



GCSE MARKING SCHEME

SUMMER 2023

**DRAMA - COMPONENT 3
C690U30-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

GCSE DRAMA - COMPONENT 3

SUMMER 2023 MARK SCHEME

SECTION A

Either,

The Tempest William Shakespeare

1 1 Look at the line:

Miranda: 'Tis a villain, sir, I do not love to look on.'

- (i) Briefly describe **Miranda's** motivation on this line. [2]

AO3
Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for each point relating to the character's motivation up to a maximum of 2 marks No response award 0 marks
Indicative content
Miranda does not like Caliban. She is fearful of him. She finds him unpleasant.
<i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) As an actor, state **one** movement, **one** gesture and **one** facial expression you would use to communicate **Miranda's** motivation. [3]

AO3
Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for movement, 1 mark for gesture and 1 mark for facial expression up to a maximum of 3 marks. No response award 0 marks.
Indicative content
Miranda could shake her head to display her negativity. She could step backwards to show her unwillingness to go to Caliban. She could put her hand out to refuse her father's suggestion.
<i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

1 2

You are going to perform the role of **Prospero** and you are about to say the following lines from the extract:

'Thou poisonous slave, got by the devil himself!
Upon thy wicked dam: come forth.'

- (i) Describe the tone and tempo you would use when speaking these lines. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for tone and 1 mark for tempo up to a maximum of 2 marks. No response award 0 marks.
Tone: Authoritative / Disdainful / Unsympathetic Tempo: Starting slowly, gaining momentum / Briskly with purpose <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for a clear explanation linked to the choice of tone. Award 1 mark for a clear explanation linked to the choice of tempo. The explanation should display knowledge of the given circumstances of the extract and character. The reasons should be linked to the choices noted in (i).
Tone: Prospero is the master. He punishes Caliban for his previous betrayal. Tempo: Slow as he wants Caliban to know his place and to respond to his command. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

1 3

- (i) Briefly describe the character of **Caliban** in this extract. [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 3 marks for a description of the character. The description should display knowledge of the given circumstances of the extract and character.
Caliban is bitter and angry and curses Prospero. He is frustrated that Prospero has imprisoned him. Caliban is crafty but obedient. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) Explain how you would use costume, hair and make-up to communicate **Caliban's** character to an audience. [6]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award to up 4 marks for choice of costume. Award up to 1 mark for choice of hair and 1 mark for choice of make-up. The choices should be linked to the description noted in (i).
Caliban is very much a product of nature. He is the offspring of the witch Sycorax and the devil. His costume, hair and make-up should communicate this Hair - untidy, long with matted chunks Make-up - grey lips, dirty face. Costume could include grey ripped trousers, a torn and dirty top. Perhaps candidates will refer to body make-up which would be acceptable for 'costume'. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

1 4

As a designer, how would you use lighting and sound to communicate the atmosphere of this extract to an audience?

In your answer refer to:

- how lighting and/or sound were used in the original production
- atmosphere
- your ideas regarding lighting
- your ideas regarding sound

[12]

AO3		
Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded 		
Band 5	10-12 marks	<ul style="list-style-type: none"> • Reference to the type of LX/SFX used in the original production • Detailed and perceptive description of the atmosphere in the extract. • A perceptive description of suitable lighting effects used to communicate the atmosphere within the extract • A perceptive description of suitable sound effects used to communicate the atmosphere within the extract • Detailed and appropriate references to the extract to support the LX/SFX suggestions • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	<ul style="list-style-type: none"> • Detailed description of the atmosphere in the extract. • A detailed description of suitable lighting effects used to communicate the atmosphere within the extract • A detailed description of suitable sound effects used to communicate the atmosphere within the extract • Clear and appropriate references to the extract to support the LX/SFX suggestions • Generally relevant knowledge, understanding and use of drama terminology.
Band 3	6-7 marks	<ul style="list-style-type: none"> • A satisfactory description of the atmosphere in the extract. • A satisfactory description of suitable lighting effects used to communicate the atmosphere within the extract • A satisfactory description of suitable sound effects used to communicate the atmosphere within the extract • Satisfactory references to the extract to support the LX/SFX suggestions • Reasonably relevant knowledge, understanding and use of drama terminology.

Band 2	4-5 marks	<ul style="list-style-type: none"> • Some description of the atmosphere in the extract. • Some description of suitable lighting effects used to communicate the atmosphere within the extract • Some description of suitable sound effects used to communicate the atmosphere within the extract • Some references to the extract to support the LX/SFX suggestions • Some relevant knowledge, understanding and use of drama terminology.
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited description of the atmosphere in the extract. • Limited description of suitable lighting effects used to communicate the atmosphere within the extract • Limited description of suitable sound effects used to communicate the atmosphere within the extract • Limited references to the extract to support the LX/SFX suggestions • Limited relevant knowledge, understanding and use of drama terminology.
	0 marks	<ul style="list-style-type: none"> • Response not worthy / not attempted.

Indicative content

Suitable descriptions could refer to:

Atmosphere:

The extract opens gently as Prospero wakes Miranda. Ariel brings a magical air to the scene. However there develops an atmosphere of tension between Prospero and Caliban as Caliban challenges Prospero.

Type of LX/SFX used in the original production:

No lighting. Some effects through candles and fireworks. Live SFX and musical instruments.

Lighting:

- The extract is a combination of the magical and the real world. They are outside Prospero's cell. Ariel enters like a water nymph. Answers could refer to use of colour to communicate the magical world of Ariel, use of angles when Caliban enters to show his ugliness, they could vary the strength of lighting to communicate the change in atmosphere.

Sound:

- Answers could refer to chimes as Ariel enters showing the magical world
- An echo effect as Caliban speaks from the cave.

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

1 5

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

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

In your answer refer to:

- character motivation
- voice
- movement
- interaction

[15]

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

Band 2	4-6 marks	<ul style="list-style-type: none"> • Some explanation of character motivation within the chosen extract • A reasonable knowledge and understanding of how voice is used to communicate character • A reasonable knowledge and understanding of how movement and interaction are used to communicate character • Some references to the extract to support the vocal/movement/interaction suggestions • Some relevant knowledge, understanding and use of drama terminology.
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited explanation of character motivation within the chosen extract • Limited knowledge and understanding of how voice is used to communicate character • Limited knowledge and understanding of how movement and interaction are used to communicate character • Limited references to the extract to support the vocal/movement/interaction suggestions • Limited relevant knowledge, understanding and use of drama terminology.
	0 marks	<ul style="list-style-type: none"> • Response not worthy / not attempted.
<p>Indicative content</p> <p><i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <p>Ariel's obedient nature:</p> <ul style="list-style-type: none"> • Ariel is a spirit of the air who was rescued by Prospero. • Ariel willingly carries out Prospero's wishes because he is eager to be free. • Ariel possesses immense power he has extraordinary magical abilities and uses this to support and help Prospero • Ariel approaches his tasks with enthusiasm, quickly doing what is asked and promptly reporting any activities that he observes. • Early in the play, Ariel reports the plot to murder Prospero, and later, he assists in punishing Prospero's enemies. • Ariel has spent a lot of time around humans, and he learned a thing or two about them – he knows how to manipulate and control. • Ariel's obedience is an important symbol of Prospero's humanity. • Ariel's willing obedience of Prospero's wishes stands in stark contrast to Caliban's cursing and plotting against the same master. <p>Voice:</p> <ul style="list-style-type: none"> • Playful • Careful • Understanding tone • Obedient tone • Questioning and clarifying questions • Respectful tone • Attentive and devoted tone 		

Movement and Interaction:

- Attentive movements.
- Light and playful gestures.
- Eye contact showing respect and obedience.
- Respectful and subservient movements with Prospero.
- Fast and purposeful movements completing tasks.
- Dutiful gestures

Or,

The Caucasian Chalk Circle Bertolt Brecht

2 1 Look at the line:

Lavrenti: 'Are you sure there are no rats around? If there are rats, you couldn't live here.'

- (i) Briefly describe **Lavrenti's** motivation on this line. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for each point relating to the character's motivation up to a maximum of 2 marks No response award 0 marks.
Indicative content
Lavrenti is worried for his sister. He is trying to show that he is protecting her.
<i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) As an actor, state **one** movement, **one** gesture and **one** facial expression you would use to communicate **Lavrenti's** motivation. [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for a suitable movement, 1 mark for a suitable gesture and 1 mark for a suitable facial expression up to a maximum of 3 marks. No response award 0 marks.
Indicative content
Lavrenti could turn to look at the state of the room. He could fold his arms to protect himself from the dirty room. He could raise his eyebrows to show displeasure at the thought of rats.
<i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

2 2

You are going to perform the role of **Grusha** and you are about to say the following lines:

'But I *can't* marry! I must wait for Simon Shashava.'

- (i) Describe the tone and tempo you would use when speaking these lines. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for tone and 1 mark for tempo up to a maximum of 2 marks. No response award 0 marks.
Tone: A desperate tone Tempo: A hurried tempo <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 1 mark for a clear explanation linked to the choice of tone. Award up to 1 mark for a clear explanation linked to the choice of tempo. The explanation should display knowledge of the given circumstances of the extract and character. The reasons should be linked to the choices noted in (i).
Indicative content Tone: Grusha desperately wants Lavrenti to understand that she doesn't want any man. Tempo: Grusha speaks hurriedly to emphasise that she will not agree with her brothers plans. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

2 3

- (i) Briefly describe the character of **Mother-In-Law** in this extract. [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 3 marks for a description of the character. The description should display knowledge of the given circumstances of the extract and character.
Indicative content
Mother-In-Law is trying to save herself and her farm. Through this marriage, the Mother-in-law is trying to earn a bit of extra money. She is selfish as she exploits the unfortunate circumstances of a dying man. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) Explain how you would use costume, hair and make-up to communicate **Mother-In-Law**'s character to an audience. [6]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award to up 4 marks for choice of costume. Award up to 1 mark for choice of hair and 1 mark for choice of make-up. The reasons should be linked to the description noted in (i).
Mother-In-Law is a peasant woman who lives on a farm. Costume could include skirt, blouse and apron. Hair could be tied back with a scarf. Little make-up, perhaps some pale foundation. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

2 4

As a designer, how would you use lighting and sound to communicate the atmosphere of this extract to an audience?

In your answer refer to:

- how lighting and/or sound were used in the original production
- atmosphere
- your ideas regarding lighting
- your ideas regarding sound

[12]

AO3		
Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded 		
Band 5	10-12 marks	<ul style="list-style-type: none"> • Reference to the type of LX/SFX used in the original production • Detailed and perceptive description of the atmosphere in the extract. • A perceptive description of suitable lighting effects used to communicate the atmosphere within the extract • A perceptive description of suitable sound effects used to communicate the atmosphere within the extract • Detailed and appropriate references to the extract to support the LX/SFX suggestions • Highly relevant knowledge, understanding and use of drama terminology.
Band 4	8-9 marks	<ul style="list-style-type: none"> • Detailed description of the atmosphere in the extract. • A detailed description of suitable lighting effects used to communicate the atmosphere within the extract • A detailed description of suitable sound effects used to communicate the atmosphere within the extract • Clear and appropriate references to the extract to support the LX/SFX suggestions • Generally relevant knowledge, understanding and use of drama terminology.
Band 3	6-7 marks	<ul style="list-style-type: none"> • A satisfactory description of the atmosphere in the extract. • A satisfactory description of suitable lighting effects used to communicate the atmosphere within the extract • A satisfactory description of suitable sound effects used to communicate the atmosphere within the extract • Satisfactory references to the extract to support the LX/SFX suggestions • Reasonably relevant knowledge, understanding and use of drama terminology.

Band 2	4-5 marks	<ul style="list-style-type: none"> • Some description of the atmosphere in the extract. • Some description of suitable lighting effects used to communicate the atmosphere within the extract • Some description of suitable sound effects used to communicate the atmosphere within the extract • Some references to the extract to support the LX/SFX suggestions • Some relevant knowledge, understanding and use of drama terminology.
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited description of the atmosphere in the extract. • Limited description of suitable lighting effects used to communicate the atmosphere within the extract • Limited description of suitable sound effects used to communicate the atmosphere within the extract • Limited references to the extract to support the LX/SFX suggestions • Limited relevant knowledge, understanding and use of drama terminology.
	0 marks	<ul style="list-style-type: none"> • Response not worthy / not attempted.
<p>Indicative content</p> <p>Suitable descriptions could refer to:</p> <p>Atmosphere: The first part of the extract is set in the basement. It is cold and dirty with an unpleasant atmosphere. The scene changes to a cottage of a dying man. The atmosphere is grim and claustrophobic with the deathbed in the corner. Grusha is forced in to a marriage arrangement with the dying man.</p> <p>Type of LX/SFX used in the original production: In the original production, lights were in full view of the audience, to ensure actors were in the same world as the audience. Lights indicated the passage of time or change of scenes rather than creating mood or atmosphere. Music was used to comment on or conflict with the action on stage.</p> <p>Lighting:</p> <ul style="list-style-type: none"> • The extract contains two separate scenes. Firstly, the basement, then the cottage. Answers should refer to the two settings. Answers could refer to use of colour to communicate the cold and grim basement, perhaps use of angles when in the cottage to communicate the deathbed, they could vary the strength of lighting to communicate the change in atmosphere. They may choose a more Brechtian style lighting design, keeping ideas stark with lighting showing change of scenes only. <p>Sound:</p> <ul style="list-style-type: none"> • Answers could refer to the dripping water. • Atmospheric music in the cottage. <p><i>The above are examples only and all valid alternatives should be considered and marked appropriately.</i></p>		

2 | 5

As an actor, choose **one** extract from the play and explain how you would communicate **Governor’s Wife’s** uncaring nature to the audience.

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

In your answer refer to:

- character motivation
- voice
- movement
- interaction

[15]

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

Band 2	4-6 marks	<ul style="list-style-type: none"> • Some explanation of character motivation within the chosen extract • A reasonable knowledge and understanding of how voice is used to communicate character • A reasonable knowledge and understanding of how movement and interaction are used to communicate character • Some references to the extract to support the vocal/movement/interaction suggestions • Some relevant knowledge, understanding and use of drama terminology.
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited explanation of character motivation within the chosen extract • Limited knowledge and understanding of how voice is used to communicate character • Limited knowledge and understanding of how movement and interaction are used to communicate character • Limited references to the extract to support the vocal/movement/interaction suggestions • Limited relevant knowledge, understanding and use of drama terminology.
	0 marks	<ul style="list-style-type: none"> • Response not worthy / not attempted.
<p>Indicative content</p> <p><i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <p>Governor's Wife uncaring nature:</p> <ul style="list-style-type: none"> • The Governor's Wife (Natella Abashwili) is a vain and uncaring individual. • Natella's main concern is her dressing and finery. • She is selfish and focussed on herself and her possessions, she allows herself to be swept away from the palace, leaving her child behind. • Later in the play, after the old regime has been restored to power, Natella orders her soldiers to hunt down her child and bring him back to her. • Grusha and Natella stand trial against one another. • During the course of the trial, it is revealed that Natella only wants her son back because he stands to inherit his father's estates. • When the unusual judge proposes that the two women place Michael in the centre of a chalk circle and yank on one arm each to try pulling Michael out of the circle and thus be proclaimed his true mother, Natella pulls on her child while Grusha refuses to cause the boy any bodily harm. • When Grusha is declared Michael's true mother, Natella faints when Azdak rules that all of Michael's inheritance will be dissolved and will instead go to the city. • Natella represents themes of corruption, injustice, and the vanity of the wealthy and powerful. <p>Voice:</p> <ul style="list-style-type: none"> • Authoritative • Harsh • Commanding • Demanding • Spiteful • Shouting • Disrespectful 		

Movement and Interaction:

- Large gestures
- Commanding stance
- Authoritative walk
- Strong physique
- Controlling gestures
- Aggressive expressions
- Powerful and oppressive interaction
- Demanding attention

Or,

Hard to Swallow Mark Wheeler

3 **1** Look at the line:

Dr Clegg: 'Hospital re-admission – Catherine Dunbar. Aged seventeen.'

- (i) Briefly describe **Dr Clegg's** motivation on this line. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for each point relating to the character's motivation up to a maximum of 2 marks No response award 0 marks.
Indicative content Dr Clegg is setting the scene. Dr Clegg is establishing the cold, controlled set up of the hospital (as seen through Catherine's eyes) <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) As an actor, state **one** movement, **one** gesture and **one** facial expression you would use to communicate **Dr Clegg's** motivation. [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for a suitable movement, 1 mark for a suitable gesture and 1 mark for a suitable facial expression up to a maximum of 3 marks. No response award 0 marks.
Indicative content Dr Clegg could walk towards Catherine in a threatening manner Dr Clegg could point towards Catherine. Dr Clegg could smile in a grotesque way. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

3 2

You are going to perform the role of **Maureen** and you are about to say the following lines:

‘This is unforgiveable. My daughter is seriously ill and needed treatment.’

- (i) Describe the tone and tempo you would use when speaking these lines. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for tone and 1 mark for tempo up to a maximum of 2 marks. No response award 0 marks.
Tone: Angry / frustrated Tempo: controlled pace <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 1 mark for a clear explanation linked to the choice of tone. Award up to 1 mark for a clear explanation linked to the choice of tempo. The explanation should display knowledge of the given circumstances of the extract and character. The reasons should be linked to the choices noted in (i).
Indicative content Tone: Maureen cannot believe that the hospital has failed her daughter. Tempo: Maureen is emphasising how serious the situation is with her daughter. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

3 3

- (i) Briefly describe the character of **Professor Calderstow** in this extract. [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 3 marks for a description of the character. The description should display knowledge of the given circumstances of the extract and character.
Indicative content
Professor Calderstow is a specialist at the hospital. Professor Calderstow is seen as a superhero who will save Catherine. PC is very ambitious and deserts Catherine for a trip to America.
<i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) Explain how you would use costume, hair and make-up to communicate **Professor Calderstow**'s character to an audience. [6]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award to up 4 marks for choice of costume. Award up to 1 mark for choice of hair and 1 mark for choice of make-up. The reasons should be linked to the description noted in (i).
Professor Calderstow is seen as a superhero in this scene. The character should be grotesque and seen through Catherine's eyes.
Costume: Elements of superhero symbolism perhaps linked with uniform of a hospital. Hair and make-up: again, perhaps a superhero hat / hair styled slightly cartoon style. Make-up reflecting the comic / grotesque style.
<i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

3 4

As a designer, how would you use lighting and sound to communicate the atmosphere of this extract to an audience?

In your answer refer to:

- how lighting and/or sound were used in the original production
- atmosphere
- your ideas regarding lighting
- your ideas regarding sound

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none">• Where the candidate's work completely meets the descriptors, the highest mark should be awarded.• Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded.• Where the candidate's work partially meets the descriptors, the lowest mark should be awarded		
Band 5	10-12 marks	<ul style="list-style-type: none">• Reference to the type of LX/SFX used in the original production• Detailed and perceptive description of the atmosphere in the extract.• A perceptive description of suitable lighting effects used to communicate the atmosphere within the extract• A perceptive description of suitable sound effects used to communicate the atmosphere within the extract• Detailed and appropriate references to the extract to support the LX/SFX suggestions• Highly relevant knowledge, understanding and use of drama terminology.
Band 4	8-9 marks	<ul style="list-style-type: none">• Detailed description of the atmosphere in the extract.• A detailed description of suitable lighting effects used to communicate the atmosphere within the extract• A detailed description of suitable sound effects used to communicate the atmosphere within the extract• Clear and appropriate references to the extract to support the LX/SFX suggestions• Generally relevant knowledge, understanding and use of drama terminology.
Band 3	6-7 marks	<ul style="list-style-type: none">• A satisfactory description of the atmosphere in the extract.• A satisfactory description of suitable lighting effects used to communicate the atmosphere within the extract• A satisfactory description of suitable sound effects used to communicate the atmosphere within the extract• Satisfactory references to the extract to support the LX/SFX suggestions• Reasonably relevant knowledge, understanding and use of drama terminology.

Band 2	4-5 marks	<ul style="list-style-type: none"> • Some description of the atmosphere in the extract. • Some description of suitable lighting effects used to communicate the atmosphere within the extract • Some description of suitable sound effects used to communicate the atmosphere within the extract • Some references to the extract to support the LX/SFX suggestions • Some relevant knowledge, understanding and use of drama terminology.
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited description of the atmosphere in the extract. • Limited description of suitable lighting effects used to communicate the atmosphere within the extract • Limited description of suitable sound effects used to communicate the atmosphere within the extract • Limited references to the extract to support the LX/SFX suggestions • Limited relevant knowledge, understanding and use of drama terminology.
	0 marks	<ul style="list-style-type: none"> • Response not worthy / not attempted.

Indicative content

Suitable descriptions could refer to:

Atmosphere: This is a grotesque scene set in the hospital. The stylistic nature of the scene creates a very absurd and OTT feel which is representative of Catherine's mental state.

Type of LX/SFX used in the original production: First performed in 1988. A huge cinema screen. Lighting was used to support and enhance, and on occasions, it was performed without lighting. Contemporary music was used. At key moments of Catherine's journey, an underscoring of a music box with gnomic horror voices.

Lighting:

- The extract is set in the hospital and finishes as a direct address to the audience. The first part is grotesque. Answers could refer to use of colour to communicate the stylistic nightmare-ish feel, perhaps use of angles to communicate the grotesqueness of Dr Clegg, they could vary the strength of lighting to communicate the change in atmosphere as Maureen addresses the audience at the end. They may choose a screen and project images to support the fear in Catherine's mind.

Sound:

- Answers could include a ticking clock / some underscoring.
- Perhaps the use of music as Prof Calderstow enters.
- Some underscoring at the end to create the build-up of success and then silence.

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

3 | 5

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

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

In your answer refer to:

- character motivation
- voice
- movement
- interaction

[15]

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

Band 2	4-6 marks	<ul style="list-style-type: none"> • Some explanation of character motivation within the chosen extract • A reasonable knowledge and understanding of how voice is used to communicate character • A reasonable knowledge and understanding of how movement and interaction are used to communicate character • Some references to the extract to support the vocal/movement/interaction suggestions • Some relevant knowledge, understanding and use of drama terminology.
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited explanation of character motivation within the chosen extract • Limited knowledge and understanding of how voice is used to communicate character • Limited knowledge and understanding of how movement and interaction are used to communicate character • Limited references to the extract to support the vocal/movement/interaction suggestions • Limited relevant knowledge, understanding and use of drama terminology.
	0 marks	<ul style="list-style-type: none"> • Response not worthy / not attempted.

Indicative content

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

Anna's frustrated nature:

Anna is a hardworking girl who is sometimes unable to come to terms with her own high expectations,

Anna thinks of herself as being perfect she is a high flyer in school

When something doesn't go as planned, she breaks down because she is unable to control outside things that change on their own.

Anna is angry and frustrated with Catherine and the way in which she is ruining the family life.

Anna likes to control everything. She has high expectations and standards and gets angry when this does not work out. Anna is stubborn and has resentful and insensitive feelings towards Catherine

Anna is seen as someone who doesn't show any sympathy towards Catherine and her illness,

She lets her feelings get the best of her at times,

Anna's is the younger sister and craves all attention

Anna is jealous of her sister Catherine.

Voice:

- Young and energetic
- Envious and jealous
- Fast paced
- Controlling
- Angry and frustrated
- Sorry and regretful
- Childlike

Movement and Interaction:

- Energetic and attention seeking
- Fast paced
- Quick gestures
- Aloof facial expressions
- Cold eye contact
- Stillness
- Closed physicality (hands in pockets)
- Arms folded.
- Set aside from others – distancing herself.

Or,

War Horse Michael Morpurgo, adapted by Nick Stafford

4 **1** Look at the line:

Albert: First I knew, they were in our trench. The only English I heard was, 'Fall back! Fall back!'.

(i) Briefly describe **Albert's** motivation on this line. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for each point relating to the character's motivation up to a maximum of 2 marks. No response award 0 marks.
Indicative content Albert is scared as they have been surprised by the German attack. He has jumped into the trench to retreat. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

(ii) As an actor, state **one** movement, **one** gesture and **one** facial expression you would use to communicate **Albert's** motivation. [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for a suitable movement, 1 mark for a suitable gesture and 1 mark for a suitable facial expression up to a maximum of 3 marks. No response award 0 marks.
Indicative content Movement: crouching down to hide Gesture: mopping brow to wipe away sweat F/E: eyes wide open – showing fear. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

4 2

You are going to perform the role of **David** and you are about to say the following lines:

'Come on, Albert. You're the country boy, you're the one who buggers about in fields at night.'

- (i) Describe the tone and tempo you would use when speaking these lines. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for tone and 1 mark for tempo up to a maximum of 2 marks. No response award 0 marks.
Tone: Light-hearted tone Tempo: Calm tempo <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 1 mark for a clear explanation linked to the choice of tone. Award up to 1 mark for a clear explanation linked to the choice of tempo. The explanation should display knowledge of the given circumstances of the extract and character. The reasons should be linked to the choices noted in (i).
Indicative content Tone: He is trying to keep their spirits buoyant. Tempo: He is trying to keep calm in the face of danger <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

4 3

- (i) Briefly describe the character of **Dead Nicholls** in this extract. [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 3 marks for a description of the character. The description should display knowledge of the given circumstances of the extract and character.
Indicative content
Dead Nicholls is a silent reminder of the cruelty of war. He is the ghost of Captain Nicholls. He reminds us that Joey is alone in war. He is sad and lonely. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) Explain how you would use costume, hair and make-up to communicate **Dead Nicholls'** character to an audience. [6]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award to up 4 marks for choice of costume. Award up to 1 mark for choice of hair and 1 mark for choice of make-up. The reasons should be linked to the description noted in (i).
Dead Nicholls is on the edge of this extract and is reminding us of the loneliness and cruelty of war. Costume: soldiers' uniform, perhaps with dust and cobwebs, perhaps blood stained. Hair and make-up: hair dirty and untidy. Perhaps a hat. Make-up could be blood and dirt. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

4 4

As a designer, how would you use lighting and sound to communicate the atmosphere of this extract to an audience?

In your answer refer to:

- how lighting and/or sound were used in the original production
- atmosphere
- your ideas regarding lighting
- your ideas regarding sound

[12]

AO3		
Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded 		
Band 5	10-12 marks	<ul style="list-style-type: none"> • Reference to the type of LX/SFX used in the original production • Detailed and perceptive description of the atmosphere in the extract. • A perceptive description of suitable lighting effects used to communicate the atmosphere within the extract • A perceptive description of suitable sound effects used to communicate the atmosphere within the extract • Detailed and appropriate references to the extract to support the LX/SFX suggestions • Highly relevant knowledge, understanding and use of drama terminology.
Band 4	8-9 marks	<ul style="list-style-type: none"> • Detailed description of the atmosphere in the extract. • A detailed description of suitable lighting effects used to communicate the atmosphere within the extract • A detailed description of suitable sound effects used to communicate the atmosphere within the extract • Clear and appropriate references to the extract to support the LX/SFX suggestions • Generally relevant knowledge, understanding and use of drama terminology.
Band 3	6-7 marks	<ul style="list-style-type: none"> • A satisfactory description of the atmosphere in the extract. • A satisfactory description of suitable lighting effects used to communicate the atmosphere within the extract • A satisfactory description of suitable sound effects used to communicate the atmosphere within the extract • Satisfactory references to the extract to support the LX/SFX suggestions • Reasonably relevant knowledge, understanding and use of drama terminology.

Band 2	4-5 marks	<ul style="list-style-type: none"> • Some description of the atmosphere in the extract. • Some description of suitable lighting effects used to communicate the atmosphere within the extract • Some description of suitable sound effects used to communicate the atmosphere within the extract • Some references to the extract to support the LX/SFX suggestions • Some relevant knowledge, understanding and use of drama terminology.
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited description of the atmosphere in the extract. • Limited description of suitable lighting effects used to communicate the atmosphere within the extract • Limited description of suitable sound effects used to communicate the atmosphere within the extract • Limited references to the extract to support the LX/SFX suggestions • Limited relevant knowledge, understanding and use of drama terminology.
	0 marks	<ul style="list-style-type: none"> • Response not worthy / not attempted.

Indicative content

Suitable descriptions could refer to:

Atmosphere: The scene is set in a trench in the war zone. It is full of tension as the characters hide from the enemy. The presence of dead Nicholls in the background intensifies the eeriness and the threat of death.

Type of LX/SFX used in the original production: The Olivier Theatre at the National Theatre. The style was minimalistic but with elements of expressionism. Projectors and lighting were very important to create atmosphere and communicate meaning. The sound score was key to the communication of meaning.

Lighting: As this is set in the trenches, at night, candidates may decide to use dark blues to create the impression of night time, perhaps some smoke to create military feel. Angles to create shadows, particularly focussing on dead Nicholls. Perhaps they may choose to have some images on the projector.

Sound: sounds of war / underscoring to create tension.

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

4 | 5

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

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

In your answer refer to:

- character motivation
- voice
- movement
- interaction

[15]

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

Band 2	4-6 marks	<ul style="list-style-type: none"> • Some explanation of character motivation within the chosen extract • A reasonable knowledge and understanding of how voice is used to communicate character • A reasonable knowledge and understanding of how movement and interaction are used to communicate character • Some references to the extract to support the vocal/movement/interaction suggestions • Some relevant knowledge, understanding and use of drama terminology.
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited explanation of character motivation within the chosen extract • Limited knowledge and understanding of how voice is used to communicate character • Limited knowledge and understanding of how movement and interaction are used to communicate character • Limited references to the extract to support the vocal/movement/interaction suggestions • Limited relevant knowledge, understanding and use of drama terminology.
	0 marks	<ul style="list-style-type: none"> • Response not worthy / not attempted.
<p>Indicative content</p> <p><i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <p>Rose's caring nature:</p> <ul style="list-style-type: none"> • Rose is Albert's mother. • She obviously loves her husband but gets frustrated with him for getting himself in difficult situations. She becomes very distressed when Albert goes to war. • Albert's mother supplies the quiet strength that underpins the Narracott family, but her hands are tied by the rules and traditions of the time that prevented a woman from overriding the sway of her husband. • Her work ethic is deeply ingrained, and she is matter-of-fact in most situations. • She is very demonstrative in her love for Albert and is clearly a loving, encouraging, and protective mother. <p>Voice:</p> <ul style="list-style-type: none"> • Caring • Patient • Understanding tone • Gentle tone • Questioning • Respectful tone • Attentive and devoted tone <p>Movement and Interaction:</p> <ul style="list-style-type: none"> • Attentive movements. • Caring and gentle gestures. • Eye contact showing love and support. • Protective movements – self and others. • Efficient movement – caring for home and family. • Dutiful gestures 		

Or,

DNA Dennis Kelly

5 **1** Look at the line:

Leah: 'But how, I mean who, how, who, who is, who is, how?'

- (i) Briefly describe **Leah**'s motivation on this line. [2]

A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for each point relating to the character's motivation up to a maximum of 2 marks. No response award 0 marks.
Indicative content Leah is confused and scared and is trying to make sense of the situation. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) As an actor, state **one** movement, **one** gesture and **one** facial expression you would use to communicate Leah's motivation. [3]

A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for a suitable movement, 1 mark for a suitable gesture and 1 mark for a suitable facial expression up to a maximum of 3 marks. No response award 0 marks.
Indicative content Leah could be walking backwards and forwards. She could have her arms outwards in a questioning way. Leah could have a shocked facial expression. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

5 2

You are going to perform the role of **Danny** and you are about to say the following lines:

'He answers the description. Fat postman, thinning hair, his teeth are terrible, apparently.'

- (i) Describe the tone and tempo you would use when speaking these lines. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for tone and 1 mark for tempo up to a maximum of 2 marks. No response award 0 marks.
Tone: Matter of fact / convincing. Tempo: controlled, listing information. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- (ii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 1 mark for a clear explanation linked to the choice of tone. Award up to 1 mark for a clear explanation linked to the choice of tempo. The explanation should display knowledge of the given circumstances of the extract and character. The reasons should be linked to the choices noted in (i).
Indicative content Tone: Danny wants this to be true – he needs a way out. Tempo: He needs to convince everybody that the man exists to get them out of trouble. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

5 3

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

[3]

A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 3 marks for a description of the character. The description should display knowledge of the given circumstances of the extract and character.
Indicative content
Lou is scared and is convinced that they are all in big trouble. She cannot see a way out; she is negative and scaremongering. <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

(ii) Explain how you would use costume, hair and make-up to communicate **Lou's** character to an audience.

[6]

A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award to up 4 marks for choice of costume. Award up to 1 mark for choice of hair and 1 mark for choice of make-up. The reasons should be linked to the description noted in (i).
Lou is one of the gang. She is a follower and a weak character. She is negative and always scared that everything is going to fall apart. Costume; Could be school uniform, could be casual clothes e.g. jeans, jumper, jacket. Colours could reflect the more introvert nature – perhaps darker colours. Hair and make-up – perhaps a hat, beanie / hair tied back. Make-up quite natural, not drawing attention to herself <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

5 | 4

As a designer, how would you use lighting and sound to communicate the atmosphere of this extract to an audience?

In your answer refer to:

- how lighting and/or sound were used in the original production
- atmosphere
- your ideas regarding lighting
- your ideas regarding sound

[12]

AO3		
Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded 		
Band 5	10-12 marks	<ul style="list-style-type: none"> • Reference to the type of LX/SFX used in the original production • Detailed and perceptive description of the atmosphere in the extract. • A perceptive description of suitable lighting effects used to communicate the atmosphere within the extract • A perceptive description of suitable sound effects used to communicate the atmosphere within the extract • Detailed and appropriate references to the extract to support the LX/SFX suggestions • Highly relevant knowledge, understanding and use of drama terminology.
Band 4	8-9 marks	<ul style="list-style-type: none"> • Detailed description of the atmosphere in the extract. • A detailed description of suitable lighting effects used to communicate the atmosphere within the extract • A detailed description of suitable sound effects used to communicate the atmosphere within the extract • Clear and appropriate references to the extract to support the LX/SFX suggestions • Generally relevant knowledge, understanding and use of drama terminology.
Band 3	6-7 marks	<ul style="list-style-type: none"> • A satisfactory description of the atmosphere in the extract. • A satisfactory description of suitable lighting effects used to communicate the atmosphere within the extract • A satisfactory description of suitable sound effects used to communicate the atmosphere within the extract • Satisfactory references to the extract to support the LX/SFX suggestions • Reasonably relevant knowledge, understanding and use of drama terminology.

Band 2	4-5 marks	<ul style="list-style-type: none"> • Some description of the atmosphere in the extract. • Some description of suitable lighting effects used to communicate the atmosphere within the extract • Some description of suitable sound effects used to communicate the atmosphere within the extract • Some references to the extract to support the LX/SFX suggestions • Some relevant knowledge, understanding and use of drama terminology.
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited description of the atmosphere in the extract. • Limited description of suitable lighting effects used to communicate the atmosphere within the extract • Limited description of suitable sound effects used to communicate the atmosphere within the extract • Limited references to the extract to support the LX/SFX suggestions • Limited relevant knowledge, understanding and use of drama terminology.
	0 marks	<ul style="list-style-type: none"> • Response not worthy / not attempted.

Indicative content

Suitable descriptions could refer to:

Atmosphere: This extract is full of tension. They are back in the woods and the plot moves forward quite quickly and this scene shows the characters scared and panicking about the next steps.

Type of LX/SFX used in the original production: The original production was at the National Theatre, London in 2007. Lighting and sound were very important with the use of a projector key to establishing various settings.

Lighting: The scene is in the woods. Answers may refer to use of gobos and colours – greens perhaps. They may suggest using angles to create a mood of tension and anxiety also suggesting lies and deceit. Candidates may also refer to strength of lighting and shadows in order to create the tense mood. Some may use projectors to communicate setting.

Sound: Perhaps some woodland soundscape. Perhaps a non-naturalistic underscore to intensify the tension among the characters.

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

5 | 5

As an actor, choose **one** extract from the play and explain how you would communicate **John Tate**'s threatening nature to the audience.

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

In your answer refer to:

- character motivation
- voice
- movement
- interaction

[15]

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

Band 2	4-6 marks	<ul style="list-style-type: none"> • Some explanation of character motivation within the chosen extract • A reasonable knowledge and understanding of how voice is used to communicate character • A reasonable knowledge and understanding of how movement and interaction are used to communicate character • Some references to the extract to support the vocal/movement/interaction suggestions • Some relevant knowledge, understanding and use of drama terminology.
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited explanation of character motivation within the chosen extract • Limited knowledge and understanding of how voice is used to communicate character • Limited knowledge and understanding of how movement and interaction are used to communicate character • Limited references to the extract to support the vocal/movement/interaction suggestions • Limited relevant knowledge, understanding and use of drama terminology.
	0 marks	<ul style="list-style-type: none"> • Response not worthy / not attempted.
Indicative content		
<p><i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <p>John Tate's intimidating nature:</p> <ul style="list-style-type: none"> • John Tate is a powerful and intimidating teenager who initially tries to control his group of friends after Adam's apparent death. • John Tate only appears in Act 1 Scene 3. • He leads through using fear to control others. • However, he is visibly falling apart during Act 1 Scene 3 as he panics and is unable to control those around him or the situation. It's clear that his leadership is already on shaky ground. • He tries to impose insane rules, he tries to ban the word, 'dead,' he says he will 'bite their face. Or something' if anyone uses the word again. • However, the use of 'Or something' shows he has clearly not in control of his thoughts, words or the situation. • The challenge to his leadership by Richard causes him further insecurity and the only way he knows how to lead is through fear, which he employs by threatening Lou, Danny and Richard. • His words are very patronising as he talks down to each character – <p>Voice:</p> <ul style="list-style-type: none"> • Intimidating and controlling • Strong • Commanding tone • Forceful and authoritative • Specific and pointed tone • Emphasising key words threateningly. • Patronising 		

Movement and Interaction:

- Stillness
- Strong eye contact
- Calculating movements
- Sly movements
- Careful eye contact – focussing on individuals
- Commanding space and stage
- Powerful physicality – threatening.

SECTION B

Answer **either** question 6.1 **or** question 7.1.

You should base your answer on **one live theatre** production seen during the course.
You must use a **different** text form 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,

6 1 Analyse and evaluate the choice of costumes for **two** characters in **one** moment.

In your answer refer to:

- costume style
- how the costumes were used to create character and communicate meaning
- your response to the costumes as an audience member [15]

AO4 Analyse and evaluate (their own work and) the work of others		
<ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded 		
Band 5	13-15 marks	<ul style="list-style-type: none"> • Perceptive analysis and evaluation of costume style • Detailed and focused discussion of costumes for two characters from the chosen extract • Perceptive analysis of how the costumes create character and communicate meaning • Perceptive analysis and evaluation of their own response to the costume for two characters in performance as a member of the audience • The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology.
Band 4	10-12 marks	<ul style="list-style-type: none"> • Good analysis and evaluation of costume style • Good discussion of costumes for two characters from the chosen extract • Good analysis of how the costumes create character and communicate meaning • Purposeful analysis and evaluation of their own response to the costume for two characters in performance as a member of the audience • The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology.

Band 3	7-9 marks	<ul style="list-style-type: none"> • General analysis and evaluation of costume style • General discussion of costumes for two characters from the chosen extract or a perceptive discussion of the costume for one character • General analysis of how the costumes create character and communicate meaning • General analysis and evaluation of their own response to the costume for two characters in performance as a member of the audience or a perceptive analysis of the costume for one character in performance as a member of the audience • The answer is generally well organised and with some use of appropriate subject terminology.
Band 2	4-6 marks	<ul style="list-style-type: none"> • Some analysis and evaluation of costume style • Some discussion of costumes from the chosen extract • Some analysis of how the costumes create character and communicate meaning • Some analysis and evaluation of their own response to the costumes as a member of the audience • The answer shows a basic level of organisation and basic use of subject terminology.
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited analysis and evaluation of costume style • Limited discussion of costumes from the chosen extract • Limited analysis of how the costumes create character and communicate meaning • Limited analysis and evaluation of their own response to the costumes as a member of the audience • The answer shows a limited level of organisation and limited use of subject terminology.
	0 marks	<ul style="list-style-type: none"> • Response not worthy / not attempted.
Indicative content		
<p>Answers should analyse and evaluate the use of costumes for two characters within a production of their choice.</p> <p>Answers may include: Costume design:</p> <ul style="list-style-type: none"> • how the costume style influenced the costume design • discussion on costumes chosen and how this communicated character • use of colour/ material/texture/quality of costume to communicate meaning <p>Response as an audience member:</p> <ul style="list-style-type: none"> • individual response to the costume design. 		

Or,

7 1 Analyse and evaluate how **two** actors used movement and interaction in **one** moment to communicate their relationship to the audience.

In your answer refer to:

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

[15]

AO4 Analyse and evaluate (their own work and) the work of others		
<ul style="list-style-type: none">• Where the candidate's work completely meets the descriptors, the highest mark should be awarded.• Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded.• Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	13-15 marks	<ul style="list-style-type: none">• Detailed and perceptive analysis of the movement and interaction for two actors including reference to the acting style• Detailed and focused discussion of how the movement and interaction for two actors created character and communicated meaning• Perceptive analysis and evaluation of their own response to the two actors' movement and interaction in performance as a member of the audience• Detailed and focused examples from the chosen production• The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology.
Band 4	10-12 marks	<ul style="list-style-type: none">• Good analysis and evaluation of the movement and interaction for two actors including reference to the acting style• Good discussion of how the movement and interaction for two actors created character and communicated meaning• Good analysis and evaluation of their own response to the two actors' movement and interaction in performance as a member of the audience• Purposeful examples from the chosen production• The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology.

Band 3	7-9 marks	<ul style="list-style-type: none"> • General analysis and evaluation of the movement and interaction for two actors including reference to the acting style or a perceptive analysis for one actor • General discussion of how the movement and interaction for two actors created character and communicated meaning or a detailed discussion for one actor • General analysis and evaluation of their own response to the two actors' movement and interaction in performance as a member of the audience or a perceptive analysis and evaluation of their own response to the performance of one actor • Generally appropriate examples from the chosen production • The answer is partly well organised and with some use of appropriate subject terminology.
Band 2	4-6 marks	<ul style="list-style-type: none"> • Some analysis and evaluation of the movement and interaction including reference to the acting style • Some discussion of how the movement and interaction created character and communicated meaning • Some analysis and evaluation of their own response to the movement and interaction in performance as a member of the audience • Some appropriate examples from the chosen production • The answer shows a basic level of organisation and basic use of subject terminology.
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited analysis and evaluation of the movement and interaction including reference to the acting style • Limited discussion of how the movement and interaction created character and communicated meaning • Limited analysis and evaluation of their own response to the movement and interaction in performance as a member of the audience • Limited appropriate examples from the chosen production • The answer shows a limited level of organisation and limited use of subject terminology.
	0 marks	<ul style="list-style-type: none"> • Response not worthy / not attempted.

Indicative content

Answers should analyse and evaluate how **two** actors used movement and interaction to communicate their relationship to the audience.

Answers may include:

- Use of movement and interaction to communicate character motivation including reference to the acting style
- Use of movement and interaction to communicate relationship
- Use of movement and interaction with other performers/audience

Candidates could refer to:

- Physical interaction including gesture/facial expressions
- Use of space
- Proxemics
- Use of set/levels/props
- How the acting style influenced the character movement and interaction e.g. naturalistic interaction, use of physical theatre, mime, slapstick etc.

Response as an audience member

- Individual response to the character interaction which may include a preference for one moment
- Reference to **two** actors
- Answers should present context of the chosen moments and how movement and interaction is presented and developed.