



GCSE MARKING SCHEME

SUMMER 2024

DRAMA - COMPONENT 3
C690U30-1

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCSE DRAMA - COMPONENT 3

SUMMER 2024 MARK SCHEME

SECTION A

Macbeth, William Shakespeare

Read from: **page 50:** SCENE 2. *The same location. Enter LADY MACBETH*

to: **page 53:** MACBETH: Wake Duncan with thy knocking! I would thou couldst!

- 1 1** (i) As an actor playing the role of **Lady Macbeth** briefly describe how you would use movement to enter the stage at the beginning of this extract. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award a maximum of 2 marks. 1 mark for each separate idea on movement including gesture, facial expression, posture, gait.
Indicative content Lady Macbeth is driven and determined. Her movements could include: • Placing hand on her chest to show her belief in herself. • Wringing her hands to try and control her emotions. • Walking slowly and purposefully. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

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

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 2 marks for reasons of how the choices mentioned in (i) would be suitable. Award 1 mark for a partial explanation. Award 0 marks if explanation is unclear or does not link to the ideas noted in (i), or if no response is offered.
Indicative content Lady Macbeth is driven and determined. She is also fired up and trying to control her emotions. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

1 2

- (i) Briefly describe the character of **Macbeth** in this extract.

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 2 marks for two suggestions regarding Macbeth's character in this extract. 2 marks for two suitable suggestions. Award 1 mark for one suitable suggestion. 0 marks if ideas are not linked to the set extract.
Indicative content Suitable ideas could include: Macbeth is frightened. There is a concerned urgency. Macbeth is haunted by his actions. He realises that his hands are stained with blood, and he will never remove the stains. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) Explain how an actor could use voice to communicate this character to an audience.

[4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 4 marks for a detailed explanation linked to the use of voice. The explanation should display knowledge of the given circumstances of the extract and character. The reasons should be linked to the elements of character noted in (i).
Indicative content Suitable explanations could include: Nervous tone. Speaking quickly with panic. Breathy tone, stage whispers. Erratic and lots of change in pace. A tone of disbelief. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

1 3

- (i) Briefly describe the atmosphere of this extract.

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 2 marks for a description of the atmosphere of the extract.
Indicative content The extract is very emotionally charged. Intense and nervous and full of conflict. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) As a designer, suggest **three** ways you could use lighting **and/or** sound to communicate the atmosphere in this extract. Give reasons for your suggestions.

[6]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 3 marks for a description of how a designer could use lighting and/or sound. Award up to 3 marks for the explanation which should display knowledge of the given circumstances of the extract and atmosphere. The reasons should be linked to the ideas noted in (i).
Indicative content Suitable suggestions could include: Dark blue gels / use of angles to create shadows, gobos to suggest deceit. Moonlight through windows. Owls / Crickets / creaking floors / high violin long notes. Reasons could include: The extract is very emotionally charged. Intense and nervous and full of conflict <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

1 4

Describe the relationship between **Lady Macbeth** and **Macbeth** in this extract. Explain how you would communicate this relationship to the audience.

In your answer, refer to:

- character motivation and interaction
- voice
- movement

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• 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	• An excellent, perceptive explanation of character motivation and the subtleties of the interaction between characters • Excellent, detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	• A well-informed explanation of character motivation and the interaction between characters • Good, detailed knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	• A reasonable explanation of character motivation and interaction between characters • A reasonable knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Reasonably appropriate references to the extract • Reasonably relevant knowledge, understanding and use of drama terminology

Band 2	4-5 marks	• Some explanation of character motivation and interaction between characters • Shows some knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited explanation of character motivation and interaction between characters • Limited knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	• Response not credit worthy/not attempted

Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately.

Character motivation and interaction:

Their relationship is full of emotional intensity. Together they have a fear of discovery, and even though she describes herself as drunk with boldness and on fire with passion, she is just as easily alarmed as her husband is by the tiniest noises and movements.

However, Lady Macbeth has more determination and takes control of the situation. Lady Macbeth tries to calm and control Macbeth who is very emotionally disturbed by the actions.

Lady Macbeth hardens herself and becomes cold and driven.
Macbeth cannot come to terms with his murderous actions.

Voice:

Lady Macbeth –

- her voice will be controlled and focussed at the beginning
- voice would become erratic in pace
- changes in tone and tempo to reflect the emotional rollercoaster of the scene
- her voice will be quiet to reflect her fear of being discovered

Macbeth –

- very nervous and fearful tones
- erratic pace – displaying his nervousness
- vocals reflect his disbelief at what he has done

Movement:

Lady Macbeth –

- Wringing hands.
- Pacing
- Intense focus on Macbeth

Macbeth –

- very nervous movements
- stillness and intense focus on self
- fearful eyes
- disconnected from Lady Macbeth

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

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

In your answer refer to:

- the type of stage used in original production
- your chosen production style
- your ideas regarding set and props (including use of colour)
- reasons for your choices

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• 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	• An excellent, perceptive and detailed explanation of structure and style • Excellent, highly detailed description of the set • Mood and atmosphere are fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a Traverse stage • Highly detailed examples which fully support the design are presented from at least one key scene • Highly appropriate references to the text • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	• Good, detailed explanation of structure and style • Good, detailed description of the set • Mood and atmosphere are explored demonstrating a knowledge and understanding of how the play can be designed for a Traverse stage • Detailed examples which fully support the design are presented from at least one key scene • Appropriate references to the text • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	• A reasonable explanation of structure and style • A reasonable description of the set • Mood and atmosphere are reasonably explored demonstrating a knowledge and understanding of how the play can be designed for a Traverse stage • Reasonable examples which support the design are presented from at least one key scene • Reasonably appropriate references to the text • Reasonably relevant knowledge, understanding and use of drama terminology

Band 2	4-6 marks	• Some explanation of structure and style • Some description of the set • Mood and atmosphere are partially explored demonstrating some knowledge and understanding of how the play can be designed for a Traverse stage • Some examples which support the design are presented from at least one key scene • Some appropriate references to the text • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited explanation of structure and style • Limited description of the set • Mood and atmosphere are mentioned demonstrating limited knowledge and understanding of how the play can be designed for a thrust stage • A few examples which support the design are presented from at least one key scene • Limited references to the text • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	• Response not worthy / not attempted.

Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately.

Type of stage used in the original production:

Thrust stage

Production style:

- Candidates could choose from several production styles. e.g. minimalistic, symbolic

Set and Props (including the use of colour):

- These choices will be linked to the production style chosen.
- A description of the set – including floor cloth, 2 x ends, area around audience
- Use of levels
- Reference to the location of the chosen extract.
- Description of how they would create the extract – reference to set to realise their ideas
- Description of props – the question asks for props – candidates **MUST** reference their ideas

Reasons for choices:

Candidates could refer to the following reasons:

- Reference to atmosphere of chosen scene
- Reference to theme of play
- Reference to messages within the scene that they want to highlight
- Reference to characters and relationships and how staging ideas would highlight these aspects.

Or,

An Inspector Calls, J.B Priestley

Read from: **page 16:** *Sheila has now entered.*

to: **page 18:** SHEILA: (*cutting in*) Why should you? He's finished with you.
He says it's one of us now.

2 1

- (i) As an actor playing the role of **Sheila**, briefly describe how you would use movement to enter the stage at the beginning of this extract. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award a maximum of 2 marks. 1 mark for each separate idea on movement including gesture, facial expression, posture, gait.
Indicative content Sheila is happy and energetic as it is her engagement party. Her movements could include: Gesture: Perhaps playing with her engagement ring. Open armed showing her innocence. Movement: Walking lightly and enthusiastically. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

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

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 2 marks for reasons of how their choices mentioned in (i) would be suitable. Award 1 mark for a partial explanation. Award 0 marks if explanation is unclear or does not link to the ideas noted in (i), or if no response is offered.
Indicative content Sheila is young and enthusiastic. In this extract she is innocent and full of joy. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

2 2

- (i) Briefly describe the character of **Birling** in this extract.

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 2 marks for two suggestions regarding Birling's character in this extract. 2 marks for two suitable suggestions. Award 1 mark for one suitable suggestion. 0 marks if ideas are not linked to the set extract.
Indicative content Suitable ideas could include: Birling is pompous and self-confident. He is abrupt and irritated. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) Explain how an actor could use voice to communicate this character to an audience.

[4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 4 marks for a detailed explanation linked to the use of voice. The explanation should display knowledge of the given circumstances of the extract and character. The reasons should be linked to the elements of character noted in (i).
Indicative content Suitable explanations could include: Loud and controlled. Pompous tone. Irritated. Short. Righteous. Change of attitude towards the end of the extract. More rational. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

2 3

- (i) Describe the atmosphere of this extract.

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 2 marks for a description of the atmosphere of the extract.
Indicative content The atmosphere of the extract starts quite gaily with a celebratory atmosphere. This changes as the Inspector focuses on the death of the girl. This changes the atmosphere to a more sombre mood. There is some conflict. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) As a designer, suggest **three** ways you could use lighting **and/or** sound to communicate the atmosphere in this extract. Give reasons for your suggestions.

[6]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 3 marks for a description of how a designer could use lighting and/or sound. Award up to 3 marks for the explanation which should display knowledge of the given circumstances of the extract and atmosphere. The reasons should be linked to the ideas noted in (i).
Indicative content Suitable suggestions could include: Evening dinner party lighting. Chandeliers. Candles. Warm lighting. Lighting must reflect wealth and warmth. Music – could have some music in the background – from the period. Could have some symbolic sound effects – long notes on a violin as Inspector shares the information – changing the atmosphere. Reasons could include: The atmosphere of the extract starts quite gaily with a celebratory atmosphere. This changes as the Inspector focuses on the death of the girl. This changes the atmosphere to a more sombre mood. There is some conflict. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

2 4

Describe the relationship between **Birling** and the **Inspector** in this extract. Explain how you would communicate this relationship to the audience.

In your answer, refer to:

- character motivation and interaction
- voice
- movement

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• 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	• An excellent, perceptive explanation of character motivation and the subtleties of the interaction between characters • Excellent, detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	• A well-informed explanation of character motivation and the interaction between characters • Good, detailed knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	• A reasonable explanation of character motivation and interaction between characters • A reasonable knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Reasonably appropriate references to the extract • Reasonably relevant knowledge, understanding and use of drama terminology

Band 2	4-5 marks	• Some explanation of character motivation and interaction between characters • Shows some knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited explanation of character motivation and interaction between characters • Limited knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	• Response not credit worthy/not attempted
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Character motivation and interaction: Birling and the Inspector are in conflict albeit in a quiet and controlled way. Birling is trying to oppress the Inspector with his pompous and oppressive manner– he is used to being totally in control. The Inspector is quietly in control. He will not be intimidated by Birling. We see a change in their relationship at the end of the extract. Birling becomes more subdued and politer. He displays a readiness to co-operate with the Inspector. Voice: Birling – • Loud and pompous tone • Sharp and pointed diction • Officious tone. • Quick response – protecting his name and position • Change to a more gentle and compassionate tone • Slower and more thoughtful. Inspector – • Calm • Controlled • Cautious • Patient • Informative • Impartial.		

Movement:**Birling**

- Strong gait
- Purposeful gestures – pointing
- Use of wine glass to communicate view point
- Large gestures
- Commanding presence

Inspector –

- calm movements
- stillness and intense focus on the other characters
- eyes searching for information
- self-confident and quietly controlled

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

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

In your answer refer to:

- the type of stage used in original production
- your chosen production style
- your ideas regarding set and props (including use of colour)
- reasons for your choices

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• 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	• An excellent, perceptive and detailed explanation of structure and style • Excellent, highly detailed description of the set • Mood and atmosphere are fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a Traverse stage • Highly detailed examples which fully support the design are presented from at least one key scene • Highly appropriate references to the text • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	• Good, detailed explanation of structure and style • Good, detailed description of the set • Mood and atmosphere are explored demonstrating a knowledge and understanding of how the play can be designed for a Traverse stage • Detailed examples which fully support the design are presented from at least one key scene • Appropriate references to the text • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	• A reasonable explanation of structure and style • A reasonable description of the set • Mood and atmosphere are reasonably explored demonstrating a knowledge and understanding of how the play can be designed for a Traverse stage • Reasonable examples which support the design are presented from at least one key scene • Reasonably appropriate references to the text • Reasonably relevant knowledge, understanding and use of drama terminology

Band 2	4-6 marks	• Some explanation of structure and style • Some description of the set • Mood and atmosphere are partially explored demonstrating some knowledge and understanding of how the play can be designed for a Traverse stage • Some examples which support the design are presented from at least one key scene • Some appropriate references to the text • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited explanation of structure and style • Limited description of the set • Mood and atmosphere are mentioned demonstrating limited knowledge and understanding of how the play can be designed for a thrust stage • A few examples which support the design are presented from at least one key scene • Limited references to the text • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	• Response not worthy / not attempted.

Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately.

Type of stage used in the original production:

Proscenium Arch

Production style:

- Candidates could choose from several production styles. e.g. Naturalistic, symbolic

Set and Props:

- These choices will be linked to the production style chosen.
- A description of the set – including floor cloth, 2 x ends, area around audience
- Use of levels
- Reference to the location of the chosen scene.
- Description of how they would create the scene – reference to set to realise their ideas
- Description of props – the question asks for props – candidates **MUST** reference their ideas

Reasons for choices:

Candidates could refer to the following reasons:

- Reference to atmosphere of chosen scene
- Reference to theme of play
- Reference to messages within the scene that they want to highlight
- Reference to characters and relationships and how staging ideas would highlight these aspects.

Or,

Find Me, Olwen Wymark

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

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

3 1

- (i) As an actor playing the role of **Edward II** briefly describe how you would use movement to enter the stage at the beginning of this extract. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award a maximum of 2 marks. 1 mark for each separate idea on movement including gesture, facial expression, posture, gait.
Indicative content Edward II is cautious and careful in his approach to Verity as he is unsure how she will react. His movements could include: Gesture: Placing hands behind his back to appear less threatening. Folding arms. Perhaps pointing at the toy village Movement: Walking slowly and carefully. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

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

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 2 marks for reasons of how their choices mentioned in (i) would be suitable. Award 1 mark for a partial explanation. Award 0 marks if explanation is unclear or does not link to the ideas noted in (i), or if no response is offered.
Indicative content Edward II is very wary of Verity. He doesn't want to scare or aggravate her whilst she is playing quietly. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

3 2

- (i) Briefly describe the character of **Edward** in this extract.

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 2 marks for two suggestions regarding Edward's character in this extract. 2 marks for two suitable suggestions. Award 1 mark for one suitable suggestion. 0 marks if ideas are not linked to the set extract.
Indicative content Suitable ideas could include: Edward is careful and gentle with Verity. He is cautious and wants to ensure that Verity does not get agitated. Edward is refusing to see the problem with Verity and is keeping the peace. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) Explain how an actor could use voice to communicate this character to an audience.

[4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 4 marks for a detailed explanation linked to the use of voice. The explanation should display knowledge of the given circumstances of the extract and character. The reasons should be linked to the elements of character noted in (i).
Indicative content Suitable explanations could include: Careful tone. Speaking gently and cautiously. Slow. Persuasive tone. Controlled. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

3 3

- (i) Briefly describe the atmosphere of this extract.

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 2 marks for a description of the atmosphere of the extract.
Indicative content The extract is intense. There is an underlying tension with Edward trying to keep the extract placid. The extract builds in tension with the conflict between Verity and Jean. A feeling of negativity builds at the end of the extract. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) As a designer, suggest **three** ways you could use lighting **and/or** sound to communicate the atmosphere in this extract. Give reasons for your suggestions.

[6]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 3 marks for a description of how a designer could use lighting and/or sound. Award up to 3 marks for the explanation which should display knowledge of the given circumstances of the extract and atmosphere. The reasons should be linked to the ideas noted in (i).
Indicative content Suitable suggestions could include: Tight pool of light to convey intensity. Use of up lighting to convey Verity's instability. Cold lighting. Change of lighting when Verity leaves. Warm to show Jean and Edward's relationship. Clock ticking – Verity like a time bomb. Sound of Verity knocking the floor with her toys. Reasons could include: The extract is intense. There is an underlying tension with Edward trying to keep the extract placid. The extract builds in tension with the conflict between Verity and Jean. A feeling of negativity builds at the end of the extract. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

3 4

Describe the relationship between **Jean** and **Verity** in this extract. Explain how you would communicate this relationship to the audience.

In your answer, refer to:

- character motivation and interaction
- voice
- movement

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• 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	• An excellent, perceptive explanation of character motivation and the subtleties of the interaction between characters • Excellent, detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	• A well-informed explanation of character motivation and the interaction between characters • Good, detailed knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	• A reasonable explanation of character motivation and interaction between characters • A reasonable knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Reasonably appropriate references to the extract • Reasonably relevant knowledge, understanding and use of drama terminology

Band 2	4-5 marks	• Some explanation of character motivation and interaction between characters • Shows some knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited explanation of character motivation and interaction between characters • Limited knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	• Response not credit worthy/not attempted
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Character motivation and interaction: Their relationship is very difficult and full of conflict and intensity. Jean cannot cope with Verity. She tries to suppress her frustrations. Verity is aggressive towards Jean. She challenges Jean and insolent. Verity is physically aggressive towards her mother. Jean feels inadequate and realises that she cannot cope with her daughter. Voice: Jean – • her voice will be controlled and focussed at the beginning • she has a good-natured tone. • voice would become quicker in pace as she tries to control Verity • changes in tone and tempo to reflect the emotional rollercoaster of the scene • her voice will be quiet to reflect her disappointment at failing as a mother Verity – • aggressive tones • fast and attacking pace – displaying her irritation with her mother • shouting and lacking control		

Movement:

Jean –

- calm and gentle movements to begin
- restless and frustrated gestures – wringing hands
- sharp and irritated movements towards Verity
- stillness as Verity reaches a climax and leaves.

Verity –

- very agitated movements
- stamping and throwing
- fearful eyes
- fast and lack of control

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

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

In your answer refer to:

- the type of stage used in original production
- your chosen production style
- your ideas regarding set and props (including use of colour)
- reasons for your choices

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
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Band 4	10-12 marks	• Good, detailed explanation of structure and style • Good, detailed description of the set • Mood and atmosphere are explored demonstrating a knowledge and understanding of how the play can be designed for a Traverse stage • Detailed examples which fully support the design are presented from at least one key scene • Appropriate references to the text • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	• A reasonable explanation of structure and style • A reasonable description of the set • Mood and atmosphere are reasonably explored demonstrating a knowledge and understanding of how the play can be designed for a Traverse stage • Reasonable examples which support the design are presented from at least one key scene • Reasonably appropriate references to the text • Reasonably relevant knowledge, understanding and use of drama terminology

Band 2	4-6 marks	• Some explanation of structure and style • Some description of the set • Mood and atmosphere are partially explored demonstrating some knowledge and understanding of how the play can be designed for a Traverse stage • Some examples which support the design are presented from at least one key scene • Some appropriate references to the text • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited explanation of structure and style • Limited description of the set • Mood and atmosphere are mentioned demonstrating limited knowledge and understanding of how the play can be designed for a thrust stage • A few examples which support the design are presented from at least one key scene • Limited references to the text • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	• Response not worthy / not attempted.

Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately.

Type of stage used in the original production:

Orange Tree Theatre - Theatre in the round

Production style:

- Candidates could choose from several production styles. e.g. minimalistic, symbolic

Set and Props:

- These choices will be linked to the production style chosen.
- A description of the set – including floor cloth, 2 x ends, area around audience
- Use of Levels
- Reference to the location of the chosen extract.
- Description of how they would create the extract – reference to set to realise their ideas
- Description of props – the question asks for props – candidates **MUST** reference their ideas

Reasons for choices:

Candidates could refer to the following reasons:

- Reference to atmosphere of chosen scene
- Reference to theme of play
- Reference to messages within the scene that they want to highlight
- Reference to characters and relationships and how staging ideas would highlight these aspects.

Or,

Noughts and Crosses, Malorie Blackman (adapted by Sabrina Mahfouz)

Read from: **page 16:** KAMAL *leads a Nought man, ANDREW, into the dining room.*

to: **page 19:** SEPHY. He already knew that, maybe it's impossible not to, as a Nought.

- 4 1** (i) As an actor playing the role of **Kamal** briefly describe how you would use movement to enter the stage at the beginning of this extract. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award a maximum of 2 marks. 1 mark for each separate idea on movement including gesture, facial expression, posture, gait.
Indicative content Kamal is powerful and a determined leader. He is bitter and angry. Gesture: strong and powerful gestures. Head held high. Movement: Walking purposefully with a quick and focussed step. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

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

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 2 marks for reasons of how their choices mentioned in (i) would be suitable. Award 1 mark for a partial explanation. Award 0 marks if explanation is unclear or does not link to the ideas noted in (i), or if no response is offered.
Indicative content Kamal is the leader. Andrew works for him; Kamal needs to display his power and control at the beginning of this scene. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

4	2
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- (i) Briefly describe the character of **Sephy** in this extract.

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 2 marks for two suggestions regarding Sephy's character in this extract. 2 marks for two suitable suggestions. Award 1 mark for one suitable suggestion. 0 marks if ideas are not linked to the set extract.
Indicative content Suitable ideas could include: Sephy is innocent. She is excited to see her dad. She is also nosey and interested in hearing what is happening. She is also careful and deceptive. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) Explain how an actor could use voice to communicate this character to an audience.

[4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 4 marks for a detailed explanation linked to the use of voice. The explanation should display knowledge of the given circumstances of the extract and character. The reasons should be linked to the elements of character noted in (i).
Indicative content Suitable explanations could include: Gentle and childlike tone. Enthusiastic. Controlled tempo. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

4 3

- (i) Briefly describe the atmosphere of this extract.

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 2 marks for a description of the atmosphere of the extract.
Indicative content The extract is intense. Kamal is angry and frustrated. There is tension. The atmosphere in the extract relaxes as Sephy enters. It ends on a negative and unsure note. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) As a designer, suggest **three** ways you could use lighting **and/or** sound to communicate the atmosphere in this extract. Give reasons for your suggestions.

[6]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 3 marks for a description of how a designer could use lighting and/or sound. Award up to 3 marks for the explanation which should display knowledge of the given circumstances of the extract and atmosphere. The reasons should be linked to the ideas noted in (i).
Indicative content Suitable suggestions could include: Two pools of light. Night-time – blue hues. Use of shadows to convey secretive nature of the meeting. Lighting in the kitchen – dark and tight. Some underscoring / sound effects to convey the tension. Reasons could include: The extract is intense. Kamal is angry and frustrated. There is tension. The atmosphere in the extract relaxes as Sephy enters. It ends on a negative and unsure note. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

4 4

Describe the relationship between **Kamal** and **Andrew** in this extract. Explain how you would communicate this relationship to the audience.

In your answer, refer to:

- character motivation and interaction
- voice
- movement

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• 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	• An excellent, perceptive explanation of character motivation and the subtleties of the interaction between characters • Excellent, detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	• A well-informed explanation of character motivation and the interaction between characters • Good, detailed knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	• A reasonable explanation of character motivation and interaction between characters • A reasonable knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Reasonably appropriate references to the extract • Reasonably relevant knowledge, understanding and use of drama terminology

Band 2	4-5 marks	• Some explanation of character motivation and interaction between characters • Shows some knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited explanation of character motivation and interaction between characters • Limited knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	• Response not credit worthy/not attempted
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Character motivation and interaction: Kamal is the powerful leader. He is short tempered and controlling. Andrew – is a spy in the Noughts who is working for Kamal. Kamal is domineering the relationship. Andrew is trying to pacify Kamal and ensure that he continues to trust him. Voice: Kamal – • Impatient tone • Inconsistent pace • Angry tone • Sarcastic tone • Hard quality Andrew – • Appeasing tone • Patient tempo • Persuasive • Careful approach		

Movement:

Kamal –

- Pacing
- Gestures of frustration
- Strong movements
- Intense focus on Andrew

Andrew –

- Small movements
- Stillness
- Careful gestures not to frustrate Kamal.
- Intense eye contact

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

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

In your answer refer to:

- the type of stage used in original production
- your chosen production style
- your ideas regarding set and props (including use of colour)
- reasons for your choices

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• 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	• An excellent, perceptive and detailed explanation of structure and style • Excellent, highly detailed description of the set • Mood and atmosphere are fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a Traverse stage • Highly detailed examples which fully support the design are presented from at least one key scene • Highly appropriate references to the text • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	• Good, detailed explanation of structure and style • Good, detailed description of the set • Mood and atmosphere are explored demonstrating a knowledge and understanding of how the play can be designed for a Traverse stage • Detailed examples which fully support the design are presented from at least one key scene • Appropriate references to the text • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	• A reasonable explanation of structure and style • A reasonable description of the set • Mood and atmosphere are reasonably explored demonstrating a knowledge and understanding of how the play can be designed for a Traverse stage • Reasonable examples which support the design are presented from at least one key scene • Reasonably appropriate references to the text • Reasonably relevant knowledge, understanding and use of drama terminology

Band 2	4-6 marks	• Some explanation of structure and style • Some description of the set • Mood and atmosphere are partially explored demonstrating some knowledge and understanding of how the play can be designed for a Traverse stage • Some examples which support the design are presented from at least one key scene • Some appropriate references to the text • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited explanation of structure and style • Limited description of the set • Mood and atmosphere are mentioned demonstrating limited knowledge and understanding of how the play can be designed for a thrust stage • A few examples which support the design are presented from at least one key scene • Limited references to the text • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	• Response not worthy / not attempted.

Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately.

Type of stage used in the original production:

Pilot Theatre. End on stage.

Production style:

- Candidates could choose from several production styles. e.g. minimalistic, symbolic

Set and Props:

- These choices will be linked to the style chosen.
- A description of the set – including floor cloth, 2 x ends, area around audience
- Use of Levels
- Reference to the location of the chosen extract.
- Description of how they would create the extract – reference to set to realise their ideas
- Description of props – the question asks for props – candidates **MUST** reference their ideas

Reasons for choices:

Candidates could refer to the following reasons:

- Reference to atmosphere of chosen scene
- Reference to theme of play
- Reference to messages within the scene that they want to highlight
- Reference to characters and relationships and how staging ideas would highlight these aspects.

Or,

Refugee Boy, Benjamin Zephaniah (adapted by Lemn Sissay)

Read from: **page 42:** *Enter Sweeney.*

to: **page 44:** **Sweeney** Tell him or you'll get it. I'll tell him why you're really in there. I'll tell him.

- 5 1** (i) As an actor playing the role of **Sweeney**, briefly describe how you would use movement to enter the stage at the beginning of this extract. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award a maximum of 2 marks. 1 mark for each separate idea on movement including gesture, facial expression, posture, gait.
Indicative content Sweeney is a strong character with a high status. Gesture: Swinging his arms confidently. Head held high. Movement: Walking with a swagger. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

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

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 2 marks for reasons of how their choices mentioned in (i) would be suitable. Award 1 mark for a partial explanation. Award 0 marks if explanation is unclear or does not link to the ideas noted in (i), or if no response is offered.
Indicative content Sweeney is a strong character who likes to assert his authority over others. He is drawing attention to himself and setting the tone for the others. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

5 2

- (i) Briefly describe the character of **Mustapha** in this extract.

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 2 marks for two suggestions regarding Mustapha's character in this extract. 2 marks for two suitable suggestions. Award 1 mark for one suitable suggestion. 0 marks if ideas are not linked to the set extract.
Indicative content Suitable ideas could include: Mustapha is being kind and helpful to Alem. He is immediately friendly and tries to teach Alem the ways of the children's home. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) Explain how an actor could use voice to communicate this character to an audience.

[4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 4 marks for a detailed explanation linked to the use of voice. The explanation should display knowledge of the given circumstances of the extract and character. The reasons should be linked to the elements of character noted in (i).
Indicative content Suitable explanations could include: Friendly and warm tone. Positive and understanding quality. Patient and careful pace. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

5 3

- (i) Briefly describe the atmosphere of this extract.

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 2 marks for a description of the atmosphere of the extract.
Indicative content The extract opens in what appears to be a relaxed manner however, there is underlying tension coming from Sweeney and his focus on establishing his authority. Alem's naivety creates a sadness. The tension deepens towards the end of the extract as Sweeney bullies Alem with the name calling. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) As a designer, suggest **three** ways you could use lighting **and/or** sound to communicate the atmosphere in this extract. Give reasons for your suggestions.

[6]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 3 marks for a description of how a designer could use lighting and/or sound. Award up to 3 marks for the explanation which should display knowledge of the given circumstances of the extract and atmosphere. The reasons should be linked to the ideas noted in (i).
Indicative content Suitable suggestions could include: The extract is set on a bus stop. Outside. Lighting could be quite tight – small pool of light showing that Alem cannot escape. Cold lighting – pale blues to emphasise the tension. Use of gobos to convey outside setting. Sounds of cars, birds. Use of symbolic / atmospheric sound effects. Reasons could include: The extract opens in what appears to be a relaxed manner however, there is underlying tension coming from Sweeney and his focus on establishing his authority. Alem's naivety creates a sadness. The tension deepens towards the end of the extract as Sweeney bullies Alem with the name calling. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

5 4

Describe the relationship between **Sweeney** and **Alem** in this extract. Explain how you would communicate this relationship to the audience.

In your answer, refer to:

- character motivation and interaction
- voice
- movement

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• 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	• An excellent, perceptive explanation of character motivation and the subtleties of the interaction between characters • Excellent, detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	• A well-informed explanation of character motivation and the interaction between characters • Good, detailed knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	• A reasonable explanation of character motivation and interaction between characters • A reasonable knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Reasonably appropriate references to the extract • Reasonably relevant knowledge, understanding and use of drama terminology

Band 2	4-5 marks	• Some explanation of character motivation and interaction between characters • Shows some knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited explanation of character motivation and interaction between characters • Limited knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	• Response not credit worthy/not attempted

Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately.

Character motivation and interaction:

Sweeney is establishing his authority. He is setting up his status as leader and controller of the children's home. He suppresses Alem through his insistence on giving him a nickname. He is also insisting that Mustapha joins him in the bullying. Alem is unphased by Sweeney. He is able to hold his own in a quiet and controlled manner. He eventually succumbs to Sweeney's threats and oppression but not without quiet refusal.

Voice:

Sweeney–

- Strong
- Powerful
- Controlled
- Loud
- Determined
- Sarcastic

Alem –

- Gentle
- Patient
- Careful
- Clear
- Focussed
- Hesitant
- Ashamed

Movement:

Sweeney–

- Strong and purposeful
- Still
- Focussed on Alem
- Use of space to show control
- Strong gestures

Alem –

- Small and quiet movements
- Stillness
- Avoiding Sweeney
- Innocent.

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

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

In your answer refer to:

- the type of stage used in original production
- your chosen production style
- your ideas regarding set and props (including use of colour)
- reasons for your choices

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• 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	• An excellent, perceptive and detailed explanation of structure and style • Excellent, highly detailed description of the set • Mood and atmosphere are fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a Traverse stage • Highly detailed examples which fully support the design are presented from at least one key scene • Highly appropriate references to the text • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	• Good, detailed explanation of structure and style • Good, detailed description of the set • Mood and atmosphere are explored demonstrating a knowledge and understanding of how the play can be designed for a Traverse stage • Detailed examples which fully support the design are presented from at least one key scene • Appropriate references to the text • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	• A reasonable explanation of structure and style • A reasonable description of the set • Mood and atmosphere are reasonably explored demonstrating a knowledge and understanding of how the play can be designed for a Traverse stage • Reasonable examples which support the design are presented from at least one key scene • Reasonably appropriate references to the text • Reasonably relevant knowledge, understanding and use of drama terminology

Band 2	4-6 marks	• Some explanation of structure and style • Some description of the set • Mood and atmosphere are partially explored demonstrating some knowledge and understanding of how the play can be designed for a Traverse stage • Some examples which support the design are presented from at least one key scene • Some appropriate references to the text • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited explanation of structure and style • Limited description of the set • Mood and atmosphere are mentioned demonstrating limited knowledge and understanding of how the play can be designed for a thrust stage • A few examples which support the design are presented from at least one key scene • Limited references to the text • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	• Response not worthy / not attempted.

Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately.

Type of stage used in the original production:

West Yorkshire Playhouse / End on stage

Production style:

- Candidates could choose from several production styles. e.g. minimalistic, symbolic

Set and Props:

- These choices will be linked to the style chosen.
- A description of the set – including floor cloth, 2 x ends, area around audience
- Use of levels
- Reference to the location of the chosen extract.
- Description of how they would create the extract – reference to set to realise their ideas
- Description of props – the question asks for props – candidates **MUST** reference their ideas

Reasons for choices:

Candidates could refer to the following reasons:

- Reference to atmosphere of chosen scene
 - Reference to theme of play
 - Reference to messages within the scene that they want to highlight
- Reference to characters and relationships and how staging ideas would highlight these aspects.

Or,

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

Read from: **page 39:** **Fiona, Tim and Jacob** *move towards the audience and speak.*

to: **page 41:** **Tim** He can't give us Dan back, but he can live a good life.
That's our prayer. One of the deepest cries of my heart.

- 6 1** (i) As an actor playing the role of **Fiona**, briefly describe how you would use movement to '*move towards the audience*' at the beginning of this extract. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award a maximum of 2 marks. 1 mark for each separate idea on movement including gesture, facial expression, posture, gait.
Indicative content The scene is the Trial scene. It is subdued and serious. Gesture: arms still. Wringing hands emotionally Movement: Slowly and steadily. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

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

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 2 marks for reasons of how their choices mentioned in (i) would be suitable. Award 1 mark for a partial explanation. Award 0 marks if explanation is unclear or does not link to the ideas noted in (i), or if no response is offered.
Indicative content Fiona moves towards the audience and wants to appear dignified and undefeated. She is sharing her feelings as she prepared for the trial. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

6 2

- (i) Briefly describe the character of **Jacob** in this extract.

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 2 marks for two suggestions regarding Jacob's character in this extract. 2 marks for two suitable suggestions. Award 1 mark for one suitable suggestion. 0 marks if ideas are not linked to the set extract.
Indicative content Suitable ideas could include: Jacob is trying to hide his feelings. He is putting on a strong face. He is cutting himself off from the trial. However, he admits to the emotional turmoil at the end of the extract. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) Explain how an actor could use voice to communicate this character to an audience.

[4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 4 marks for a detailed explanation linked to the use of voice. The explanation should display knowledge of the given circumstances of the extract and character. The reasons should be linked to the elements of character noted in (i).
Indicative content Suitable explanations could include: Flippant and superficially jolly. Calm and controlled pace. Sadness at the loss. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

6 3

- (i) Briefly describe the atmosphere of this extract.

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 2 marks for a description of the atmosphere of the extract.
Indicative content The extract is matter of fact and quite light-hearted at the beginning. The extract becomes tender and sensitive as Fiona talks about Jacob. It ends with a feeling of great sadness and loss. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) As a designer, suggest **three** ways you could use lighting **and/or** sound to communicate the atmosphere in this extract. Give reasons for your suggestions.

[6]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 3 marks for a description of how a designer could use lighting and/or sound. Award up to 3 marks for the explanation which should display knowledge of the given circumstances of the extract and atmosphere. The reasons should be linked to the ideas noted in (i).
Indicative content Suitable suggestions could include: The extract is set at the court. There are the three members of the family and the Ensemble. Candidates could suggest two pools of light. Use of contrasting colours in both scenes – white, harsh lighting on the family. Angles and blue hues for the ensemble. Use of underscoring to intensify the sadness in the scene. Music at the end of the extract to create emotional impact. Reasons could include: The extract is matter of fact and quite light-hearted at the beginning. The extract becomes tender and sensitive as Fiona talks about Jacob. It ends with a feeling of great sadness and loss. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

6 4

Describe the relationship between **Fiona** and **Tim** in this extract. Explain how you would communicate this relationship to the audience.

In your answer, refer to:

- character motivation and interaction
- voice
- movement

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• 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	• An excellent, perceptive explanation of character motivation and the subtleties of the interaction between characters • Excellent, detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	• A well-informed explanation of character motivation and the interaction between characters • Good, detailed knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	• A reasonable explanation of character motivation and interaction between characters • A reasonable knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Reasonably appropriate references to the extract • Reasonably relevant knowledge, understanding and use of drama terminology

Band 2	4-5 marks	• Some explanation of character motivation and interaction between characters • Shows some knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited explanation of character motivation and interaction between characters • Limited knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	• Response not credit worthy/not attempted
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Character motivation and interaction: Fiona and Tim are the parents of Dan who has died. In this extract they are close and are two people fighting their grief together. They go on their emotional journey together. They deliver lines as one. They are able to find humour in their suffering and they find strength together. They both turn their focus to Jacob and pray for his happiness. Voice Fiona – • Serious • Light-hearted • Controlled • Careful • Sad • Loving • positive Tim – • Gentle • Patient • Careful • Clear • Focussed • loving		

Movement

Fiona –

- Small and quiet movements
- Stillness
- Proud
- Focussed

Tim

- Stillness
- Focussed
- Gentle
- Careful
- Proud
- Forgiving

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

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

In your answer refer to:

- the type of stage used in original production
- your chosen production style
- your ideas regarding set and props (including use of colour)
- reasons for your choices

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• 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	• An excellent, perceptive and detailed explanation of structure and style • Excellent, highly detailed description of the set • Mood and atmosphere are fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a Traverse stage • Highly detailed examples which fully support the design are presented from at least one key scene • Highly appropriate references to the text • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	• Good, detailed explanation of structure and style • Good, detailed description of the set • Mood and atmosphere are explored demonstrating a knowledge and understanding of how the play can be designed for a Traverse stage • Detailed examples which fully support the design are presented from at least one key scene • Appropriate references to the text • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	• A reasonable explanation of structure and style • A reasonable description of the set • Mood and atmosphere are reasonably explored demonstrating a knowledge and understanding of how the play can be designed for a Traverse stage • Reasonable examples which support the design are presented from at least one key scene • Reasonably appropriate references to the text • Reasonably relevant knowledge, understanding and use of drama terminology

Band 2	4-6 marks	• Some explanation of structure and style • Some description of the set • Mood and atmosphere are partially explored demonstrating some knowledge and understanding of how the play can be designed for a Traverse stage • Some examples which support the design are presented from at least one key scene • Some appropriate references to the text • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited explanation of structure and style • Limited description of the set • Mood and atmosphere are mentioned demonstrating limited knowledge and understanding of how the play can be designed for a thrust stage • A few examples which support the design are presented from at least one key scene • Limited references to the text • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	• Response not worthy / not attempted.

Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately.

Type of stage used in the original production:

Oasis Youth Theatre - End on stage

Production style:

- Candidates could choose from several production styles. e.g. minimalistic, symbolic

Set and Props:

- These choices will be linked to the style chosen.
- A description of the set – including floor cloth, 2 x ends, area around audience
- Use of levels
- Reference to the location of the chosen extract.
- Description of how they would create the extract – reference to set to realise their ideas
- Description of props – the question asks for props – candidates **MUST** reference their ideas

Reasons for choices:

Candidates could refer to the following reasons:

- Reference to atmosphere of chosen scene
- Reference to theme of play
- Reference to messages within the scene that they want to highlight
- Reference to characters and relationships and how staging ideas would highlight these aspects.

Or,

The IT, Vivienne Franzmann

Read from: **page 37:** SAM. It was after school and I'd been at science revision.

to: **page 39:** STUDENT 19. Someone should've been able to do something to help her before ... you know. Don't you think?

- 7 1** (i) As an actor playing the role of **Sam**, briefly describe how you would use movement as you move towards Grace at the beginning of this extract. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award a maximum of 2 marks. 1 mark for each separate idea on movement including gesture, facial expression, posture, gait.
Indicative content Sam is describing his return to school and seeing Grace. Gesture: lifting his hand slowly and gently Movement: Slowly and steadily. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

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

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 2 marks for reasons of how their choices mentioned in (i) would be suitable. Award 1 mark for a partial explanation. Award 0 marks if explanation is unclear or does not link to the ideas noted in (i), or if no response is offered.
Indicative content Sam is aware that Grace is sitting very still. He is being careful as he doesn't want to scare her. He is gentle and thoughtful. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- | | |
|---|---|
| 7 | 2 |
|---|---|
- (i) Briefly describe the character of **Student 19** in this extract. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 2 marks for two suggestions regarding Student 19's character in this extract. 2 marks for two suitable suggestions. Award 1 mark for one suitable suggestion. 0 marks if ideas are not linked to the set extract.
Indicative content Suitable ideas could include: STUDENT 19 appears sensible and thoughtful. STUDENT 19 is trying to make sense of what happened. STUDENT 19 is independent and avoids talking to parents <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) Explain how an actor could use voice to communicate this character to an audience. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 4 marks for a detailed explanation linked to the use of voice. The explanation should display knowledge of the given circumstances of the extract and character. The reasons should be linked to the elements of character noted in (i).
Indicative content Suitable explanations could include: Matter of fact. Clear and precise. Friendly tone. Chatty. Relaxed tempo. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

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

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 2 marks for a description of the atmosphere of the extract.
Indicative content The first part of the extract is tense as Sam takes us through what happened to him. Grace's behaviour is unusual which creates an uncertain atmosphere where we do not know what will happen next. As she pushes Sam, we reach a climax. The atmosphere changes as Student 19 appears as it becomes more matter of fact. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) As a designer, suggest **three** ways you could use lighting **and/or** sound to communicate the atmosphere in this extract. Give reasons for your suggestions. [6]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 3 marks for a description of how a designer could use lighting and/or sound. Award up to 3 marks for the explanation which should display knowledge of the given circumstances of the extract and atmosphere. The reasons should be linked to the ideas noted in (i).
Indicative content Suitable suggestions could include: The extract is set in school. Opening with Sam's introduction then we have the scene in the classroom and the monologue with STUDENT 19. Candidates could suggest three lighting states. Use of contrasting colours. Angles and varying strength to create meaning. Use of underscoring to intensify the tension in the extract. Music at the end of the extract to create emotional impact. Reasons could include: The first part of the extract is tense as Sam takes us through what happened to him. Grace's behaviour is unusual which creates an uncertain atmosphere where we do not know what will happen next. As she pushes Sam, we reach a climax. The atmosphere changes as Student 19 appears as it becomes more matter of fact. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- 7 4** Describe the relationship between **Grace** and **Sam** in this extract. Explain how you would communicate this relationship to the audience.

In your answer, refer to:

- character motivation and interaction
- voice
- movement

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• 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	• An excellent, perceptive explanation of character motivation and the subtleties of the interaction between characters • Excellent, detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	• A well-informed explanation of character motivation and the interaction between characters • Good, detailed knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	• A reasonable explanation of character motivation and interaction between characters • A reasonable knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Reasonably appropriate references to the extract • Reasonably relevant knowledge, understanding and use of drama terminology

Band 2	3-4 marks	• Some explanation of character motivation and interaction between characters • Shows some knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited explanation of character motivation and interaction between characters • Limited knowledge and understanding of how vocal and movement skills are used to communicate the relationship • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	• Response not credit worthy/not attempted

Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately.

Character motivation and interaction:

Grace and Sam are students in school. Sam is concerned for Grace. Sam wants to help and support Grace. He wants to understand what problems Grace is facing. Grace is in a world of her own. She cannot communicate with Sam. She is unaware of Sam's presence as she is all-consumed by the IT.

Voice:

Grace –

- Intense
- Scared
- Concentrated
- fanatical

Sam–

- Gentle
- Patient
- Careful
- Clear
- Focussed
- Caring

Movement:

Grace

- Small and quiet movements
- Stillness
- Scared
- Focussed

Sam

- Energetic and fast at the beginning
- Careful
- Gentle
- Determined
- Focussed

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

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

In your answer refer to:

- the type of stage used in original production
- your chosen production style
- your ideas regarding set and props (including use of colour)
- reasons for your choices

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• 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	• An excellent, perceptive and detailed explanation of structure and style • Excellent, highly detailed description of the set • Mood and atmosphere are fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a Traverse stage • Highly detailed examples which fully support the design are presented from at least one key scene • Highly appropriate references to the text • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	• Good, detailed explanation of structure and style • Good, detailed description of the set • Mood and atmosphere are explored demonstrating a knowledge and understanding of how the play can be designed for a Traverse stage • Detailed examples which fully support the design are presented from at least one key scene • Appropriate references to the text • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	• A reasonable explanation of structure and style • A reasonable description of the set • Mood and atmosphere are reasonably explored demonstrating a knowledge and understanding of how the play can be designed for a Traverse stage • Reasonable examples which support the design are presented from at least one key scene • Reasonably appropriate references to the text • Reasonably relevant knowledge, understanding and use of drama terminology

Band 2	4-6 marks	• Some explanation of structure and style • Some description of the set • Mood and atmosphere are partially explored demonstrating some knowledge and understanding of how the play can be designed for a Traverse stage • Some examples which support the design are presented from at least one key scene • Some appropriate references to the text • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited explanation of structure and style • Limited description of the set • Mood and atmosphere are mentioned demonstrating limited knowledge and understanding of how the play can be designed for a thrust stage • A few examples which support the design are presented from at least one key scene • Limited references to the text • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	• Response not worthy / not attempted.

Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately.

Type of stage used in the original production:

Sherman Theatre/ End on stage

Production style:

- Candidates could choose from several production styles. e.g. minimalistic, symbolic

Set and Props:

- These choices will be linked to the style chosen.
- A description of the set – including floor cloth, 2 x ends, area around audience
- Use of levels
- Reference to the location of the chosen extract.
- Description of how they would create the extract – reference to set to realise their ideas
- Description of props – the question asks for props – candidates **MUST** reference their ideas

Reasons for choices:

Candidates could refer to the following reasons:

- Reference to atmosphere of chosen scene
- Reference to theme of play
- Reference to messages within the scene that they want to highlight
- Reference to characters and relationships and how staging ideas would highlight these aspects.

SECTION B

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

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

Either,

- 8 1** Analyse and evaluate how lighting was used in **two** moments to communicate meaning to the audience.

In your answer refer to:

- production style
- how lighting was used to create atmosphere and communicate meaning
- your response to lighting as an audience member

[15]

AO4		
Analyse and evaluate (their own work and) the work of others		
• 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	• Excellent, perceptive analysis and evaluation of the use of lighting in two moments to communicate meaning to the audience • Excellent, perceptive analysis and evaluation of the use of lighting in two moments to communicate atmosphere to the audience • Excellent, perceptive analysis and evaluation of their own response to the performance as an audience member • Detailed and focused examples from the chosen scenes.
Band 4	10-12 marks	• Good analysis and evaluation of the use of lighting to communicate meaning to the audience • Good analysis and evaluation of the use of lighting to communicate atmosphere to the audience • Good analysis and evaluation of their own response to the performance as an audience member • Purposeful examples from the chosen scenes.

Band 3	7-9 marks	• A reasonable analysis and evaluation of the use of lighting to communicate meaning to the audience • A reasonable analysis and evaluation of the use of lighting to communicate atmosphere to the audience • A reasonable analysis and evaluation of their own response to the performance as an audience member • Reasonably appropriate examples from the chosen scenes.
Band 2	4-6 marks	• Some analysis and evaluation of the use of lighting to communicate meaning to the audience • Some analysis and evaluation of the use of lighting to communicate atmosphere to the audience • Some analysis and evaluation of their own response to the performance as an audience member • Some examples from the chosen scenes.
Band 1	1-3 marks	• Limited analysis and evaluation of the use of lighting to communicate meaning to the audience • Limited analysis and evaluation of the use of lighting to communicate atmosphere to the audience • Limited analysis and evaluation of their own response to the performance as an audience member • Limited reference to the chosen scenes.
	0 marks	• Response not worthy / not attempted.
Indicative content Answers should analyse and evaluate the use of lighting within a production of their choice. Answers may include: • Reference to two clear moments in the production • Use of various lanterns to create effect / define acting area / atmosphere / communicate meaning • Use of colour to create atmosphere and communicate meaning • Use of angles to create atmosphere and communicate meaning • Use of gobos • Use of projection Candidates could refer to: • How the acting style influenced the lighting choices Response as an audience member: • individual response to the lighting choices which may include a preference for one performance • Clear ideas and opinion on various lighting states and the two moments identified • How the lighting design contributed to the overall production • Responses should present context of the chosen moments and how lighting choices are presented and developed • Responses could suggest a preference for one moment.		

Or,

9 1

Analyse and evaluate how vocal skills were used by **one** actor in **two** moments to communicate meaning to the audience.

In your answer refer to:

- acting style
- how vocal skills were used to create character and to communicate meaning
- your response to the actor's performance as an audience member [15]

AO4 Analyse and evaluate (their own work and) the work of others		
• 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	• Excellent, perceptive analysis and evaluation of the use of vocal skills to create character • Excellent, perceptive analysis and evaluation of the use of voice to communicate meaning to the audience • Excellent, perceptive analysis and evaluation of their own response to the performance as an audience member • Detailed and focused examples from the chosen scenes.
Band 4	10-12 marks	• Good analysis and evaluation of the use of vocal skills to create character • Good analysis and evaluation of the use of voice to communicate meaning to the audience • Good analysis and evaluation of their own response to the performance as an audience member • Purposeful examples from the chosen scenes.
Band 3	7-9 marks	• A reasonable analysis and evaluation of the use of vocal skills to create character • A reasonable analysis and evaluation of the use of voice to communicate meaning to the audience • A reasonable analysis and evaluation of their own response to the performance as an audience member • Reasonably appropriate examples from the chosen scenes.
Band 2	4-6 marks	• Some analysis and evaluation of the use of vocal skills to create character • Some analysis and evaluation of the use of voice to communicate meaning to the audience • Some analysis and evaluation of their own response to the performance as an audience member • Some examples from the chosen scenes.

Band 1	1-3 marks	- Limited analysis and evaluation of the use of vocal skills to create character - Limited analysis and evaluation of the use of voice to communicate meaning to the audience - Limited analysis and evaluation of their own response to the performance as an audience member - Limited reference to the chosen scenes.
	0 marks	Response not worthy / not attempted.
Indicative content Answers should analyse and evaluate the use of vocal skills by one actor in two moments to communicate meaning to the audience. Answers may include: - Use of vocal choices to communicate character motivation - Use of vocal choices to communicate relationship - Use of vocal choices to interact with other performers/audience - Use of vocal choices to communicate atmosphere Candidates could refer to: - Vocal interaction including the use of pauses - How the acting style influenced the vocal choices Response as an audience member - Individual response to the vocal choices which may include a preference for one performance - Reference to two moments by the same actor - Responses should present context of the chosen moments and how vocal choices are presented and developed - Responses could suggest a preference for one moment.		