDANT-GENTLEWOMAN.

DOCTOR: I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

ATTENDANT-GENTLEWOMAN: Since his Majesty went into the field, I have seen her rise from her bed, throw her night-gown upon her, unlock her closet, take forth paper, fold it, write upon't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

DOCTOR: A great perturbation in nature, to receive at once the benefit of sleep and do the effects of watching. In this slumbry agitation, besides her walking and other actual performances, what (at any time) have you heard her say?

ATTENDANT-GENTLEWOMAN: That, sir, which I will not report after her.

DOCTOR: You may to me, and 'tis most meet you should.

ATTENDANT-GENTLEWOMAN: Neither to you nor anyone, having no witness to confirm my speech.

Enter LADY MACBETH holding a taper.

Lo you, here she comes. This is her very guise, and, upon my life, fast asleep: observe her, stand close.

DOCTOR: How came she by that light?

ATTENDANT-GENTLEWOMAN: Why, it stood by her: she has light by her continually: 'tis her command.

LADY MACBETH *sets the taper.*

DOCTOR: You see, her eyes are open.

ATTENDANT-GENTLEWOMAN: Ay, but their sense are shut.

DOCTOR: What is it she does now? Look how she rubs her hands.

ATTENDANT-GENTLEWOMAN: It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.

LADY MACBETH: Yet here's a spot.

DOCTOR: Hark, she speaks. I will set down what comes from her, to satisfy my remembrance the more strongly.

- LADY MACBETH:** Out, damned spot: out, I say! One: two: why, then 'tis time to do't: Hell is murky. Fie, my lord, fie! A soldier, and afeard? What need we fear who knows it, when none can call our power to account? Yet who would have thought the old man to have had so much blood in him?
- DOCTOR:** Do you mark that?
- LADY MACBETH:** The Thane of Fife had a wife: where is she now? What, will these hands ne'er be clean? No more o'that, my lord, no more o'that: you mar all with this starting.
- DOCTOR:** Go to, go to: you have known what you should not.
- ATTENDANT-GENTLEWOMAN:** She has spoke what she should not, I am sure of that. Heaven knows what she has known.
- LADY MACBETH:** Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh...!
- DOCTOR:** What a sigh is there! The heart is sorely charged.
- ATTENDANT-GENTLEWOMAN:** I would not have such a heart in my bosom, for the dignity of the whole body.
- DOCTOR:** Well, well, well.
- ATTENDANT-GENTLEWOMAN:** Pray God it be, sir.
- DOCTOR:** This disease is beyond my practice; yet I have known those which have walked in their sleep who have died holily in their beds.
- LADY MACBETH:** Wash your hands, put on your night-gown, look not so pale: I tell you yet again, Banquo's buried; he cannot come out on's grave.
- DOCTOR:** Even so?
- LADY MACBETH:** To bed, to bed; there's knocking at the gate; come, come, come, give me your hand: what's done, cannot be undone. To bed, to bed, to bed.

LADY MACBETH *exits.*

BLANK PAGE

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

2	1
---	---

 ,

2	2
---	---

 ,

2	3
---	---

 and

2	4
---	---

 .

2	1
---	---

 i) Briefly describe the relationship between **INSPECTOR** and **BIRLING** in this extract. [2]

ii) Explain how **one** actor could use voice to communicate this relationship to the audience. [2]

2	2
---	---

 i) Describe the character of **INSPECTOR** in this extract. [3]

ii) Suggest suitable hair and make-up for **INSPECTOR** in this extract. Give **one** reason for each of your suggestions. [4]

2	3
---	---

 i) Describe the setting of this extract. [3]

ii) Explain how you would use lighting to communicate the setting of this extract to an audience. Give **two** reasons for your choices. [4]

2	4
---	---

 As a designer, explain how you would stage this extract using a **thrust** stage.

In your answer refer to:

- the original staging
- shape of stage and audience position
- production style
- set and props.

[12]

2	5
---	---

 As an actor, choose **one** extract from the play and explain how you would communicate **SYBIL BIRLING**'s superiority to the audience.

Do not refer to the extract used for questions

2	1
---	---

to

2	4
---	---

 .

In your answer refer to:

- character motivation
- vocal skills
- movement skills
- interaction.

[15]

An Inspector Calls J.B. Priestley

INSPECTOR: Mr Birling?

BIRLING: Yes. Sit down, Inspector.

INSPECTOR: (*sitting*) Thank you, sir.

BIRLING: Have a glass of port – or a little whisky?

INSPECTOR: No, thank you, Mr Birling. I'm on duty.

BIRLING: You're new, aren't you?

INSPECTOR: Yes, sir. Only recently transferred.

BIRLING: I thought you must be. I was an alderman for years – and lord mayor two years ago – and I'm still on the Bench – so I know the Brumley police officers pretty well – and I thought I'd never seen you before.

INSPECTOR: Quite so.

BIRLING: Well, what can I do for you? Some trouble about a warrant?

INSPECTOR: No, Mr Birling.

BIRLING: (*after a pause, with a touch of impatience*) Well, what is it then?

INSPECTOR: I'd like some information, if you don't mind, Mr Birling. Two hours ago a young woman died in the Infirmary. She'd been taken there this afternoon because she'd swallowed a lot of strong disinfectant. Burnt her inside out, of course.

ERIC: (*involuntarily*) My God!

INSPECTOR: Yes, she was in great agony. They did everything they could for her at the Infirmary, but she died. Suicide, of course.

BIRLING: (*rather impatiently*) Yes, yes. Horrid business. But I don't understand why you should come here, Inspector –

INSPECTOR: (*cutting through, massively*) I've been round to the room she had, and she'd left a letter there and a sort of diary. Like a lot of these young women who get into various kinds of trouble, she'd used more than one name. But her original name – her real name – was Eva Smith.

BIRLING: (*thoughtfully*) Eva Smith?

INSPECTOR: Do you remember her, Mr Birling?

BIRLING: (*slowly*) No – I seem to remember hearing that name – Eva Smith – somewhere. But it doesn't convey anything to me. And I don't see where I come into this.

INSPECTOR: She was employed in your works at one time.

- BIRLING:** Oh – that’s it, is it? Well, we’ve several hundred young women there, y’know, and they keep changing.
- INSPECTOR:** This young woman, Eva Smith, was out of the ordinary. I found a photograph of her in her lodgings. Perhaps you’d remember her from that.
- INSPECTOR** *takes a photograph, about postcard size, out of his pocket and goes to BIRLING. Both GERALD and ERIC rise to have a look at the photograph, but the INSPECTOR interposes himself between them and the photograph. They are surprised and rather annoyed. BIRLING stares hard, and with recognition, at the photograph, which the INSPECTOR then replaces in his pocket.*
- GERALD:** *(showing annoyance)* Any particular reason why I shouldn’t see this girl’s photograph, Inspector?
- INSPECTOR:** *(coolly, looking hard at him)* There might be.
- ERIC:** And the same applies to me, I suppose?
- INSPECTOR:** Yes.
- GERALD:** I can’t imagine what it could be.
- ERIC:** Neither can I.
- BIRLING:** And I must say, I agree with them, Inspector.
- INSPECTOR:** It’s the way I like to go to work. One person and one line of inquiry at a time. Otherwise, there’s a muddle.
- BIRLING:** I see. Sensible really. *(Moves restlessly, then turns.)* You’ve had enough of that port, Eric.

BLANK PAGE

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

3	1
---	---

 ,

3	2
---	---

 ,

3	3
---	---

 and

3	4
---	---

 .

3	1
---	---

 i) Briefly describe the relationship between **EDWARD** and **JEAN** in this extract. [2]

ii) Explain how **one** actor could use voice to communicate this relationship to the audience. [2]

3	2
---	---

 i) Describe the character of **VERITY** in this extract. [3]

ii) Suggest suitable hair and make-up for **VERITY** in this extract. Give **one** reason for each of your suggestions. [4]

3	3
---	---

 i) Describe the setting of this extract. [3]

ii) Explain how you would use lighting to communicate the setting of this extract to an audience. Give **two** reasons for your choices. [4]

3	4
---	---

 As a designer, explain how you would stage this extract using a **thrust** stage.

In your answer refer to:

- the original staging
- shape of stage and audience position
- production style
- set and props.

[12]

3	5
---	---

 As an actor, choose **one** extract from the play and explain how you would communicate **JEAN**'s frustration to the audience.

Do not refer to the extract used for questions

3	1
---	---

to

3	4
---	---

 .

In your answer refer to:

- character motivation
- vocal skills
- movement skills
- interaction.

[15]

Find Me Olwen Wymark

- VERITY II:** All my presents smell of old socks! Dad! You've been walking all over my Christmas presents with your dirty socks on.
- EDWARD:** (*coming forward*) Don't be silly, Verity. Of course I haven't.
- VERITY:** Doesn't matter. I don't care anyway. I've smashed them all up and thrown them into the dustbin.
- EDWARD:** Oh Verity...
- VERITY:** Oh Verity! Oh Verity! I'm the underdog female in this family. I know. I know. That's what you all think I am.
- EDWARD:** That isn't true. You know that isn't true.
- VERITY:** Liar liar pants on fire can't get off the telephone wire.
(*She points at him, fiercely*) She wouldn't take me to the zoo today. She took Mark and Nicky but she wouldn't take me.
- EDWARD:** (*calmly, sensibly*) That's because you were naughty, Verity. You know perfectly well none of us got any sleep last night. How many times did we tell you if you didn't go to bed quietly and stop all that noise you wouldn't be allowed to go to the zoo.
- VERITY:** I wanted to play with Nicky. He liked the music. He likes it loud. He loves it.
(*She sings the Ying Tong song loudly and runs round EDWARD pulling at him*)
- EDWARD:** He needed to sleep, Verity. We all needed to sleep. (*He gets hold of her and quietens her*) Now then, why don't you start to lay the table for tea? They'll be back soon.
- VERITY:** (*with dislike*) Oh yes! Another order! (*Suddenly docile*) All right, Dad.
- EDWARD:** (*gratefully*) Good girl.
- VERITY II goes off. MARK comes on.**
- MARK:** Hello, Dad.
- EDWARD:** Hello, Mark. Did you have a good time?
- MARK:** Smashing. They've got a new place for nocturnal animals. They use infra-red light. I wish you could've seen it.
- EDWARD:** Well, we'll go again. Where's your mother?
- MARK:** Putting Nicky to bed. He fell asleep on the way home.
(*He looks round. Wary*) Where is she?
- EDWARD:** Verity? She's in the kitchen.

JEAN *comes on wearing a cape and scarf.*

Hello, darling. All right?

JEAN: Yes. We had a lovely time. Nicky adored it. *(Pause)* How was she?

EDWARD: Not bad. Not bad at all. She was fine.

JEAN: Thank goodness. I was worried.

EDWARD: She's just gone to set the table for tea.

JEAN: *(pleased)* Well then.

VERITY *comes on, her forearms upraised, blood running down them.*

VERITY: *(smiling)* Look! Look!

JEAN: Oh my God!

EDWARD: Verity, what have you done?

BLANK PAGE

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

4	1
---	---

 ,

4	2
---	---

 ,

4	3
---	---

 and

4	4
---	---

 .

4	1
---	---

 i) Briefly describe the relationship between **SEPHY** and **MINERVA** in this extract. [2]

ii) Explain how **one** actor could use voice to communicate this relationship to the audience. [2]

4	2
---	---

 i) Describe the character of **JASMINE** in this extract. [3]

ii) Suggest suitable hair and make-up for **JASMINE** in this extract. Give **one** reason for each of your suggestions. [4]

4	3
---	---

 i) Describe the setting of this extract. [3]

ii) Explain how you would use lighting to communicate the setting of this extract to an audience. Give **two** reasons for your choices. [4]

4	4
---	---

 As a designer, explain how you would stage this extract using a **thrust** stage.

In your answer refer to:

- the original staging
- shape of stage and audience position
- production style
- set and props.

[12]

4	5
---	---

 As an actor, choose **one** extract from the play and explain how you would communicate **KAMAL**'s ruthlessness to the audience.

Do not refer to the extract used for questions

4	1
---	---

to

4	4
---	---

 .

In your answer refer to:

- character motivation
- vocal skills
- movement skills
- interaction.

[15]

Noughts and Crosses Malorie Blackman (adapted by Sabrina Mahfouz)

SEPHY: Oh no. Not this. How could you – ?

SEPHY *starts leaving.*

KAMAL: Sephy, sit down. I'll be back in a minute.

He leaves.

SEPHY: Mum – Mum – let's leave.

JASMINE: Not now, Sephy!

SEPHY: Minnie?

MINERVA: Sit down.

SEPHY: I'm going!

MINERVA: Stop being so dramatic, Sephy –

SEPHY: Dramatic? Not wanting to watch a murder?

JASMINE: Stay where you are.

SEPHY: You're enjoying this, aren't you?

JASMINE: Persephone! Come with me.

Taking her slightly out of MINERVA's earshot.

The McGregors were my friends once. I am as upset about this as you are.

SEPHY: The only thing you get upset about is spilling wine.

JASMINE *slaps SEPHY.*

JASMINE: Who do you think paid for the McGregors' lawyer, Persophene? I did what I could, how I could, now be quiet.

SEPHY *shocked, holding her face.*

MEGGIE: *(looking over at JASMINE).* This all started with her lies. Your father was right. I've been naïve. This is a war, Callum.

RYAN *is brought out, with an EXECUTIONER wearing a hood – and put on the scaffold.*

The clock is striking. First strike, RYAN nods to CALLUM and MEGGIE. Second, loud weeping sounds. Third, a hood goes over RYAN's head. Fourth, RYAN shouts:

RYAN: Long live the Liberation Militia!

The EXECUTIONER hesitates.

JASMINE: What's happening?

*The **PRISON GOVERNOR** appears.*

GOVERNOR: As the Governor of this prison, I announce that the execution is stayed. I repeat. The execution is stayed.

*Silence. The hood is taken off **RYAN**. He is confused, as is everyone else, except **KAMAL**.*

Mr McGregor's sentence has been changed to life imprisonment, by the mercy of the Home Secretary, Kamal Hadley. No hanging today.

RYAN collapses, a **PRISON OFFICER** has to hold him.

Sounds of a riot mixed with sounds of cheering.

MEGGIE: *(enraged)*. A political stunt? With my Ryan's life?

JASMINE: *(relieved)*. A reprieve!

SEPHY: Thank God!

*They stand in the quiet, in front of a deflated **RYAN** and the **OFFICER**.*

MEGGIE: I'm grateful you're alive, Ryan.

RYAN: I'm not.

MEGGIE: Ryan –

RYAN: I was ready to die. I am ready to die for what I believe in – equality, fairness, justice. I'm not so ready to rot in prison for the rest of my life for those things. Maybe that makes no sense to you, but death feels like an action, something I've done, to help, to have an impact. Being a prisoner, well that's just –

CALLUM: We need you here, alive. Dad?

MEGGIE: Don't give up, Ryan, we can appeal, we can still do lots of things, Kelani says –

RYAN: I don't want any of you to do anything more. If there's a way out of here, I'll find it myself.

MEGGIE: Ryan, don't do anything stupid.

RYAN: I've got it all figured out, Meggie, don't you worry.

BLANK PAGE

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

5	1
---	---

 ,

5	2
---	---

 ,

5	3
---	---

 and

5	4
---	---

 .

- | | |
|---|---|
| 5 | 1 |
|---|---|
- i) Briefly describe the relationship between **MR KELO** and **ALEM** in this extract. [2]
- ii) Explain how **one** actor could use voice to communicate this relationship to the audience. [2]
- | | |
|---|---|
| 5 | 2 |
|---|---|
- i) Describe the character of **SOLDIER** in this extract. [3]
- ii) Suggest suitable hair and make-up for **SOLDIER** in this extract. Give **one** reason for each of your suggestions. [4]
- | | |
|---|---|
| 5 | 3 |
|---|---|
- i) Describe the setting of this extract. [3]
- ii) Explain how you would use lighting to communicate the setting of this extract to an audience. Give **two** reasons for your choices. [4]
- | | |
|---|---|
| 5 | 4 |
|---|---|
- As a designer, explain how you would stage this extract using a **thrust** stage.
- In your answer refer to:
- the original staging
 - shape of stage and audience position
 - production style
 - set and props.
- [12]
- | | |
|---|---|
| 5 | 5 |
|---|---|
- As an actor, choose **one** extract from the play and explain how you would communicate **ALEM**'s courage to the audience.
- Do not refer to the extract used for questions**

5	1
---	---

to

5	4
---	---

 .
- In your answer refer to:
- character motivation
 - vocal skills
 - movement skills
 - interaction.
- [15]

Refugee Boy Benjamin Zephaniah (adapted by Lemn Sissay)

MR KELO: Stay still, Alem! Stay still!

BANG! BANG! BANG!

ALEM: Father. Mother. What's happening?

Loud bangs at the door.

MR KELO: They're coming, Alem. Close your eyes. Be asleep. Be asleep.

*The door splits, the **SOLDIER** bursts in.*

SOLDIER: What kind of man are you? What kind of man are you?

MR KELO: I. I know you. You're the boy... you lived by Mr Ashenafi. I know your parents.

ALEM: I knew him too.

SOLDIER: I was one of the older boys who used to hang around by the shop on the corner. No shoes. Now I have shoes. And matching trousers and shirt and I'm well fed.

Are you Ethiopian? *Are you Ethiopian or are you Eritrean?*
Tell us.

MR KELO: "I am African".

SOLDIER: Then she. This whore. Then she is the enemy. And he is a mongrel. A dirty poison, a mongrel.

MR KELO: He is my son.

*The **SOLDIER** raises the gun at her.*

MRS KELO *flinches.*

MRS KELO: Aggh.

MR KELO: Blood sprays from her mouth in an arch and lands like fine dust on my face.

ALEM: Mother!

SOLDIER: "Leave Ethiopia or die! Your choice, Mr Kelo. ALL of you. Take your litter with you. Or die".

ALEM: And he hacked deep in his throat and spat in my father's face. He knew him.

MR KELO: We left everything behind... out of the country.
Away from everything Alem'd ever known, to Eritrea, to the capital city, to Asmara...

ALEM *runs away from the children's home and the school.*

ALEM:

I am not running away. My home is not broken. I throw my shadow at the moon so you may sense my spirit, so you can say My SON. My SON. I am coming.

I shall not speak to the police, not a word. They will tell you I have run away. They will tell you that I am a bad boy, a refugee boy. I am not a runaway. I am not a refugee boy.

The policeman asks if I have drugs in my pockets, asks where I am from, asks me who I am, asks for my parent's address, asks my name again, asks me my father's name and my mother's name and asks me where I am from, says he'll call the social services or the refugee council, asks who I am again, asks me where I'm from... I didn't run away. I was searching for you. I only wanted to be found.

BLANK PAGE

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
---	---

 ,

6	2
---	---

 ,

6	3
---	---

 and

6	4
---	---

 .

- | | |
|---|---|
| 6 | 1 |
|---|---|
- i) Briefly describe the relationship between **JACK** and **TARA** in this extract. [2]
- ii) Explain how **one** actor could use voice to communicate this relationship to the audience. [2]

- | | |
|---|---|
| 6 | 2 |
|---|---|
- i) Describe the character of **LEWIS** in this extract. [3]
- ii) Suggest suitable hair and make-up for **LEWIS** in this extract. Give **one** reason for each of your suggestions. [4]

- | | |
|---|---|
| 6 | 3 |
|---|---|
- i) Describe the setting of this extract. [3]
- ii) Explain how you would use lighting to communicate the setting of this extract to an audience. Give **two** reasons for your choices. [4]

- | | |
|---|---|
| 6 | 4 |
|---|---|
- As a designer, explain how you would stage this extract using a **thrust** stage.
- In your answer refer to:
- the original staging
 - shape of stage and audience position
 - production style
 - set and props.
- [12]

- | | |
|---|---|
| 6 | 5 |
|---|---|
- As an actor, choose **one** extract from the play and explain how you would communicate **TIM**'s grief to the audience.

Do not refer to the extract used for questions

6	1
---	---

to

6	4
---	---

 .

- In your answer refer to:
- character motivation
 - vocal skills
 - movement skills
 - interaction.
- [15]

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

- JACK:** (*smiling*) Whenever I go anywhere, I rather be on Xbox, cos I just like being at home!
- Once there, I realised everyone else was high except from me and, er, I didn't really like it. It was very cold. You could hear, kind of, the bass from the music at the train station.
- It was an abandoned sorting office on an industrial estate... two buildings either side of this road. On the left, you get your bags checked for weapons and stuff. They took my deodorant and gave us wristbands. I think it was a tenner to get in. It was this massive hall and no one was there. I'm like...
- 'Is this it? (*Laughs.*) Great!!!' (*Laughs.*)
- We crossed over and that's where everything was. They were like er...
- TARA:** Well done Jack!
- LEWIS, TARA & OTHERS:** Your first rave!
- JACK:** What? (*The others laugh.*) I thought a rave was a protest!
- From the moment I walked in, I wanted to go home but had no idea how. We were in some random place and I didn't want to leave my friends plus I felt I had a duty of care for them, just in case. I was sober so I would've been...
- It was good music and big, like, DJs that you hear on Radio 1 and stuff. It was a bit like: Why are they here?
- All you do is walk round these different rooms and listen to music and dance if you want. We found our own corner that we allocated to...
- LEWIS:** ...if you get lost; come back here.
- JACK:** I spent pretty much the whole night there with at least two people with me. I was with Daniel. He told me his life story, about his family and how he appreciated my friendship, then he went off to dance with two others. He'd taken his shirt off cos he was so hot and was throwing it around. He was just completely, absolutely gone.
- JENNA** gives the blue hoodie to **ENSEMBLE 4**. She remains nearby, watching, helpless.
- LEWIS:** Never in a million years would I imagine these to be our last moments together. I will always remember his last words to me:
- ENSEMBLE 4 AS DAN & LEWIS:** 'I love you man, so much. I know I've only known you a while but you're one of the best friends, and I never wanna lose you.'

LEWIS: Then we hugged it out, a moment no one can ever take away from me and I can cherish forever. Then, all of a sudden, you were gone. I don't know where. I just thought... I thought... I never got to reply to you, but Dan, I love you too!

JACK: After some time the two who he'd gone off with came back to me.

TARA: Where's Dan?

JACK: He was with you!

LEWIS: We thought he'd gone back to you.

JACK: Where is he?

LEWIS: Dancing somewhere.

TARA: Why don't you Jack?

JACK: What?

TARA & LEWIS: Dance!

JACK: Let's just go and find him and then go.

TARA: We've only been here an hour!

JACK: It was about two. I wasn't super worried I just thought, you know, we'll find him. An hour later, we'd all been searching for him.

TARA: He's nowhere!

LEWIS: Jack what's that? (*They point to **ENSEMBLE 4**, still representing **DAN**.*)

BLANK PAGE

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
---	---

 ,

7	2
---	---

 ,

7	3
---	---

 and

7	4
---	---

 .

7	1
---	---

 i) Briefly describe the relationship between **GRACE** and **MUM** in this extract. [2]

ii) Explain how **one** actor could use voice to communicate this relationship to the audience. [2]

7	2
---	---

 i) Describe the character of **STUDENT 20** in this extract. [3]

ii) Suggest suitable hair and make-up for **STUDENT 20** in this extract. Give **one** reason for each of your suggestions. [4]

7	3
---	---

 i) Describe the setting of this extract. [3]

ii) Explain how you would use lighting to communicate the setting of this extract to an audience. Give **two** reasons for your choices. [4]

7	4
---	---

 As a designer, explain how you would stage this extract using a **thrust** stage.

In your answer refer to:

- the original staging
- shape of stage and audience position
- production style
- set and props.

[12]

7	5
---	---

 As an actor, choose **one** extract from the play and explain how you would communicate **GRACE's** anger to the audience.

Do not refer to the extract used for questions

7	1
---	---

to

7	4
---	---

 .

In your answer refer to:

- character motivation
- vocal skills
- movement skills
- interaction.

[15]

The IT Vivienne Franzmann

- STUDENT 20:** I finished the race and turned back to see if I was last, which I wasn't, which was surprising to me cos I usually am. Grace was way behind me, standing dead still in her lane. And the supply teacher was lining up the next race to go.
- BARRISTER:** What I want to know is, what are you doing to stand out from everyone here?
- GRACE:** The IT opens its beak and bares its teeth.
- CHORUS:** There are children and women and men in an inflatable boat in the sea.
- GRACE:** The IT plunges and heaves and dives inside me.
- STUDENT 20:** The supply teacher spotted Grace and marched up to her and was all – (*Gesticulating.*) but Grace didn't even look at her.
- MUM:** Remember, it's your future.
- GRACE:** The IT whirls in a fever of blistering heat around my organs.
- CHORUS:** The waves are enormous.
- STUDENT 20:** The supply teacher was shouting her head off, right in Grace's face and Grace was standing still as a statue, ignoring her, which was making the supply teacher apoplectic.
- CHORUS:** Hashtag Ditsy Bikinis! Hashtag easyJet!
- GRACE:** It twists my liver.
- MUM:** Grace, are you revising?
- GRACE:** It snaps at my kidneys.
- CHORUS:** There are people in a camp in Calais.
- GRACE:** It claws at my lungs.
- STUDENT 20:** Eventually, the supply teacher got fed up and stomped off back to the starting line to have a go at someone else.
- CHORUS:** There are people in a camp in Kos.
- GRACE:** It starts to shred my muscles.
- STUDENT 20:** Grace stayed where she was. In the middle of the lane in the middle of the school field on a boiling hot day.
- CHORUS:** There are people in a camp in Bangladesh.
- GRACE:** You know when you see a dog digging? It's doing that to the soft flesh inside of me.
- LOCAL MOTHER:** The fifth teenage boy to be killed round here.

- STUDENT 20:** And the supply teacher started the next race.
The runners pointed at Grace and the supply teacher motioned they should run round her.
- LOCAL MOTHER:** And no one in charge seems to give a toss.
- GRACE:** I am filling up with blood.
- STUDENT 20:** The girl who was running in Grace's lane looked a bit worried about the human obstacle and said something to the teacher who suddenly shouted:
- STUDENT 20 AND SUPPLY TEACHER:** Just EFFING RUN!!!
- STUDENT 20:** And instead of cracking up with laughter or saying they were going to report her to the Headteacher, everybody just started to effing run.
- CHORUS:** The woman disappears under a crash of foam and bubbles.
- GRACE:** Its talons scratch up at my larynx. I cough up blood.
- CHORUS:** Food banks, cyclones, arms dealing.
- GRACE:** It crushes my heart.
- STUDENT 20:** But the girl who was running in Grace's lane veered so far into the other lane that she tripped up whoever, who tripped up whoever, and so on until there was a whole pile of them and they all started cracking up.
- CHORUS:** Rich people hunt giraffes and tigers and lions and rhinos.
- GRACE:** It snaps off my ribs and pushes through. The pain...
- CHORUS:** Bang.
- STUDENT 20:** And we all started cracking up.
- MISS JARVIS:** The earth's climate is changing at an unprecedented speed.
- GRACE:** The pain is...
- STUDENT 20:** Everybody was cracking up.
- CHORUS:** The little boy is dusty from the exploded building.
- GRACE:** It burrows its face up through my throat.
- STUDENT 20:** It was so funny.
- CHORUS:** Another racist murder.
- GRACE:** I gulp down.
- CHORUS:** Terror

TURN OVER
BLANK PAGE

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** 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
---	---

Analyse and evaluate how costume for **one** character in **two** moments was used to communicate meaning to the audience.

In your answer refer to:

- production style
- how costume was used to create character and communicate meaning
- your response to the costume as an audience member.

[15]

Or,

9	1
---	---

Analyse and evaluate how movement was used by **one** performer in **two** moments to communicate meaning to the audience.

In your answer refer to:

- production style
- how movement was used to create character and communicate meaning
- your response to the movement as an audience member.

[15]

END OF PAPER