



GCSE MARKING SCHEME

AUTUMN 2021

DRAMA - COMPONENT 3
C690U30-1

INTRODUCTION

This marking scheme was used by WJEC for the 2021 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

GCSE DRAMA - COMPONENT 3

AUTUMN 2021 MARK SCHEME

The Tempest William Shakespeare

- 1.1 (i) As an actor, describe how you would use tone and tempo to deliver the line;

'Let grief and sorrow still embrace his heart that doth not wish you joy!'

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for each point relating to the use of tone and tempo up to a maximum of 2 marks.
Indicative content The tempo could be slow and deliberate. The tone could be gentle All valid alternatives should be assessed as indicated in the guidance above.

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

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for each reason up to a maximum of 2 marks.
Indicative content The reasons must link to the points discussed in (i) above. Alonso is relieved at seeing his son again. He wants to communicate his blessing on the couple. All valid alternatives should be assessed as indicated in the guidance above.

- 1.2 (i) Look at the stage direction;

(Enter Ariel, with the Master and Boatswain amazedly following).

What does the stage direction suggest about the atmosphere?

[1]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for correctly stating the atmosphere of the extract as suggested by the stage direction.
Indicative content The atmosphere is magical. There is an air of mystery. All valid alternatives should be assessed as indicated in the guidance above.

- (ii) As an actor performing **Boatswain** suggest **one** facial expression and **one** gesture you would use to communicate this stage direction. Give reasons for your suggestions. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for suitable facial expression and 1 mark for suitable gesture. Award up to 2 marks for reasons linked to the choice of facial expression and gesture.
Indicative content Suitable facial expression and gesture could include: • Eyes staring ahead / A bewildered facial expression • Arms reaching ahead Reasons could include: • Boatswain is under Ariel's spell • He is not in control of his actions All valid alternatives should be assessed as indicated in the guidance above.

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

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
1 mark for each aspect of character which is relevant to the extract. Maximum of 3 marks.
Indicative content The following are examples only: • He is controlling • His enjoyment of the situation is evident • He is powerful • His relief is evident • He is wise. All valid alternatives should be considered and marked appropriately.

- (ii) Describe a suitable costume, hair and make-up for **Prospero** in this extract. [6]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for each garment / hair or makeup up to a maximum of 6 marks
Indicative content The following are examples only: • A long cloak • A crown • Long hair • The material could appear worn and ragged • The colours could be magical – purples/silver • Heavy eye make-up drawing attention to the dramatic element of character All valid alternatives should be considered and marked appropriately.

1.4 As an actor, explain how you would perform the role of **Ariel** in this extract.

In your answer refer to:

- character motivation
- voice
- movement

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	10-12 marks	• A perceptive explanation of character motivation within the extract • Detailed and discerning references and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	• A detailed explanation of character motivation within the extract • Detailed reference and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	• A well-informed explanation of character motivation within the extract • Sound references and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Clear and appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology
Band 2	4-5 marks	• A satisfactory explanation of character motivation within the extract • Satisfactory references and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Generally appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Some explanation of character motivation in the extract • Some limited references and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Some appropriate references to the extract • Some knowledge, understanding and use of drama terminology
	0 marks	• Response not creditworthy/not attempted.

Indicative content

Character Motivation:

- Ariel is a spirit and Prospero's servant.
- Ariel uses magic to carry out Prospero's commands.
- Ariel wants his freedom; which Prospero has promised to grant.
- Ariel serves Prospero loyally, and enjoys the mischievous tricks he pulls on Prospero's enemies.
- Ariel's compassion for Prospero's enemies moves him to release and forgive them.
- Ariel appears to take pity on the castaways. He tells Prospero that if he were human his "affections" would be "tender,"
- Ariel convinces Prospero to stop using magic and reconcile with his enemies.
- Ariel effectively manipulates Prospero by appealing to his humanity, and in doing so he ushers himself closer to freedom.

Use of Voice:

- Secretive tone
- Respectful tone
- Controlled tempo
- Purposeful tone
- Quiet asides

Use of Movement:

- Stays close to Prospero
- Light footed.
- Use of gesture to suggest an airy spirit
- Perhaps moving amongst the other characters as none of them see him
- Gesture and movement displaying the control of the entrance and movement of Master and Boatswain at the beginning and then again, he controls Caliban, Stephano and Trinculo.

All valid alternatives should be considered and marked appropriately.

- 1.5 As a designer, describe how you would stage **one** extract from the play.
Do not refer to the extract used for questions 1 1 – 1 4.

In your answer refer to:

- the original staging
- your choice of stage and production style
- your choice of set
- your choice of lighting ideas

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	13-15 marks	• Reference to the original staging • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the chosen extract can be designed for a stage of their choice including the audience position • Perceptive and detailed explanation of the chosen production style • Highly detailed description of the set and very creative ideas for the chosen extract which fully support the chosen production style • Highly detailed and creative lighting ideas for the chosen extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	• Staging/design concept is explored demonstrating a knowledge and understanding of how the chosen extract can be designed for a stage of their choice including the audience position • Detailed explanation of the chosen production style • Detailed description of the set and creative ideas for the chosen extract which support the chosen production style • Detailed and creative lighting ideas for the chosen extract • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	• Staging/design concept is generally explored demonstrating a knowledge and understanding of how the chosen extract can be designed for a stage of their choice including the audience position • General explanation of the chosen production style • General description of set for the chosen extract • General lighting ideas for the chosen extract • Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-6 marks	- Staging/design concept is partially explored demonstrating some knowledge and understanding of how the chosen extract can be designed for a stage of their choice including the audience position - Some explanation of the chosen production style - Some description of the set for the chosen extract - Some lighting ideas for the chosen extract - Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	- Staging/design concept is referred to demonstrating limited knowledge and understanding of how the play can be designed for a stage of their choice including the audience position - Limited explanation of the chosen production style - Limited description of the set for the chosen extract - Limited lighting ideas for the chosen extract - Limited knowledge, understanding and use of relevant drama terminology
	0 marks	Response not creditworthy/not attempted.

Indicative content

Answer may include:

Reference to the Original Staging: Thrust stage with audience on three sides. Performances in the daylight. Simple and minimalistic set because the plays were multi-location. Very little use of set, but the use of the upper gallery allowed some suggestion of location. A reliance on the words to create the setting and atmosphere.

Choice of Stage and Production Style:

- An explanation of how the choice of stage can be used to demonstrate engagement with the audience including the correct audience position for the chosen stage
- 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 for their chosen extract

Choice of Set:

- Choice and description of appropriate set
- Details on all appropriate areas – linked to choice of stage
- How colour is used to create atmosphere within the chosen extract?
- How and where props are used and to what effect?

Choice of Lighting:

- Use of colour and intensity
- Type and possible placement of lighting
- How lighting is used to suggest location / create atmosphere?

All valid alternatives should be considered and marked appropriately.

The Caucasian Chalk Circle Bertolt Brecht

- 2.1 (i) As an actor, describe how you would use tone and tempo to deliver the line;

'No, I haven't heard a thing.'

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for each point relating to the use of tone and tempo up to a maximum of 2 marks.
Indicative content The tempo could be rushed with a short pause between 'No' and 'I haven't...' The tone could be panicked or scared All valid alternatives should be assessed as indicated in the guidance above.

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

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for each reason up to a maximum of 2 marks.
Indicative content The reasons must link to the points discussed in (i) above. Grusha is panicked and scared. She knows that she must get the child and protect it before the Ironshirts find him. All valid alternatives should be assessed as indicated in the guidance above.

2.2 (i) Look at the stage direction;

(Suddenly she turns around and runs back, panic-stricken.)

What does the stage direction suggest about the atmosphere?

[1]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for correctly stating the atmosphere of the extract as suggested by the stage direction.
Indicative content The atmosphere is full of tension. It is full of fear and looming threat. All valid alternatives should be assessed as indicated in the guidance above.

- (ii) As an actor performing **Grusha** suggest **one** facial expression and **one** gesture you would use to communicate this stage direction. Give reasons for your suggestions. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for suitable facial expression and 1 mark for suitable gesture. Maximum of 2 marks.
Indicative content Suitable facial expression and gesture could include: • Eyes wide open / sad or panicked facial expression • Wilding pointing. Gestures to convey panic and a need to move quickly and purposefully Reasons could include: • She is fearful and concerned for the baby's safety • She is moving quickly and purposefully, as she does not have much time All valid alternatives should be assessed as indicated in the guidance above.

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

[3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
1 mark for each aspect of character that is relevant to the extract. Maximum of 3 marks.
Indicative content The following are examples only: • He is sarcastic. • He enjoys his power and his sense of status • He is very self-important • He has a suggestive and insulting attitude to Grusha. All valid alternatives should be considered and marked appropriately.

(ii) Describe a suitable costume, hair and make-up for **Corporal** in this extract.[6]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for each garment / hair or makeup up to a maximum of 6 marks
Indicative content The following are examples only: • A military hat • Greased back hair • A gun • Long black boots • A green military coat with shinny buttons • The costume is smart and immaculate • Material of the coat is heavy, perhaps woollen. All valid alternatives should be considered and marked appropriately.

- 2.4 As an actor, explain how you would perform the role of **Peasant Woman** in this extract.

In your answer refer to:

- character motivation
- voice
- movement

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	10-12 marks	• A perceptive explanation of character motivation within the extract • Detailed and discerning references and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	• A detailed explanation of character motivation within the extract • Detailed reference and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	• A well-informed explanation of character motivation within the extract • Sound references and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Clear and appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology
Band 2	4-5 marks	• A satisfactory explanation of character motivation within the extract • Satisfactory references and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Generally appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Some explanation of character motivation in the extract • Some limited references and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Some appropriate references to the extract • Some knowledge, understanding and use of drama terminology
	0 marks	• Response not creditworthy/not attempted.

Indicative content

Character Motivation:

- The peasant woman is kind and caring; she takes the child in and wants to care for him.
- She is angry with Grusha for abandoning the child
- She is in control and tries to have a word with Grusha
- She is calm while Grusha is panicked
- PW tries to teach Grusha a lesson and calls her a sinner
- Once she realises the Ironshirts are coming she changes
- She is panicked and nervous. She allows Grusha to take charge
- She is bullied by Grusha to say the child is hers
- When the Ironshirts arrive PW becomes totally subservient, bowing low, falling to her knees.

Use of Voice:

- Controlled and authoritative tone
- Tone changes and becomes more panicked
- Rushed tempo, fast pace
- High pitched
- Worried tone
- Short sharp sentences

Use of Movement:

- At the beginning, movements are controlled and steady
- Her physicality suggests a higher status than Grusha
- As soon as she is aware of the Ironshirts PW movement becomes nervous and shaky
- When the Ironshirts arrive PW she loses all control and is the weakest of all three.
- Actor may begin centre stage. Standing tall and controlling the space.
- Little movement in the space – showing power
- When they are in the distance her movement in the space becomes more erratic. PW would be moving around, rushing from one area to the next in panic
- When the Ironshirts arrive, PW would be very still, perhaps moving to the corner of the acting area in order to not be visible to the Ironshirts
- PW would have a low status. Falling to her knees.

All valid alternatives should be considered and marked appropriately.

- 2.5 As a designer, describe how you would stage **one** extract from the play.
Do not refer to the extract used for questions 2 1 – 2 4.

In your answer refer to:

- the original staging
- your choice of stage and production style
- your choice of set
- your choice of lighting ideas

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	13-15 marks	• Reference to the original staging • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the chosen extract can be designed for a stage of their choice including the audience position • Perceptive and detailed explanation of the chosen production style • Highly detailed description of the set and very creative ideas for the chosen extract which fully support the chosen production style • Highly detailed and creative lighting ideas for the chosen extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	• Staging/design concept is explored demonstrating a knowledge and understanding of how the chosen extract can be designed for a stage of their choice including the audience position • Detailed explanation of the chosen production style • Detailed description of the set and creative ideas for the chosen extract which support the chosen production style • Detailed and creative lighting ideas for the chosen extract • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	• Staging/design concept is generally explored demonstrating a knowledge and understanding of how the chosen extract can be designed for a stage of their choice including the audience position • General explanation of the chosen production style • General description of set for the chosen extract • General lighting ideas for the chosen extract • Generally relevant knowledge, understanding and use of drama terminology
Band 2	4-6 marks	• Staging/design concept is partially explored demonstrating some knowledge and understanding of how the chosen extract can be designed for a stage of their choice including the audience position • Some explanation of the chosen production style • Some description of the set for the chosen extract • Some lighting ideas for the chosen extract • Some relevant knowledge, understanding and use of drama terminology

Band 1	1-3 marks	• Staging/design concept is referred to demonstrating limited knowledge and understanding of how the play can be designed for a stage of their choice including the audience position • Limited explanation of the chosen production style • Limited description of the set for the chosen extract • Limited lighting ideas for the chosen extract • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	• Response not creditworthy/not attempted.
Indicative content Answers may include: Reference to the Original Staging: Epic staging. Empty space allowing for episodic staging. Minimalistic use of set, props, costumes. Use of projections, central symbolic props which can have multi uses. Simplistic lighting. Choice of Stage and Production Style: • An explanation of how the choice of stage can be used to demonstrate engagement with the audience including the correct audience position for the chosen stage • 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 for their chosen extract Choice of Set: • Choice and description of appropriate set • Details on all appropriate areas – linked to choice of stage • How colour is used to create atmosphere within the chosen extract? • How and where props are used and to what effect? Choice of Lighting: • Use of colour and intensity • Type and possible placement of lighting • How lighting is used to suggest location / create atmosphere? All valid alternatives should be considered and marked appropriately.		

Hard to Swallow Mark Wheeller

- 3.1 (i) As an actor, describe how you would use tone and tempo to deliver the line;

'Mummy, I can't swallow. Mummy, I'm really frightened!' [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for each point relating to the use of tone and tempo up to a maximum of 2 marks.
Indicative content The tempo could be uneven, punctuated, gaining pace towards the end of the sentence. The tone could be panicked and anxious. All valid alternatives should be assessed as indicated in the guidance above.

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

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for each reason up to a maximum of 2 marks.
Indicative content The reasons must link to the points discussed in (i) above. Catherine is scared. She is panicking because she cannot swallow the food. All valid alternatives should be assessed as indicated in the guidance above.

- 3.2 (i) Look at the stage direction;

(He grabs her and makes her sit.)

What does this stage direction suggest about the atmosphere?

[1]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for correctly stating the atmosphere of the extract as suggested by the stage direction.
Indicative content The extract is full of tension. All valid alternatives should be assessed as indicated in the guidance above.

- (ii) As an actor performing **John** suggest **one** facial expression and **one** gesture you would use to communicate this stage direction. Give reasons for your suggestions. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for suitable facial expression and 1 mark for suitable gesture. Award up to 2 marks for reasons linked to the choice of facial expression and gesture.
Indicative content Suitable facial expressions and gesture could include: • His face could be furrowed- frowning and stern. • He could reach out firmly to grab Catherine. Reasons could include: • He is angry towards Catherine. • Her behaviour frustrates him. All valid alternatives should be assessed as indicated in the guidance above.

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

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
1 mark for each aspect of character which is relevant to the extract. Maximum of 3 marks.
Indicative content The following are examples only: • Catherine is afraid. • She is very determined • She is being very stubborn. All valid alternatives should be considered and marked appropriately.

(ii) Describe a suitable costume, hair and make-up for **Catherine** in this extract. [6]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for each garment / hair or makeup up to a maximum of 6 marks
Indicative content The following are examples only: • A school uniform – details on garments e.g. jumper/blazer, shirt + tie, skirt / trousers. • Immaculate uniform – suggesting social status and Catherine’s controlling personality • Pale make-up / suggestion in script of white face • Hair style - neat and tidy • Neutral blacks with addition of single items e.g. school tie. • Shoes. All valid alternatives should be considered and marked appropriately.

- 3.4 As an actor, explain how you would perform the role **Maureen** in this extract.
In your answer refer to:
- character motivation
 - voice
 - movement

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	10-12 marks	• A perceptive explanation of character motivation within the extract • Detailed and discerning references and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	• A detailed explanation of character motivation within the extract • Detailed reference and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	• A well-informed explanation of character motivation within the extract • Sound references and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Clear and appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology
Band 2	4-5 marks	• A satisfactory explanation of character motivation within the extract • Satisfactory references and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Generally appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Some explanation of character motivation in the extract • Some limited references and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Some appropriate references to the extract • Some knowledge, understanding and use of drama terminology
	0 marks	• Response not creditworthy/not attempted.

Indicative content

Character Motivation:

- Maureen is protective of Catherine
- She tries to keep everybody calm.
- Maureen tries to warn John to leave Catherine alone and give her space.
- She is patient with John as she tries to get him to understand Catherine's illness.
- Controlled and calm when dealing with John's emotional outbursts.
- Maureen interacts warmly with Catherine
- Maureen is gentle and patient with her daughter
- She is calm with John despite his anger and frustration
- Maureen tries to take control of John's outbursts.
- She is defensive with John trying to justify her decisions

Use of Voice:

- Gentle and calm tone with Catherine
- Patient tone
- Her pace could be guarded
- In dealing with John her voice is more authoritative
- A restrained tone
- Sad tone when referring to the advice of the school
- Sensitive tone
- Controlled pace
- Worried tone
- Desperate tone
- Increased pace at the end of the scene

Use of Movement:

- Maureen would be close to Catherine
- She could place herself between John and Catherine
- Maureen could be quite still to show her control.
- Maureen could avoid looking at John she would turn away when talking about Catherine's need to see a Psychiatrist, as she is worried about how John will respond.
- At the end of the scene, Maureen could move towards the audience to address them.

All valid alternatives should be considered and marked appropriately.

- 3.5 As a designer, describe how you stage **one** extract from the play.
Do not refer to the extract used for questions 3 1 – 3 4.

In your answer refer to:

- the original staging
- your choice of stage and production style
- your choice of set
- your choice of lighting ideas

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	13-15 marks	• Reference to the original staging • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the chosen extract can be designed for a stage of their choice including the audience position • Perceptive and detailed explanation of the chosen production style • Highly detailed description of the set and very creative ideas for the chosen extract which fully support the chosen production style • Highly detailed and creative lighting ideas for the chosen extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	• Staging/design concept is explored demonstrating a knowledge and understanding of how the chosen extract can be designed for a stage of their choice including the audience position • Detailed explanation of the chosen production style • Detailed description of the set and creative ideas for the chosen extract which support the chosen production style • Detailed and creative lighting ideas for the chosen extract • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	• Staging/design concept is generally explored demonstrating a knowledge and understanding of how the chosen extract can be designed for a stage of their choice including the audience position • General explanation of the chosen production style • General description of set for the chosen extract • General lighting ideas for the chosen extract • Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-6 marks	- Staging/design concept is partially explored demonstrating some knowledge and understanding of how the chosen extract can be designed for a stage of their choice including the audience position - Some explanation of the chosen production style - Some description of the set for the chosen extract - Some lighting ideas for the chosen extract - Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	- Staging/design concept is referred to demonstrating limited knowledge and understanding of how the play can be designed for a stage of their choice including the audience position - Limited explanation of the chosen production style - Limited description of the set for the chosen extract - Limited lighting ideas for the chosen extract - Limited knowledge, understanding and use of relevant drama terminology
	0 marks	Response not creditworthy/not attempted.

Indicative content

Answers may include:

Reference to the Original Staging: Theatre in Education production. Simple setting allowing for the episodic and multi-location structure. First production at the National Theatre 1989.

Choice of Stage and Production Style:

- An explanation of how the choice of stage can be used to demonstrate engagement with the audience including the correct audience position for the chosen stage
- 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 for their chosen extract

Choice of Set:

- Choice and description of appropriate set
- Details on all appropriate areas – linked to choice of stage
- How colour is used to create atmosphere within the chosen extract?
- How and where props are used and to what effect?

Choice of Lighting:

- Use of colour and intensity
- Type and possible placement of lighting
- How lighting is used to suggest location / create atmosphere?

All valid alternatives should be considered and marked appropriately.

War Horse Michael Morpurgo, adapted by Nick Stafford

- 4.1 (i) As an actor, describe how you would use tone and tempo to deliver the line;

‘Don’t mess me about. I’ll whop ya till ya bliddin’.

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for each point relating to the use of tone and tempo up to a maximum of 2 marks.
Indicative content The tempo could be erratic. First half very controlled. The second half of the line rushing towards the end of the sentence. The tone could be stern and aggressive. All valid alternatives should be assessed as indicated in the guidance above.

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

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for each reason up to a maximum of 2 marks.
Indicative content The reasons must link to the points discussed in (i) above. Ted is drunk and is therefore not in control. He is very angry with Joey He wants to show his authority. All valid alternatives should be assessed as indicated in the guidance above.

- 4.2 (i) Look at the stage direction;

(Ted tries again. He gets the whip and attacks Joey.)

What does the stage direction suggest about the atmosphere?

[1]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for correctly stating the atmosphere of the extract as suggested by the stage direction.
Indicative content The atmosphere is full of tension and cruelty. All valid alternatives should be assessed as indicated in the guidance above.

- (ii) As an actor performing **Ted** suggest **one** facial expression and **one** gesture you would use to communicate this stage direction. Give reasons for your suggestions.

[4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for suitable facial expression and 1 mark for suitable gesture. Award up to 2 marks for reasons linked to the choice of facial expression and gesture.
Indicative content Suitable facial expression and gesture could include: • A determined and nasty facial expression • Cruel use of the whip Reasons could include: • To show his anger • He is abusing his authority • To show his eagerness to teach Joey a lesson. All valid alternatives should be assessed as indicated in the guidance above.

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

[3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
1 mark for each aspect of character which is relevant to the extract. Maximum of 3 marks.
Indicative content The following are examples only: • Her steadiness is very evident. • She is an obvious mother figure. • Her inner strength and patience. • Her love for Albert and the fact Ted's behaviour irritates her. All valid alternatives should be considered and marked appropriately.

(ii) Describe a suitable costume, hair and make-up for **Rose** in this extract.

[6]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for each garment / hair or makeup up to a maximum of 6 marks
Indicative content The following are examples only: • A pink cardigan • Long skirt, blouse – suggest colours. • Pale make-up • An apron – flowery / brown /beige colours • Hair back in a bun with some bits hanging down • The costume will be well worn, suggesting a hard life All valid alternatives should be considered and marked appropriately.

4.4 As an actor, explain how you would perform **Albert** in this extract.

In your answer refer to:

- character motivation
- voice
- movement

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	10-12 marks	• A perceptive explanation of character motivation within the extract • Detailed and discerning references and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	• A detailed explanation of character motivation within the extract • Detailed reference and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	• A well-informed explanation of character motivation within the extract • Sound references and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Clear and appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology
Band 2	4-5 marks	• A satisfactory explanation of character motivation within the extract • Satisfactory references and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Generally appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Some explanation of character motivation in the extract • Some limited references and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Some appropriate references to the extract • Some knowledge, understanding and use of drama terminology
	0 marks	• Response not creditworthy/not attempted.

Indicative content

Character Motivation:

- At the beginning he is torn between his worry for his dad – as he has been physically hurt by Joey but also wants to protect the horse from his father's cruelty.
- His focus then turns to Joey whilst Ted and Rose discuss Joey's future.
- He is shocked and angry when he hears what Ted has done – the bet.
- He risks his safety and stands between Ted and Joey.
- After Ted leaves, he is frustrated and takes it out on Rose.
- He reaches the climax of his frustrations with Rose before he becomes quietly shocked when he hears about the pregnancy.

Use of Voice:

- His tone is very angry with Ted.
- His tone is disrespectful.
- He shouts at Ted
- He has a very protective tone when referring to Joey
- His voice is gentle and calming with Joey
- His voice is determined and disrespectful to Ted.
- His tempo is unsteady showing how frustrated he is with Rose
- He has a shocked tone and is speechless on hearing Rose's story.

Use of Movement:

- His movement will shift from Ted and Joey. Rushing in to protect the horse.
- He uses stillness and calm movements when close to Joey
- He stands between Joey and Ted to protect the horse
- Stays near Joey to calm him down movement will show willing to do anything to protect him
- Could move towards Rose as she shares the story of her pregnancy.
- He could turn away as he doesn't want to hear what she says.

All valid alternatives should be considered and marked appropriately.

- 4.5 As a designer, describe how you would stage **one** extract from the play.
Do not refer to the extract used in questions 4 1 – 4 4.

In your answer refer to:

- the original staging
- your choice of stage and production style
- your choice of set
- your choice of lighting ideas

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	13-15 marks	• Reference to the original staging • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the chosen extract can be designed for a stage of their choice including the audience position • Perceptive and detailed explanation of the chosen production style • Highly detailed description of the set and very creative ideas for the chosen extract which fully support the chosen production style • Highly detailed and creative lighting ideas for the chosen extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	• Staging/design concept is explored demonstrating a knowledge and understanding of how the chosen extract can be designed for a stage of their choice including the audience position • Detailed explanation of the chosen production style • Detailed description of the set and creative ideas for the chosen extract which support the chosen production style • Detailed and creative lighting ideas for the chosen extract • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	• Staging/design concept is generally explored demonstrating a knowledge and understanding of how the chosen extract can be designed for a stage of their choice including the audience position • General explanation of the chosen production style • General description of set for the chosen extract • General lighting ideas for the chosen extract • Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-6 marks	- Staging/design concept is partially explored demonstrating some knowledge and understanding of how the chosen extract can be designed for a stage of their choice including the audience position - Some explanation of the chosen production style - Some description of the set for the chosen extract - Some lighting ideas for the chosen extract - Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	- Staging/design concept is referred to demonstrating limited knowledge and understanding of how the play can be designed for a stage of their choice including the audience position - Limited explanation of the chosen production style - Limited description of the set for the chosen extract - Limited lighting ideas for the chosen extract - Limited knowledge, understanding and use of relevant drama terminology
	0 marks	Response not creditworthy/not attempted.

Indicative content

Answers may include:

Reference to the Original Staging: Premiered at National Theatre. Bare stage. Minimalistic set. Use of simple pieces of set / props / LX / SFX to suggest setting.

Choice of Stage and Production Style:

- An explanation of how the choice of stage can be used to demonstrate engagement with the audience including the correct audience position for the chosen stage
- 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 for their chosen extract

Choice of Set:

- Choice and description of appropriate set
- Details on all appropriate areas – linked to choice of stage
- How colour is used to create atmosphere within the chosen extract?
- How and where props are used and to what effect?

Choice of Lighting:

- Use of colour and intensity
- Type and possible placement of lighting
- How lighting is used to suggest location / create atmosphere?

All valid alternatives should be considered and marked appropriately.

- 5.1 (i) As an actor, describe how you would use tone and tempo to deliver the line;

‘Go back home. Don’t say anything to anybody about this. You too, Lou.’

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for each point relating to the use of tone and tempo up to a maximum of 2 marks.
Indicative content The tempo could be slow and controlled. The tone could be determined and forceful All valid alternatives should be assessed as indicated in the guidance above.

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

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for each reason up to a maximum of 2 marks.
Indicative content The reasons must link to the points discussed in (i) above. Phil is trying to take control of the situation. He is determined that the others will listen to him and trust him. All valid alternatives should be assessed as indicated in the guidance above.

- 5.2 (i) Look at the stage direction;
(*LOU stands there, unsure.*).

What does the stage direction suggest about the atmosphere?

[1]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for correctly stating the atmosphere of the extract as suggested by the stage direction.
Indicative content The atmosphere is unsettled and insecure. All valid alternatives should be assessed as indicated in the guidance above.

- (ii) As an actor performing **LOU** suggest one facial expression and one gesture you would use to communicate this stage direction. Give reasons for your suggestions.

[4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for suitable facial expression and 1 mark for suitable gesture. Award up to 2 marks for reasons linked to the choice of facial expression and gesture.
Indicative content Suitable facial expression and gesture could include: • Her eyes could dart from one to the other. • She could put her hands in her pockets. Reasons could include: She is nervous. She is unsure about what is going on / will happen next. All valid alternatives should be assessed as indicated in the guidance above.

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

[3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
1 mark for each aspect of character which is relevant to the extract. Maximum of 3 marks.
Indicative content The following are examples only: • He is the controlling figure. • He is the calmest. • He is a powerful figure and the natural leader. All valid alternatives should be considered and marked appropriately.

(ii) Describe a suitable costume, hair and make-up for **Phil** in this extract.

[6]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for each garment / hair or makeup up to a maximum of 6 marks.
Indicative content The following are examples only: • A denim jacket/something to set him apart • T-shirt – white / black trousers / school trousers • His hair could be ruffled • A bobble hat. Beany hat • Trainers. • All clothes suggest a cool customer. • Youthful/casual feel to the choice of garments All valid alternatives should be considered and marked appropriately.

5.4 As an actor, explain how you perform the role of **LEAH** in this extract.

In your answer refer to:

- character motivation
- voice
- movement

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	10-12 marks	• A perceptive explanation of character motivation within the extract • Detailed and discerning references and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	• A detailed explanation of character motivation within the extract • Detailed reference and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	• A well-informed explanation of character motivation within the extract • Sound references and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Clear and appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology
Band 2	4-5 marks	• A satisfactory explanation of character motivation within the extract • Satisfactory references and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Generally appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Some explanation of character motivation in the extract • Some limited references and understanding of how voice and movement are used to communicate the motivation/relationship(s) within the extract • Some appropriate references to the extract • Some knowledge, understanding and use of drama terminology
	0 marks	• Response not creditworthy/not attempted.

Indicative content

Character Motivation:

- Leah looks to Phil for explanations
- She is very unsure and depends on Phil for strength
- Leah is shocked and pressurises Phil for answers
- She feels more powerful than Cathy

Use of Voice:

- Her tone would be intense to show that she interacts closely with Phil. Looking to him for leadership
- Leah uses a pleading / persuasive tone with Phil trying to get him to understand the seriousness of the situation
- Leah ignores Cathy's presence.
- Leah's tone is jealous because of Phil's response to Cathy.
- A punctuated tempo to show her desperation.
- She may speak with a fast pace to show her panic.

Use of Movement:

- Leah would be quite still at the beginning.
- She would follow Phil around – making him give her answers
- She would stand still in the space and stare at Cathy in disgust.
- She would pace and move quite frantically around the space, as she is scared, frustrated and desperate to get a positive outcome
- Use of gesture to convey her frustration.

All valid alternatives should be considered and marked appropriately.

- 5.5 As a designer, describe how you would stage **one** extract from the play.
Do not refer to the extract used for questions 5 1 – 5 4.

In your answer refer to:

- the original staging
- your choice of stage and production style
- your choice of set
- your choice of lighting ideas

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	13-15 marks	• Reference to the original staging • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the chosen extract can be designed for a stage of their choice including the audience position • Perceptive and detailed explanation of the chosen production style • Highly detailed description of the set and very creative ideas for the chosen extract which fully support the chosen production style • Highly detailed and creative lighting ideas for the chosen extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	• Staging/design concept is explored demonstrating a knowledge and understanding of how the chosen extract can be designed for a stage of their choice including the audience position • Detailed explanation of the chosen production style • Detailed description of the set and creative ideas for the chosen extract which support the chosen production style • Detailed and creative lighting ideas for the chosen extract • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	• Staging/design concept is generally explored demonstrating a knowledge and understanding of how the chosen extract can be designed for a stage of their choice including the audience position • General explanation of the chosen production style • General description of set for the chosen extract • General lighting ideas for the chosen extract • Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-6 marks	- Staging/design concept is partially explored demonstrating some knowledge and understanding of how the chosen extract can be designed for a stage of their choice including the audience position - Some explanation of the chosen production style - Some description of the set for the chosen extract - Some lighting ideas for the chosen extract - Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	- Staging/design concept is referred to demonstrating limited knowledge and understanding of how the play can be designed for a stage of their choice including the audience position - Limited explanation of the chosen production style - Limited description of the set for the chosen extract - Limited lighting ideas for the chosen extract - Limited knowledge, understanding and use of relevant drama terminology
	0 marks	Response not creditworthy/not attempted.

Indicative content

Answers may include:

Reference to the Original Staging: Designed for the Cottesloe theatre. Performed End On. Use of projection. Simple, minimalistic set to allow for multi-location.

Choice of Stage and Production Style:

- An explanation of how the choice of stage can be used to demonstrate engagement with the audience including the correct audience position for the chosen stage
- 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 for their chosen extract

Choice of Set:

- Choice and description of appropriate set
- Details on all appropriate areas – linked to choice of stage
- How colour is used to create atmosphere within the chosen extract?
- How and where props are used and to what effect?

Choice of Lighting:

- Use of colour and intensity
- Type and possible placement of lighting
- How lighting is used to suggest location / create atmosphere?

All valid alternatives should be considered and marked appropriately.

SECTION B

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

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

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

Either,

- 6.1 Analyse and evaluate how the costume, hair and make-up for **two** characters made an impact on you as a member of the audience.

In your answer include:

- a detailed description of the costume, hair and make-up
- how costume, hair and make-up were used communicate meaning
- your response to the costume, hair and make-up as a member of the audience

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	13-15 marks	• Perceptive analysis and evaluation of the use of costume, hair and make-up for two characters to communicate meaning to the audience • Perceptive analysis and evaluation of their own response to the costumes in performance as an audience member • Detailed and focused examples from the production • The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling
Band 4	10-12 marks	• Good analysis and evaluation of the use of costume, hair and make-up for two characters to communicate meaning to the audience • Good analysis and evaluation of their own response to the costumes in performance as an audience member • Purposeful examples from the production • The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling

Band 3	7-9 marks	• General analysis and evaluation of the use of costume, hair and make-up to communicate meaning to the audience • General analysis and evaluation of their own response to the costumes in performance as an audience member • Generally appropriate examples from the production • The answer is partly organised with some use of subject terminology and generally accurate grammar, punctuation and spelling
Band 2	4-6 marks	• Some analysis and evaluation of the use of costume, hair and make-up to communicate meaning to the audience • Some analysis and evaluation of their own response to the costumes in performance as an audience member • Some appropriate examples from the production • The answer shows a basic level of organisation and basic use of subject terminology with errors in grammar, punctuation and spelling affecting clarity of communication
Band 1	1-3 marks	• Limited analysis and evaluation of the use of costume, hair and make-up to communicate meaning to the audience • Limited analysis and evaluation of their own response to the costumes in performance as an audience member • Limited reference to the production • The answer shows a limited level of organisation and limited use of subject terminology with many errors in grammar, punctuation and spelling affecting clarity of communication
	0 marks	• Response not creditworthy/not attempted.
Indicative content Answers should analyse and evaluate the use of costume, hair and make-up for two characters within the production. Answers may include: Costume, hair and make-up design: • the period in which the production was set • how the costume, hair and make-up reflected characters and status • use of colour/pattern to communicate meaning • choice of garments and any other accessories • how the production style influenced the design. Response as audience member: • individual response to both the costume, hair and make-up designs, which may include a preference for a particular design • answers should explain the context of the production and how the costume, hair and make-up designs are presented and developed All valid alternatives should be assessed as indicated in the grid above.		

Or,

7.1 Analyse and evaluate how **one** actor made an impact on you as a member of the audience.

In your answer include:

- reference to the acting style
- how the actor used vocal and physical skills to create character and communicate meaning
- your response to the performance as a member of the audience

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	13-15 marks	• Perceptive analysis and evaluation of the use of vocal and physical skills to communicate meaning to the audience, including reference to the acting style used in the production • Perceptive analysis and evaluation of their own response to the vocal and physical skills in performance as an audience member • Detailed and focused examples from the production • The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.
Band 4	10-12 marks	• Good analysis and evaluation of the use of vocal and physical skills to communicate meaning to the audience, including reference to the acting style used in the production • Good analysis and evaluation of their own response to the vocal and physical skills in performance as an audience member • Purposeful examples from the production • The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.
Band 3	7-9 marks	• General analysis and evaluation of the use of vocal and physical skills to communicate meaning to the audience, including reference to the acting style used in the production • General analysis and evaluation of their own response to the vocal and physical skills in performance as an audience member • Generally appropriate examples from the production • The answer is partly organised with some use of subject terminology and generally accurate grammar, punctuation and spelling.

Band 2	4-6 marks	- Some analysis and evaluation of the use of vocal and physical skills to communicate meaning to the audience, including reference to the acting style used in the production - Some analysis and evaluation of their own response to the vocal and physical skills in performance as an audience member - Some appropriate examples from the production - The answer shows a basic level of organisation and basic use of subject terminology with errors in grammar, punctuation and spelling affecting clarity of communication.
Band 1	1-3 marks	- Limited analysis and evaluation of the use of vocal and physical skills to communicate meaning to the audience, including reference to the acting style used in the production - Limited analysis and evaluation of their own response to the vocal and physical skills in performance as an audience member - Limited reference to the production - The answer shows a limited level of organisation and limited use of subject terminology with many errors in grammar, punctuation and spelling affecting clarity of communication
	0 marks	Response not creditworthy/not attempted.

Indicative content

Answers should analyse and evaluate how an actor used vocal and physical skills.

Answers may include:

Vocal skills:

- use of voice to communicate meaning
- use of pace, tone, quality to create atmosphere
- how the voice made an impact on you as an audience member

Physical Skills:

- use of body language to communicate meaning
- use of facial expressions and gestures
- use of proxemics
- how the acting style influenced the use of physical skills

Interaction:

- how the actor interacted with others to create meaning
- how relationships were communicated using interaction
- how interaction created atmosphere

Response as audience member:

- individual response to the vocal and physical skills which may include a preference for one moment
- answers should explain the context of the scenes and how the chosen actor presented and developed their character.

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