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# GCSE MARKING SCHEME

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**SUMMER 2022**

**DRAMA - COMPONENT 3  
C690U30-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2022 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 2022 MARK SCHEME

#### The Tempest, William Shakespeare

- 1.1 (i) Name **one** rehearsal technique that a director could use to prepare an actor for the role of **Prospero** in this extract. [1]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award 1 mark for a clear rehearsal technique.
<b>Indicative content</b>
Suitable rehearsal techniques could include: <ul style="list-style-type: none"><li>• Status games</li><li>• Hot seating</li><li>• Freeze frames</li></ul> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p>

- (ii) Explain how the rehearsal technique would help the actor prepare for a performance of the role in this extract. [2]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award up to 2 marks for a clear explanation of how the rehearsal technique mentioned in (i) would prepare and actor for the role. Award 1 mark for a partial explanation. Award 0 marks if explanation is unclear or does not link to the technique noted in (i), or if no response is offered.
<b>Indicative content</b>
Possible explanations could include: <ul style="list-style-type: none"><li>• Status games – the technique would help the actor understand the power and control that he has over the other characters within this extract.</li><li>• Hot seating – would help the actor understand their motivation with this extract.</li><li>• Freeze frame – this could help the actor explore their relationships with the other characters.</li></ul> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p>

1.2 (i) Look at the line:

'Monster, I do smell all horse-piss, at which my nose is in great indignation.'

Describe the tone and tempo that **Trinculo** would use when speaking this line. [2]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award 1 mark for a suitable tone and 1 mark for a suitable tempo. No response award 0 marks.
<b>Indicative content</b>
Suitable descriptions could include:  <b>Tone:</b> Disgust, distaste  <b>Tempo:</b> Slowly, steadily  <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. [4]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award up to 2 marks for a detailed explanation linked to the choice of tone. Award up to 2 marks for a detailed 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).
<b>Indicative content</b>
Suitable explanations could include:  <b>Tone:</b> All three have been in filthy water. Trinculo is showing total disgust for Caliban.  <b>Tempo:</b> Emphasising how disgusting the smell is and that he wants Caliban to keep away from him.  <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- 1.3 (i) Briefly describe the relationship between **Caliban** and **Stephano** in this extract. [3]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award up to 3 marks for a detailed description of the relationship between the <b>two</b> characters. If only one character is discussed, award a maximum of 2 marks.
<b>Indicative content</b>
Suitable descriptions could include: <ul style="list-style-type: none"><li>• Caliban is desperately trying to please Stephano</li><li>• Caliban is manipulating Stephano to exact revenge on Prospero</li><li>• Stephano wants power and control</li></ul> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p>

- (ii) Explain how **both** actors could use movement to communicate this relationship to an audience. [6]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award up to 6 marks for a detailed description of how <b>both</b> actors could use movement to communicate the relationship. If only one actor is discussed, award a maximum of 3 marks.
<b>Indicative content</b>
Suitable suggestions could include: <ul style="list-style-type: none"><li>• Caliban – moving towards Stephano / keeping his physical status lower / eye contact focussed on Stephano</li><li>• Stephano – moving away from Caliban / head held high / turning his back on Caliban</li></ul> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p>

1.4 As a designer, describe how you would stage this extract using a **Thrust Stage**.

In your answer refer to:

- the genre of the play and type of stage used in the original production
- your choice of production style
- your ideas for set and props
- your ideas for sound

[12]

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

<b>Band 2</b>	4-5 marks	<ul style="list-style-type: none"> <li>• Some description of how set and props would be used to communicate the atmosphere within the extract</li> <li>• Some description of how sound would communicate the atmosphere</li> <li>• Some references to the extract to support the set and props and sound suggestions</li> <li>• Some relevant knowledge, understanding and use of drama terminology.</li> </ul>
<b>Band 1</b>	1-3 marks	<ul style="list-style-type: none"> <li>• Limited description of how set and props would be used to communicate the atmosphere within the extract</li> <li>• Limited description of how sound would communicate the atmosphere</li> <li>• Limited references to the extract to support the set and props and sound suggestions</li> <li>• Limited relevant knowledge, understanding and use of drama terminology.</li> </ul>
	0 marks	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted.</li> </ul>
<p><b>Indicative content</b></p> <p>Suitable descriptions could refer to:</p> <p><b>Genre:</b> Shakespearian. Comedy. Tragicomedy.</p> <p><b>Type of stage used in the original production:</b> Open air, thrust stage.</p> <p><b>Production style:</b></p> <ul style="list-style-type: none"> <li>• Candidates could choose from several production styles. e.g. minimalistic, symbolic.</li> </ul> <p><b>Set and Props:</b></p> <ul style="list-style-type: none"> <li>• The extract is a combination of the magical and the real world. They are outside Prospero's cell. The glittering clothes are very important.</li> </ul> <p><b>Sound:</b></p> <ul style="list-style-type: none"> <li>• Contrast between the magical and the real world.</li> <li>• Use of sound to communicate Prospero's magical world.</li> </ul> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p>		

1.5 With reference to **one** extract describe how you would perform the role of **Miranda** to an audience.

**Do not use the extract used for questions 1.1 to 1.4.**

In your answer refer to:

- character motivation
- voice
- movement and interaction

[15]

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



<b>Band 2</b>	4-6 marks	<ul style="list-style-type: none"> <li>• Some explanation of character motivation within the chosen extract</li> <li>• A reasonable knowledge and understanding of how voice is used to communicate character</li> <li>• A reasonable knowledge and understanding of how movement and interaction are used to communicate character</li> <li>• Some references to the extract to support the vocal/movement/interaction suggestions</li> <li>• Some relevant knowledge, understanding and use of drama terminology.</li> </ul>
<b>Band 1</b>	1-3 marks	<ul style="list-style-type: none"> <li>• Limited explanation of character motivation within the chosen extract</li> <li>• Limited knowledge and understanding of how voice is used to communicate character</li> <li>• Limited knowledge and understanding of how movement and interaction are used to communicate character</li> <li>• Limited references to the extract to support the vocal/movement/interaction suggestions</li> <li>• Limited relevant knowledge, understanding and use of drama terminology.</li> </ul>
	0 marks	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted.</li> </ul>
<b>Indicative content</b>		
<p><i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <p><b>Character motivation:</b></p> <ul style="list-style-type: none"> <li>• Miranda is Prospero's daughter.</li> <li>• At 15 years old, she is beginning to blossom into a beautiful young woman.</li> <li>• She is an innocent, having never seen another woman and having no knowledge of any other human being, except for her father.</li> <li>• She displays a meek and emotional nature.</li> <li>• She is unaware of her beauty because she does not know what feminine beauty is supposed to look like.</li> <li>• Miranda is gentle, compassionate and tender.</li> <li>• Miranda is an obedient daughter, but she is also a young woman in love,</li> <li>• Miranda has no experience with people, and she has no experience with men, other than her father and Caliban.</li> <li>• Because of her isolation, she has developed no artful skills at flirting, and when Ferdinand tells her that he loves her, Miranda weeps.</li> <li>• In all that she does, Miranda is sweet and pure, honest and loving.</li> </ul> <p><b>Voice:</b></p> <ul style="list-style-type: none"> <li>• Gentle</li> <li>• Loving</li> <li>• Innocent</li> <li>• Tender</li> <li>• Respectful</li> </ul> <p><b>Movement and Interaction:</b></p> <ul style="list-style-type: none"> <li>• Caring, gentle movements.</li> <li>• Loving and innocent gestures</li> <li>• Feminine facial expressions showing love and respect</li> <li>• Respectful and subservient to Prospero.</li> <li>• Loving and adoring of Ferdinand.</li> <li>• Fearful and weary of Caliban.</li> </ul>		

**The Caucasian Chalk Circle, Bertolt Brecht**

- 2.1 (i) Name **one** rehearsal technique that a director could use to prepare an actor for the role of **Singer** in this extract. [1]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award 1 mark for a clear rehearsal technique.
<b>Indicative content</b>
Suitable rehearsal techniques could include: <ul style="list-style-type: none"><li>• Storytelling exercises</li><li>• Hot seating</li><li>• Vocal exercises</li></ul> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p>

- (ii) Explain how the rehearsal technique would help the actor prepare for a performance of the role in this extract. [2]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award up to 2 marks for a clear explanation of how the rehearsal technique mentioned in (i) would prepare an actor for the role. Award 1 mark for a partial explanation. Award 0 marks if explanation is unclear or does not link to the technique noted in (i), or if no response is offered.
<b>Indicative content</b>
Possible explanations could include: <ul style="list-style-type: none"><li>• Storytelling exercises – would help develop their role as the narrator</li><li>• Hot seating – would help the actor understand their motivation with this extract.</li><li>• Vocal exercises – this could help the actor explore their vocal delivery to make sure he holds the audience's attention.</li></ul> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p>

2.2 (i) Look at the line:

‘At least there are no common people here, thank God. I can’t stand their smell.’

Describe the tone and tempo that the **Governor’s Wife** would use when speaking this line. [2]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award 1 mark for a suitable tone and 1 mark for a suitable tempo. No response award 0 marks.
<b>Indicative content</b>
Suitable descriptions could include:  <b>Tone:</b> Arrogant, pompous  <b>Tempo:</b> Controlled, steady  <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. [4]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award up to 2 marks for a detailed explanation linked to the choice of tone. Award up to 2 marks for a detailed 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).
<b>Indicative content</b>
Suitable explanations could include:  <b>Tone:</b> To show her disgust for common people and how they affect her  <b>Tempo:</b> Her relief that she doesn’t have to be near the common people  <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- 2.3 (i) Briefly describe the relationship between **Grusha** and the **Cook** in this extract. [3]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award up to 3 marks for a detailed description of the relationship between the <b>two</b> characters. If only one character is discussed, award a maximum of 2 marks.
<b>Indicative content</b>
Suitable descriptions could include: <ul style="list-style-type: none"><li>• Grusha and the Cook are together at the trial. Grusha is nervous</li><li>• The Cook is Grusha's ally and supports her</li><li>• The Cook wants to put Grusha's mind at rest about the trial</li></ul> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p>

- (ii) Explain how **both** actors could use movement to communicate this relationship to an audience. [6]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award up to 6 marks for a detailed description of how <b>both</b> actors could use movement to communicate the relationship. If only one actor is discussed, award a maximum of 3 marks.
<b>Indicative content</b>
Suitable explanations could include: <ul style="list-style-type: none"><li>• The Cook - touching Grusha's arm / praying / looking carefully at her</li><li>• Grusha – nervous hand gestures / looking around nervously / hides behind Cook</li></ul> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p>

2.4 As a designer, describe how you would stage this extract using a **Thrust Stage**.

In your answer refer to:

- the genre of the play and type of stage used in the original production
- your choice of production style
- your ideas for set and props
- your ideas for sound

[12]

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

<b>Band 2</b>	4-5 marks	<ul style="list-style-type: none"> <li>• Some description of how set and props would be used to communicate the atmosphere within the extract</li> <li>• Some description of how sound would communicate the atmosphere</li> <li>• Some references to the extract to support the set and props and sound suggestions</li> <li>• Some relevant knowledge, understanding and use of drama terminology.</li> </ul>
<b>Band 1</b>	1-3 marks	<ul style="list-style-type: none"> <li>• Limited description of how set and props would be used to communicate the atmosphere within the extract</li> <li>• Limited description of how sound would communicate the atmosphere</li> <li>• Limited references to the extract to support the set and props and sound suggestions</li> <li>• Limited relevant knowledge, understanding and use of drama terminology.</li> </ul>
	0 marks	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted.</li> </ul>
<b>Indicative content</b>		
<p>Suitable descriptions could refer to:</p> <p><b>Genre:</b> Epic Play.</p> <p><b>Type of stage used in the original production:</b> Proscenium Arch Stage / Black Box</p> <p><b>Production style:</b></p> <ul style="list-style-type: none"> <li>• Candidates could choose from several production styles. e.g. minimalistic, symbolic</li> </ul> <p><b>Set and Props:</b></p> <ul style="list-style-type: none"> <li>• The extract is set in the law court in Nuka. Candidates should choose props carefully to reflect this within the episodic requirements of the play</li> </ul> <p><b>Sound:</b></p> <ul style="list-style-type: none"> <li>• Possible musical accompaniment for the Singer</li> <li>• Noises in the distance linked to the fighting</li> <li>• Underscoring to create tension as the Ironshirts attack Azdak</li> </ul> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p>		

2.5 With reference to **one** extract describe how you would perform the role of Singer to an audience.

**Do not use the extract used for questions 2.1 to 2.4.**

In your answer refer to:

- character motivation
- voice
- movement and interaction

[15]

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

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

#### **Indicative content**

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

#### **Character motivation:**

- A renowned singer brought to entertain the members of the dairy farm and the fruit farm as they gather.
- Arkadi narrates the story of The Chalk Circle for the farmers, creating the play-within-a-play framework of The Caucasian Chalk Circle.
- Arkadi's story of the Chalk Circle is essentially an extended parable, which celebrates the decisions of the farmers
- Arkadi frequently relays the inner thoughts of the characters he sings about, and his songs create a direct link between the inner lives of the characters and his audience.
- Arkadi has a gift for language and the ability to enthrall an audience.

#### **Voice:**

- Use of song
- Storytelling – must keep the audience's attention. Clarity.
- Must draw the audience into the story.
- Range of tone/tempo to express feelings and create atmosphere

#### **Movement and Interaction:**

- Calm and controlled movements
- Stillness – focussing on the words. May be performing behind a microphone.
- Gestures that support the vocal communications
- Strong posture showing confidence and self-belief
- Interacts with the farmers and the characters.
- Interacts with the audience.



**Hard to Swallow**, Mark Wheeler

- 3.1 (i) Name **one** rehearsal technique that a director could use to prepare an actor for the role of **Anna** in this extract. [1]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award 1 mark for a clear rehearsal technique.
<b>Indicative content</b>
Suitable rehearsal techniques could include: <ul style="list-style-type: none"><li>• Status games</li><li>• Hot seating</li><li>• Freeze frames</li></ul> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p>

- (ii) Explain how the rehearsal technique would help the actor prepare for a performance of the role. [2]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award up to 2 marks for a clear explanation of how the rehearsal technique mentioned in (i) would prepare and actor for the role. Award 1 mark for a partial explanation. Award 0 marks if explanation is unclear or does not link to the technique noted in (i), or if no response is offered.
<b>Indicative content</b>
Possible explanations could include: <ul style="list-style-type: none"><li>• Status games – the technique would help the actor understand her role within the family</li><li>• Hot seating – would help the actor understand her motivation with this extract.</li><li>• Freeze frame – this could help the actor explore her relationships with the other characters</li></ul> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p>

3.2 (i) Look at the line:

'There's something I'd like to say to you all. I've decided that from now on you are all to call me Catherine.'

Describe the tone and tempo that **Catherine** would use when speaking this line. [2]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award 1 mark for a suitable tone and 1 mark for a suitable tempo. No response award 0 marks.
<b>Indicative content</b>
Suitable descriptions could include:  <b>Tone:</b> Aloof, detached  <b>Tempo:</b> Slowly, controlled  <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. [4]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award up to 2 marks for a detailed explanation linked to the choice of tone. Award up to 2 marks for a detailed 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).
<b>Indicative content</b>
Suitable explanations could include:  <b>Tone:</b> To show her determination to achieve her aim.  <b>Tempo:</b> Emphasising to the family what she wants from them. Making sure they understand.  <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- 3.3 (i) Describe the relationship between **Maureen** and **John** in this extract. [3]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award up to 3 marks for a detailed description of the relationship between the <b>two</b> characters. If only one character is discussed, award a maximum of 2 marks.
<b>Indicative content</b>
Suitable descriptions could include: <ul style="list-style-type: none"><li>• They are husband and wife</li><li>• Close, tight knit family</li><li>• Supportive of one another. Happy family times</li><li>• Together, they are narrating the story to the audience</li></ul> <p><i>The above are examples only and all valid alternatives should be considered and marked appropriately.</i></p>

- (ii) Explain how **both** actors could use movement to communicate this relationship to an audience. [6]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award up to 6 marks for a detailed description of how <b>both</b> actors could use movement to communicate the relationship. If only one actor is discussed, award a maximum of 3 marks.
<b>Indicative content</b>
Suitable descriptions could include: <ul style="list-style-type: none"><li>• Maureen – close to John / slowly moving away / enthusiastic gestures slowly losing energy</li><li>• John – standing tall, proud / protective movements / slowly losing energy and confidence</li></ul> <p><i>The above are examples only and all valid alternatives should be considered and marked appropriately.</i></p>

3.4 As a designer, describe how you would stage this extract using a **Thrust Stage**.

In your answer refer to:

- the genre of the play and type of stage used in the original production
- your choice of production style
- your ideas for set and props
- your ideas for sound

[12]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>		
<ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded</li> </ul>		
<b>Band 5</b>	10-12 marks	<ul style="list-style-type: none"> <li>• Reference to the genre of the play</li> <li>• Reference to the type of stage used in the original production</li> <li>• A perceptive description of how set and props would be used to communicate the atmosphere within the extract</li> <li>• A perceptive description of how sound would be used to communicate the atmosphere within the extract</li> <li>• Highly detailed and appropriate references to the extract to support the set and props and sound suggestions</li> <li>• Highly relevant knowledge, understanding and use of drama terminology.</li> </ul>
<b>Band 4</b>	8-9 marks	<ul style="list-style-type: none"> <li>• A detailed knowledge and understanding of how set and props would be used to communicate the atmosphere within the extract</li> <li>• A detailed knowledge and understanding of how sound would be used to communicate the atmosphere within the extract</li> <li>• Clear and appropriate references to the extract to support the set and props and sound suggestions</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 3</b>	6-7 marks	<ul style="list-style-type: none"> <li>• A satisfactory description of how set and props would be used to communicate the atmosphere within the extract</li> <li>• A satisfactory knowledge and understanding of how sound communicate the atmosphere</li> <li>• Satisfactory references to the extract to support the set and props and sound suggestions</li> <li>• Reasonably relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 2</b>	4-5 marks	<ul style="list-style-type: none"> <li>• Some description of how set and props would be used to communicate the atmosphere within the extract</li> <li>• Some description of how sound would communicate the atmosphere</li> <li>• Some references to the extract to support the set and props and sound suggestions</li> <li>• Some relevant knowledge, understanding and use of drama terminology.</li> </ul>

<b>Band 1</b>	1-3 marks	<ul style="list-style-type: none"> <li>Limited description of how set and props would be used to communicate the atmosphere within the extract</li> <li>Limited description of how sound would communicate the atmosphere</li> <li>Limited references to the extract to support the set and props and sound suggestions</li> <li>Limited relevant knowledge, understanding and use of drama terminology.</li> </ul>
	0 marks	<ul style="list-style-type: none"> <li>Response not worthy / not attempted.</li> </ul>
<b>Indicative content</b>		
<p>Suitable descriptions could refer to:</p> <p><b>Genre:</b> Theatre in Education / Verbatim</p> <p><b>Type of stage used in the original production:</b> Studio theatre. End on (no Proscenium Arch).</p> <p><b>Production style:</b></p> <ul style="list-style-type: none"> <li>Candidates could choose from several production styles. e.g. minimalistic, symbolic</li> </ul> <p><b>Set and Props:</b></p> <ul style="list-style-type: none"> <li>The scene is in the family home at Christmas.</li> <li>The dining table is a central focus of the play.</li> </ul> <p><b>Sound:</b></p> <ul style="list-style-type: none"> <li>Christmas music.</li> <li>Could become quieter as the scene progresses to reflect the sombre mood.</li> </ul> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p>		

3.5 With reference to **one** extract describe how you would perform the role of Maureen to an audience.

**Do not use the extract used for questions 3.1 to 3.4.**

In your answer refer to:

- character motivation
- voice
- movement and interaction

[15]

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

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

**Indicative content**

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

**Character motivation:**

- Maureen is the mother.
- She is caring and loving and holds the family together.
- Maureen is patient and tries to shoulder the blame for her husband's inability to cope with Catherine's illness.
- She desperately tries to ensure that she keeps the family together and keeps willing Catherine to get better.
- At times Maureen is desperate, will do anything to ensure that Catherine eats, and gets better.
- She is torn between her loyalty to Catherine and her betrayal of Catherine's illness.

**Voice:**

- Her voice will vary from scene to scene. However, overall, her emotions are controlled, and her voice should reflect this.
- She is narrating the story and her voice will change from communicating facts, to scenes where Maureen is showing deep emotions such as love, frustration, anger and upset.

**Movement and Interaction:**

- She displays a lot of control throughout the play and this will be reflected in her movements.
- She will show stillness and self-control.
- Her gestures will communicate her worry and concern for all members of her family.
- Her facial expressions will communicate her anger, her fear and her frustration as she experiences the various emotions in each contrasting scene.
- Her relationship with each member of the family is very different.
- The way in which she interacts with the others will communicate her role as mother and wife and the frustrations that she feels as she is pulled from Catherine and her illness to each other member.
- At all times Maureen must display the fact that she is being torn and pulled from one member of the family to the other.

**War Horse**, Michael Morpurgo, adapted by Nick Stafford

- 4.1 (i) Name **one** rehearsal technique that a director could use to prepare an actor for the role of **Sergeant Greig** in this extract. [1]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award 1 mark for a clear rehearsal technique.
<b>Indicative content</b>
Suitable rehearsal techniques could include: <ul style="list-style-type: none"><li>• Status games</li><li>• Hot seating</li><li>• Freeze frames</li></ul> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p>

- (ii) Explain how the rehearsal technique would help the actor prepare for a performance of the role. [2]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award up to 2 marks for a clear explanation of how the rehearsal technique mentioned in (i) would prepare and actor for the role. Award 1 mark for a partial explanation. Award 0 marks if explanation is unclear or does not link to the technique noted in (i), or if no response is offered.
<b>Indicative content</b>
Possible explanations could include: <ul style="list-style-type: none"><li>• Status games – He oversees the men and needs to display control and authority</li><li>• Hot seating – what help him understand why he needs to be authoritative</li><li>• Freeze frames – could help with his movement and posture when on stage</li></ul> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p>



- 4.2 (i) Look at the line:

'Fall in! Stand to your horses!'

Describe the tone and tempo that **Sergeant Greig** would use when speaking this line. [2]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award 1 mark for a suitable tone and 1 mark for a suitable tempo. No response award 0 marks.
<b>Indicative content</b>
Suitable descriptions could include:  <b>Tone:</b> Authoritative, imposing, dominating  <b>Tempo:</b> Sharp, Brisk.  <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. [4]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award up to 2 marks for a detailed explanation linked to the choice of tone. Award up to 2 marks for a detailed 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).
<b>Indicative content</b>
Suitable explanations could include:  <b>Tone:</b> The Sergeant needs to assert authority. Wants to ensure control.  <b>Tempo:</b> He wants everyone to respond immediately and understand his orders.  <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>

- 4.3 (i) Briefly describe the relationship between **Nicholls** and **Stewart** in this extract. [3]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award up to 3 marks for a detailed description of the relationship between the <b>two</b> characters. If only one character is discussed, award a maximum of 2 marks.
<b>Indicative content</b>
Suitable descriptions could include: <ul style="list-style-type: none"><li>• Nicholls and Stewart are close friends and soldiers in the army.</li><li>• They're in the same battalion.</li><li>• They are supporting each other. Nicholls is of a higher rank.</li></ul> <p><i>The above are examples only and all valid alternatives should be considered and marked appropriately.</i></p>

- (ii) Explain how **both** actors could use movement to communicate this relationship to an audience. [6]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award up to 6 marks for a detailed description of how <b>both</b> actors could use movement to communicate the relationship. If only one actor is discussed, award a maximum of 3 marks.
<b>Indicative content</b>
Suitable suggestions could include: Nicholls – standing tall / hiding any shock / commanding gesture Stewart – eye contact focussed on Nicholls / close to Nicholls / respectful and obeying movements <p><i>The above are examples only and all valid alternatives should be considered and marked appropriately.</i></p>

4.4 As a designer, describe how you would stage this extract using a **Thrust Stage**.

In your answer refer to:

- the genre of the play and type of stage used in the original production
- your choice of production style
- your ideas for set and props
- your ideas for sound

[12]

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

<b>Band 2</b>	4-5 marks	<ul style="list-style-type: none"> <li>• Some description of how set and props would be used to communicate the atmosphere within the extract</li> <li>• Some description of how sound would communicate the atmosphere</li> <li>• Some references to the extract to support the set and props and sound suggestions</li> <li>• Some relevant knowledge, understanding and use of drama terminology.</li> </ul>
<b>Band 1</b>	1-3 marks	<ul style="list-style-type: none"> <li>• Limited description of how set and props would be used to communicate the atmosphere within the extract</li> <li>• Limited description of how sound would communicate the atmosphere</li> <li>• Limited references to the extract to support the set and props and sound suggestions</li> <li>• Limited relevant knowledge, understanding and use of drama terminology.</li> </ul>
	0 marks	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted.</li> </ul>
<b>Indicative content</b>		
<p>Suitable descriptions could refer to:</p> <p><b>Genre:</b> Drama / Episodic drama.</p> <p><b>Type of stage used in the original production:</b> Open stage</p> <p><b>Production style:</b></p> <ul style="list-style-type: none"> <li>• Candidates could choose from several production styles. e.g. minimalistic, symbolic</li> </ul> <p><b>Set and Props:</b></p> <ul style="list-style-type: none"> <li>• The extract is in three separate settings. The quayside in Calais, in open country and behind the British lines.</li> <li>• Props will be key to communicating the carnage in the first scene, then the soldiers on the battlefield.</li> </ul> <p><b>Sound:</b></p> <ul style="list-style-type: none"> <li>• The first scene is sombre with a focus on suffering and the carnage. The following scenes are battle/war scenes. SFX could be gun fire, bombs in the distance, sounds of suffering.</li> </ul> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p>		

4.5 With reference to **one** extract describe how you would perform the role of Rose to an audience.

**Do not use the extract used for questions 4.1 to 4.4.**

In your answer refer to:

- character motivation
- voice
- movement and interaction

[15]

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

<b>Band 2</b>	4-6 marks	<ul style="list-style-type: none"> <li>• Some explanation of character motivation within the chosen extract</li> <li>• A reasonable knowledge and understanding of how voice is used to communicate character</li> <li>• A reasonable knowledge and understanding of how movement and interaction are used to communicate character</li> <li>• Some references to the extract to support the vocal/movement/interaction suggestions</li> <li>• Some relevant knowledge, understanding and use of drama terminology.</li> </ul>
<b>Band 1</b>	1-3 marks	<ul style="list-style-type: none"> <li>• Limited explanation of character motivation within the chosen extract</li> <li>• Limited knowledge and understanding of how voice is used to communicate character</li> <li>• Limited knowledge and understanding of how movement and interaction are used to communicate character</li> <li>• Limited references to the extract to support the vocal/movement/interaction suggestions</li> <li>• Limited relevant knowledge, understanding and use of drama terminology.</li> </ul>
	0 marks	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted.</li> </ul>
<b>Indicative content</b>		
<p><i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <p><b>Character motivation:</b></p> <ul style="list-style-type: none"> <li>• Rose supplies the quiet strength that underpins the Narracott family.</li> <li>• She is bound by the rules and traditions of the time that prevented a woman from overriding the power of her husband.</li> <li>• She works hard and this is deeply ingrained.</li> <li>• She is matter of fact in most situations.</li> <li>• She is very demonstrative in her love for Albert and is clearly a loving, encouraging, and protective mother.</li> <li>• She loves her husband but finds him difficult.</li> </ul> <p><b>Voice:</b></p> <ul style="list-style-type: none"> <li>• Patient</li> <li>• Calm</li> <li>• Gentle</li> <li>• Loving</li> <li>• Pleading</li> <li>• Sensible</li> <li>• Encouraging</li> </ul> <p><b>Movement and Interaction:</b></p> <ul style="list-style-type: none"> <li>• Careful</li> <li>• Gentle</li> <li>• Controlled</li> <li>• Measured</li> <li>• Focussed</li> <li>• Hard-working</li> <li>• Domestic moves</li> <li>• Close relationship with Albert. Loves her son and is supportive of him.</li> <li>• Rose and Ted have a volatile relationship. Ted is authoritative and holds the power in the relationship. Rose is subservient.</li> </ul>		

- 5.1 (i) Name **one** rehearsal technique that a director could use to prepare an actor for the role of **Danny** in this extract. [1]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award 1 mark for a clear rehearsal technique.
<b>Indicative content</b>
Suitable rehearsal techniques could include: <ul style="list-style-type: none"><li>• Status games</li><li>• Hot seating</li><li>• Freeze frames</li></ul> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p>

- (ii) Explain how the rehearsal technique would help the actor prepare for a performance of the role. [2]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award up to 2 marks for a clear explanation of how the rehearsal technique mentioned in (i) would prepare and actor for the role. Award 1 mark for a partial explanation. Award 0 marks if explanation is unclear or does not link to the technique noted in (i), or if no response is offered.
<b>Indicative content</b>
Possible explanations could include: <ul style="list-style-type: none"><li>• Status games – would help the actor understand the group dynamics</li><li>• Hot seating – would help the actor understand his motivation within this extract</li><li>• Freeze frames – it would help the actor to communicate the story. It will help the actor represent Danny’s emotions and fear as well as convey the tense atmosphere.</li></ul> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p>

5.2 (i) Look at the line:

'Dentists don't get mixed up in things. I've got a plan. I've got a plan John, I've made plans, and this is not...'

Describe the tone and tempo that **Danny** would use when speaking this line. [2]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award 1 mark for a suitable tone and 1 mark for a suitable tempo. No response award 0 marks.
<b>Indicative content</b>
Suitable descriptions could include:  <b>Tone:</b> Panicked and desperate  <b>Tempo:</b> Quickly and rushed  <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. [4]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award up to 2 marks for a detailed explanation linked to the choice of tone. Award up to 2 marks for a detailed 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).
<b>Indicative content</b>
Suitable explanations could include:  <b>Tone:</b> He realises that he has jeopardised his future. He is scared about the consequences.  <b>Tempo:</b> He doesn't know how to deal with the situation. He is showing his desperation.  <i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>



- 5.3 (i) Briefly describe the relationship between **Lou** and **John Tate** in this extract. [3]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award up to 3 marks for a detailed description of the relationship between the <b>two</b> characters. If only one character is discussed, award a maximum of 2 marks.
<b>Indicative content</b>
Suitable descriptions could include: <ul style="list-style-type: none"><li>• Lou and John Tate are in the same peer group in school.</li><li>• John Tate is the gang leader and Lou is scared of him.</li><li>• Lou is scared and John is trying to calm her down</li></ul> <p><i>The above are examples only and all valid alternatives should be considered and marked appropriately.</i></p>

- (ii) Explain how the actors could use movement to communicate this relationship to an audience. [6]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award up to 6 marks for a detailed description of how <b>both</b> actors could use movement to communicate the relationship. If only one actor is discussed, award a maximum of 3 marks.
<b>Indicative content</b>
Suitable descriptions could include: Lou – Pacing / emotional gestures / eyes darting John – calming gesture / still and controlled / moving towards Lou
<p><i>The above are examples only and all valid alternatives should be considered and marked appropriately.</i></p>

5.4 As a designer, describe how you would stage this extract using a **Thrust Stage**.

In your answer refer to:

- the genre of the play and type of stage used in the original production
- your choice of production style
- your ideas for set and props
- your ideas for sound

[12]

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

<b>Band 2</b>	4-5 marks	<ul style="list-style-type: none"> <li>• Some description of how set and props would be used to communicate the atmosphere within the extract</li> <li>• Some description of how sound would communicate the atmosphere</li> <li>• Some references to the extract to support the set and props and sound suggestions</li> <li>• Some relevant knowledge, understanding and use of drama terminology.</li> </ul>
<b>Band 1</b>	1-3 marks	<ul style="list-style-type: none"> <li>• Limited description of how set and props would be used to communicate the atmosphere within the extract</li> <li>• Limited description of how sound would communicate the atmosphere</li> <li>• Limited references to the extract to support the set and props and sound suggestions</li> <li>• Limited relevant knowledge, understanding and use of drama terminology.</li> </ul>
	0 marks	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted.</li> </ul>

#### **Indicative content**

Suitable descriptions could refer to:

**Genre:** Drama. Tragedy. Youth theatre.

**Type of stage used in the original production:** National Theatre Open Stage

**Production style:**

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

**Set and Props:**

- Play is episodic. The extract is in a wood.

**Sound:**

- Use of woodland noises. Possible musical underscoring to enhance the atmosphere. Sound effect to create sense of fear.

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

- A description of the set – including floor cloth, back wall, area around audience
- Reference to the wood. Description of how they would create the scene – reference to projections? particularly the focus on the dark and sinister woods
- Description of props – the question asks for props – candidates **MUST** reference their ideas e.g. school bag / sticks (in the woods)
- Sound effects could both communicate the realistic sounds in the woods and more atmospheric cues to communicate the fear. Use of realistic sound cues with more surreal cues through music / effects.

5.5 With reference to **one** extract describe how you would perform the role of Leah to an audience.

**Do not use the extract used for questions 5.1 to 5.4.**

In your answer refer to:

- character motivation
- voice
- movement and interaction

[15]

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

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

#### **Indicative content**

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

#### **Character motivation:**

- At first glance, Leah is ditzy, easily distracted, and self-obsessed.
- Leah is a moral character and tries to reason with many of the characters.
- She is sensible and able to think for herself and speak her mind.
- However, she still falls under the leadership of Phil as she is not strong enough to alter the opinions and actions of anyone in the group.
- We have no background information to any of the characters; however, Leah reveals that her and Phil have actually known Adam a very long time and pleads with him to help Adam, not harm him.
- As the play unfolds, however, Leah emerges as its moral centre.
- Over the course of the play, as she watches her friends' morals disintegrate and sees their psyches crumble under pressure, she begins to change.
- Leah's actions serve as a cautionary tale against the destabilizing and destructive effects of groupthink and peer pressure.
- So long as nothing affected her too directly, Leah was willing to put up with terrible treatment not just from her friends, but also from her boyfriend.
- The pressure to fit in, stay quiet, and maintain the status quo defined her life even as she searched desperately within herself for the answers to big, serious questions about life, love, and happiness.
- At the end of the play, Leah's exit from the group has a profound effect on Phil and signals how just one individual choosing to stand up against bullying, brainwashing, and cruelty can portend change.

**Voice:**

- Leah has many long monologues. She talks incessantly and, in many scenes, her vocal delivery is essential to the success of her communication with the audience.
- Her sentences are varied in length, which suggest a disjointed and uneven tempo.
- She questions regularly which suggests a rising tone.
- She lacks self-confidence therefore an insecure tone would be appropriate.

**Movement and Interaction:**

- As she lacks self –confidence, Leah’s choice of body language should reflect this – small movements, stillness, eye contact suggesting her strive for approval from all the group.
- In several scenes, we are presented with a one-sided relationship between Leah and Phil.
- She is clearly concerned about their relationship, which shows her insecurity.
- Her speeches are virtually monologues as there is no response from Phil.
- She is constantly striving for Phil’s attention and tries a variety of techniques to gain his attention.
- Her friends seldom hear her either and despite her protests and begging to do the right thing, she is ignored.

## SECTION B

Answer **either** question 6 1 **or** question 7 1.

You should base your answer on **one live theatre** production seen during the course.

You must use a **different** text from the one 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 how the designer used set and props in one key moment to communicate meaning to the audience.

In your answer refer to:

- the production style
- how the set and props were used to communicate meaning
- your response to the set and props as a member of the audience. [15]

<b>AO4</b> <b>Analyse and evaluate (their own work and) the work of others</b>		
<ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded</li> </ul>		
<b>Band 5</b>	13-15 marks	<ul style="list-style-type: none"> <li>• Perceptive analysis and evaluation of the use set and props to communicate meaning to the audience including reference to production style</li> <li>• Perceptive analysis and evaluation of their own response to the set and props in performance as a member of the audience</li> <li>• Detailed and focused examples from the chosen production</li> </ul>
<b>Band 4</b>	10-12 marks	<ul style="list-style-type: none"> <li>• Good analysis and evaluation of the use of set and props to communicate meaning to the audience including reference to production style</li> <li>• Good analysis and evaluation of their own response to the set and props in performance as a member of the audience</li> <li>• Purposeful examples from the chosen production</li> </ul>
<b>Band 3</b>	7-9 marks	<ul style="list-style-type: none"> <li>• General analysis and evaluation of the use of set and props to communicate meaning to the audience including reference to production style</li> <li>• General analysis and evaluation of their own response to the set and props in performance as a member of the audience</li> <li>• Generally appropriate examples from the chosen production</li> </ul>

<b>Band 2</b>	4-6 marks	<ul style="list-style-type: none"> <li>• Some analysis and evaluation of the use of set and props to communicate meaning to the audience including reference to production style</li> <li>• Some analysis and evaluation of their own response to the set and props in performance as a member of the audience</li> <li>• Some appropriate examples from the chosen production</li> </ul>
<b>Band 1</b>	1-3 marks	<ul style="list-style-type: none"> <li>• Limited analysis and evaluation of the use of set and props to communicate meaning to the audience including reference to production style</li> <li>• Limited analysis and evaluation of their own response to the set and props in performance as a member of the audience</li> <li>• Limited appropriate examples from the chosen production</li> </ul>
	0 marks	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted.</li> </ul>
<p><b>Indicative content</b></p> <p>Answers should analyse and evaluate the use of set and props within a production of their choice.</p> <p><b>Answers may include:</b></p> <p>Set design:</p> <ul style="list-style-type: none"> <li>• type of set used and how this communicated meaning</li> <li>• the props that were used and how they communicated meaning</li> <li>• use of colour / texture/ quality of set and props / positioning to communicate meaning</li> <li>• how the production style influenced the set and props</li> </ul> <p>Response as an audience member:</p> <ul style="list-style-type: none"> <li>• individual response to the use of set and props</li> </ul>		



Or,

7.1 Analyse and evaluate how vocal skills were used by two characters in one key moment.

In your answer refer to:

- the acting style
- how vocal skills were used to create character and communicate meaning
- your response to the performance as a member of the audience. [15]

<b>AO4</b> <b>Analyse and evaluate (their own work and) the work of others</b>		
<ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul>		
<b>Band 5</b>	13-15 marks	<ul style="list-style-type: none"> <li>• Perceptive analysis and evaluation of how vocal skills were used by two characters in one key moment to create character and communicate meaning to the audience including reference to acting style</li> <li>• Perceptive analysis and evaluation of their own response to the use of vocal skills in performance as a member of the audience</li> <li>• Detailed and focused examples from the chosen moments</li> </ul>
<b>Band 4</b>	10-12 marks	<ul style="list-style-type: none"> <li>• Good analysis and evaluation of how vocal skills were used by two characters in one key moment to create character and communicate meaning to the audience including reference to acting style</li> <li>• Good analysis and evaluation of their own response to the use of vocal skills in performance as a member of the audience</li> <li>• Purposeful examples from the chosen moments</li> </ul>
<b>Band 3</b>	7-9 marks	<ul style="list-style-type: none"> <li>• General analysis and evaluation of how vocal skills were used by two characters in one key moment or an analysis of one character in one key moment, to create character and communicate meaning to the audience including reference to acting style</li> <li>• General analysis and evaluation of their own response to the use of vocal skills in performance as a member of the audience</li> <li>• Generally appropriate examples from the chosen moments</li> </ul>
<b>Band 2</b>	4-6 marks	<ul style="list-style-type: none"> <li>• Some analysis and evaluation of how vocal skills were used to create character and communicate meaning to the audience including reference to acting style</li> <li>• Some analysis and evaluation of their own response to the use of vocal skills in performance as a member of the audience</li> <li>• Some appropriate examples from the chosen moments</li> </ul>

<b>Band 1</b>	1-3 marks	<ul style="list-style-type: none"> <li>Limited analysis and evaluation of how vocal skills were used to create character and communicate meaning to the audience including reference to acting style</li> <li>Limited analysis and evaluation of their own response to the use of vocal skills in performance as a member of the audience</li> <li>Limited appropriate examples from the chosen extracts</li> </ul>
	0 marks	<ul style="list-style-type: none"> <li>Response not worthy / not attempted.</li> </ul>
<b>Indicative content</b>		
<p>Answers should analyse and evaluate how vocal skills were used by two characters in one key moment</p> <p><b>Answers may include</b></p> <ul style="list-style-type: none"> <li>Use of vocal skills to communicate character motivation</li> <li>Use of vocal skills to communicate relationship</li> <li>Use of vocal skills to interact with other performers/audience</li> <li>Use of vocal skills to communicate atmosphere</li> </ul> <p><b>Candidates could refer to</b></p> <ul style="list-style-type: none"> <li>Vocal interaction including the use of pauses, tone, tempo and accent.</li> <li>How the acting style influenced the use of vocal skills e.g. naturalistic interaction</li> </ul> <p><b>Response as an audience member</b></p> <ul style="list-style-type: none"> <li>Individual response to the vocal skills which may include a preference for one character</li> <li>Reference to <b>two</b> characters in one key moment</li> <li>Answers should present context of the chosen moment and how vocal skills are presented and developed.</li> </ul>		