



GCSE MARKING SCHEME

AUTUMN 2020

**DRAMA - COMPONENT 3
C690U30-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2020 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCSE DRAMA - COMPONENT 3

AUTUMN 2020 MARK SCHEME

The Tempest William Shakespeare

- 1.1 (i) As an actor playing **Gonzalo** describe how you would enter the stage at the **beginning** of this extract. In your answer refer to movement and gesture. [2]

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| AO3 |
| Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark for suitable movement, and one mark for suitable gesture. |
| Indicative content |
| <ul style="list-style-type: none">• Slowly• Rounded shoulders• Arm reaching for Alonso |
| All valid alternatives should be assessed as indicated in the guidance above. |

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

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| AO3 |
| Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark each valid reason up to a maximum of 2 marks. The explanation should display knowledge and understanding of the given circumstances of the extract. |
| Indicative content |
| Gonzalo is an honest old counsellor. He is weary and despondent. |
| All valid alternatives should be assessed as indicated in the guidance above. |

- 1.2 (i) Briefly describe the relationship between **Sebastian** and **Antonio** in this extract. [2]

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| AO3 |
| Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark for each relevant point relating to the relationship. The explanation should display knowledge and understanding of the given circumstances of the extract. |
| Indicative content |
| Sebastian and Antonio are courtiers to the king. They are planning to murder Alonso. They are secretive and cunning. |
| All valid alternatives should be assessed as indicated in the guidance above. |

- (ii) Explain how the **two** actors could use voice to communicate this relationship to an audience. [4]

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| AO3 |
| Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award 2 marks for suggestions of voice for Antonio. Award 2 marks for suggestions of voice for Sebastian, up to a maximum of 4 marks. |
| Indicative content |
| Answer could include: |
| Tone: bitter, frustrated, determined. |
| Tempo: quickly, rushed or slowly, carefully. |
| Volume: hushed, stage whisper. |
| Use of pitch, pause and/or emphasis. |
| All valid alternatives should be assessed as indicated in the guidance above. |

- 1.3 (i) As a designer describe **two** props that could be used in this extract. [4]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| 1 mark for each relevant prop chosen. 1 mark for description of each prop. The description of the prop could relate to the colour, quality / condition, period and/or size of the chosen prop. No marks will be awarded for responses which state an item of set as opposed to a prop. The suggested props should be relevant to the specified extract/character(s). |
| Indicative content |
| The couriers are shipwrecked and tired. Choice of props should represent this. Props could be linked to character e.g. an old crooked walking stick for Gonzalo, a long sword for Sebastian. |
| All valid alternatives should be assessed as indicated in the guidance above. |

- (ii) Explain how the actor(s) could use these props in this extract. Give reasons for your suggestions. [4]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award 1 mark for each suggestion and 1 mark for each clear reason. Up to a maximum of 4 marks. |
| Indicative content |
| Answer should show a clear understanding of character and link the ideas for how they would use the prop with the motivation and/or interaction within the extract. |
| Answer could include: |
| <ul style="list-style-type: none">• Gonzalo is leaning on his walking stick because he is old and exhausted.• When the music starts, Sebastian could draw his sword because he is nervous. |
| All valid alternatives should be assessed as indicated in the guidance above. |

1.4 As a designer, describe how you could use lighting and sound in this extract. [12]

In your answer refer to:

- atmosphere
- your ideas for lighting
- your ideas for sound
- how lighting and sound were used in the original production

| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed | | |
|--|-------------|--|
| <ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. | | |
| Band 5 | 10-12 marks | <ul style="list-style-type: none"> • A detailed explanation of the atmosphere in the extract • Detailed knowledge and understanding of how lighting and sound are used to communicate the atmosphere • Excellent references to the extract • Reference to the original production • Excellent knowledge, understanding and use of drama terminology |
| Band 4 | 8-9 marks | <ul style="list-style-type: none"> • A well-informed explanation of the atmosphere in the extract • A sound knowledge and understanding of how lighting and sound are used to communicate the atmosphere • Clear and appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology |
| Band 3 | 6-7 marks | <ul style="list-style-type: none"> • A reasonable explanation of the atmosphere in the extract • A reasonable knowledge and understanding of how lighting and sound is used to communicate the atmosphere • Reasonably appropriate references to the extract • Reasonably relevant knowledge, understanding and use of drama terminology |
| Band 2 | 4-5 marks | <ul style="list-style-type: none"> • Some explanation of the atmosphere in the extract • Some knowledge and understanding of how lighting and sound are used to communicate the atmosphere • Some appropriate references to the extract • Some knowledge, understanding and use of drama terminology |
| Band 1 | 1-3 marks | <ul style="list-style-type: none"> • Limited explanation of the atmosphere in the extract • Limited knowledge and understanding of how lighting and sound are used to communicate the atmosphere • Limited references to the extract • Limited knowledge, understanding and use of drama terminology |
| 0 | 0 marks | <ul style="list-style-type: none"> • Response not credit worthy / not attempted |

Indicative content

Atmosphere

- The extract communicates the characters' exhaustion, despair and desperation.
- The extract is solemn.
- There is an underlying deviousness and covertness – both from Sebastian and Antonio and Prospero who is watching from above.
- The atmosphere becomes strange and magical.
- It becomes eerie and weird.

Lighting

The choice of lighting should reflect the given circumstances of the extract (see above).

Answers could discuss:

- The type of lighting used
- Use of colour
- Use of intensity
- Use of specials.

Sound / music

The extract provides ample opportunity to use both music and sfx to create atmosphere to reflect the given circumstances (see above).

Answers could discuss:

- Types of music chosen, how and when used.
- The effect of the music on the audience - how it creates atmosphere.
- Choice of sound effects and how the chosen effects will communicate meaning to an audience.

Original production:

- No lights – plays performed in the daytime
- Live music through musicians.
- Use of live effects to create thunder and lightning
- Smoke created through mixing various chemicals
- Lightning through throwing powder from resin into a candle
- A Swevel to create lightning bolts

- 1.5 As an actor, choose **one** extract from the play and explain how you would communicate **Prospero's** powerful status to the audience. [15]

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

In your answer refer to:

- character motivation
- voice
- movement
- interaction

| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed | | |
|--|-------------|---|
| <ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. | | |
| Band 5 | 13-15 marks | <ul style="list-style-type: none"> • A perceptive explanation of character motivation and the subtleties of the interaction between characters in the chosen extract • Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character • Highly appropriate references to the chosen extract • Highly relevant knowledge, understanding and use of drama terminology |
| Band 4 | 10-12 marks | <ul style="list-style-type: none"> • A well-informed explanation of character motivation and the subtleties of the interaction between characters in the chosen extract • Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • Appropriate references to the chosen extract • Relevant knowledge, understanding and use of drama terminology |
| Band 3 | 7-9 marks | <ul style="list-style-type: none"> • A satisfactory explanation of character motivation and interaction between characters in the chosen extract • A satisfactory knowledge and understanding of how vocal and movement skills are used to communicate the character • Generally appropriate references to the chosen extract • Generally relevant knowledge, understanding and use of drama terminology |
| Band 2 | 4-6 marks | <ul style="list-style-type: none"> • Some explanation of character motivation and interaction between characters in the extract • Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character • Some appropriate references to the chosen extract • Some knowledge, understanding and use of drama terminology |

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|---------------|-----------|--|
| Band 1 | 1-3 marks | <ul style="list-style-type: none"> Limited explanation of character motivation and interaction between characters in the extract Limited knowledge and understanding of how vocal and movement skills are used to communicate the character Limited references to the extract Limited knowledge, understanding and use of relevant drama terminology |
| | 0 marks | <ul style="list-style-type: none"> Response not creditworthy/not attempted. |

Indicative content

Candidates will choose an extract and the content of their responses will vary according to their chosen extract. However, the following character details will provide some guidelines as to the status of the character:

Answer could include:

Character motivation

- Prospero has absolute power over the other characters he appears puffed up and self-important.
- He is committed to the pursuit of knowledge as he sees it as power.
- His possession and use of magical knowledge renders him extremely powerful and not entirely sympathetic.
- He punishes Caliban.
- He is defensively autocratic with Ariel.
- He can burst into fury and threaten and torment.
- He is unpleasant in his treatment of Ferdinand, leading him to his daughter and then imprisoning and enslaving him.
- Prospero generates the plot of the play through various schemes, spells, and manipulations.
- Prospero is at times autocratic.

Vocal / Movement / Interaction:

All references should relate to the character motivation noted, and will vary according to the extract chosen.

All valid alternatives should be assessed as indicated in the guidance above.

The Caucasian Chalk Circle Bertolt Brecht

- 2.1 (i) As an actor playing **Natella Abashwili (The Governor's Wife)** describe how you would enter the stage at the **beginning** of this extract. In your answer refer to movement and gesture. [2]

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| AO3 |
| Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark for suitable movement, and one mark for suitable gesture. |
| Indicative content |
| <ul style="list-style-type: none">• Rushed• Stumbling• Pushing people out of her way• Leaning on others |
| All valid alternatives should be assessed as indicated in the guidance above. |

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

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|--|
| AO3 |
| Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark each valid reason up to a maximum of 2 marks. The explanation should display knowledge and understanding of the given circumstances of the extract. |
| Indicative content |
| She is rushing to escape and flee from the riots. She is self-important, self-centred and selfish. |
| All valid alternatives should be assessed as indicated in the guidance above. |

- 2.2 (i) Briefly describe the relationship between **Natella Abashwili (Governor's Wife)** and **Adjutant** in this extract. [2]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark each valid reason up to a maximum of 2 marks. The explanation should display knowledge and understanding of the given circumstances of the extract. |
| Indicative content |
| There is conflict between the two. Adjutant is trying to ensure her safety and she is totally focused on her dresses. She is ignoring Adjutant. |
| All valid alternatives should be assessed as indicated in the given circumstances. |

- (ii) Explain how the **two** actors could use voice to communicate this relationship to an audience [4]

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|---|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award 2 marks for suggestions of voice for Natella Abashwili. Award 2 marks for suggestions of voice for Adjutant up to a maximum of 4 marks. |
| Indicative content |
| Answers could include: |
| Tone: authoritative, stubborn, concerned, sharp, bitter |
| Tempo: hurried, panicked, |
| Volume: shouting, loud, |
| All valid alternatives should be assessed as indicated in the guidance above. |

2.3 (i) As a designer describe **two** props that could be used in this extract. [4]

| |
|--|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| 1 mark for each relevant prop chosen. 1 mark for description of each prop. The description of the prop could relate to the colour, quality / condition, period and/or size of the chosen prop. No marks will be awarded for responses which state an item of set as opposed to a prop. The suggested props should be relevant to the specified extract/character(s). |
| Indicative content |
| The characters are preparing to flee. Choice of props will represent this. The central props are the dresses and the baby. Props will be linked to character e.g. elaborate colourful dresses for Natella, a thick woollen shawl to represent the baby for Maro. All valid alternatives should be assessed as indicated in the guidance above. |

(ii) Explain how the actor(s) could use these props in this extract. Give reasons for your suggestions. [4]

| |
|---|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award 1 mark for each suggestion and 1 mark for each reason. Up to a maximum of 4 marks |
| Indicative content |
| Answer should show a clear understanding of character and link the ideas for how they would use the prop with the motivation and/or interaction within the extract. Answer could include: <ul style="list-style-type: none">• Natella Abaswilli is grabbing the dresses and holding them closely as she doesn't want to leave her belongings.• Maro is holding the baby clumsily as she is fearful of the threat from the military. All valid alternatives should be assessed as indicated in the guidance above. |

2.4 As a designer, describe how you could use lighting and sound in this extract. [12]

In your answer refer to:

- atmosphere
- your ideas for lighting
- your ideas for sound
- how lighting and sound were used in the original production

| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed | | |
|--|-------------|--|
| <ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. | | |
| Band 5 | 10-12 marks | <ul style="list-style-type: none"> • A detailed explanation of the atmosphere in the extract • Detailed knowledge and understanding of how lighting and sound are used to communicate the atmosphere • Excellent references to the extract • Reference to the original production • Excellent knowledge, understanding and use of drama terminology |
| Band 4 | 8-9 marks | <ul style="list-style-type: none"> • A well-informed explanation of the atmosphere in the extract • A sound knowledge and understanding of how lighting and sound are used to communicate the atmosphere • Clear and appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology |
| Band 3 | 6-7 marks | <ul style="list-style-type: none"> • A reasonable explanation of the atmosphere in the extract • A reasonable knowledge and understanding of how lighting and sound is used to communicate the atmosphere • Reasonably appropriate references to the extract • Reasonably relevant knowledge, understanding and use of drama terminology |
| Band 2 | 4-5 marks | <ul style="list-style-type: none"> • Some explanation of the atmosphere in the extract • Some knowledge and understanding of how lighting and sound are used to communicate the atmosphere • Some appropriate references to the extract • Some knowledge, understanding and use of drama terminology |
| Band 1 | 1-3 marks | <ul style="list-style-type: none"> • Limited explanation of the atmosphere in the extract • Limited knowledge and understanding of how lighting and sound are used to communicate the atmosphere • Limited references to the extract • Limited knowledge, understanding and use of drama terminology |
| 0 | 0 marks | <ul style="list-style-type: none"> • Response not credit worthy / not attempted |

Indicative content

Atmosphere

- The scene communicates the characters desperation, fear, panic,
- The scene is quite manic as they try to leave with so many belongings
- There is a threat from the distance.
- The atmosphere becomes more intense as the East Gate burns. It ends with Grusha holding the baby.

Lighting

The choice of lighting should reflect the given circumstances of the extract (see above).

Answers could discuss:

- The type of lighting used
- Use of colour
- Use of intensity
- Use of specials.

The choice of colour could reflect the above, candidates could refer to different colour as the scene develops. The best candidate could discuss angles, shadows, areas on stage. They may have some ideas for specials to represent the riots in the distance. However, some may take a Brechtian approach and flood stage with white light, they may use projections, they may suggest keeping lighting simpler, they may have lanterns in full view of audience.

Sound / music

The extract provides ample opportunity to use both music and sfx to create atmosphere to reflect the given circumstances (see above).

Answers could discuss:

- Types of music chosen, how and when used.
- The effect of the music on the audience - how it creates atmosphere.
- Choice of sound effects and how the chosen effects will communicate meaning to an audience.

Original production:

- Brecht believed in flooding the stage with white lighting
- All technical elements would be seen by audience
- Use of screens
- Live music

- 2.5 As an actor, choose **one** extract from the play and explain how you would communicate **Grusha's** courage to the audience. [15]

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

In your answer refer to:

- character motivation
- voice
- movement
- interaction

| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed | | |
|--|-------------|---|
| <ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. | | |
| Band 5 | 13-15 marks | <ul style="list-style-type: none"> • A perceptive explanation of character motivation and the subtleties of the interaction between characters in the chosen extract • Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character • Highly appropriate references to the chosen extract • Highly relevant knowledge, understanding and use of drama terminology |
| Band 4 | 10-12 marks | <ul style="list-style-type: none"> • A well-informed explanation of character motivation and the subtleties of the interaction between characters in the chosen extract • Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • Appropriate references to the chosen extract • Relevant knowledge, understanding and use of drama terminology |
| Band 3 | 7-9 marks | <ul style="list-style-type: none"> • A satisfactory explanation of character motivation and interaction between characters in the chosen extract • A satisfactory knowledge and understanding of how vocal and movement skills are used to communicate the character • Generally appropriate references to the chosen extract • Generally relevant knowledge, understanding and use of drama terminology |

| | | |
|---------------|-----------|--|
| Band 2 | 4-6 marks | <ul style="list-style-type: none"> • Some explanation of character motivation and interaction between characters in the extract • Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character • Some appropriate references to the chosen scene • Some knowledge, understanding and use of drama terminology |
| Band 1 | 1-3 marks | <ul style="list-style-type: none"> • Limited explanation of character motivation and interaction between characters • Limited knowledge and understanding of how vocal and movement skills are used to communicate the character • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology |
| | 0 marks | <ul style="list-style-type: none"> • Response not creditworthy/not attempted. |

Indicative content

Candidates will choose any extract and the content of their response will vary according to the chosen extract. However the following character details will provide some guidelines as to the status of the character:

Answer could include:

Character Motivation:

- Grusha is an emblem of goodness, righteousness, and justice, and represents Brecht's desire for a society built on the success and triumph of the lower classes over their wealthy and powerful overlords, as well as his desire for a world built on lovingkindness and compassion.
- When Grusha discovers that the noble infant Michael Abashwili has been abandoned by his mother Natella during the coup,
- Grusha reluctantly realizes that she must take the infant into her care if he is to survive.
- Grusha is courageous as she realizes that she is the only one who can properly care for the child she wants to keep him away from the corruptive forces of wealth and power, and raise him to be just, good, and hardworking.
- She shows courage as she stands trial against Natella and is eventually proclaimed the child's true mother after she refuses to cause him bodily harm during the test of the chalk circle.
- Grusha's character symbolizes not only motherhood in general, but the idea that responsibility should be given to those who have the greatest capacity for care and compassion.

Vocal / Movement / Interaction:

All references should relate to the character motivation noted and will vary according to the extract chosen.

All valid alternatives should be assessed as indicated in the guidance above.

Hard to Swallow Mark Wheeler

- 3.1 (i) As an actor playing **John** describe how you would enter the stage at the beginning of this extract. In your answer refer to movement and gesture. [2]

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| AO3 |
| Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark for suitable movement, and one mark for suitable gesture. |
| Indicative content |
| This is stylised scene with elaborate comic mime. The entrance should set the style for this scene. Large movement, elaborate gestures. |

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

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| AO3 |
| Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark each valid reason up to a maximum of 2 marks. The explanation should display knowledge and understanding of the given circumstances of the extract. |
| Indicative content |
| The scene is set in a party, the actor is re-enacting a happy, elaborate incident where he is expected to enjoy as Catherine has organised the party. The party is a success. John wants to please Catherine. |
| All valid alternatives should be assessed as indicated in the given circumstances. |

- 3.2 (i) Briefly describe the relationship between **Catherine** and **Anna** in this extract. [2]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark each valid reason up to a maximum of 2 marks. The explanation should display knowledge and understanding of the given circumstances of the extract. |
| Indicative content |
| Catherine and Anna are sisters. Their relationship is full of conflict and tension. |
| All valid alternatives should be assessed as indicated in the given circumstances. |

- (ii) Explain how the **two** actors could use voice to communicate this relationship to an audience. [4]

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|---|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award 2 marks for suggestions of voice for Catherine. Award 2 marks for suggestions of voice for Anna up to a maximum of 4 marks. |
| Indicative content |
| Tone: anger, frustration, hatred, desperation aggressive |
| Tempo/pace: fast. Sharp. Punctuated. |
| Volume/projection: rising, harsh whisper, shouting. |
| All valid alternatives should be assessed as indicated in the given circumstances. |

3.3 (i) As a designer, describe **two** props that you could use in this extract. [4]

| |
|--|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| 1 mark for each relevant prop chosen. 1 mark for description of each prop. The description of the prop could relate to the colour, quality / condition, period and/or size of the chosen prop. No marks will be awarded for responses which state an item of set as opposed to a prop. The suggested props should be relevant to the specified extract/character(s). |
| Indicative content |
| The opening part the family are in a party/ second part in the hospital / third part in the bedroom. Choice of props could represent this. Props will be linked to character e.g. colourful balloons, plastic glasses for party, Catherine's precious diary. All valid alternatives should be assessed as indicated in the given circumstances. |

(ii) Explain how the actor(s) could use these props in this extract. Give reasons for your suggestions. [4]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award 1 mark for each suggestion and 1 mark for each reason. Up to a maximum of 4 marks |
| Indicative content |
| Answer should show a clear understanding of character and link the ideas for how they would use the prop with the motivation and/or interaction within the extract. Answer could include: <ul style="list-style-type: none">• Catherine grabs the weighing scale case frantically and desperately to show her addiction to them.• Simon has party poppers and pulls them vigorously to show his excitement at the party. All valid alternatives should be assessed as indicated in the guidance above. |

3.4 As a designer, describe how could you use lighting and sound in this extract. [12]

In your answer refer to:

- atmosphere
- your ideas for lighting
- your ideas for sound
- how lighting and sound were used in the original production

| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed | | |
|--|-------------|--|
| <ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. | | |
| Band 5 | 10-12 marks | <ul style="list-style-type: none"> • A detailed explanation of the atmosphere in the extract • Detailed knowledge and understanding of how lighting and sound are used to communicate the atmosphere • Excellent references to the extract • Reference to the original production • Excellent knowledge, understanding and use of drama terminology |
| Band 4 | 8-9 marks | <ul style="list-style-type: none"> • A well-informed explanation of the atmosphere in the extract • A sound knowledge and understanding of how lighting and sound are used to communicate the atmosphere • Clear and appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology |
| Band 3 | 6-7 marks | <ul style="list-style-type: none"> • A reasonable explanation of the atmosphere in the extract • A reasonable knowledge and understanding of how lighting and sound is used to communicate the atmosphere • Reasonably appropriate references to the extract • Reasonably relevant knowledge, understanding and use of drama terminology |
| Band 2 | 4-5 marks | <ul style="list-style-type: none"> • Some explanation of the atmosphere in the extract • Some knowledge and understanding of how lighting and sound are used to communicate the atmosphere • Some appropriate references to the extract • Some knowledge, understanding and use of drama terminology |
| Band 1 | 1-3 marks | <ul style="list-style-type: none"> • Limited explanation of the atmosphere in the extract • Limited knowledge and understanding of how lighting and sound are used to communicate the atmosphere • Limited references to the extract • Limited knowledge, understanding and use of drama terminology |
| 0 | 0 marks | <ul style="list-style-type: none"> • Response not credit worthy / not attempted |

Indicative content

Atmosphere

- The scene communicates three clear atmospheres
- The scene opens as a party, fun, positive
- There is a stark contrast as Catherine goes to hospital.
- The atmosphere becomes more intense and aggressive as Catherine attacks Anna because of her weighing scales.

Lighting

The choice of lighting should reflect the given circumstances of the extract (see above).

Answers could discuss:

- The type of lighting used
- Use of colour
- Use of intensity
- Use of specials.

The choice of colour should reflect the above, candidates should refer to different colour as the scene develops. The best candidate will discuss angles, shadows, areas on stage. They may have some ideas for specials to represent Catherine's desperation on page 45.

Sound / music

The extract provides ample opportunity to use both music and sfx to create atmosphere to reflect the given circumstances (see above).

Answers could discuss:

- Types of music chosen, how and when used.
- The effect of the music on the audience - how it creates atmosphere.
- Choice of sound effects and how the chosen effects will communicate meaning to an audience.

Original production:

- TIE production/Youth theatre production group
- Use of lx/sfx to create atmosphere and set time and place
- Contemporary production.

- 3.5 As an actor, choose **one** extract from the play and explain how you would communicate **Catherine’s determination** to the audience. [15]

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

In your answer refer to:

- character motivation
- voice
- movement
- interaction

| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed | | |
|--|-------------|---|
| <ul style="list-style-type: none"> • Where the candidate’s work completely meets the descriptors, the highest mark should be awarded. • Where the candidate’s work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate’s work partially meets the descriptors, the lowest mark should be awarded. | | |
| Band 5 | 13-15 marks | <ul style="list-style-type: none"> • A perceptive explanation of character motivation and the subtleties of the interaction between characters in the chosen extract • Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character • Highly appropriate references to the chosen extract • Highly relevant knowledge, understanding and use of drama terminology |
| Band 4 | 10-12 marks | <ul style="list-style-type: none"> • A well-informed explanation of character motivation and the subtleties of the interaction between characters in the chosen extract • Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • Appropriate references to the chosen extract • Relevant knowledge, understanding and use of drama terminology |
| Band 3 | 7-9 marks | <ul style="list-style-type: none"> • A satisfactory explanation of character motivation and interaction between characters in the chosen extract • A satisfactory knowledge and understanding of how vocal and movement skills are used to communicate the character • Generally appropriate references to the chosen extract • Generally relevant knowledge, understanding and use of drama terminology |
| Band 2 | 4-6 marks | <ul style="list-style-type: none"> • Some explanation of character motivation and interaction between characters in the chosen extract • Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character • Some appropriate references to the chosen extract • Some knowledge, understanding and use of drama terminology |

| | | |
|--|-----------|---|
| Band 1 | 1-3 marks | <ul style="list-style-type: none"> • Limited explanation of character motivation and interaction between characters • Limited knowledge and understanding of how vocal and movement skills are used to communicate the character • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology |
| | 0 marks | <ul style="list-style-type: none"> • Response not creditworthy/not attempted. |
| <p>Indicative content</p> <p>Candidates will choose an extract and the content of their response will vary according to the chosen extract. However the following character details will provide some guidelines as to the status of the character:</p> <p>Answer could include:</p> <p>Character Motivation</p> <p>Catherine is the central character in the play. Her determination to control her life ends with her death. She has a deep faith in God and is the middle child in a successful middle class family. The financial difficulties faced by the family have a deep effect on her. There is a clear clash between Catherine and her father – both trying to control situations. Catherine is obstinate and strong-willed. She is stubborn and determined, a perfectionist who work obsessively. Despite this she is clearly extremely anxious and sensitive and cannot cope without her mother.</p> <p>Vocal / Movement / Interaction:</p> <p>All references should relate to the character motivation and will vary according to the extract chosen.</p> <p>All valid alternatives should be assessed as indicated in the guidance above.</p> | | |

War Horse, Nick Stafford

- 4.1 (i) As an actor playing **Ted** describe how you would enter the stage at the **beginning** of this section. In your answer refer to movement and gesture. [2]

| |
|---|
| AO3 |
| Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark for suitable movement, and one mark for suitable gesture. |
| Indicative content |
| Ted enters with Joey to sell him to the army. He is stubborn and proud and determined to get a good price for the horse. He could walk in a determined and controlling manner. Strong steps. His gestures will be linked to Joey as he is leading him on stage. |

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

| |
|--|
| AO3 |
| Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark each valid reason up to a maximum of 2 marks. The explanation should display knowledge and understanding of the given circumstances of the extract. |
| Indicative content |
| Ted is proud and determined. He is leading the horse and is focused on getting a good price. |
| All valid alternatives should be assessed as indicated in the given circumstances above. |

- 4.2 (i) Briefly describe the relationship between **Albert** and **Nicholls** in this extract. [2]

| |
|--|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark each valid reason up to a maximum of 2 marks. The explanation should display knowledge and understanding of the given circumstances of the extract. |
| Indicative content |
| Albert is desperate to keep Joey. Nicholls is kind to him and reassures him that Joey will be fine. He shows kindness to Albert. Albert trusts him. |
| All valid alternatives should be assessed as indicated in the guidance above. |

- (ii) Explain how the **two** actor(s) could use voice to communicate this relationship to an audience. [4]

| |
|--|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award 2 marks for suggestions of voice for Albert. Award 2 marks for suggestions of voice for Nicholls up to a maximum of 4 marks. |
| Indicative content |
| Tone: scared, frustrated / soothing, kind Tempo: Fast, panicked / controlled, Volume: forced, eager / quiet, calm. |
| All valid alternatives should be assessed as indicated in the guidance above. |

4.3 (i) As a designer, describe **two** props that you could use in this extract. [4]

| |
|---|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| 1 mark for each relevant prop chosen. 1 mark for description of each prop. The description of the prop could relate to the colour, quality / condition, period and/or size of the chosen prop. No marks will be awarded for responses which state an item of set as opposed to a prop. The suggested props should be relevant to the specified extract/character(s). |
| Indicative content |
| The scene is set on the village green, it is a busy scene. Soldiers are purchasing horses, there is ample opportunity to choose props for various characters. Arthur would have the £100, Nichols could have a stick, his hat in his hands he has the sketch book, Albert could have Joey's leading rein, his cap in his hand. Rose could have a shawl. All valid alternatives should be assessed as indicated in the given circumstances above. |

(ii) Explain how the actor(s) could use these props in this extract. Give reasons for your suggestions. [4]

| |
|--|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award 1 mark for each suggestion and 1 mark for each reason. Up to a maximum of 4 marks |
| Indicative content |
| Answer should show a clear understanding of character and link the ideas for how they would use the prop with the motivation and/or interaction within the extract. Answer could include: <ul style="list-style-type: none">• Nichols would be holding his stick authoritatively to show his status• Ted is holding his £100 with great enthusiasm as he proudly accepts the money and gets one over on the other men. All valid alternatives should be assessed as indicated in the guidance above. |

4.4 As a designer, describe how could you use lighting and sound in this extract. [12]

In your answer refer to:

- atmosphere
- your ideas for lighting
- your ideas for sound
- how lighting and sound were used in the original production

| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed | | |
|--|-------------|--|
| <ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. | | |
| Band 5 | 10-12 marks | <ul style="list-style-type: none"> • A detailed explanation of the atmosphere in the extract • Detailed knowledge and understanding of how lighting and sound are used to communicate the atmosphere • Excellent references to the extract • Reference to the original production • Excellent knowledge, understanding and use of drama terminology |
| Band 4 | 8-9 marks | <ul style="list-style-type: none"> • A well-informed explanation of the atmosphere in the extract • A sound knowledge and understanding of how lighting and sound are used to communicate the atmosphere • Clear and appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology |
| Band 3 | 6-7 marks | <ul style="list-style-type: none"> • A reasonable explanation of the atmosphere in the extract • A reasonable knowledge and understanding of how lighting and sound is used to communicate the atmosphere • Reasonably appropriate references to the extract • Reasonably relevant knowledge, understanding and use of drama terminology |
| Band 2 | 4-5 marks | <ul style="list-style-type: none"> • Some explanation of the atmosphere in the extract • Some knowledge and understanding of how lighting and sound are used to communicate the atmosphere • Some appropriate references to the extract • Some knowledge, understanding and use of drama terminology |
| Band 1 | 1-3 marks | <ul style="list-style-type: none"> • Limited explanation of the atmosphere in the extract • Limited knowledge and understanding of how lighting and sound are used to communicate the atmosphere • Limited references to the extract • Limited knowledge, understanding and use of drama terminology |
| 0 | 0 marks | <ul style="list-style-type: none"> • Response not credit worthy / not attempted |

Indicative content

Atmosphere

- The scene is split in to three clear sections for atmosphere.
- The beginning is busy, the village green is full, there is a lot going on. Ted enters with Joey – a lot of interest in him.
- At the top of page 29 the atmosphere changes and it becomes more personal as Arthur and Rose enter. It is full of conflict and betrayal.
- The final section is focused on Nicholls and Arthur. It is a private scene between the two as the rest of the stage freezes.

Lighting

The choice of lighting should reflect the given circumstances of the extract (see above).

Answers could discuss:

- The type of lighting used
- Use of colour
- Use of intensity
- Use of specials.

The choice of colour should reflect the above, candidates should refer to different colour as the scene develops. Candidates could discuss angles, shadows, areas on stage. They may have some ideas for specials to represent setting or the complete change in mood at the end.

Sound / music

The extract provides ample opportunity to use both music and sfx to create atmosphere to reflect the given circumstances (see above).

Answers could discuss:

- Types of music chosen, how and when used.
- The effect of the music on the audience - how it creates atmosphere.
- Choice of sound effects and how the chosen effects will communicate meaning to an audience.

Original production:

- Lighting and sound used to create atmosphere and set time and place
- Use of projections

- 4.5 As an actor, choose **one** extract from the play and explain how you would communicate **Ted Narracott's** stubborn nature to the audience. [15]

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

In your answer refer to:

- character motivation
- voice
- movement
- interaction

| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed | | |
|--|-------------|---|
| <ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. | | |
| Band 5 | 13-15 marks | <ul style="list-style-type: none"> • A perceptive explanation of character motivation and the subtleties of the interaction between characters in the chosen extract • Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character • Highly appropriate references to the chosen extract • Highly relevant knowledge, understanding and use of drama terminology |
| Band 4 | 10-12 marks | <ul style="list-style-type: none"> • A well-informed explanation of character motivation and the subtleties of the interaction between characters in the chosen extract • Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • Appropriate references to the chosen extract • Relevant knowledge, understanding and use of drama terminology |
| Band 3 | 7-9 marks | <ul style="list-style-type: none"> • A satisfactory explanation of character motivation and interaction between characters in the chosen extract • A satisfactory knowledge and understanding of how vocal and movement skills are used to communicate the character • Generally appropriate references to the chosen extract • Generally relevant knowledge, understanding and use of drama terminology |

| | | |
|---------------|-----------|---|
| Band 2 | 4-6 marks | <ul style="list-style-type: none"> • Some explanation of character motivation and interaction between characters in the chosen extract • Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character • Some appropriate references to the chosen extract • Some knowledge, understanding and use of drama terminology |
| Band 1 | 1-3 marks | <ul style="list-style-type: none"> • Limited explanation of character motivation and interaction between characters • Limited knowledge and understanding of how vocal and movement skills are used to communicate the character • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology |
| | 0 marks | <ul style="list-style-type: none"> • Response not creditworthy/not attempted. |

Indicative content

Candidates will choose an extract and the content of their responses will vary according to the chosen extract. However the following character details will provide some guidelines as to the status of the character:

Answer could include:

Character Motivation

Ted appears like a bully of a man with no time for empathy or sentiment. He expresses himself with his fists and is proud and competitive, only acquiring Joey in the first place because he did not want to lose an auction to the neighbour he particularly dislikes. He is intriguing because he is a character who isn't quite what he seems. Though he might be stubborn and unruly, he also hides a past of heroism and heartbreak from his own days in the Boer War. Ted is a fundamentally decent guy in physical, emotional and spiritual pain. His self-esteem might be gone, but the bad things he does only come out of frustration and loss. The family lives in a tough, emotionally repressed environment, but Ted genuinely loves his son—and he is deeply moved by what he achieves with Joey.

Vocal / Movement / Interaction:

All references should relate to the character motivation noted and will vary according to the extract chosen.

All valid alternatives should be assessed as indicated in the guidance above.

DNA Dennis Kelly

- 5.1 (i) As an actor playing **Richard** describe how you would enter the stage at the **beginning** of this extract. In your answer refer to movement and gesture. [2]

| |
|---|
| AO3 |
| Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark for suitable movement, one mark for gesture. |
| Indicative content |
| In this extract Richard has just returned from the police station. He is nervous and anxious and his entrance should reflect this. Rushing on to the stage, hands running through his hair. |

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

| |
|--|
| AO3 |
| Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark each valid reason up to a maximum of 2 marks. The explanation should display knowledge and understanding of the given circumstances of the extract. |
| Indicative content |
| He is nervous and anxious. He is worried and scared. |
| All valid alternatives should be assessed as indicated in the guidance above. |

5.2 (i) Briefly describe the relationship between **Leah** and **Cathy** in this extract. [2]

| |
|--|
| AO3 |
| Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark each valid reason up to a maximum of 2 marks. The explanation should display knowledge and understanding of the given circumstances of the extract. |
| Indicative content |
| They are friends in the peer group. In this scene their relationship is strained. Leah is angry with Cathy for making a foolish decision and for creating more problems for the group. |
| All valid alternatives should be assessed as indicated in the guidance above. |

(ii) Explain how the **two** actors could use voice to communicate this relationship to an audience. [4]

| |
|--|
| AO3 |
| Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award 2 marks for suggestions of voice for Leah. Award 2 marks for suggestions of voice for Cathy up to a maximum of 4 marks. |
| Indicative content |
| Tone: anger, frustration / panicked, nervous Tempo/pace: fast. Sharp. Punctuated Volume/projection: rising, shouting, quiet, decreasing in volume. |
| All valid alternatives should be assessed as indicated in the guidance above. |

5.3 (i) As a designer, describe **two** props that you could use in this extract. [4]

| |
|--|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| 1 mark for each relevant prop chosen. 1 mark for description of each prop. The description of the prop could relate to the colour, quality / condition, period and/or size of the chosen prop. No marks will be awarded for responses which state an item of set as opposed to a prop. The suggested props should be relevant to the specified extract/character(s). |
| Indicative content |
| They are in the wood. Cathy and Richard have just returned from the town. Phil has a muffin. They are a group of teenagers trying to sort out the disaster that they are in. Any props linking to this is acceptable. All valid alternatives should be assessed as indicated in the guidance above. |

(ii) Explain how the actor(s) could use these props in this extract. Give reasons for your suggestions. [4]

| |
|---|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award 1 mark for each suggestion and 1 mark for each reason. Up to a maximum of 4 marks |
| Indicative content |
| Answer should show a clear understanding of character and link the ideas for how they would use the prop with the motivation and/or interaction within the extract. Answer could include: <ul style="list-style-type: none">• Phil is eating his muffin calmly. He is focussing on his muffin as a means of keeping his distance and displaying his calmness.• Leah kicks stones that are on the floor to display her frustration with Richard and Cathy. All valid alternatives should be assessed as indicated in the guidance above. |

5.4 As a designer, describe how could you use lighting and sound in this extract. [12]

In your answer refer to:

- atmosphere
- your ideas for lighting
- your ideas for sound
- how lighting and sound were used in the original production

| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed | | |
|--|-------------|--|
| <ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. | | |
| Band 5 | 10-12 marks | <ul style="list-style-type: none"> • A detailed explanation of the atmosphere in the extract • Detailed knowledge and understanding of how lighting and sound are used to communicate the atmosphere • Excellent references to the extract • Reference to the original production • Excellent knowledge, understanding and use of drama terminology |
| Band 4 | 8-9 marks | <ul style="list-style-type: none"> • A well-informed explanation of the atmosphere in the extract • A sound knowledge and understanding of how lighting and sound are used to communicate the atmosphere • Clear and appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology |
| Band 3 | 6-7 marks | <ul style="list-style-type: none"> • A reasonable explanation of the atmosphere in the extract • A reasonable knowledge and understanding of how lighting and sound is used to communicate the atmosphere • Reasonably appropriate references to the extract • Reasonably relevant knowledge, understanding and use of drama terminology |
| Band 2 | 4-5 marks | <ul style="list-style-type: none"> • Some explanation of the atmosphere in the extract • Some knowledge and understanding of how lighting and sound are used to communicate the atmosphere • Some appropriate references to the extract • Some knowledge, understanding and use of drama terminology |
| Band 1 | 1-3 marks | <ul style="list-style-type: none"> • Limited explanation of the atmosphere in the extract • Limited knowledge and understanding of how lighting and sound are used to communicate the atmosphere • Limited references to the extract • Limited knowledge, understanding and use of drama terminology |
| 0 | 0 marks | <ul style="list-style-type: none"> • Response not credit worthy / not attempted |

Indicative content

Atmosphere

- The extract has three clear stages of atmosphere.
- The extract opens with a panicked atmosphere.
- There is conflict between the characters.
- They are nervous.
- On page 37 the atmosphere becomes full of tension and incredulity before it pauses and becomes threatening and out of control as they realise that the situation is out of control.

Lighting

The choice of lighting should reflect the given circumstances of the extract (see above).

Answers could discuss:

- The type of lighting used
- Use of colour
- Use of intensity
- Use of specials.

The choice of colour should reflect the above, candidates should refer to different colour as the scene develops. The best candidate will discuss angles, shadows, areas on stage. They may have some ideas for specials to represent the woods.

Sound / music

The extract provides ample opportunity to use both music and sfx to create atmosphere to reflect the given circumstances (see above).

Answers could discuss:

- Types of music chosen, how and when used.
- The effect of the music on the audience - how it creates atmosphere.
- Choice of sound effects and how the chosen effects will communicate meaning to an audience.

Original production:

- Contemporary piece
- Technical elements important
- Lighting to suggest time and place
- Projections to set scene
- Sound effects to create atmosphere.

- 5.5 As an actor, choose **one** extract from the play and explain how you would communicate **Phil's controlling nature** to the audience. [15]

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

In your answer refer to:

- character motivation
- voice
- movement
- interaction

| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed | | |
|--|-------------|---|
| <ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. | | |
| Band 5 | 13-15 marks | <ul style="list-style-type: none"> • A perceptive explanation of character motivation and the subtleties of the interaction between characters in the chosen extract • Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character • Highly appropriate references to the chosen extract • Highly relevant knowledge, understanding and use of drama terminology |
| Band 4 | 10-12 marks | <ul style="list-style-type: none"> • A well-informed explanation of character motivation and the subtleties of the interaction between characters in the chosen extract • Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • Appropriate references to the chosen extract • Relevant knowledge, understanding and use of drama terminology |
| Band 3 | 7-9 marks | <ul style="list-style-type: none"> • A satisfactory explanation of character motivation and interaction between characters in the chosen extract • A satisfactory knowledge and understanding of how vocal and movement skills are used to communicate the character • Generally appropriate references to the chosen extract • Generally relevant knowledge, understanding and use of drama terminology |

| | | |
|---------------|-----------|---|
| Band 2 | 4-6 marks | <ul style="list-style-type: none"> • Some explanation of character motivation and interaction between characters in the chosen extract • Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character • Some appropriate references to the chosen extract • Some knowledge, understanding and use of drama terminology |
| Band 1 | 1-3 marks | <ul style="list-style-type: none"> • Limited explanation of character motivation and interaction between characters • Limited knowledge and understanding of how vocal and movement skills are used to communicate the character • Limited references to the chosen extract • Limited knowledge, understanding and use of relevant drama terminology |
| | 0 marks | <ul style="list-style-type: none"> • Response not creditworthy/not attempted. |

Indicative content

Candidates will choose any scene and the content of their response will vary according to their chosen extract. However the following character details will provide some guidelines as to the status of the character:

Answer could include:

Character Motivation:

Although on stage in many scenes, Phil rarely speaks. Usually his action involves eating (ice-cream/Starburst/waffles, etc.).

In the scenes with Leah he only actually directly responds to her when she has left him on page 61. He sometimes uses facial expressions and body language in response to what she has to say. Although quiet for a long time, Phil clearly considers everyone's words and actions before he speaks. He gives calm and considered instructions to each member of the group as he assigns roles and tasks for them to complete. This makes him appear callous and nihilistic. A key quote that justifies his actions:

Phil: *"I'm in charge. Everyone is happier. What's more important; one person or everyone?"*

Vocal / Movement / Interaction:

All references should relate to the character motivation noted and will vary according to the extract chosen.

All valid alternatives should be assessed as indicated in the guidance above.

SECTION B

Answer either question 6.1 or question 7.1.

You should base your answer on **one live theatre** production seen during the course.
You must use a **different** text from the one you use in Section A.

At the beginning of your answer, you should state the name of the production, the company and the venue.

Either,

6.1 Analyse and evaluate how set was used in two extracts to communicate meaning to the audience. [15]

In your answer refer to:

- the production style
- how the set was used to create atmosphere and communicate meaning
- your response to the performance as an audience member.

| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed | | |
|--|-------------|---|
| <ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. | | |
| Band 5 | 13-15 marks | <ul style="list-style-type: none"> • Perceptive analysis and evaluation of the use of set to create atmosphere and communicate meaning to the audience, including reference to the production style • Perceptive analysis and evaluation of their own response to the set in performance as an audience member • Detailed and focused examples from both the chosen extracts |
| Band 4 | 10-12 marks | <ul style="list-style-type: none"> • Good analysis and evaluation of the use of set to create atmosphere and communicate meaning to the audience, including reference to the production style • Good analysis and evaluation of their own response to the set in performance as an audience member • Purposeful examples from both the chosen extracts |
| Band 3 | 7-9 marks | <ul style="list-style-type: none"> • General analysis and evaluation of the use of set to create atmosphere and communicate meaning to the audience, including reference to the production style • General analysis and evaluation of their own response to the set in performance as an audience member • Generally appropriate examples from both the chosen extracts but one extract might be covered in more detail than the other |

| | | |
|---------------|-----------|---|
| Band 2 | 4-6 marks | <ul style="list-style-type: none"> • Some analysis and evaluation of the use of set to create atmosphere and communicate meaning to the audience, including reference to the production style • Some analysis and evaluation of their own response to the set in performance as an audience member • Some appropriate examples from one or both of the chosen extracts |
| Band 1 | 1-3 marks | <ul style="list-style-type: none"> • Limited analysis and evaluation of the use of set to create atmosphere and communicate meaning to the audience, including reference to the production style • Limited analysis and evaluation of their own response to the set in performance as an audience member • Limited reference to the chosen extracts |
| | 0 marks | <ul style="list-style-type: none"> • Response not creditworthy/not attempted. |

Indicative content

Answers should describe and evaluate the use of set.
Answers may include:

Set design:

- how the production style influenced the set used
- description of the design of the set
- use of colour
- use of material/texture
- quality of the set

Set use:

- details of how the set was used to create atmosphere and communicate meaning
- details on the similar / contrasting elements within the two extracts
- use of properties

Response as audience member:

Individual response to the set which may include a preference for one extract.

References to two key extracts:

- answers should explain the context of the extracts and how the set was presented and developed

All valid alternatives should be assessed as indicated in the grid above.

Or,

- 7.1 Analyse and evaluate how vocal skills were used by **one** actor in **two** extracts to communicate meaning to the audience. [15]

In your answer refer to:

- acting style
- how voice was used to create character and communicate meaning
- your response to the performance as an audience member.

| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed | | |
|--|-------------|--|
| <ul style="list-style-type: none">• Where the candidate's work completely meets the descriptors, the highest mark should be awarded.• Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded.• Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. | | |
| Band 5 | 13-15 marks | <ul style="list-style-type: none">• Perceptive analysis and evaluation of the use of voice to communicate meaning to the audience, including reference to the acting style• Perceptive analysis and evaluation of their own response to the use of voice by an actor in performance as an audience member• Detailed and focused examples from both the chosen extracts |
| Band 4 | 10-12 marks | <ul style="list-style-type: none">• Good analysis and evaluation of the use of voice to communicate meaning to the audience, including reference to the acting style• Good analysis and evaluation of their own response to the use of voice by an actor in performance as an audience member• Purposeful examples from both the chosen extracts |
| Band 3 | 7-9 marks | <ul style="list-style-type: none">• General analysis and evaluation of the use of voice to communicate meaning to the audience, including reference to the acting style• General analysis and evaluation of their own response to the use of voice by an actor in performance as an audience member• Generally appropriate examples from both the chosen extracts but one extract might be covered in more detail than the other |
| Band 2 | 4-6 marks | <ul style="list-style-type: none">• Some analysis and evaluation of the use of voice to communicate meaning to the audience, including reference to the acting style• Some analysis and evaluation of their own response to the use of voice by an actor in performance as an audience member• Some appropriate examples from one or both chosen extracts |
| Band 1 | 1-3 marks | <ul style="list-style-type: none">• Limited analysis and evaluation of the use of voice to communicate meaning to the audience, including reference to the acting style• Limited analysis and evaluation of their own response to the use of voice by an actor in performance as an audience member• Limited reference to the chosen extracts |
| 0 | 0 marks | <ul style="list-style-type: none">• Response not creditworthy/not attempted. |

Indicative content

Answers should analyse and evaluate the use of voice by one actor.

Answers may include

Use of voice to communicate character motivation

Use of voice to communicate character relationships

Use of voice to interact with other performers / audience

Candidates could refer to:

- use of tone and / or pitch
- use of tempo, pace, rhythm
- quality of voice chosen
- use of accent

(all of the above will be linked to their understanding of the character / role in the chosen extracts).

- how the acting style influenced the vocal skills used e.g. naturalistic dialogue, use of direct address, choral speaking, ensemble work, monologue, song.

Response as audience member:

- individual response to the voice which may include a preference for one scene.
- references to two key scenes
- answers should explain the context of the scenes and how voice is presented and developed
- answers should focus on significant moments within the chosen scenes.

All valid alternatives should be assessed as indicated in the grid above.