



GCSE MARKING SCHEME

SUMMER 2018

**DRAMA - COMPONENT - 3
C690U30-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2018 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.

EDUQAS GCSE DRAMA COMPONENT - 3

SUMMER 2018 MARK SCHEME

The Tempest William Shakespeare

- 1 1 (a) (i) Describe the relationship between Prospero and Miranda at the **beginning** of this extract. [2]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark for each point relating to the relationship up to a maximum of 2 marks. |
| Indicative content <ul style="list-style-type: none">• Prospero is in control and is manipulating Miranda in order to control the relationship with Ferdinand.• Miranda is obedient and respectful.• Their relationship is a father/daughter relationship. <p>All valid alternatives should be assessed as indicated in the guidance above.</p> |

- (ii) Name **two** rehearsal techniques that you could use to explore the relationship with your actors. [2]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark for naming each appropriate technique up to a maximum of 2 marks. |
| Indicative content <p>The rehearsal techniques / games chosen must focus on the nature of the relationship discussed in (i) above.</p> <ul style="list-style-type: none">• Eye contact games.• Status games.• Hot seating.• Swap roles. <p>All valid alternatives should be assessed as indicated in the guidance above.</p> |

- (iii) As a director, explain how **one** of these techniques would help to prepare the actor(s) for their role(s). **[2]**

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 2 marks for a full explanation linked to the selected technique. The explanation should display knowledge and understanding of the given circumstances and the relationships within the extract. |
| Indicative content |
| <ul style="list-style-type: none">• Hot seating – could help the actors to understand how their characters feel towards each other.• Eye contact games – could help the actors to understand the intimacy between father / daughter.• Status rehearsal techniques – could help the actors understand who has the power in this section. |
| All valid alternatives should be assessed as indicated in the guidance above |

1 2 (i) Describe the atmosphere of **this extract**.

[3]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| 1 mark per relevant observation for description of the atmosphere. Maximum 3 marks. |
| Indicative content |
| <ul style="list-style-type: none">• The opening of this scene is quite a gentle and romantic scene.• Ariel is playing music and Miranda falls in love with Ferdinand.• The scene suddenly changes and becomes more aggressive as Ferdinand draws his sword.• Tension when Prospero accuses Ferdinand of lying and pretending to be the Prince of Naples. |
| All valid alternatives should be assessed as indicated in the guidance above. |

(ii) Explain how any **one** line in the extract illustrates the atmosphere.

[3]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| 1 mark for choosing an appropriate line. 2 mark per relevant explanation of the line |
| Indicative content |
| Answers may include <ul style="list-style-type: none">• <i>'I might call him a thing divine, for nothing natural I ever saw so noble.'</i> Emphasizes the gentle and romantic mood of the scene.• <i>'Thou dost here usurp the name thou ow'st not'</i>. Creates an atmosphere of tension as Prospero accuses Ferdinand of lying and pretending to be the Prince of Naples.• <i>'They are both in either's power'</i>. Emphasizes the romantic mood of the scene, also an uneasiness as Prospero shows his concerns over the relationship with the audience. |
| All valid alternatives should be assessed as indicated in the guidance above. |

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

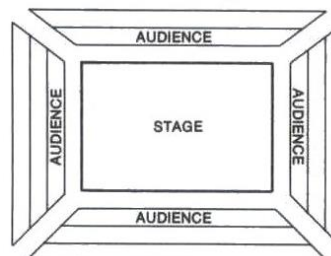
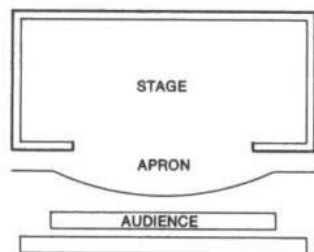
[6]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| 1 mark per idea given to enhance the atmosphere through lighting and/or sound, up to a maximum of 3 marks. 1 mark per explanation, up to a maximum of 3 marks. |
| Indicative content |
| <p>The following are examples only and all valid alternatives should be considered and marked appropriately.</p> <p>Answers could include:</p> <ul style="list-style-type: none">• The scene is in an area upon the island.• The mood changes from being romantic and gentle to more aggressive and full of threat.• The atmosphere is tense because of the accusations made by Prospero. <p>Lighting and sound ideas plus explanations, possible responses include:</p> <ul style="list-style-type: none">• Use of bright and warm colours to suggest the romantic feel.• Creation of shadows as Prospero uses his magic.• Indication of the strength/intensity of the lighting.• Fade up lighting from a blackout.• Lighting change to create tension. Perhaps use of shadows, use of backlight, colour.• Special effects such as strobe/dry ice/projection/pyrotechnics.• Music is important as Ariel uses music to lead Ferdinand to the place.• Sound effects could be used to suggest Prospero's magic. <p>All valid alternatives should be assessed as indicated in the guidance above.</p> |

13 (i) Name these **two** ground plans.

[2]

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| <p>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed</p> |
| <p>Award 1 mark for each correctly named ground plan up to a maximum of 2 marks</p> |



(i) Proscenium Arch

(i) Theatre in the Round

(ii) As a designer choose **one** of these stages and describe in detail explaining your set design **for this extract**. You should justify your ideas with reference to the original staging. **[10]**

In your answer refer to:

- Your choice of stage including audience position.
- Production style.
- Set and props (including the use of colour).

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| <p>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed</p> | | |
| <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 | 9-10 Marks | <ul style="list-style-type: none"> • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position. • Perceptive and detailed explanation of chosen production style. • Highly detailed description of the set and props (including the use of colour). • Highly detailed examples which fully support the design are presented. • Highly relevant and contextualised knowledge, understanding and use of drama terminology. |

| | | |
|--|-----------|--|
| Band 4 | 7-8 Marks | <ul style="list-style-type: none"> • Staging/design concept is explored demonstrating a knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position. • Detailed explanation of chosen production style. • Detailed description of the set and props (including the use of colour). • Detailed examples which fully support the design are presented. • Relevant knowledge, understanding and use of drama terminology. |
| Band 3 | 5-6 Marks | <ul style="list-style-type: none"> • Staging/design concept is generally explored demonstrating a knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position. • General explanation of chosen production style. • General description of the set and props (including the use of colour). • General examples which support the design are presented. • Generally relevant knowledge, understanding and use of drama terminology. |
| Band 2 | 3-4 Marks | <ul style="list-style-type: none"> • Staging/design concept is partially explored demonstrating some knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position. • Some explanation of chosen production style. • Some description of the set and props (including the use of colour). • Some examples which support the design are presented. • Some relevant knowledge, understanding and use of drama terminology. |
| Band 1 | 1-2 Marks | <ul style="list-style-type: none"> • Staging/design concept is referred to demonstrating limited knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position. • Limited explanation of chosen production style. • Limited description of the set and props (including the use of colour). • Limited examples which support the design are presented. • Limited knowledge, understanding and use of relevant drama terminology. |
| | 0 marks | Response not creditworthy/not attempted. |
| Indicative Content | | |
| <p>Answers may include:</p> <ul style="list-style-type: none"> • An explanation of how their choice of stage could contribute to the extract's effectiveness. • An explanation of how the choice of stage can be used to demonstrate engagement with the audience. • A choice of production style e.g. how the style would work on the chosen stage. An explanation of why the chosen style would work on their stage. • Choice and description of appropriate set and props (including the use of colour). • Details on all appropriate areas – linked to choice of stage. Awareness of sight lines and restrictions of chosen stage. • References to the original staging. | | |

- 1 4 As an actor, you have been asked to perform the role of Caliban in a production of *The Tempest*. Choose any **two** contrasting extracts and explain how you would communicate the character to the audience.

Do not refer to the extract used for questions 1 1 - 1 3.

[15]

In your answer refer to:

- Character motivation
- Voice
- Movement
- Interaction.

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

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

Indicative Content

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

- Caliban is Prospero's slave, a dark character who is referred to as a monster by other characters.
- Son of a witch-hag, a native of the island.
- Desires sovereignty of the island.
- He conspires with Stephano and Trinculo to murder Prospero.
- Caliban has desires on Miranda.
- He gets drunk and worships Stephano and the alcohol.
- He is grotesque and savage.
- Has a gentle and sensitive side – only the audience sees.
- Has beautiful speeches about his home.
- Animalistic and native.
- Enslaved.
- Monster.
- Fool.

Vocal / Physical/Interaction

All references should relate to the attributes noted above and will be referenced according to the extracts chosen by the candidate.

The Caucasian Chalk Circle

- 2 1 (i) Describe the relationship between Grusha and The Merchant Woman at the **beginning** of this extract. [2]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark for each point relating to the relationship up to a maximum of 2 marks. |
| Indicative content |
| <ul style="list-style-type: none">• Both women are desperate to cross the bridge.• Grusha has no time for The Merchant Woman she ignores her advice.• The Merchant Woman thinks that Grusha is arrogant and is irritated by her attitude. <p>All valid alternatives should be assessed as indicated in the guidance above.</p> |

- (ii) Name **two** rehearsal techniques that you could use to explore the relationship with your actors. [2]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark for naming each appropriate technique up to a maximum of 2 marks. |
| Indicative content |
| <p>The rehearsal techniques / games chosen must focus on the nature of the relationship discussed in (i) above:</p> <ul style="list-style-type: none">• Status games.• Hot seating.• Swap roles.• Thought tracking. <p>All valid alternatives should be assessed as indicated in the guidance above.</p> |

- (iii) As a director, explain how **one** of these techniques would help prepare the actor (s) for their role (s). **[2]**

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 2 marks for a full explanation linked to the selected technique. The explanation should display knowledge and understanding of the given circumstances and the relationships within the extract. |
| Indicative content <ul style="list-style-type: none">• Hot seating – could help the actors to understand how their characters feel towards each other;• Status rehearsal techniques – could help the actors understand who has the power in this section;• Thought tracking – could support the actors in their understanding of their inner attitude to each other. |
| All valid alternatives should be assessed as indicated in the guidance above. |

2 2 (i) Describe the atmosphere of **this extract**.

[2]

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|---|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| 1 mark per relevant observation for description of the atmosphere. Maximum 3marks. |
| Indicative content |
| This extract is full of tension as Grusha tries to escape the Ironshirts. The tension is further emphasised as the Merchants try to persuade Grusha not to cross or to at least leave the baby with them. The scene reaches a climax as Grusha crosses the bridge and reaches the other side escaping the Ironshirts. |
| All valid alternatives should be assessed as indicated in the guidance above. |

(ii) Explain how any **one** line in the extract illustrates the atmosphere.

[3]

| |
|---|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| 1 mark for choosing an appropriate line. 2 marks per relevant explanation of the line |
| Indicative content |
| Answers may include: <i>'I wouldn't – if the devil himself were after me. It's suicide.'</i> This line emphasises the tension created by the danger linked with Grusha crossing the broken rope bridge. <i>'Get out of my way. I've got to cross the bridge.'</i> Grusha's line here emphasises how desperate she is and the dangerous atmosphere caused by the threat of the Iron shirts. <i>'They're getting near. But you can't take the child o that bridge.'</i> Again emphasising the tension and danger associated with Grusha's actions. |
| All valid alternatives should be assessed as indicated in the guidance above. |

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

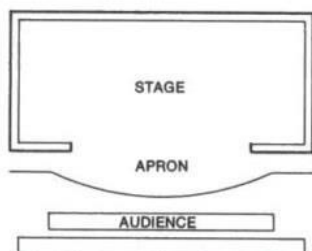
[6]

| |
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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| 1 mark per idea given to enhance the mood and atmosphere through lighting and/or sound, up to a maximum of 3 marks. 1 mark per explanation, up to a maximum of 3 marks. |
| Indicative content |
| <p>The following are examples only and all valid alternatives should be considered and marked appropriately:</p> <ul style="list-style-type: none">• The scene is on a glacier that has a deep ravine in it. The only way across is a broken rope bridge.• The atmosphere is full of tension and impending doom.• The atmosphere is tense because of the approaching Ironshirts and the danger facing Grusha if she crosses the bridge. <p>Lighting and sound ideas plus explanations, possible responses include:</p> <ul style="list-style-type: none">• Use of cold gels and possible shadows.• Use of projections to suggest the setting.• Indication of the strength/intensity of the lighting.• Fade up lighting from a blackout.• Lighting change to create tension. Perhaps use of backlight, colour.• Special effects such as strobe.• Music is important as Grusha sings.• Sound effects of wind and approaching Ironshirts to create tension. <p>All valid alternatives should be assessed as indicated in the guidance above.</p> |

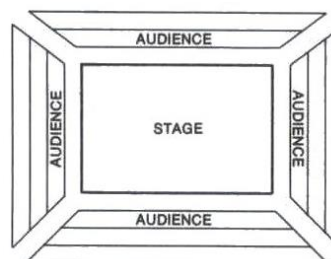
23 (i) Name these **two** ground plans.

[2]

| |
|---|
| <p>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed</p> |
| <p>Award 1 mark for each correctly named ground plan up to a maximum of 2 marks</p> |



(i) Proscenium Arch



(ii) Theatre in the Round

- (ii) As a designer, choose **one** of these stages and describe in detail explaining your set design **for this extract**. You should justify your ideas with reference to the original staging. [10]

In your answer refer to:

- Your choice of stage including audience position.
- Production style.
- Set and props (including the use of colour).

| | | |
|--|-------------------|--|
| <p>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed</p> | | |
| <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. | | |
| <p>Band 5</p> | <p>9-10 Marks</p> | <ul style="list-style-type: none"> • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position • Perceptive and detailed explanation of chosen production style • Highly detailed description of the set and props (including the use of colour) • Highly detailed examples which fully support the design • Highly relevant and contextualised knowledge, understanding and use of drama terminology. |

| | | |
|--------|-----------|--|
| Band 4 | 7-8 Marks | <ul style="list-style-type: none"> • Staging/design concept is explored demonstrating a knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position • Detailed explanation of chosen production style • Detailed description of the set and props (including the use of colour) • Detailed examples which fully support the design • Relevant knowledge, understanding and use of drama terminology. |
| Band 3 | 5-6 Marks | <ul style="list-style-type: none"> • Staging/design concept is generally explored demonstrating a knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position • General explanation of chosen production style • General description of the set and props (including the use of colour) • General examples which support the design are presented • Generally relevant knowledge, understanding and use of drama terminology. |
| Band 2 | 3-4 Marks | <ul style="list-style-type: none"> • Staging/design concept is partially explored demonstrating some knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position • Some explanation of chosen production style • Some description of the set and props (including the use of colour) • Some examples which support the design are presented • Some relevant knowledge, understanding and use of drama terminology. |
| Band 1 | 1-2 Marks | <ul style="list-style-type: none"> • Staging/design concept is referred to demonstrating limited knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position • Limited explanation of chosen production style • Limited description of the set and props (including the use of colour) in the extract • Limited examples which support the design are presented • Limited knowledge, understanding and use of relevant drama terminology. |
| | 0 marks | Response not creditworthy/not attempted. |

Indicative Content

Answers may include:

- An explanation of how their choice of stage could contribute to the scene's effectiveness.
- An explanation of how the choice of stage can be used to demonstrate engagement with the audience.
- A choice of production style e.g. how the style would work on the chosen stage. An explanation of why the chosen style would work on their stage.
- Choice and description of appropriate set and props (including the use of colour).
- Details on all appropriate areas – linked to choice of stage. Awareness of sight lines and restrictions of chosen stage.
- References to the original staging.

- 2 4** As an actor, you have been asked to perform the role of Azdak in a production of *The Caucasian Chalk Circle*. Choose any **two** contrasting extracts and explain how you would communicate the character to the audience.

Do not refer to the extract used for questions 2 1 - 2 3.

[15]

In your answer refer to:

- Character motivation
- Voice
- Movement
- Interaction.

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

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

Indicative Content

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

- Azdak is the village scribe/recorder. He can also be described as:
- Knowledgeable - He is knowledgeable about the political affairs of Persia.
- Intelligent - During the appointment of a new judge the iron shirts are impressed by his intelligence and select him as the winner.
- Authoritative - orders the old beggar to stop snorting and to stand still and once he discovers that he is a fraud, he orders him to eat cheese like a poor man.
- He is also skilful in court when he reprimands Grusha for telling 'lies' to the court and yet he rules in favour of her.
- Azdak's intelligence reaches its climax when he comes up with the idea of the Chalk Circle. Through this, he is able to identify the woman who cares more for Michael.
- Authoritative.
- He authoritatively orders the old beggar to stop snorting and to stand still and once he discovers that he is a fraud, he orders him to eat cheese like a poor man. He also shows authoritativeness when he hands out his sentences in court. He admonishes Shauwa and orders him to go home and repent.
- Considerate – listens to others before making decisions.
- Discerning.
- Humorous.
- Undisciplined – sits in judge's chair peeling an apple.

Vocal / Physical/Interaction:

All references should relate to the attributes noted above and will be referenced according to the extracts chosen by the candidate.

Hard to Swallow

- 3 1 (i) Describe the relationship between Maureen and Simon at the **beginning** of this extract. [2]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark for each point relating to the relationship up to a maximum of 2 marks. |
| Indicative content |
| <ul style="list-style-type: none">• Mother and son are at the dinner table.• Maureen's focus is fully aimed at Catherine.• Simon is unsure of his mother's actions and is confused. |
| All valid alternatives should be assessed as indicated in the guidance above. |

- (ii) Name **two** rehearsal techniques that you could use to explore the relationship with your actors. [2]

| |
|---|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark for naming each appropriate technique up to a maximum of 2 marks. |
| Indicative content |
| The rehearsal techniques / games chosen must focus on the nature of the relationship discussed in (i) above: <ul style="list-style-type: none">• Status games.• Hot seating.• Swap roles.• Thought tracking. |
| All valid alternatives should be assessed as indicated in the guidance above. |

- (iii) As a director, explain how **one** of these techniques would help prepare the actor(s) for their role(s). [2]

| |
|---|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 2 marks for a full explanation linked to the selected technique. The explanation should display knowledge and understanding of the given circumstances and the relationships within the extract. |
| Indicative content |
| <ul style="list-style-type: none">• Hot seating – could help the actors to understand how their characters feel towards each other.• Status rehearsal techniques – could help the actors understand who has the power in this section.• Thought tracking – could support the actors in their understanding of their inner attitude to each other. |
| All valid alternatives should be assessed as indicated in the guidance above. |

3 2 (i) Describe the atmosphere of **this extract**.

[3]

| |
|---|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| 1 mark per relevant observation for description of the atmosphere. Maximum 3 marks. |
| Indicative content |
| This extract is full of tension as Maureen is desperate to encourage Catherine to eat. The tension is further emphasised as Catherine refuses to eat and there is conflict between mother and daughter. The extract reaches a climax as Catherine tips the plate of food. The extract ends in contrast as the reality of Catherine's desperate state is revealed. |
| All valid alternatives should be assessed as indicated in the guidance above. |

(ii) Explain how any **one** line in the extract illustrates the atmosphere.

[3]

| |
|--|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| 1 mark for choosing an appropriate line. 2 marks per relevant explanation of the line |
| Indicative content |
| Answers may include: <ul style="list-style-type: none">• <i>'Catherine...come down now...please. I want you to sit at our table and eat with us.'</i> This line emphasises the determination felt by Maureen and forms the basis for the tension in the extract.• <i>'...I'll hate you.'</i> Catherine's line creates an atmosphere of aggression.• <i>'If she goes on like this she will end up killing herself'</i>. This line emphasises the tragic mood which overrides the extract. |
| All valid alternatives should be assessed as indicated in the guidance above. |

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

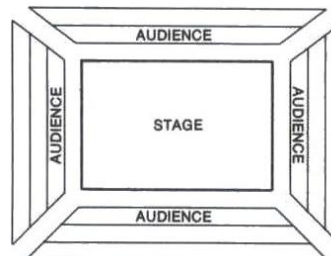
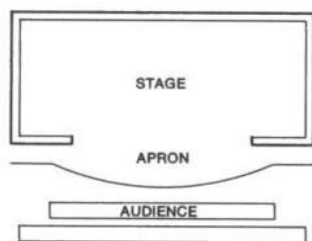
[6]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| 1 mark per idea given to enhance the atmosphere through lighting and/or sound, up to a maximum of 3 marks. 1 mark per explanation, up to a maximum of 3 marks. |
| Indicative content |
| <p>The following are examples only and all valid alternatives should be considered and marked appropriately:</p> <ul style="list-style-type: none">• The extract is set in the dining room. It is an internal setting.• The mood is full of tension and aggression at the beginning but ends in sadness and desperation.• The atmosphere is tense because of the conflict between Maureen and Catherine.• There are non-naturalistic elements to the extract which help to create the tension. <p>Lighting and sound ideas plus explanations , possible responses include:</p> <ul style="list-style-type: none">• Use of cold gels and possible shadows.• Use of projections to suggest the setting.• Indication of the strength/intensity of the lighting.• Fade up lighting from a blackout.• Lighting change to create tension. Perhaps use of backlight, colour.• Special effects such as strobe.• Sound effects could enhance the tension at the table as the non-naturalistic style is used.• The use of the music box to emphasise the tragic nature of the ending. <p>All valid alternatives should be assessed as indicated in the guidance above.</p> |

3 3 (i) Name these two ground plans.

[2]

AO3
Demonstrate knowledge and understanding of how drama and theatre is developed and performed
 Award 1 mark for each correctly named stage up to a maximum of 2 marks



(i) Proscenium Arch

(ii) Theatre in the Round

(ii) As a designer, choose **one** of these stages and describe in detail explaining your set design **for this extract**. You should justify your ideas with reference to the original staging. **[10]**

In your answer refer to:

- Your choice of stage including audience position.
- Production style.
- Set and props (including use of colour).

| 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 | 9-10 Marks | <ul style="list-style-type: none"> • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position. • Perceptive and detailed explanation of chosen production style. • Highly detailed description of the set and props (including the use of colour). • Highly detailed examples which fully support the design. • Highly relevant contextualised knowledge, understanding and use of drama terminology. |
| Band 4 | 7-8 Marks | <ul style="list-style-type: none"> • Staging/design concept is explored demonstrating a knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position. • Detailed explanation of chosen production style. • Detailed description of the set and props (including the use of colour). • Detailed examples which fully support the design are presented. • Relevant knowledge, understanding and use of drama terminology. |

| | | |
|--------|-----------|--|
| Band 3 | 5-6 Marks | <ul style="list-style-type: none"> • Staging/design concept is generally explored demonstrating a knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position. • General explanation of chosen production style. • General description of the set and props (including the use of colour). • General examples which support the design are presented. • Generally relevant knowledge, understanding and use of drama terminology. |
| Band 2 | 3-4 Marks | <ul style="list-style-type: none"> • Staging/design concept is partially explored demonstrating some knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position. • Some explanation of chosen production style. • Some description of the set and props (including the use of colour). • Some examples which support the design are presented. • Some relevant knowledge, understanding and use of drama terminology. |
| Band 1 | 1-2 Marks | <ul style="list-style-type: none"> • Staging/design concept is referred to demonstrating limited knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position. • Limited explanation of chosen production style. • Limited description of the set and props (including the use of colour). • Limited examples which support the design are presented. • Limited knowledge, understanding and use of relevant drama terminology. |
| | 0 marks | Response not creditworthy/not attempted. |

Indicative Content

Answers may include:

- An explanation of how their choice of stage could contribute to the extracts' effectiveness.
- An explanation of how the choice of stage can be used to demonstrate engagement with the audience.
- A choice of production style e.g. how the style would work on the chosen stage. An explanation of why the chosen style would work on their stage.
- Choice and description of appropriate set and props (including the use of colour).
- Details on all appropriate areas – linked to choice of stage. Awareness of sight lines and restrictions of chosen stage.
- References to the original staging.

- 3 4** As an actor, you have been asked to perform the role of Anna in a production of *Hard to Swallow*. Choose any **two** contrasting extracts and explain how you would communicate the character to the audience.
Do not refer to the extract used for questions 3 1 - 3 3. **[15]**

In your answer refer to:

- Character motivation
- Voice
- Movement
- Interaction.

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

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

Indicative Content

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

- Anna, the younger sister, is challenging character to play.
- She seems angry towards Catherine and some of her lines are rather cruel and hateful towards her sister.
- She is a hardworking girl who is sometimes unable to come to terms with her own high expectations.
- She thinks of herself as being perfect, she is good in literally every subject.
- When something doesn't go as planned she breaks down because she is unable to control them.
- She could be described as a control freak - she can control her studying regime – this makes her feel invincible.
- She tries to do the same in real life because it makes her feel safe as she likes everything to be her way.
- She loves her sister desperately but cannot cope with her instability.
- She is torn between love, hate, frustration and desperation.

Vocal / Physical/interaction:

All references should relate to the attributes noted above and will be referenced according to the extracts chosen by the candidate.

War Horse

- 4 1 (i) Describe the relationship between Rose and Ted at the **beginning** of this extract. [2]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark for each point relating to the relationship up to a maximum of 2 marks. |
| Indicative content |
| <ul style="list-style-type: none">• Rose is angry with Ted.• Ted is hiding the truth.• The relationship is full of tension. |
| All valid alternatives should be assessed as indicated in the guidance above. |

- (ii) Name **two** rehearsal techniques that you could use to explore the relationship with your actors. [2]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark for naming each appropriate technique up to a maximum of 2 marks. |
| Indicative content |
| The rehearsal techniques / games chosen must focus on the nature of the relationship discussed in (i) above. |
| <ul style="list-style-type: none">• Status games.• Hot seating.• Swap roles.• Thought tracking. |
| All valid alternatives should be assessed as indicated in the guidance above. |

- (iii) As a director, explain how **one** of these techniques would help prepare the actor(s) for their role(s). [2]

| |
|---|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 2 marks for a full explanation linked to the selected technique. The explanation should display knowledge and understanding of the given circumstances and the relationships within the extract. |
| Indicative content |
| <ul style="list-style-type: none">• Hot seating – could help the actors to understand how their characters feel towards each other;• Status rehearsal techniques – could help the actors understand who has the power in this section;• Thought tracking – could support the actors in their understanding of their inner attitude to each other. |
| All valid alternatives should be assessed as indicated in the guidance above. |

4 2 (i) Describe the atmosphere of **this extract**.

[3]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| 1 mark per relevant observation for description of the mood and atmosphere. Maximum 3 marks. |
| Indicative content |
| The atmosphere changes quite quickly during the extract. The opening section is full of aggression and tension as Rose and Ted argue about Joey. The atmosphere becomes more gentle with an element of hope as Joey is accepted and allowed to stay. The final part of the extract is quite intimate between Joey and Albert as they get to know each other. |
| All valid alternatives should be assessed as indicated in the guidance above. |

(ii) Explain how any **one** line in the extract illustrates the atmosphere.

[3]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| 1 mark for choosing an appropriate line. 2 marks per relevant explanation of the line |
| Indicative content |
| Answers may include |
| <ul style="list-style-type: none">• <i>'Shut your mouth.'</i> This line shows the aggression and tension in the extract.• <i>'We can keep him?'</i> emphasises the hope that Albert feels when he realises he can keep Joey.• <i>'I won't hurt you'.</i> This line emphasises the sensitivity and intimacy towards the end of the extract. |
| All valid alternatives should be assessed as indicated in the guidance above. |

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

[6]

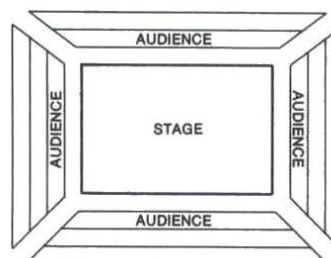
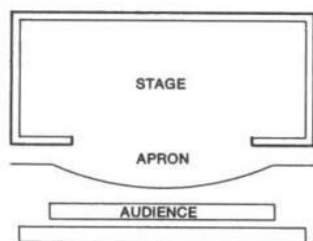
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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| 1 mark per idea given to enhance the atmosphere through lighting and/or sound, up to a maximum of 3 marks. 1 mark per explanation, up to a maximum of 3 marks. |
| Indicative content |
| <p>The following are examples only and all valid alternatives should be considered and marked appropriately.</p> <ul style="list-style-type: none">• The extract is set at the farm.• The atmosphere is full of tension, hope and intimacy.• The final section is important as it is between Albert and Joey and the change from foal to horse. <p>Lighting and sound ideas plus explanations, possible responses include:</p> <ul style="list-style-type: none">• Use of warm gels and possible shadows.• Gobo to represent rural setting.• Use of projections as linked to style.• Indication of the strength/intensity of the lighting.• Fade up lighting from a blackout.• Lighting change to create tension. Perhaps use of backlight, colour.• Special effects.• Sound effects could support the presence of the horse.• Music / SFX to create the change from the foal to the horse.• Use of the song Snowfall. <p>All valid alternatives should be assessed as indicated in the guidance above.</p> |

4 3 (i) Name these two ground plans.

[2]

AO3
Demonstrate knowledge and understanding of how drama and theatre is developed and performed

Award 1 mark for each correctly named ground plan up to a maximum of 2 marks



(i) Proscenium Arch

(ii) Theatre in the Round

(ii) As a designer, choose **one** of these stages and describe in detail explaining your set design **for this extract**. You should justify your ideas with reference to the original staging. [10]

In your answer refer to:

- Your choice of stage including audience position.
- Production style.
- Set and props (including the use of colour).

| 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 | 9-10 Marks | <ul style="list-style-type: none"> • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position. • Perceptive and detailed explanation of chosen production style. • Highly detailed description of the set and props (including use of colour). • Highly detailed examples which fully support the design are presented. • Highly relevant knowledge, understanding and use of drama terminology. |

| | | |
|--------|-----------|--|
| Band 4 | 7-8 Marks | <ul style="list-style-type: none"> • Staging/design concept is explored demonstrating a knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position. • Detailed explanation of chosen production style. • Detailed description of the set and props (including the use of colour). • Detailed examples which fully support the design are presented. • Relevant knowledge, understanding and use of drama terminology. |
| Band 3 | 5-6 Marks | <ul style="list-style-type: none"> • Staging/design concept is generally explored demonstrating a knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position. • General explanation of chosen production style. • General description of the set and props (including the use of colour). • General examples which support the design are presented. • Generally relevant knowledge, understanding and use of drama terminology. |
| Band 2 | 3-4 Marks | <ul style="list-style-type: none"> • Staging/design concept is partially explored demonstrating some knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position. • Some explanation of chosen production style. • Some description of the set and props (including the use of colour). • Some examples which support the design are presented. • Some relevant knowledge, understanding and use of drama terminology. |
| Band 1 | 1-2 Marks | <ul style="list-style-type: none"> • Staging/design concept is referred to demonstrating limited knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position. • Limited explanation of chosen production style. • Limited description of the set and props (including the use of colour). • Limited examples which support the design are presented. • Limited knowledge, understanding and use of relevant drama terminology. |
| | 0 marks | Response not creditworthy/not attempted. |

Indicative Content

Answers may include:

- An explanation of how their choice of stage could contribute to the extracts' effectiveness.
- An explanation of how the choice of stage can be used to demonstrate engagement with the audience.
- A choice of production style e.g. how the style would work on the chosen stage. An explanation of why the chosen style would work on their stage.
- Choice and description of appropriate set and props (including the use of colour).
- Details on all appropriate areas – linked to choice of stage. Awareness of sight lines and restrictions of chosen stage.
- References to the original staging.

- 4 4** As an actor, you have been asked to perform the role of Albert in a production of *War Horse*. Choose any **two** contrasting extracts and explain how you would communicate the character to the audience.

Do not refer to the extract used for questions 4 1 - 4 3.

[15]

In your answer refer to:

- Character motivation
- Voice
- Movement
- Interaction.

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

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

Indicative Content

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

- Albert Narracott is a caring and loving character.
- He is good tempered.
- His great love is his horse Joey.
- He cares for and protects the horse.
- Albert pleads with his father not to sell the horse to the military.
- Albert shows great courage throughout the play as he strives to save his horse
- Albert is a faithful and trustworthy character who is true to his word.
- He is seen as a healer not a fighter (joins the vet medics not the cavalry).
- Although he suffers depression, he is determined and triumphs in the end.
- He is forgiving and generous (forgives his father).

Vocal / Physical/Interaction:

All references should relate to the attributes noted above and will be referenced according to the extracts chosen by the candidate.

DNA

- 5 1 (a) (i) Describe the relationship between Phil and Adam at the **beginning** of this extract. [2]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark for each point relating to the relationship up to a maximum of 2 marks. |
| Indicative content |
| <ul style="list-style-type: none">• Adam is the boy that Phil thought they had killed.• Adam is scared of Phil and the others.• Phil is speechless and at the beginning doesn't know how to deal with Adam – whom he thought was dead. |
| All valid alternatives should be assessed as indicated in the guidance above. |

- (ii) Name **two** rehearsal techniques that you could use to explore the relationship with your actors. [2]

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|---|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award one mark for naming each appropriate technique up to a maximum of 2 marks. |
| Indicative content |
| The rehearsal techniques / games chosen must focus on the nature of the relationship discussed in (i) above and could include: <ul style="list-style-type: none">• Status games.• Hot seating.• Swap roles.• Thought tracking. |
| All valid alternatives should be assessed as indicated in the guidance above. |

- (iii) As a director, explain how **one** of these techniques would help to prepare the actor(s) for their role(s). [2]

| |
|---|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 2 marks for a full explanation linked to the selected technique. The explanation should display knowledge and understanding of the given circumstances and the relationships within the extract. |
| Indicative content |
| <ul style="list-style-type: none">• Hot seating – could help the actors to understand how their characters feel towards each other;• Status rehearsal techniques – could help the actors understand who has the power in this section;• Thought tracking – could support the actors in their understanding of their inner attitude to each other. |
| All valid alternatives should be assessed as indicated in the guidance above. |

5 2 (i) Describe the atmosphere of this extract.

[3]

| |
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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| 1 mark per relevant observation for description of the atmosphere. Maximum 3 marks. |
| Indicative content |
| The mood is very unstable as the characters realise that the boy they thought they had killed is alive. There is an atmosphere of tension as Brian talks incessantly. Phil's silence creates clear tension in the scene and the conflict between the others reaches a climax as Cathy slaps Brian. |
| All valid alternatives should be assessed as indicated in the guidance above. |

(ii) Explain how any **one** line in the extract illustrates the atmosphere.

[3]

| |
|---|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| 1 mark for choosing an appropriate line. 2 marks per relevant explanation of the line |
| Indicative content |
| Answers may include: <ul style="list-style-type: none">• <i>'We found him up there, up the hill.'</i> This line shows the insecurity the characters are feeling now that Adam has been found.• <i>'...I found him, I found him, I found Adam living in a hedge, I found him.'</i> Brian's incessant talking creates tension.• <i>'suddenly CATHY slaps him'</i> This line emphasises the climax of the extract and the tension that is dominating the action. |
| All valid alternatives should be assessed as indicated in the guidance above. |

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

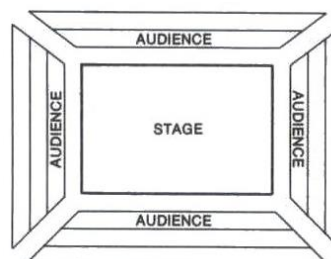
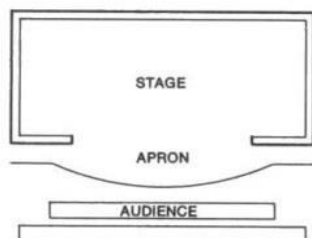
[6]

| |
|---|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| 1 mark per idea given to enhance the atmosphere through lighting and/or sound, up to a maximum of 3 marks. 1 mark per explanation, up to a maximum of 3 marks. |
| Indicative content |
| <p>The following are examples only and all valid alternatives should be considered and marked appropriately:</p> <ul style="list-style-type: none">• The extract is set in the woods.• The mood is full of tension, insecurity and aggression.• The atmosphere is fraught because of the underlying tension between the characters. <p>Lighting and sound ideas plus explanations, possible responses include:</p> <ul style="list-style-type: none">• Use of cold gels and possible shadows.• Gobo to represent woods.• Colour to represent setting.• Use of projections as linked to style – Brechtian / TMA.• Indication of the strength/intensity of the lighting.• Fade up lighting from a blackout.• Lighting change to create tension. Perhaps use of backlight, colour.• Special effects such as strobe.• Sound effects could enhance the tension at the beginning and set the scene.• Use of non-naturalistic sound effects to create tension e.g. heart-beat. <p>All valid alternatives should be assessed as indicated in the guidance above.</p> |

5 3 (i) Name these two ground plans.

[2]

| |
|---|
| <p>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed</p> |
| <p>Award 1 mark for each correctly named stage up to a maximum of 2 marks</p> |



(i) Proscenium Arch

(ii) Theatre in the Round

(ii) As a designer, choose **one** of these stages and describe in detail explaining your set design **for this extract**. You should justify your ideas with reference to the original staging. [10]

In your answer refer to:

- Your choice of stage including audience position
- Production style
- Set and props (including the use of colour).

| | | |
|--|-------------------|---|
| <p>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed</p> | | |
| <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. | | |
| <p>Band 5</p> | <p>9-10 Marks</p> | <ul style="list-style-type: none"> • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position. • Perceptive and detailed explanation of chosen production style. • Highly detailed description of the set and props (including the use of colour). • Highly detailed examples which fully support the design are presented. • Highly relevant knowledge, understanding and use of drama terminology. |

| | | |
|--------|-----------|--|
| Band 4 | 7-8 Marks | <ul style="list-style-type: none"> • Staging/design concept is explored demonstrating a knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position. • Detailed explanation of chosen production style. • Detailed description of the set and props (including the use of colour). • Detailed examples which fully support the design are presented. • Relevant knowledge, understanding and use of drama terminology. |
| Band 3 | 5-6 Marks | <ul style="list-style-type: none"> • Staging/design concept is generally explored demonstrating a knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position. • General explanation of chosen production style. • General description of the set and props (including the use the use of colour). • General examples which support the design are presented. • Generally relevant knowledge, understanding and use of drama terminology. |
| Band 2 | 3-4 Marks | <ul style="list-style-type: none"> • Staging/design concept is partially explored demonstrating some knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position. • Some explanation of chosen production style. • Some description of the set and props (including the use of colour.) • Some examples which support the design are presented. • Some relevant knowledge, understanding and use of drama terminology. |
| Band 1 | 1-2 Marks | <ul style="list-style-type: none"> • Staging/design concept is referred to demonstrating limited knowledge and understanding of how the extract can be designed for a theatre in the round OR proscenium stage including the audience position. • Limited explanation of chosen production style. • Limited description of the set and props (including the use of colour). • Limited examples which support the design are presented. • Limited knowledge, understanding and use of relevant drama terminology |
| | 0 marks | Response not creditworthy/not attempted. |

Indicative Content

Answers may include:

- An explanation of how their choice of stage could contribute to the extracts' effectiveness.
- An explanation of how the choice of stage can be used to demonstrate engagement with the audience.
- A choice of production style e.g. how the style would work on the chosen stage. An explanation of why the chosen style would work on their stage.
- Choice and description of appropriate set and props (including the use of colour).
- Details on all appropriate areas – linked to choice of stage. Awareness of sight lines and restrictions of chosen stage.
- References to the original staging.

- 5 4** As an actor, you have been asked to perform the role of Leah in a production of *DNA*. Choose any **two** contrasting extracts and explain how you would communicate the character to the audience.

Do not refer to the extract used for questions 5 1 - 5 3.

[15]

In your answer refer to:

- Character motivation
- Voice
- Movement
- Interaction.

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

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

Indicative Content

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

(We are given no background information to any of the characters and much of what we understand is due to inference. Much of Leah's character is revealed through her relationship with Phil.)

- Leah is a moral character and tries to reason with many of the characters.
- Leah pleads with the others to help Adam.
- 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.
- Leah and Phil have a one-sided relationship.
- Leah is concerned about their relationship.
- Leah shows her insecurities through her relationship with Phil.
- Leah constantly strives for Phil's attentions.
- She uses a variety of techniques to gain attention - putting herself down, talking about intellectual topics, doing something physical, putting Phil down or repeating his name.

Vocal / Physical/Interaction:

All references should relate to the attributes noted above and will be referenced according to the extracts chosen by the candidate.

SECTION B

Answer either question 6 1 or question 7 1.

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

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

Either,

6 1 Analyse and evaluate how Costume, Hair and Make-up were used in **two key scenes** to communicate meaning to the audience. **[15]**

In your answer refer to:

- The style of the production;
- How costume, hair and make-up were used to create character and communicate meaning;
- Your response to the performance as an audience member.

| 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"> • Excellent, perceptive analysis and evaluation of the use of costumes, hair and make-up to communicate meaning to the audience, including reference to the style of the production. • Perceptive analysis and evaluation of their own response to the costumes, hair and make-up in performance as an audience member. • Detailed and focused examples from both the chosen scenes. |
| Band 4 | 10-12 Marks | <ul style="list-style-type: none"> • Good analysis and evaluation of the use of costumes, hair and make-up to communicate meaning to the audience, including reference to the style of the production. • Good analysis and evaluation of their own response to the costumes, hair and make-up in performance as an audience member. • Purposeful examples from both the chosen scenes. |
| Band 3 | 7-9 Marks | <ul style="list-style-type: none"> • General analysis and evaluation of the use of costumes, hair and make-up to communicate meaning to the audience, including reference to the style of the production. • General analysis and evaluation of their own response to the costumes, hair and make-up in performance as an audience member. • Generally appropriate examples from both the chosen scenes. |

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

Indicative Content

Answers should analyse and evaluate the use of costumes, hair and make-up within two key scenes.

Answers could include:

Costume design:

- Use of colour/pattern to communicate meaning.
- Use of fabric/material to communicate meaning.
- Choice of garments and any other accessories.
- How the style of production influenced the kind of costumes used.

Hair and Make-up:

- Details on hair-style.
- Details of make-up.
- Use of masks.

Response as audience member:

- Individual response to the costumes which may include a preference for one scene.
- Answers should explain the context of the scenes and how the costumes, hair and make-up are presented and developed.
- Answers should focus on significant moments within the chosen scenes.

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

Or,

- 7 1 Analyse and evaluate how movement skills were used in two key scenes to communicate meaning to the audience. [15]

In your answer refer to:

- The style of the production;
- How movement skills were used to create character and communicate meaning;
- Your response to the performance as an audience member.

| 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">• Excellent, perceptive analysis and evaluation of the use of movement to communicate meaning to the audience, including reference to the style of the production.• Perceptive analysis and evaluation of their own response to the movement in performance as an audience member.• Detailed and focused examples from both the chosen scenes. |
| Band 4 | 10-12 Marks | <ul style="list-style-type: none">• Good analysis and evaluation of the use of movement to communicate meaning to the audience, including reference to the style of the production.• Good analysis and evaluation of their own response to the movement in performance as an audience member.• Purposeful examples from both the chosen scenes. |
| Band 3 | 7-9 Marks | <ul style="list-style-type: none">• General analysis and evaluation of the use of movement to communicate meaning to the audience, including reference to the style of the production.• General analysis and evaluation of their own response to the movement in performance as an audience member.• Generally appropriate examples from both the chosen scenes. |
| Band 2 | 4-6 Marks | <ul style="list-style-type: none">• Some analysis and evaluation of the use of movement to communicate meaning to the audience, including reference to the style of the production.• Some analysis and evaluation of their own response to the movement in performance as an audience member.• Some appropriate examples from one or both of the chosen scenes |

| | | |
|--------|-----------|---|
| Band 1 | 1-3 Marks | <ul style="list-style-type: none"> Limited analysis and evaluation of the use of movement to communicate meaning to the audience, including reference to the style of the production. Limited analysis and evaluation of their own response to the movement in performance as an audience member. Limited reference to the chosen scenes |
| | 0 marks | Response not creditworthy/not attempted. |

Indicative Content

Answers should analyse and evaluate the use of movement within two key scenes.
Answers could include:

Movement:

- Use of body language to communicate meaning.
- Use of facial expressions and gestures.
- Use of proxemics.
- How the style of production influenced the kind of physical skills used.

Response as audience member:

- Individual response to the movement which may include a preference for one scene.
- Answers should explain the context of the scenes and how movement is presented and developed answers should focus on significant moments within the chosen scenes.

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