GCSE

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WJEC Eduqas GCSE in

DRAMA

ADDITIONAL EXEMPLAR ASSESSMENT MATERIALS

Teaching from 2023

Version 2 - December 2025

We have produced these additional exemplar materials using the texts for assessment from 2024 and revised layout to further support centres – they should be read in conjunction with the sample assessment materials.



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This Ofqual regulated qualification is not available for candidates in maintained schools and colleges in Wales.

SUMMARY OF AMENDMENTS

Version	Description	Page number
2	New questions have been provided.	15

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GCSE DRAMA

COMPONENT 1

DEVISING THEATRE

ADDITIONAL EXEMPLAR MATERIALS

Stimulus materials for assessment in xxxx

INFORMATION AND ADVICE FOR CANDIDATES

You must choose **one** skill from the following list on which to be assessed:

- performing
- lighting design
- sound design
- set design (including props)
- costume and make-up design.

You must work in a group of between 2 and 5 performing candidates. Each group may also have up to 4 additional design candidates, each offering a different design skill from the list above.

The timings of the piece are based on the number of actors in the group and should be as follows:

Group of two actors:	5-10 minutes
Group of three actors:	7-12 minutes
Group of four actors:	9-14 minutes
Group of five actors:	11-16 minutes.

You must devise and realise a piece of theatre based on a stimulus following the instructions on the next two pages.

After the performance or design has been assessed by your teacher, you are not permitted to add to or amend the piece of theatre.

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1. Devising

Choose **one** stimulus from the list below and devise a piece of theatre using the stimulus as a starting point. You must incorporate **either** the techniques of a theatre practitioner **or** the characteristics of a specific genre. You are advised to use between **4** and **6** clear techniques or characteristics in the piece.

Stimulus materials

(a) ***'All men are created equal'*** American Declaration of Independence

(b) ***Handbags and Gladrags*** by Stereophonics

(c) ***Parsifal I,*** Anselm Kiefer
http://www.tate.org.uk/art/artworks/kiefer-parsifal-i-t03403

(d) **The Closed Door**

You must compile a portfolio of supporting evidence. This portfolio must show details of how the piece has been created and developed to communicate meaning to an audience. You must focus on **three** significant stages in the development of your piece of theatre to demonstrate:

1. how ideas have been researched, created and developed in response to the chosen stimulus
2. how ideas from the chosen practitioner/genre have been incorporated in the piece to communicate meaning
3. how the ideas have been developed, amended and refined during the development of the devised piece.

For each stage, you must provide illustrative material (as listed below) and a commentary, which may include annotations on the illustrative material. The commentary for each stage should be approximately 250 words and total 750 to 900 words for the complete portfolio.

You may also produce your portfolio as a suitably edited blog (between 750 and 900 words), as an audio-visual recording, including the illustrative material, or an audio commentary on the illustrative material. Audio and audio-visual portfolios should be between **six** and **nine** minutes.

Illustrative material may include any of the following:

- sketches
- photographs
- ground plans
- diagrams
- storyboards
- mood boards
- sections of script
- digital media, including brief recordings of sections of performance in process or material appropriate to the skill area, e.g., sound clips. These should be no longer than **one** minute.

The portfolio is intended to highlight the creative and developmental process of devising a piece of theatre. It is not intended to be a full record of the rehearsal period, and you should therefore choose carefully the evidence which best supports the **three** significant stages of development of your piece of theatre.

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2. Realisation

You must realise your piece of theatre. Performing candidates must interact with other performers and/or the audience **for a minimum of five minutes**.

Design candidates must realise the design fully in performance. As it is the design itself which is assessed, the technical equipment may be operated by someone else.

3. Evaluation

You must evaluate the final performance or design. Your evaluation will be written under supervised conditions. You will have 1 hour 30 minutes to complete it. You should start with a brief statement of your chosen stimulus and chosen practitioner or genre. You must then complete the following **three** main sections:

1. an analysis and evaluation of your interpretation of character/role or your realisation of design in the final performance

2. an analysis and evaluation of how **either** your own performance skills (i.e. voice, movement, interaction) **or** your own design skills (i.e. sound, lighting, set or costume) contributed to the effectiveness of the final performance

3. an analysis and evaluation of your individual contribution to the final performance.

You may have access to two sides of A4 in bullet point notes when writing your evaluation. These notes must be handed in with the evaluation.

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COMPONENT 1: Devising Theatre – Assessment grid for performing candidates (Performance and supporting evidence)

- The appropriate band **for each assessment objective** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band – completely** met (upper part of band), **adequately** met (middle of band), **just** met (lower part of band)
- The total marks for each column may reflect performance at different bands across the assessment objectives. For example, a candidate may achieve band 4 for AO1 and band 5 for AO2
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

Band	AO1 **Create and develop ideas to communicate meaning for theatrical performance** *Assessed through the portfolio of supporting evidence*	AO2 **Apply theatrical skills to realise artistic intentions in live performance** *Assessed through the performance*
5	**25-30 marks** • Highly imaginative ideas are created and developed in response to the chosen stimulus to communicate meaning • An excellent range of relevant techniques/characteristics associated with the chosen practitioner/genre is incorporated highly creatively as the piece is developed • An excellent range of rehearsal techniques explored during the process to communicate meaning in a highly effective way • A highly relevant individual contribution to the creation, development and refinement of ideas for theatrical performance.	**13-15 marks** • Highly effective application of performance skills including very sensitive interaction with other performers, where appropriate, throughout the performance, to successfully realise artistic intentions • A fully coherent and successful interpretation of the character/role using highly relevant aspects of the practitioner/genre style to successfully realise artistic intention • A highly sensitive individual contribution to the performance sustaining audience interest throughout the performance.

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4	**19-24 marks** • Mostly imaginative ideas are created and developed in response to the chosen stimulus to communicate meaning • A good range of relevant techniques/characteristics associated with the chosen practitioner/genre is incorporated creatively as the piece is developed • A good range of rehearsal techniques explored during the process to communicate meaning in an effective way • A relevant individual contribution to the creation, development and refinement of ideas for theatrical performance.	**10-12 marks** • Good application of performance skills including mostly sensitive interaction with other performers, where appropriate, throughout the performance, to realise artistic intentions • A mostly coherent interpretation of the character/role using relevant aspects of the practitioner/genre style to realise artistic intention • A good individual contribution to the performance sustaining audience interest throughout most of the performance.
3	**13-18 marks** • Reasonably imaginative ideas are created and developed in response to the chosen stimulus to communicate meaning • A reasonable range of relevant techniques/characteristics associated with the chosen practitioner/genre is incorporated reasonably creatively as the piece is developed • A reasonable range of rehearsal techniques explored during the process to communicate meaning in a reasonably effective way • A reasonably relevant individual contribution to the creation, development and refinement of ideas for theatrical performance.	**7-9 marks** • Reasonable application of performance skills including some interaction with other performers, where appropriate, which sometimes realises artistic intentions • Reasonable interpretation of the character/role using some relevant aspects of the practitioner/genre style to realise some artistic intentions • A reasonable individual contribution to the performance sustaining audience interest for some of the performance.

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2	**7-12 marks** • Some ideas are created and developed in response to the chosen stimulus to communicate meaning • Some relevant techniques/characteristics associated with the chosen practitioner/genre are incorporated creatively as the piece is developed • Some rehearsal techniques explored during the process to communicate meaning • Some individual contribution to the creation, development and refinement of ideas for theatrical performance.	**4-6 marks** • Some application of performance skills and interaction with other performers, where appropriate, which only partially realises artistic intentions • Some interpretation of the character/role using a few relevant aspects of the practitioner/genre style to partially realise artistic intentions • Some individual contribution to the performance.
1	**1-6 marks** • Very few ideas are created and developed in response to the chosen stimulus to communicate meaning • A limited range of relevant techniques/characteristics associated with the chosen practitioner/genre are incorporated creatively as the piece is developed • A limited range of rehearsal techniques explored during the process to communicate meaning • Limited individual contribution to the creation, development and refinement of ideas for theatrical performance.	**1-3 marks** • Limited application of performance skills or interaction with other performers, where appropriate, or realisation of artistic intentions. • Limited interpretation of the character/role using very few relevant aspects of the practitioner/genre style to realise artistic intention • Limited individual contribution to the performance.
0	**0 marks** • No evidence of creating or developing ideas for theatrical performance.	**0 marks** • No evidence of performance skills.

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COMPONENT 1: Devising Theatre – Assessment grid for design candidates (Design and supporting evidence)

- The appropriate band **for each assessment objective** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band - completely** met (upper part of band), **adequately** met (middle of band), **just** met (lower part of band)
- The total marks for each column may reflect performance at different bands across the assessment objectives. For example, a candidate may achieve band 4 for AO1 and band 5 for AO2
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

Band	AO1 **Create and develop ideas to communicate meaning for theatrical performance** *Assessed through the portfolio of supporting evidence*	AO2 **Apply theatrical skills to realise artistic intentions in live performance** *Assessed through the design*
5	**25-30 marks** • Highly imaginative design ideas are created and developed in response to the chosen stimulus to communicate meaning • An excellent range of relevant design techniques/characteristics associated with the chosen practitioner/genre is incorporated highly creatively as the piece is developed • An excellent range of relevant design techniques is developed to communicate meaning in a highly effective way • A highly relevant individual contribution to the creation, development and refinement of design ideas for theatrical performance	**13-15 marks** • Highly effective application of design skills which fully enhance the final performance to successfully realise artistic intentions • The design clearly realises the artistic intention of the piece highly effectively, including a fully coherent and successful interpretation of the practitioner/genre and stimulus • A highly sensitive individual contribution to the performance, sustaining audience interest throughout the performance

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4	**19-24 marks** • Mostly imaginative design ideas are created and developed in response to the chosen stimulus to communicate meaning • A good range of relevant design techniques/characteristics associated with the chosen practitioner/genre is incorporated creatively as the piece is developed • A good range of relevant design techniques is developed to communicate meaning in an effective way • A mostly relevant individual contribution to the creation, development and refinement of design ideas for theatrical performance	**10-12 marks** • Good application of design skills which enhance the final performance to realise artistic intentions • The design realises the artistic intention of the piece effectively, including a coherent and mostly successful interpretation of the practitioner/genre and stimulus • A good individual contribution to the performance sustaining audience interest throughout most of the performance
3	**13-18 marks** • Reasonably imaginative design ideas are created and developed in response to the chosen stimulus to communicate meaning • A reasonable range of relevant design techniques/characteristics associated with the chosen practitioner/genre is incorporated reasonably creatively as the piece is developed • A reasonable range of relevant design techniques is developed to communicate meaning in a reasonably effective way • A reasonably relevant individual contribution to the creation, development and refinement of design ideas for theatrical performance	**7-9 marks** • Reasonable application of design skills which partially enhance the final performance which sometimes realises artistic intentions • The design sometimes realises the artistic intention of the piece in a reasonable way, including some coherent interpretation of the practitioner/genre and stimulus • Reasonable individual contribution to the performance, sustaining audience interest for some of the performance

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2	**7-12 marks** • Some design ideas are created and developed in response to the chosen stimulus to communicate meaning • Some relevant design techniques/characteristics associated with the chosen practitioner/genre are incorporated as the piece is developed • Some design techniques are developed to communicate meaning • Some individual contribution to the creation, development and refinement of design ideas for theatrical performance	**4-6 marks** • Some application of design skills which partially realises artistic intentions • Some attempt in the design to realise the artistic intention of the piece, with limited interpretation of the practitioner/genre and stimulus • Some individual contribution to the performance
1	**1-6 marks** • Very few design ideas are created and developed in response to the chosen stimulus to communicate meaning • A limited range of relevant design techniques/characteristics associated with the chosen practitioner/genre are incorporated creatively as the piece is developed • A limited range of design techniques are developed to communicate meaning • Limited individual contribution to the creation, development and refinement of design ideas for theatrical performance	**1-3 marks** • Limited application of design skills or realisation of artistic intentions • Limited realisation of the artistic intention of the piece, with little or no interpretation of the practitioner/genre and stimulus • Limited individual contribution to the performance
0	**0 marks** • No evidence of creating or developing design ideas for theatrical performance	**0 marks** • No evidence of design skills

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COMPONENT 1: Devising Theatre: Assessment grid for evaluation

- Use the left column to assess performing candidates and the right column to assess design candidates
- The appropriate band for the **assessment objective** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band - completely** met (upper part of band), **adequately** met (middle of band), **just** met (lower part of band)
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

Band	**AO4** **Analyse and evaluate their own work** *Performing candidates only*	**AO4** **Analyse and evaluate their own work** *Design candidates only*
5	**13-15 marks** • An excellent, perceptive and detailed analysis and evaluation of performance skills including the successful and unsuccessful aspects of the piece • An excellent, perceptive and detailed analysis and evaluation of character/role interpretation in the final performance • A perceptive and detailed analysis and evaluation of their individual contribution to the group's final performance	**13-15 marks** • An excellent, perceptive and detailed analysis and evaluation of design including the successful and unsuccessful aspects of the piece • An excellent, perceptive and detailed analysis and evaluation of how the design was realised in the final performance • An excellent, perceptive and detailed analysis and evaluation of their individual contribution to the group's final performance
4	**10-12 marks** • A good, detailed analysis and evaluation of performance skills including most of the successful and unsuccessful aspects of the piece • A good, detailed analysis and evaluation of character/role interpretation in the final performance • A good, detailed analysis and evaluation of their individual contribution to the group's final performance	**10-12 marks** • A good, detailed analysis and evaluation of design skills including most of the successful and unsuccessful aspects of the piece • A good, detailed analysis and evaluation of how the design was realised in the final performance • A good, detailed analysis and evaluation of their individual contribution to the group's final performance

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3	**7-9 marks** • A reasonable analysis and evaluation of performance skills including some of the successful and unsuccessful aspects of the piece • A reasonable analysis and evaluation of character/role interpretation in the final performance • A reasonable analysis and evaluation of their individual contribution to the group's final performance	**7-9 marks** • A reasonable analysis and evaluation of design skills including some of the successful and unsuccessful aspects of the piece • A reasonable analysis and evaluation of how the design was realised in the final performance • A reasonable analysis and evaluation of their individual contribution to the group's final performance
2	**4-6 marks** • Some analysis and evaluation of performance skills including a few references to successful and unsuccessful aspects of the piece • Some analysis and evaluation of character/role interpretation in the final performance • Some analysis and evaluation of their individual contribution to the group's final performance	**4-6 marks** • Some analysis and evaluation of design skills including a few references to successful and unsuccessful aspects of the piece • Some analysis and evaluation of how the design was realised in the final performance • Some analysis and evaluation of their individual contribution to the group's final performance
1	**1-3 marks** • Limited analysis and evaluation of performance skills • Limited analysis and evaluation of character/role interpretation in the final performance • Limited analysis and evaluation of their individual contribution to the group's final performance	**1-3 marks** • Limited analysis and evaluation of design skills • Limited analysis and evaluation of how the design was realised in the final performance • Limited analysis and evaluation of their individual contribution to the group's final performance
0	**0 marks** • No analysis or evaluation	**0 marks** • No analysis or evaluation

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COMPONENT 3

INTERPRETING THEATRE

ADDITIONAL EXEMPLAR MATERIALS

1 hour 30 minutes

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 16 page answer book and an **unmarked** copy of the play you have studied for this component.

INSTRUCTIONS TO CANDIDATES

In Section A, answer **all** questions on the play you have studied. In Section B, answer **one** question from a choice of two.

You must **not** use the same play in your answers to Sections A and B.

Use black ink or black ball-point pen. Do not use gel pen or correction fluid.

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.
Use both sides of the paper. Write only within the white areas of the booklet.
Write the question number in the two boxes in the left-hand margin at the start of each answer, for example **0 1**

INFORMATION FOR CANDIDATES

Extracts for Section A questions 1 1 - 1 4 , 2 1 - 2 4 , 3 1 - 3 4 , 4 1 - 4 4 , 5 1 - 5 4 , 6 1 - 6 4 , 7 1 - 7 4 are included within the examination booklet.

The allocation of marks is given at the end of each question or part-question. The number of marks indicates the length of the response required.

You are advised to spend approximately 1 hour and 5 minutes on Section A and approximately 25 minutes on Section B.

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SECTION A

	Pages
Macbeth	17
An Inspector Calls	21
Find Me	25
Noughts and Crosses	29
Refugee Boy	33
I Love You, Mum – I Promise I Won't Die	37
The IT	41

SECTION B

8	1	45
9	1	45

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SECTION A

You must answer **all** questions on the **one** play you have studied.

Macbeth William Shakespeare.

Read the two-page extract that starts on the opposite page and answer questions **1 1** , **1 2** , **1 3** **and** **1 4**

1 1 **(i)** As an actor playing **DUNCAN** describe **one** movement and **one** facial expression you would use at the **beginning** of the extract. [2]

(ii) Give **one** reason for each of your suggestions. [2]

1 2 **(i)** Briefly describe the relationship between **DUNCAN** and **CAPTAIN** in this extract. [2]

(ii) Explain how the two actors could use vocal skills to communicate this relationship to an audience. [4]

1 3 **(i)** Briefly describe the character of **ROSS** in this extract**.** [2]

(ii) Suggest a suitable costume, hair and make-up for **ROSS**. Give a reason for each of your choices. [6]

1 4 Explain how you would stage this extract for a performance of *Macbeth* on a Proscenium Arch stage.

In your answer refer to:

- your choice of production style
- your choice of set and props
- mood and atmosphere.

[12]

1 5 Choose **one** extract from the play and explain how an actor performing **BANQUO** could communicate the character to an audience. [15]

In your answer, **do not** refer to the extract used for questions **1 1** **–** **1 4**

In your answer refer to:

- character motivation
- voice
- movement
- interaction.

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MACBETH

A camp near Forres.

Alarum within. Enter **KING DUNCAN, MALCOLM, DONALBAIN**, **LENNOX** and **ATTENDANTS**, meeting a bleeding **CAPTAIN**.

DUNCAN: What bloody man is that? He can report,
As seemeth by his plight, of the revolt
The newest state.

MALCOLM: This is the sergeant
Who, like a good and hardy soldier, fought
'Gainst my captivity. — Hail, brave friend!
Say to the King the knowledge of the broil
As thou didst leave it.

CAPTAIN: Doubtful it stood,
As two spent swimmers that do cling together
And choke their art. The merciless Macdonwald
(Worthy to be a rebel, for to that
The multiplying villainies of nature
Do swarm upon him) from the Western Isles
Of kerns and gallowglasses is supplied,
And Fortune, on his damnèd quarrel smiling,
Showed like a rebel's whore; but all's too weak:
For brave Macbeth (well he deserves that name),
Disdaining Fortune, with his blandished steel,
Which smoked with bloody execution,
Like Valour's minion carved out his passage
Till he faced the slave:
Which ne'er shook hands, nor bade farewell to him,
Till he unseamed him from the nave to th'chops,
And fixed his head upon our battlements.

DUNCAN: O valiant cousin! Worthy gentleman!

CAPTAIN: As whence the sun 'gins his reflection,
Shipwracking storms and direful thunders break;
So, from that spring whence comfort seemed to come,
Discomfort swells. Mark, King of Scotland, mark!
No sooner justice had, with valour armed,
Compelled these skipping kerns to trust their heels,
But the Norweyan lord, surveying vantage,
With furbished arms and new supplies of men,
Began a fresh assault.

DUNCAN: Dismayed not this
Our captains, Macbeth and Banquo?

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CAPT: Yes;
As sparrows, eagles; or the hare, the lion.
If I say sooth, I must report they were
As cannons overcharged with double cracks,
So they doubly redoubled strokes upon the foe:
Except they meant to bathe in reeking wounds,
Or memorize another Go1gotha,
I cannot tell ...
But I am faint; my gashes cry for help.

DUNCAN: So well thy words become thee as thy wounds:
They smack of honour both. — Go get him surgeons.

Exeunt captain and attendants

*Enter **ROSS** and **ANGUS**.*

Who comes here?

MALCOLM: The worthy Thane of Ross.

LENNOX: What a haste looks through his eyes! So should he look
That seems to speak things strange.

ROSS: God save the King!

DUNCAN: Whence cam’st thou, worthy Thane?

ROSS: From Fife, great King,
Where the Norweyan banners flout the sky
And fan our people cold.
Norway himself, with numbers terrible,
Assisted by that most disloyal traitor,
The Thane of Cawdor, began a dismal conflict,
Till that Bellona's bridegroom, lapped in proof,
Confronted him with self-comparisons,
Point against point rebellious, arm 'gainst arm,
Curbing his lavish spirit; and, to conclude,
The victory fell on us.

DUNCAN: Great happiness!

ROSS: That now
Sweno. the Norways' King, craves composition;
Nor would we deign him burial of his men
Till he disbursed, at Saint Colme's Inch,
Ten thousand dollars to our general use.

DUNCAN: No more that Thane of Cawdor shall deceive
Our bosom interest. Go pronounce his present death,
And with his former title greet Macbeth.

ROSS: I'll see it done

DUNCAN: What he hath lost, noble Macbeth hath won.

(Exeunt)

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You must answer **all** questions on the **one** play you have studied.

An Inspector Calls J.B Priestley

Read the two-page extract that starts on the opposite page and answer questions **2 1** , **2 2** , **2 3** **and** **2 4**

2 1 **(i)** As an actor playing **BIRLING** describe **one** movement and **one** facial expression you would use at the **beginning** of this extract. [2]

(ii) Give **one** reason for each of your suggestions. [2]

2 2 **(i)** Briefly describe the relationship between **GERALD** and **SHEILA** in this extract. [2]

(ii) Explain how the two actors could use vocal skills to communicate this relationship to an audience. [4]

2 3 **(i)** Briefly describe the character of **MRS BIRLING** in this extract. [2]

(ii) Suggest a suitable costume, hair and make-up for **MRS BIRLING**. Give a reason for each of your choices. [6]

2 4 Explain how you would stage this extract for a performance of *An Inspector Calls* on a Proscenium Arch stage.
In your answer refer to:

- your choice of production style
- your choice of set and props
- mood and atmosphere.

[12]

2 5 Choose **one** extract from the play and explain how an actor performing **ERIC** could communicate the character to an audience. [15]

In your answer, **do not** refer to the extract used for questions **2 1** **–** **2 4**

In your answer refer to:

- character motivation
- voice
- movement
- interaction.

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AN INSPECTOR CALLS

BIRLING: Giving us the port, Edna? That's right. (*He pushes it towards ERIC*.) You ought to like this port, Gerald. As a matter of fact, Finchley told me it's exactly the same port your father gets from him.

GERALD: Then it'll be all right. The governor prides himself on being a good judge of port. I don't pretend to know much about it.

SHEILA: (*gaily, possessively*) I should jolly well think not, Gerald, I'd hate you to know all about port — like one of these purple-faced old men.

BIRLING: Here, I'm not a purple-faced old man.

SHEILA: No, not yet. But then you don't know all about port — do you?

BIRLING: (*noticing that his wife has not taken any*) Now then, Sybil, you must take a little tonight. Special occasion, y'know, eh?

SHEILA: Yes. go on, Mummy. You must drink our health.

MRS B.: (*smiling*) Very well, then. Just a little, thank you. (*To **EDNA**, who is about to go, with tray*.) All right, Edna. I'll ring from the drawing room when we want coffee. Probably in about half an hour.

EDNA: (*going*) Yes, Ma'am.

***EDNA** goes out. They now have all the glasses filled. **BIRLING** beams at them and clearly relaxes.*

BIRLING: Well, well — this is very nice. Very nice. Good dinner too, Sybil, Tell cook from me.

GERALD: (*politely*) Absolutely first-class.

MRS B.: (*reproachfully*) Arthur, you're not supposed to say such things—

BIRLING: Oh — come, come — I'm treating Gerald like one of the family. And I'm sure he won't object.

SHEILA: (*with mock aggressiveness*) Go on, Gerald — just you object!

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GERALD: (*smiling*) Wouldn't dream of it. In fact, I insist upon being one of the family now. I've been trying long enough, haven't I? (*As she does not reply, with more insistence*.) Haven't I? You know I have.

MRS B.: (*smiling*) Of course she does.

SHEILA: (*half serious, half playful*) Yes — except for all last summer, when you never came near me, and I wondered what had happened to you.

GERALD: And I've told you — was awfully busy at the works all that time.

SHEILA: (*same tone as before*) Yes, that's what you say

MRS B: Now, Sheila, don't tease him. When you're married you'll realize that men with important work to do sometimes have to spend nearly all their time and energy on their business. You'll have to get used to that, just as I had.

SHEILA: I don't believe I will. (*Half playful, half serious, to **GERALD***.) So you be careful.

GERALD: Oh — I will, I will.

***ERIC** suddenly guffaws. His parents look at him.*

SHEILA: (*severely*) Now — what's the joke?

ERIC: I don't know — really. Suddenly I felt I just had to laugh.

SHEILA: You're squiffy.

ERIC: I'm not.

MRS B.: What an expression, Sheila! Really the things you girls pick up these days!

ERIC: If you think that's the best she can do—

SHEILA: Don't be an ass, Eric.

MRS B.: Now stop it, you two. Arthur, what about this famous toast of yours?

BIRLING: Yes, of course. (*Clears his throat*) Well, Gerald, I know you agreed that we should only have this quiet little family party. It's a pity Sir George and — er — Lady Croft can't be with us, but they're abroad and so it can't be helped. As I told you, they sent me a very nice cable — couldn't be nicer. I'm not sorry that we're celebrating quietly like this—

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You must answer **all** questions on the **one** play you have studied.

Find Me Olwen Wymark

Read the two-page extract that starts on the opposite page and answer questions **3 1** , **3 2** , **3 3** **and** **3 4**

3 1 **(i)** As an actor playing **NARRATOR** describe **one** movement and **one** facial expression you would use at the **beginning** of this extract. [2]

(ii) Give **one** reason for each of your suggestions. [2]

3 2 **(i)** Briefly describe the relationship between **EDWARD I** and **VERITY II** in this extract. [2]

(ii) Explain how the two actors could use vocal skills to communicate this relationship to an audience. [4]

3 3 **(i)** Briefly describe the character of **NICKY** in this extract. [2]

(ii) Suggest a suitable costume, hair and make-up for **NICKY**. Give a reason for each of your choices. [6]

3 4 Explain how you would stage this extract for a performance of *Find Me* on a Proscenium Arch stage.

In your answer refer to:

- your choice of production style
- your choice of set and props
- mood and atmosphere. [12]

3 5 Choose **one** extract from the play and explain how an actor performing **MARK** could communicate the character to an audience. [15]

In your answer, **do not** refer to the extract used for questions **3 1** **–** **3 4**

In your answer refer to:

- character motivation
- voice
- movement
- interaction.

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FIND ME

A bare stage.

*The lights come up on the five **VERITYS** on a raised area upstage. The three Actors stand in the surrounding darkness.*

NARRATOR: In November nineteen seventy-five, at the age of twenty, Verity Taylor was charged by the Police with damaging a chair by fire—value six pounds—in a locked ward of a mental hospital where she was a patient. She was remanded in custody to Holloway Prison for a period of three months. She was subsequently tried at Canterbury Crown Court and in February nineteen seventy-six an order was made for her admission to a maximum security hospital. On February the twenty-fourth, nineteen seventy-six, Verity Taylor was admitted to Broadmoor, from where she may not be discharged or transferred elsewhere without the permission of the Home Secretary.

VERITY I: Dear whoever you are, find me and have me as your beloved.

VERITY II: Find me. (*She leaves the lighted area*)

VERITY III: Find me. (*She leaves the lighted area*)

VERITY IV: Find me. (*She leaves the lighted area*)

VERITY V: Find me. (*She leaves the lighted area*)

*The light stays on **VERITY I**, who remains throughout the following, kneeling and hugging herself in her arms. The lights come up in another area on **VERITY II**, who is waving hands, smiling, hopping, dancing, walking in a curious duck-like way.*

EDWARD I: All right, Verity, move out of the way now. I want to take some pictures of Mummy and the boys.

VERITY II: No no, I'm on the movies. I'm on the movies! (*She continues waving, smiling, etc.*)

NICKY (VERITY III): I want a go, Dad. Take my picture. It isn't Fair! Mark, tell her! Tell her it's my turn, Mark.

MARK (EDWARD III): Get out of the way Verity. Anyone would think you were six instead of sixteen. Just get out of the way!

VERITY II: No! Take some more of me, Dad.

EDWARD II: Now now, Verity. Let Nicholas and Mark have a turn. I want to take the whole family.

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JEAN (Verity IV): Verity, stop being so silly. Do as Daddy says.

MARK: Get out of the way, Verity!

NICKY: It isn't fair.

EDWARD III: Behave yourself, Verity. You've had your turn.

JEAN (VERITY V): Verity, stop being so silly. Do as Daddy says.

EDWARD I: Be a good girl, Verity.

ALL, EXCEPT VERITYS I AND II } *(one after another)* Be a good girl, Verity.

VERITY II: *(very loudly)* No! (*She freezes. Then kneels in the posture of **VERITY I***)

NICKY: I think it is a great pity about my sister's illness. I hardly ever see her nowadays. I might say I hardly knew her. She was sent away as an in-patient when I was only a few months old. Last year when I ten she was sent up to Broadmoor which was brought on by an accident at the mental hospital. She was always very kind to me. I think upon this as a tragedy about my sister and when I think of it I sometimes cannot stop myself from crying.

VERITY I: Find me.

VERITY II: Find me.

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You must answer **all** questions on the **one** play you have studied.

Noughts and Crosses Malorie Blackman (adapted by Sabrina Mahfouz)

Read the two-page extract that starts on the opposite page and answer questions **4 1** , **4 2** , **4 3** **and** **4 4**

4 1 **(i)** As an actor playing **MEGGIE** describe **one** movement and **one** facial expression you would use at the **beginning** of this extract. [2]

(ii) Give **one** reason for each of your suggestions [2]

4 2 **(i)** Briefly describe the relationship between **SEPHY** and **CALLUM** in this extract. [2]

(ii) Explain how the two actors could use vocal skills to communicate this relationship to an audience. [4]

4 3 **(i)** Briefly describe the character of **KAMAL** in this extract. [2]

(ii) Suggest a suitable costume, hair and make-up for **KAMAL**. Give a reason for each of your choices. [6]

4 4 Explain how you would stage this extract for a performance of *Noughts and Crosses* on a Proscenium Arch stage.

In your answer refer to:

- your choice of production style
- your choice of set and props
- mood and atmosphere. [12]

.

4 5 Choose **one** extract from the play and explain how an actor performing **JASMINE** could communicate the character to an audience. [15]

In your answer, **do not** refer to the extract used for questions **4 1** **–** **4 4**

In your answer refer to:

- character motivation
- voice
- movement
- interaction.

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NOUGHTS AND CROSSES

Prologue

A baby is crying. The ensemble enter.

*Grown-up **SEPHY HADLEY** and **CALLUM McGREGOR** watch as —*

***MEGGIE MCGREGOR** picks up Sephy from her to console her.*

*Two-year-old **CALLUM** sleeps nearby,*

***JASMINE HADLEY** appears in the room — she watches **MEGGIE** for a beat.*

ENSEMBLE: When a newborn baby cries
it means there's life
and with new life there's new hope.
right?

MEGGIE: She's perfect. Mrs Hadley. Persephone, such a pretty name.

JASMINE: Thank you, Meggie. I'm sure her and your Callum will be…great friends.

MEGGIE: He'll be the luckiest boy in the world if they are, Mrs Hadley.

*Meggie passes Sephy to **JASMINE**, deferentially but lovingly.*

SEPHY: And we *were* friends. Best friends.

CALLUM: And I *was* the luckiest boy in the world.

CALLUM/SEPHY: I remember -

SEPHY: Leapfrogging over rocks, sleeping in trees —

CALLUM: Sneaking in and out of sand-dune dens —

SEPHY: Toes tickled by the cold sea even though we weren't supposed to be by the water —

CALLUM: Not supposed to be anywhere we couldn't be seen. But we were always —

SEPHY: Hiding -

CALLUM: Smiling -

SEPHY: Climbing -

CALLUM: Laughing...

Beat.

SEPHY: Then –

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And the scene suddenly shifts.
***CALLUM** and **SEPHY** are kids running around **JASMINE** and **MEGGIE**.*
*But the two women are still and tense. Something obviously just been said that has shocked **MEGGIE**.*
***KAMAL HADLEY** enters.*

KAMAL: Is it true?
Is it true?
Has my wife been here with you?
Are you not my housekeeper? Will you not answer me?
Must I roar even more, even louder?

JASMINE: Meggie, just tell Mr Hadley — tell him
we were in the house with the children all last night.

Beat.

KAMAL: Meggie, you will speak.

Beat.

MEGGIE: Mr Hadley, I respect you as my boss and your wife, dare I say it, as my friend.
Even so, sir, us Noughts have to find dignity where we can and…. I find it in truth.

KAMAL: So what is it then, your dignifying truth?

Beat.

MEGGIE: Sorry, Mrs Hadley -

JASMINE: Get out, get out, get out!

***KAMAL** roars, the **KIDS** run away and we are left with **JASMINE** and **MEGGIE** on their own on opposite sides of the stage. **CALLUM** and **SEPHY** begin their new reality -*

CALLUM: We didn't understand what had happened.

SEPHY: But we knew our games had to change now.

CALLUM: No more playing in Sephy's family grounds, as we wondered if our mums would ever speak again.

SEPHY: *We* were still speaking, they couldn't stop us, nobody could —
we were partners in crime. Two of a kind.

CALLUM: Biding our time, till we had an excuse to be together in the open every day.

SEPHY: For three years we only ever met in secret -

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You must answer **all** questions on the **one** play you have studied.

Refugee Boy Benjamin Zephaniah (adapted by Lemn Sissay)

Read the three-page extract that starts on the opposite page and answer questions **5 1** , **5 2** , **5 3** **and** **5 4**

5 1 **(i)** As an actor playing **MR HARDWICK** describe **one** movement and **one** facial expression you would use at the **beginning** of this extract. [2]

(ii) Give **one** reason for each of your suggestions [2]

5 2 **(i)** Briefly describe the relationship between **MR HARDWICK** and **ALEM** in this extract. [2]

(ii) Explain how the two actors could use vocal skills to communicate this relationship to an audience. [4]

5 3 **(i)** Briefly describe the character of **MR KELO** in this extract. [2]

(ii) Suggest a suitable costume, hair and make-up for **MR KELO**. Give a reason for each of your choices. [6]

5 4 Explain how you would stage this extract for a performance of *Refugee Boy* on a Proscenium Arch stage.

In your answer refer to:

- your choice of production style
- your choice of set and props
- mood and atmosphere. [12]

5 5 Choose **one** extract from the play and explain how an actor performing **RUTH** could communicate the character to an audience. [15]

In your answer, **do not** refer to the extract used for questions **5 1** **–** **5 4**

In your answer refer to:

- character motivation
- voice
- movement
- interaction.

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REFUGEE BOY

Scene TWO

Alem wakes he gets out of bed. He tries the door of the bedroom. It is locked. He asks for his father in Amharic, 'Father'. Alem is tired. He looks out of the window. In Amharic, Father'. He checks the door. In Amharic, 'Father'. It's still locked. He puts his ear to the wall, to the floor. He tries the door again. His panic grows. In Amharic, 'Father ' He goes to the window again and shouts in Amharic, 'Father. Father; Father'. The door bangs. Bang! Bang! Bang! A muffled noise comes from outside the room. Alem is silent. Bang! Bang! Bang! Silence. The sound of a door unlocking. Alem backs away. The door swings open.

MR HARDWICK: Right. What's going on here then. We'll have no noise in here.

ALEM (in Amharic): Abaten yet alleh / Where is my father?

MR HARDWICK: Where's Mr Kelo then? And where did he put that elephant? In the bathroom? Mr Kelo?

ALEM (in Amharic): Abaten yet alleh / Where is my father?

MR HARDWICK: Do. You. Know. Where. Mr Kelo. Is.

ALEM (in Amharic): Abaten neh feligalloh / I want my father.

MR HARDWICK: Where is Mr Kelo? Mr Kelo? Mr Kelo?

ALEM *screams*.

MR HARDWICK: No no no no no. Shhh Shhh…… Shhhhh. I'm not going to hurt. I'm not going to hurt you.

sees letter on mirror of bed table and picks it up.

Where is he?

reads.

Oh. Oh, I see.

ALEM (in Amharic): Tamalehsoh yimahtal / He's coming back.

MR HARDWICK: I'll call the people and we'll get this sorted.

ALEM (in Amharic): Tamalehsoh yimahtal / He's coming back. Anteh washahenye / You lie to me. Tamalehsoh yimahtal / he's coming back.

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Anteh washahenye / You lie to me.

MR HARDWICK: Just calm down a minute, son.

ALEM (in Amharic): Enee liggeh EYEdeIahun / I am not your son.

MR HARDWICK: Calm down.

ALEM: Enee liggeh EYEdelahun / I'm not your son.
(in Amharic) Men kat alehbinyih / I have to wake up.
Men kat alehbinyih / I have to wake up.
Men kat alehbinyih / I have to wake up.

MR HARDWICK: Shhhhh Shhhhh, you 'El wake the whole bloomin' house up, carrying on like that ……..

MR HARDWICK *moves*. **ALEM** *backs off*

Come on.

MR HARDWICK *moves*.

ALEM (in Amharic): Wake up, wake up, wake up.

MR HARDWICK *holds out letter*:

MR HARDWICK: Ey …… it's from him. From Mr Kelo.

ALEM *moves back stares.*

MR HARDWICK: For you, lad.

MR HARDWICK *moves towards* Alem *like he's snared a tiger.*

MR HARDWICK: It's okay. I 'm not going to hurt you. Do you hear me? I'm not going to hurt you. I've a son myself. Just like you. Not like you. But you know. Like you. Here ……. .

MR HARDWICK *places the letter on the ground and leaves.*

MR KELO *appears*

MR KELO: My dearest son,
You have seen all the trouble that we have been going through back home -

ALEM: Until fighting stops and our persecution is over,

MR KELO: Until the fighting stops and our persecution is Over, your mother and I think that it would be best if you stay in England.

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ALEM: Your mother and I think that it would be best if you stay in England. We just cannot afford to risk another attack.

MR KELO: On you; we value your life more than anything.

ALEM: We may be joining you soon.

MR KELO: If things get better, you will be joining us.
Remember to love your neighbours because peace is better than war, wherever you live.
Your loving Father.

ALEM: Your loving FATHER.

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You must answer **all** questions on the **one** play you have studied.

I Love You, Mum – I Promise I Won't Die Mark Wheeller

Read the two-page extract that starts on the opposite page and answer questions **6 1** , **6 2** , **6 3** and **6 4**

6 1 **(i)** As an actor playing **MARK** describe **one** movement and **one** facial expression you would use at the **beginning** of this extract. [2]

(ii) Give **one** reason for each of your suggestions [2]

6 2 **(i)** Briefly describe the relationship between **TIM** and **FIONA** in this extract. [2]

(ii) Explain how the two actors could use vocal skills to communicate this relationship to an audience. [4]

6 3 **(i)** Briefly describe the character of **JOE** in this extract**.** [2]

(ii) Suggest a suitable costume, hair and make-up for **JOE**. Give a reason for each of your choices. [6]

6 4 Explain how you would stage this extract for a performance of *I Love You Mum – I Promise I Won't Die* on a Proscenium Arch stage.

In your answer refer to:

- your choice of production style
- your choice of set and props
- mood and atmosphere. [12]

6 5 Choose **one** extract from the play and explain how an actor performing **HOPE** could communicate the character to an audience. [15]

In your answer, **do not** refer to the extract used for questions **6 1** – **6 4**

In your answer refer to:

- character motivation
- voice
- movement
- interaction.

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I LOVE YOU, MUM – I PROMISE I WON'T DIE

Section 1: Introducing Dan

Throughout the plans, Jenna lovingly takes charge of Dan's hoodie and delivers it to the ensemble person playing Dan at any given moment. Rave music plays. as coloured lights flash and the performers create the atmosphere of a rave. It suddenly transforms into a more panicky situation where people are reacting to something unidentifiable happening. There should be no clarity as to what the situation is…. just that there is a crisis. The scene and ensemble transform into the opening scene seamlessly.

MARK: At the end of the May bank holiday in 2014 I had an unexpected email from a Croydon drama teacher, Izzy Forrester. I was intrigued ……
Dear Mark,

IZZY: In January we lost one of our students as a result of taking MDMA. He was an amazing actor and a fantastic young man; his loss has been devastating. I am writing to you on behalf of his parents.
You may have seen Dan 's story in the press; there has been a lot of coverage and his parents have done interviews on radio and TV to try to save other young lives. I am in awe of their strength and bravery.

FIONA: These sycamore seeds (**TIM** *and* **FIONA** *hold our sycamore seeds.)*

TIM: are from the tree that overshadows our Dan's grave.

IZZY: When Fiona and Tim were talking about the idea of using drama to promote their message, I immediately thought of you, and they asked me to contact you.

TIM: Our prayer is that through our words ……...

FIONA: and through the Foundation in his name ……

TIM: the story of Dan will journey far and wide ……

FIONA: just as the spinning sycamore seed does ……

TIM: and where it lands will bear much fruit growing many good things ……

FIONA & TIM: from this very bad thing.

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MARK: One month later I was in Croydon, armed with my pre-historic cassette-tape recorder. My first question to his friends, who seemed a bit wary of me, was not particularly original:
'So, how did you meet Dan? Who'll start? Connie?'

CONNIE: I first saw him sitting opposite me in maths, looking really attractive. *(Others laugh.)* Then, in German, the teacher deliberately sat me next to him.

MARK: To control him?

CONNIE: Yes. For two years! *(Laughs.)* He had banter with everyone. He'd mimic you but it wasn't like mean or anything ……

ALL: *(impersonating)* It wasn't like mean or anything!

MARK: George?

GEORGE: In the sixth form we started getting on the parties together, at weekends. House parties, adults were there and supervised etcetera.

MARK: Harvey?

HARVEY: I've known Dan since Year 7 but we became really good friends in Year 11. The history trip to Berlin was one of my best memories. I'm pretty sure it was one of his as well. When I left school me and Daniel started to drift a bit …… not just him, I'd drifted from everyone by that January.

MARK: Joe?

JOE: I met him in Year 7 at the school football trial. Dan wanted to kind of fit in so he played for two years as a goalkeeper. *(Laughs.)* He was terrible ……. .

ENSEMBLE: *(playing football in small groups, one in each group representing **Dan**. They turn to their **'Dan'**)* You're shit!

JOE: …...but we still played him!
In Year 10, we got close. He was like crazy about Xbox. We used to play online, sometimes till like three in the morning, yeah, good times. I used to always copy Dan's work to get my grades up. I left in Year 11 to do an apprenticeship, so the only contact I had with him was at parties or Xbox.

MARK: Jack was with Dan at the rave and the only one there with him on that night who was prepared to be interviewed so, thanks.

JACK: No problem.
Dan was my first friend in Year 10 when I was new at the school. He helped me get to know everyone else cos he was so popular. We were always pushing each other. He didn't care about maths and I was telling him he should try harder. I feel like I helped him a bit.

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You must answer **all** questions on the **one** play you have studied.

The IT Vivienne Franzmann

Read the three-page extract that starts on the opposite page and answer questions **7 1** , **7 2** , **7 3** **and** **7 4**

7 1 **(i)** As an actor playing **STUDENT 1** describe **one** movement and **one** facial expression you would use at the **beginning** of this extract. [2]

(ii) Give **one** reason for each of your suggestions [2]

7 2 **(i)** Briefly describe the relationship between **STUDENT 1** and **STUDENT 2** in this extract. [2]

(ii) Explain how the two actors could use vocal skills to communicate this relationship to an audience. [4]

7 3 **(i)** Briefly describe the character of **STUDENT 3** in this extract. [2]

(ii) Suggest a suitable costume, hair and make-up for **STUDENT 3**. Give a reason for each of your choices. [6]

7 4 Explain how you would stage this extract for a performance of *The IT* on a Proscenium Arch stage.

In your answer refer to:

- your choice of production style
- your choice of set and props
- mood and atmosphere. [12]

7 5 Choose **one** extract from the play and explain how an actor performing **SAM** could communicate the character to an audience. [15]

In your answer, **do not** refer to the extract used for questions **7 1** **–** **7 4**

In your answer refer to:

- character motivation
- voice
- movement
- interaction.

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THE IT

The **CHORUS** *makes its presence felt.*
The **CHORUS** *buzzes. It fizzes. It hums. It is here.*

*

STUDENT 1: She was quiet.

STUDENT 2: Yeah.

STUDENT 1: Didn't really notice her.

STUDENT 2: Nah.

STUDENT 1: Not shy exactly.

STUDENT 2: NO, not shy.

STUDENT 1: But not loud either.

STUDENT 2: No, not loud.

STUDENT 1: The sort of person that if someone at school said ‘You know Grace?’, you'd say 'Who's Glace?'

STUDENT 2: 'Who's Grace?'

STUDENT 1: And they'd say Grace Freemantle.

STUDENT 2: Grace Freemantle.

STUDENT 1: And you'd say, 'Who's Grace Freemantle?

STUDENT 2: Exactly.

STUDENT 1: And they’d say, 'She's the one in 11F.'

STUDENT 2: The one in 11F.

STUDENT 1: And you'd say, 'Oh, the one with the hair and the glasses.' And they'd say, ‘No, that's Miriam.'

STUDENT 2: That's Miriam.

STUDENT 1: And then after a few tries, you'd get it.

STUDENT 2: Yeah.

STUDENT 1: You’d remember who she was. You know the sort, not that good-looking.

STUDENT 2: Nah.

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STUDENT 1: Not bad-looking though.

STUDENT 2: Nah

STUDENT 1: Not clever. Like clever clever.

STUDENT 2: Nah

STUDENT 1: You know, not in the top sets or anything like that.

STUDENT 2: Nothing like that.

STUDENT 1: But not the bottom sets either.

STUDENT 2: Nope.

STUDENT 1: Not a joker.

STUDENT 2: Nah.

STUDENT 1: Or a troublemaker.

STUDENT 2: Nah

STUDENT 1: Or a loner.

STUDENT 2: Nope.

STUDENT 1: She had friends.

STUDENT 2: Yeah, she had friends.

STUDENT 1: They weren't popular.

STUDENT 2: Unpopular.

STUDENT 1: No, not unpopular.

STUDENT 2: No, yeah, no, yeah, not unpopular.

STUDENT 1: Grace was just kind of ……

Beat.

STUDENT 1: You know those American kids that go into high schools and shoot everyone dead? And the teachers go, 'No big surprise, he hasn't spoken for two years, he's been wearing the same black sweatshirt for eleven months and his chemistry book is full of drawings of guns.'

Beat.

Well, Grace wasn't like that.

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STUDENT 2: She wasn't like that.

STUDENT 1: She was average.

STUDENT 2: Yeah, average.

STUDENT 1: Grace Freemantle was totally average

STUDENT 2: Totally average.

GRACE: I am Grace Freemantle. I was totally average.

CHORUS: *buzzes.*

STUDENT 3: My dad is mates with Grace's dad Matt. My dad always says Matt is ‘a good bloke'. My dad's a twitcher, which means he's a birdwatcher. Yeah, cringe. Totally. I hear you. Matt, Grace's dad, is also a twitcher. The pair of them go down the marshes every Sunday with their binoculars and then they go for a fry-up at Despina 's Café and chat about sparrows and bob-tailed tits. That's a real bird. That’s its real name. Last year, Matt, Grace's dad. posted this video of Grace having a tantrum when she was little.

CHORUS: Forty-six likes. Fifteen thumbs-up. Twenty-seven tears-of-laughter emojis.

GRACE: I am five years old. I am wearing my 'Little Miss Sunshine' T-shirt. Dad is playing with his new phone. We're supposed to be going to the park. I ask him. He says he's busy. But he promised. Before, he promised. And that is not fair.

STUDENT 3: It is a funny video. I can't deny that. She's screaming on the floor, little arms and legs all over the place.

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SECTION B

Answer **either** question 8.1 **or** question 9.1.

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

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

Either,

8 1 Analyse and evaluate how lighting and sound in **two** key scenes communicate meaning to an audience.

In your answer refer to:

- the style of the production
- how lighting and sound are used to create atmosphere and communicate meaning
- your response to the performance as an audience member. [15]

Or,

9 1 Analyse and evaluate how vocal skills in **two** key scenes communicate meaning to the audience.

In your answer refer to:

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

END OF PAPER

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GCSE DRAMA

COMPONENT 3

INTERPRETING THEATRE

MARK SCHEME

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid, where applicable, the indicative content for each text/question and the marking guidance when assessing a candidate's response.

For questions that are points based, the mark scheme should be applied precisely. Marks should be awarded as indicated and no further sub-division made.

For banded mark schemes, the assessment grid should be considered in conjunction with the indicative content.

Band Descriptors

When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark should be awarded.
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks for work that convincingly meets the descriptors in that band.

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Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as drama specialists to determine the validity of the response/interpretation in light of the text and/or the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills outlined in the banded levels of response in the generic assessment grids.

Assessment Objectives

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
AO3.1a Demonstrate knowledge of how drama and theatre is developed
AO3.1b Demonstrate knowledge of how drama and theatre is performed
AO3.1c Demonstrate understanding of how drama and theatre is developed
AO3.1d Demonstrate understanding of how drama and theatre is performed

AO4 Analyse and evaluate their own work and the work of others
AO4.1c Analyse the work of others
AO4.1d Evaluate the work of others

Assessment Objective Coverage in Component 3

Assessment objective	Section A	Section B
AO3.1a	✓	
AO3.1b	✓	
AO3.1c	✓	
AO3.1d	✓	
AO4.1c		✓
AO4.1d		✓

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MARK SCHEME

SECTION A

The grid below is for use with questions 14, 24, 34, 44, 54, 64 and 74. Please refer to the relevant indicative content for each question.

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 **adequately** meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work **just** meets the descriptors, the lowest mark should be awarded.		
Band 5	**10-12 marks**	• Excellent, perceptive and detailed explanation of production style. • Excellent, highly detailed description of the set and props. • Mood and atmosphere are fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a Proscenium Arch stage. • Highly detailed examples which fully support the design are presented from the extract. • Highly relevant knowledge, understanding and use of drama terminology.
Band 4	**8-9 marks**	• Good, detailed explanation of production style. • Good, detailed description of the set and props. • Mood and atmosphere are explored demonstrating a knowledge and understanding of how the play can be designed for a Proscenium Arch stage. • Detailed examples which fully support the design are presented from the extract. • Relevant knowledge, understanding and use of drama terminology.
Band 3	**6-7 marks**	• A reasonable explanation of production style. • A reasonable description of the set and props. • Mood and atmosphere are reasonably explored demonstrating a knowledge and understanding of how the play can be designed for a Proscenium Arch stage. • Reasonable examples which support the design are presented from the extract. • Reasonably relevant knowledge, understanding and use of drama terminology.
Band 2	**4-5 marks**	• Some explanation of production style. • Some description of the set and props. • Mood and atmosphere are partially explored demonstrating some knowledge and understanding of how the play can be designed for a Proscenium Arch stage. • Some examples which support the design are presented from the extract. • Some relevant knowledge, understanding and use of drama terminology.

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Band 1	**1-3 marks**	• Limited explanation of production style. • Limited description of the set and props. • Mood and atmosphere are mentioned demonstrating limited knowledge and understanding of how the play can be designed for a Proscenium Arch stage. • A few examples which support the design are presented from the extract. • Limited knowledge, understanding and use of relevant drama terminology.
	0 marks	• Response not credit worthy / not attempted

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The grid below is for use with questions 15, 25, 35, 45, 55, 65 and 75. Please refer to the relevant indicative content for each question.

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 **adequately** meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work **just** meets the descriptors, the lowest mark should be awarded.		
Band 5	**13-15 marks**	• An excellent, perceptive explanation of character motivation and the subtleties of the interaction between characters. • Excellent, detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology.
Band 4	**10-12 marks**	• A well-informed explanation of character motivation and the interaction between characters. • Good, detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology.
Band 3	**7-9 marks**	• A reasonable explanation of character motivation and the interaction between characters. • A reasonable knowledge and understanding of how vocal and movement skills are used to communicate the character • Reasonably appropriate references to the extract • Reasonably relevant knowledge, understanding and use of drama terminology.
Band 2	**4-6 marks**	• Some explanation of character motivation and the interaction between characters. • Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology.
Band 1	**1-3 marks**	• Limited explanation of character motivation and the interaction between characters. • Limited knowledge and understanding of how vocal and movement skills are used to communicate the character • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology.
	0 marks	• Response not credit worthy / not attempted

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Macbeth William Shakespeare

1 1 **(i)** As an actor playing **DUNCAN** describe **one** movement and **one** facial expression you would use at the **beginning** of the extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark for movement and one mark for facial expression up to a maximum of 2 marks.
Indicative content Answers may include: • Movement: at the beginning of the extract, he could raise his arm and point towards the Captain. • Facial expression: the actor would also raise his eyebrows. *These are examples only and all valid alternatives should be considered and marked appropriately.*

(ii) Give **one** reason for each of your suggestions [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark for a reason linked to the movement described in (i) and one mark for a reason linked to the facial expression described in (i) up to a maximum of 2 marks.
Indicative content Answers may include: • The movement would mirror what Duncan is saying, drawing attention to the Captain's injuries. • The facial expressions would suggest his shock at seeing the Captain's injuries. *These are examples only and all valid alternatives should be considered and marked appropriately.*

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1 2 **(i)** Briefly describe the relationship between **DUNCAN** and **CAPTAIN** in this extract**.** [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark per relevant description of the relationship between **DUNCAN** and **CAPTAIN** up to a maximum of 2 marks.
Indicative content Answers may include: • Duncan is initially confused by the Captain's appearance. • Duncan relies on the Captain for news. • The Captain is faithful to Duncan. • The Captain updates Duncan about the current situation. • Duncan is shocked to hear the Captain's news. • Duncan is thankful for the Captain's news and for his dedication on the battlefield and is eager for him to receive attention. These are examples only and all valid alternatives should be considered and marked appropriately.

(ii) Explain how the two actors could use vocal skills to communicate this relationship to an audience. [4]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award up to 4 marks for a full explanation of how vocal skills are used by both actors to communicate the characters' relationship to an audience. The explanation should display knowledge and understanding of the relationship between the characters. Answers must refer to the use of vocal skills used by the actors for both characters. If the vocal skills of only one **actor** are discussed, answers will be marked out of a maximum of 2 marks.
Indicative content Answers may include: Duncan's use of voice: • An authoritative tone. • Steady and controlled tempo/pace. Explanation: • To emphasise his status as king and leader. Captain's use of voice: • Breathless tone. • Relatively quick tempo/pace. Explanation: • He is in pain. • He is trying to recall the events as quickly as possible to relay the information to Duncan. These are examples only and all valid alternatives should be considered and marked appropriately.

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1 3 **(i)** Briefly describe the character of **ROSS** in this extract**.** [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark per relevant description of **ROSS'** character up to a maximum of 2 marks.
Indicative content Answers may include: • Ross is a Scottish nobleman • he is a higher status than the Captain • he is loyal to the King • he is a brave warrior. These are examples only and all valid alternatives should be considered and marked appropriately.

(ii) Suggest a suitable costume, hair and make-up for **ROSS.** Give a reason for each of your choices. [6]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
1 mark for costume, 1 mark for hair and 1 mark for make-up. Each element must be covered at least once to get three marks. If only two elements are covered, award up to a maximum of 2 marks, if only one element is covered, award up to a maximum of 1 mark. Award 1 mark per suitable reason, up to a maximum of 3 marks.
Indicative content Answers may include: • Costume: A camouflage outfit – top and trousers with black DM boots, Scottish flag emblem and a thistle on the boiler suit. • Hair: Untidy, dirty appearance. • Make up: Dirt on cheeks. Wounds/blood stains on his face. Flushed appearance. Camouflage markings painted on his cheeks but are now faded. Reasons: • Costume: Scottish elements such as the flag/thistle to reflect his nationality/the play's location. His clothes may be torn and frayed as he has just returned from the battlefield. • Hair: He has been fighting in a battlefield. • Make-up: Bloodstains to reflect the violence of the war. These are examples only and all valid alternatives should be considered and marked appropriately.

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1 4 Explain how you would stage this extract for a performance of *Macbeth* on a Proscenium Arch stage.
In your answer refer to:

- your choice of production style
- your choice of set and props
- mood and atmosphere. [12]

Indicative content – Please refer to the assessment grid on pages 48 and 49.

Answers may include:

Production style
Candidates must explain their choice of production style; for example:
- A naturalistic production style which is typically used on a Proscenium Arch stage.
- A minimalistic style which could suggest the spareness and remoteness of the location.

Set and Props
Candidates must explain their choice of set and props, for example:
- the temporary nature of the camp – makeshift posts and canvas draped over them.
- probable outdoors location.
- use of natural textures to convey the location – wood, leaves.
- use of colour – green / lilac (heather) / browns – link with nature.
- props could include weapons such as swords to reflect the battle
- link to Proscenium Arch stage – potential use of backcloth, floorcloth – candidates may use a backcloth to emphasise the battlefield in the distance
- location of set and props on the stage
- possible use of lighting/projections/effects to create set

Note:
Candidates' choice of set and props must link to their chosen production style.

Mood and atmosphere:
Candidates must describe the mood and atmosphere within the extract, for example:
- tense
- foreboding
- celebratory mood.

Note:
Candidates' choice of mood and atmosphere should complement their choice of set and props.

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

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1 5 Choose **one** extract from the play and explain how an actor performing **BANQUO** could communicate the character to an audience. [15]

In your answer, **do not** refer to the extract used for questions **1 1 – 1 4**.

In your answer refer to:
- character motivation
- voice
- movement
- interaction.

Indicative content - Please refer to the assessment grid on page 50.

Answers should explain how an actor can use character motivation and vocal and movement skills to communicate character. Responses will depend on the chosen extract but may include reference to:

Character motivation
- Banquo is Macbeth's brave and noble friend. He is loyal and trustworthy.
- His kind and caring nature.
- From the beginning of the play Banquo is overshadowed by Macbeth's accomplishments and ambition.
- He is more sceptical of the witches than Macbeth and suspicious of their motives.
- Like Macbeth he is ambitious but is more careful and pragmatic.

Voice:
- His relationship with Macbeth and how this changes throughout the course of the play – from loyal friends to rivals.
- He is open to human yearnings and desires e.g. he is just as keen to hear what the Witches have in store for him in Act I, Scene 3. His voice would reflect this.
- He is intrigued by the Witches comments – vocals should reflect this.
- There is a hint of resentment and, possibly ambition in some scenes.
- His moral strength and determination– asks God for help in resisting evil.
- His affection towards his son.
- Banquo displays sympathy e.g., he is ignorant of what the audience knows concerning the murder of the king and of his own impending doom.

Movement and Interaction
- He displays a lot of control throughout the play and this will be reflected in his movements.
- He will show stillness and self-control.
- His gestures will communicate worry and concern.
- His posture will communicate his ambition in some scenes.
- He will have gentle gestures/clear signs of affection in scenes with Fleance.

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An Inspector Calls J.B Priestley

2 1 **(i)** As an actor playing **BIRLING** describe **one** movement and **one** facial expression you would use at the **beginning** of the extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark for movement and one mark for facial expression up to a maximum of 2 marks.
Indicative content Answers may include: Movement: the actor would lean forward and point towards the port. Facial expression: the actor would be smiling at Gerald These are examples only and all valid alternatives should be considered and marked appropriately.

(ii) Give **one** reason for each of your suggestions [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark for a reason linked to the movement described in (i) and one mark for a reason linked to the facial expression described in (i) up to a maximum of 2 marks.
Indicative content Answers may include: The gesture would draw attention to the port that he wants poured suggesting his authority. The smile would emphasise Birling's delight at welcoming Gerald to the family. These are examples only and all valid alternatives should be considered and marked appropriately.

2 2 **(i)** Briefly describe the relationship between **GERALD** and **SHEILA** in this extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark per relevant description of the relationship between **GERALD** and **SHELIA** up to a maximum of 2 marks.
Indicative content Suitable ideas could include: • Sheila and Gerald have recently got engaged. • Sheila is slightly annoyed with Gerald in this extract. He is fully aware of this. These are examples only and all valid alternatives should be considered and marked appropriately.

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(ii) Explain how the two actors could use vocal skills to communicate this relationship to an audience. [4]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award up to 4 marks for a full explanation of how vocal skills are used by both actors to communicate the characters' relationship to an audience. The explanation should display knowledge and understanding of the relationship between the characters. Answers must refer to the use of vocal skills used by the actors for both characters. If the vocal skills of only one **actor** are discussed, answers will be marked out of a maximum of 2 marks.
Indicative content
Answers may include: Shelia's use of voice: • A jocular tone • Energetic pace. Explanation: • To emphasise her fondness of Gerald and relief that he isn't 'one of these purple-faced old men'. Gerald's use of voice: • A gentle and respectful tone • A controlled pace. Explanation: • To emphasise his politeness towards the Birlings and his effort to placate Sheila. These are examples only and all valid alternatives should be considered and marked appropriately.

2 3 **(i)** Briefly describe the character of **MRS BIRLING** in this extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark per relevant description of **MRS BIRLING'S** character up to a maximum of 2 marks.
Indicative content
Mrs Birling appears as the dutiful wife. She is keeping control of the arrangements for the evening, making sure that etiquette is followed. • Middle class. • Respectful wife. These are examples only and all valid alternatives should be considered and marked appropriately.

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(ii) Suggest a suitable costume, hair and make-up for **MRS BIRLING**. Give a reason for each of your choices. [6]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
1 mark for costume, 1 mark for hair and 1 mark for make-up. Each element must be covered at least once to get three marks. If only two elements are covered, award up to a maximum of 2 marks, if only one element is covered, award up to a maximum of 1 mark. Award 1 mark per suitable reason, up to a maximum of 3 marks.
Indicative content Answers may include: • Costume – a formal evening dress with elegant high heeled shoes. • Hair – in a glamorous bun with a jewelled hair slide. • Make-up – Full make-up including red lipstick. Reasons: • Costume: It's a celebratory dinner party. • Hair: The Birling family are wealthy. • Make – up: To showcase the special occasion and because she takes pride in her appearance. These are examples only and all valid alternatives should be considered and marked appropriately.

2 4 Explain how you would stage this extract for a performance of *An Inspector Calls* on a Proscenium Arch stage.
In your answer refer to:

- your choice of production style
- your choice of set and props
- mood and atmosphere. [12]

Indicative content – Please refer to the assessment grid on pages 48-49.

Answers may include:

Production style
Candidates must explain their choice of production style, for example:
- A naturalistic production style which is typically used on a Proscenium Arch stage.
- A minimalistic style which suggests the mysterious element of the Inspector's visit.

Set and Props
Candidates must explain their choice of set and props, for example:
- expensive furniture -possibly velvet and wooden tables/cabinets
- rich colours such as reds and/or golds
- candelabra on the table
- link to Proscenium Arch stage – potential use of backcloth, floorcloth/carpet – candidates may use a backcloth to emphasise other rooms or outside of the house
- location of set and props on the stage
- possible use of lighting/projections/effects to create set

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Note:
Candidates' use of set and props must link to and compliment their chosen production style.

Mood and atmosphere:
Candidates must describe the mood and atmosphere within the extract, for example:
- joyous
- celebratory
- brewing sense of tension

Note:
Candidates' choice of mood and atmosphere should complement their choice of set and props.

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

2 5 Choose **one** extract from the play and explain how an actor performing **ERIC** could communicate the character to an audience. [15]

In your answer, **do not** refer to the extract used for questions **2 1 – 2 4**.

In your answer refer to:
- character motivation
- voice
- movement
- interaction.

Indicative content - Please refer to the assessment grid on page 50.

Answers should explain how an actor can use character motivation and vocal and movement skills to communicate character. Responses will depend on the chosen extract but may include reference to:

Character motivation
- Eric is the Birlings' son and is in his early twenties.
- Described as being 'not quite at ease, half shy, half assertive'.
- He lacks confidence. He tries to stand up to his father but is talked down.
- It is revealed that he has been drinking too much for quite some time.
- Eric had an affair with Eva Smith and that she was pregnant with Eric's baby when she committed suicide.
- Eric stole money from his father's business to help Eva.
- In the final act, Eric makes an emotional attack on his parents and their values and shows that he can be assertive.
- Eric's position is similar to his sister's, in that he, too, is wracked by guilt after learning of Eva/Daisy's suicide.
- Eric is moody and has a wilder temperament than Sheila.
- Eric believes that he behaved justifiably in stealing from the family business to help Eva/Daisy.
- He is aghast at his family's lack of sympathy.

Voice
- Shy and lacking confidence.
- Slurring when drunk.
- Emotional and aggressive.
- Moody tone.
- Shocked tone.
- Angry and lacking control.

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Movement and Interaction

- He displays a lack of confidence.
- Nervousness and lack of control
- Drunk
- Worried
- Assertiveness.

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Find Me Olwen Wymark

3 1 **(i)** As an actor playing **NARRATOR** describe **one** movement and **one** facial expression you would use at the **beginning** of this extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark for movement and one mark for facial expression up to a maximum of 2 marks.
Indicative content Answer may include: • Movement: the actor could point at the different Veritys. • Facial expression: the actor would be frowning. These are examples only and all valid alternatives should be considered and marked appropriately.

(ii) Give **one** reason for each of your suggestions [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark for a reason linked to the movement described in (i) and one mark for a reason linked to the facial expression described in (i) up to a maximum of 2 marks.
Indicative content Answers may include: • The gesture would draw attention to the Veritys who are the central characters in the play. • The frown would emphasise the Narrator's concern at the seriousness of the charges against Verity. These are examples only and all valid alternatives should be considered and marked appropriately.

3 2 **(i)** Briefly describe the relationship between **EDWARD I** and **VERITY II** in this extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark per relevant description of the relationship between **EDWARD I** and **VERITY II** up to a maximum of 2 marks.

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Indicative content
Answers may include: • Edward is Verity's father. • Edward is trying to control Verity's behaviour to take a photo. • Verity wants all the attention and will not listen to her father. These are examples only and all valid alternatives should be considered and marked appropriately.

(ii) Explain how the two actors could use vocal skills to communicate this relationship to an audience. [4]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award up to 4 marks for a full explanation of how vocal skills are used by both actors to communicate the characters' relationship to an audience. The explanation should display knowledge and understanding of the relationship between the characters. Answers must refer to the use of vocal skills used by the actors for both characters. If the vocal skills of only one **actor** are discussed, answers will be marked out of a maximum of 2 marks.
Indicative content
Answers could include: Edward's use of voice: • An authoritative tone • Increasing in tempo. Explanation: • To emphasise that he is trying to stay in control but is getting increasingly annoyed. Verity's use of voice: • A playful tone • A frantic pace. Explanation: • To emphasise her childishness and need for attention. These are examples only and all valid alternatives should be considered and marked appropriately.

3 3 **(i)** Briefly describe the character of **NICKY** in this extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark per relevant description of **NICKY's** character up to a maximum of 2 marks.
Indicative content
Answers may include: • He is Verity's younger brother • He is petulant and wants more attention These are examples only and all valid alternatives should be considered and marked appropriately.

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(ii) Suggest a suitable costume, hair and make-up for **NICKY**. Give a reason for each of your choices. [6]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
1 mark for costume, 1 mark for hair and 1 mark for make-up. Each element must be covered at least once to get three marks. If only two elements are covered, award up to a maximum of 2 marks, if only one element is covered, award up to a maximum of 1 mark. Award 1 mark per suitable reason, up to a maximum of 3 marks.
Indicative content **Answers may include:** • Costume: colourful jumper, jeans and trainers • Hair: Short hair, neat and tidy • Make-up: Light stage make-up with slightly rosy cheeks Reasons: • Costume: He is Verity's younger brother and dresses like a younger person with bright colours. • Hair: He will not have much say in his hair as he is a child. Short hair is practical. • Make – up: His innocence and vibrant appearance would contrast with that of Verity's. These are examples only and all valid alternatives should be considered and marked appropriately.

3 4 Explain how you would stage this extract for a performance of *Find Me* on a Proscenium Arch stage.
In your answer refer to:

- your choice of production style
- your choice of set and props
- mood and atmosphere. [12]

Indicative content – Please refer to the assessment grid on pages 48 and 49.

Answers may include:

Production style
Candidates must explain their choice of production style, for example:
- A naturalistic production style which is typically used on a Proscenium Arch stage.
- A minimalistic style which suggests the emptiness that Verity is feeling.

Set and Props
Candidates must explain their choice of set and props, for example:
- emphasising that the extract is multi-locational
  use levels to separate areas and distinguish locations
- symbolic elements such as newspaper cuttings / flames and fires etc.
- link to Proscenium Arch stage – potential use of backcloth, floorcloth/carpet – candidates may use a backcloth to emphasise other rooms or outside
- possible use of lighting/projections/effects to create set.

Note:
Candidates' use of set and props must link to and compliment their chosen production style.

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Mood and atmosphere:
Candidates must describe the mood and atmosphere within the extract, for example:
- growing sense of tension
- confusion.

Note:
Candidates' choice of mood and atmosphere should complement their choice of set and props

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

3 5 Choose **one** extract from the play and explain how an actor performing **MARK** could communicate the character to an audience. [15]

In your answer, **do not** refer to the extract used for questions **3 1 – 3 4 .**

In your answer refer to:
- character motivation
- voice
- movement
- interaction.

Indicative content - Please refer to the assessment grid on page 50.

Answers should explain how an actor can use character motivation and vocal and movement skills to communicate character. Responses will depend on the chosen extract but may include reference to:

Character motivation
- Mark is Verity's brother
- He is frustrated and angry with Verity
- He is short tempered with Verity and shows that she gets on his nerves.
- Mark is embarrassed of Verity
- He hates living at home because of the difficult relationships.
- He is frustrated because nobody can help her.
- He feels isolated and unable to share his feelings.
- He is bitter because Verity spoils everything.
- He is scared of Verity's behaviour.

Voice
- Mark's vocals will reflect his frustration and his anger
- At times there will be a lack of vocal control due to the range of emotions
- Bitter and angry – emphasizing Mark's attitude to his sister
- Upset and worried.

Movement and Interaction
- He is angry and frustrated which will be reflected in his posture and gestures
- His body language may display isolation and frustration.
- Assertiveness
- Nervousness
- Sense of isolation

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Noughts and Crosses Malorie Blackman (adapted by Sabrina Mahfouz)

4 1 **(i)** As an actor playing **MEGGIE** describe **one** movement and **one** facial expression you would use at the **beginning** of this extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark for facial expression and one mark for movement up to a maximum of 2 marks.
Indicative content Answers may include: Movement: the actor would lean over the cradle gently. Facial expression: the actor would be smiling. These are examples only and all valid alternatives should be considered and marked appropriately.

(ii) Give **one** reason for each of your suggestions [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark for a reason linked to the movement described in (i) and one mark for a reason linked to the facial expression described in (i) up to a maximum of 2 marks.
Indicative content Answers may include: The movement would show her care for her employer's baby. The smile would emphasise Meggie's delight at nursing the new baby. These are examples only and all valid alternatives should be considered and marked appropriately.

4 2 **(i)** Briefly describe the relationship between **SEPHY** and **CALLUM** in this extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark per relevant description of the relationship between **SEPHY** and **CALLUM** up to a maximum of 2 marks.
Indicative content Answers may include: • Callum and Sephy are remembering their past as friends and close companions. • They become the two young children playing innocently. They are close companions. • They are united in their confusion. These are examples only and all valid alternatives should be considered and marked appropriately.

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(ii) Explain how the two actors could use vocal skills to communicate this relationship to an audience. [4]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award up to 4 marks for a full explanation of how vocal skills are used by both actors to communicate the characters' relationship to an audience. The explanation should display knowledge and understanding of the relationship between the characters. Answers must refer to the use of vocal skills used by the actors for both characters. If the vocal skills of only one **actor** are discussed, answers will be marked out of a maximum of 2 marks.
Indicative content Answers could include: Callum's use of voice: • A playful tone • An energetic pace/tempo. Explanation: • To emphasise his excitement. Sephy's use of voice: • A defiant tone • A steady pace/tempo. Explanation: • To emphasise her determination to continue to meet with Sephy. These are examples only and all valid alternatives should be considered and marked appropriately.

4 3 **(i)** Briefly describe the character of **KAMAL** in this extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark per relevant description of **KAMAL's** character up to a maximum of 2 marks.
Indicative content **Answers may include:** • Kamal is the Home Secretary • He is authoritative and has a high status. These are examples only and all valid alternatives should be considered and marked appropriately.

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(ii) Suggest a suitable costume, hair and make-up for **KAMAL**. Give a reason for each of your choices. [6]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
1 mark for costume, 1 mark for hair and 1 mark for make-up. Each element must be covered at least once to get three marks. If only two elements are covered, award up to a maximum of 2 marks, if only one element is covered, award up to a maximum of 1 mark. Award 1 mark per suitable reason, up to a maximum of 3 marks.
Indicative content **Answers could include:** • Costume: A black three-piece suit, white shirt and plain coloured tie. Smart black shoes. • Hair: Well-groomed. • Make-up: Blush to show his cheeks are red. **Reasons:** • Costume: He is a professional man who needs to look smart in his job. • Hair: He takes pride in his appearance and is a proud man. • Make-up: He is angry and frustrated at what is happening. These are examples only and all valid alternatives should be considered and marked appropriately.

4 4 Explain how you would stage this extract for a performance of *Noughts and Crosses* on a Proscenium Arch stage.
In your answer refer to:

- your choice of production style
- your choice of set and props
- mood and atmosphere. [12]

Indicative content - Please refer to the assessment grid on pages 48-49.

Answers may include:

Production style
Candidates must explain their choice of production style, for example:
- A naturalistic production style which is typically used on a Proscenium Arch stage.
- A minimalistic style could allow for the time changes within the extract to be easily communicated

Set and Props
Candidates must explain their choice of set and props, for example:
- Emphasising that the extract is multi-locational
- use levels to separate areas and distinguish locations
- symbolic elements such as the use of black and white, chess boards.
- link to Proscenium Arch stage – potential use of backcloth, floorcloth/carpet – candidates may use a backcloth to emphasise other rooms or outside of the house
- possible use of lighting/projections/effects to create set.

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Note:
Candidates' use of set and props must link to and compliment their chosen production style.

Mood and atmosphere:
Candidates must describe the mood and atmosphere within the extract, for example:
- excitement
- happiness
- reminiscent
- threatening
- confused

Note:
Candidates' choice of mood and atmosphere should complement their choice of set and props.

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

4 5 Choose **one** extract from the play and explain how an actor performing **JASMINE** could communicate the character to an audience. [15]

In your answer, **do not** refer to the extract used for questions **4 1 – 4 4**.

In your answer refer to:
- character motivation
- voice
- movement
- interaction.

Indicative content - Please refer to the assessment grid on page 50.

Answers should explain how an actor can use character motivation and vocal and movement skills to communicate character. Responses will depend on the chosen extract but may include reference to:

Character motivation
- Jasmine is a wealthy Cross woman.
- Complex character.
- She demands total loyalty from her Nought staff (in the prologue, she fires Meggie for not corroborating an alibi in front of Mr. Hadley.)
- She demands perfection from her daughters.
- Jasmine drinks a lot
- Sephy believes that alcohol can make her mother (Jasmine) happy in a way that Sephy and Minnie will never be able to.
- Though Sephy never gets to know her mother very well, she does become aware that Mother is deeply unhappy.

- Volatile relationship with Mr. Hadley.
- Feels isolated.
- Depressed
- Attention seeking

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Voice
- Harsh
- Authoritative
- Cold
- Calculated
- Unhappy
- Argumentative

Movement and Interaction
- Her superior manner.
- Anger
- Frustration
- Lack of empathy
- Assertiveness
- Clumsy

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Refugee Boy Benjamin Zephaniah (adapted by Lemn Sissay)

5 1 **(i)** As an actor playing **MR HARDWICK** describe **one** movement and **one** facial expression you would use at the **beginning** of this extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark for facial expression and one mark for movement up to a maximum of 2 marks.
Indicative content Answers may include: Movement: the actor would walk into the room energetically/arms on hips Facial expression: the actor would be frowning These are examples only and all valid alternatives should be considered and marked appropriately.

(ii) Give **one** reason for each of your suggestions [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark for a reason linked to the movement described in (i) and one mark for a reason linked to the facial expression described in (i) up to a maximum of 2 marks.
Indicative content Answers may include: The movement would show his anger at the noise in the room. The frown would show that he is irritated and wants to know what is happening. These are examples only and all valid alternatives should be considered and marked appropriately.

5 2 **(i)** Briefly describe the relationship between **MR HARDWICK** and **ALEM** in this extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark per relevant description of the relationship between **MR HARDWICK** and **ALEM** up to a maximum of 2 marks.
Answers may include: • Mr Hardwick is a manager in the hostel. • He is kind and gentle with Alem who is like a snared tiger. • Alem is scared and wary of Mr Harwick. These are examples only and all valid alternatives should be considered and marked appropriately.

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(ii) Explain how the two actors could use vocal skills to communicate this relationship to an audience. [4]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award up to 4 marks for a full explanation of how vocal skills are used by both actors to communicate the characters' relationship to an audience. The explanation should display knowledge and understanding of the relationship between the characters. Answers must refer to the use of vocal skills used by the actors for both characters. If the vocal skills of only one **actor** are discussed, answers will be marked out of a maximum of 2 marks.
Indicative content Answers could include: Mr Hardwick's use of voice: • A friendly tone • A steady pace/tempo. Explanation: • To emphasise his patience towards Alem. Alem's use of voice: • A fearful tone • A frantic pace/tempo. Explanation: • To emphasise his panicked nature. These are examples only and all valid alternatives should be considered and marked appropriately.

5 3 **(i)** Briefly describe the character of **MR KELO** in this extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark per relevant description of **MR KELO's** character up to a maximum of 2 marks.
Indicative content Mr Kelo is Alem's father. He is teaching his son and explaining the reasons for leaving him. He is gentle and thoughtful. He shows strength and determination. Mr Kelo is a cultured and educated man. These are examples only and all valid alternatives should be considered and marked appropriately.

(ii) Suggest a suitable costume, hair and make-up for **MR KELO**. Give a reason for each of your choices. [6]

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AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
1 mark for costume, 1 mark for hair and 1 mark for make-up. Each element must be covered at least once to get three marks. If only two elements are covered, award up to a maximum of 2 marks, if only one element is covered, award up to a maximum of 1 mark. Award 1 mark per suitable reason, up to a maximum of 3 marks.
Indicative content Answers may include: • Costume: Casual light-coloured shirt and trousers with brown shoes. • Hair: Well-groomed. • Make-up: Dark bags under his eyes. Reasons: • Costume: Mr Kelo is an educated man and would dress smartly. • Hair: he is a good father, and his appearance is important to him so he can be a good role model. • Make-up: conveys his worry and concerns that he tries to hide from Alem. These are examples only and all valid alternatives should be considered and marked appropriately.

5 4 Explain how you would stage this extract for a performance of *Refugee Boy* on a Proscenium Arch stage.
In your answer refer to:

- your choice of production style
- your choice of set and props
- mood and atmosphere. [12]

Indicative content - Please refer to the assessment grid on pages 48-49.

Answers may include:

Production style
Candidates must explain their choice of production style, for example:
- A naturalistic production style which is typically used on a Proscenium Arch stage.
- A minimalistic style which would suggest the sense of emptiness felt by the refugees

Set and Props
Candidates must explain their choice of set and props, for example:
- Emphasising that the extract is multi-locational
- use levels to separate areas and distinguish locations
- symbolic elements such as the use of suitcases, train signs, fencing.
- link to Proscenium Arch stage – potential use of backcloth, floorcloth/carpet – candidates may use a backcloth to emphasise the fleeing of war
- possible use of lighting/projections/effects to create set.

Note:
Candidates' use of set and props must link to and compliment their chosen production style.

Mood and atmosphere:
Candidates must describe the mood and atmosphere within the extract, for example:
- frantic

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- desperate
- intense
- reassuring
- calm
- caring

Note:
Candidates' choice of mood and atmosphere should complement their choice of set and props.

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

5 5 Choose **one** extract from the play and explain how an actor performing **RUTH** could communicate the character to an audience. [15]

In your answer, **do not** refer to the extract used for questions **5 1 – 5 4**.

In your answer refer to:
- character motivation
- voice
- movement
- interaction.

Indicative content - Please refer to the assessment grid on page 50.

Answers should explain how an actor can use character motivation and vocal and movement skills to communicate character. Responses will depend on the chosen extract but may include reference to:

Character motivation
- Ruth is the daughter of Alem's foster parents: his foster sister.
- An only child. Becomes friends with the foster children in her family.
- Competes with Alem for her parent's attention.
- She is slow to reach out to him.
- She was very close to Themba who took his own life.
- She is afraid of getting close to Alem.
- Once the barrier is removed, she becomes a good friend of Alem and is central to the campaign for refugee status.
- She shows strength of character in leading protests.

Voice
- Gentle and thoughtful.
- Determined.
- Distrustful
- Insecure
- Sad

Movement and Interaction
- Coldness
- Frustration
- Lack of trust.
- Assertiveness.

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I Love You, Mum – I Promise I Won't Die Mark Wheeller

6 1 **(i)** As an actor playing **MARK** describe **one** movement and **one** facial expression you would use at the **beginning** of this extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark for facial expression and one mark for movement up to a maximum of 2 marks.
Indicative content Answers may include: • Movement: the actor would walk calmly towards the audience • Facial expression: the actor would raise his eyebrows These are examples only and all valid alternatives should be considered and marked appropriately.

(ii) Give **one** reason for each of your suggestions [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark for a reason linked to the movement described in (i) and one mark for a reason linked to the facial expression described in (i) up to a maximum of 2 marks.
Indicative content Answers may include: The movement would show that Mark is establishing a relationship with the audience. The raise eyebrows would show his interest in the email that he has received. These are examples only and all valid alternatives should be considered and marked appropriately.

6 2 **(i)** Briefly describe the relationship between **TIM** and **FIONA** in this extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark per relevant description of the relationship between **TIM** and **FIONA** up to a maximum of 2 marks.
Indicative content Answers may include: • Tim and Fiona are husband and wife. • They are a close and loving couple who are finding strength together following the tragic death of their son. These are examples only and all valid alternatives should be considered and marked appropriately.

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(ii) Explain how the two actors could use vocal skills to communicate this relationship to an audience. [4]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award up to 4 marks for a full explanation of how vocal skills are used by both actors to communicate the characters' relationship to an audience. The explanation should display knowledge and understanding of the relationship between the characters. Answers must refer to the use of vocal skills used by the actors for both characters. If the vocal skills of only one **actor** are discussed, answers will be marked out of a maximum of 2 marks.
Indicative content Answers may include: Fiona's use of voice: • A gentle tone • A steady pace/tempo. Explanation: • To emphasise her hope for the future. Tim's use of voice: • A loving tone • A purposeful pace/tempo. Explanation: • To emphasise his determination. These are examples only and all valid alternatives should be considered and marked appropriately.

6 3 **(i)** Briefly describe the character of **JOE** in this extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark per relevant description of **JOE's** character up to a maximum of 2 marks.
Indicative content Joe is one of Dan's friends from school. In this extract he is explaining his relationship with Dan. He is reminiscing the past and how they had fun together – particularly on the x-box. These are examples only and all valid alternatives should be considered and marked appropriately.

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(ii) Suggest a suitable costume, hair and make-up for **JOE**. Give a reason for each of your choices. [6]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
1 mark for costume, 1 mark for hair and 1 mark for make-up. Each element must be covered at least once to get three marks. If only two elements are covered, award up to a maximum of 2 marks, if only one element is covered, award up to a maximum of 1 mark. Award 1 mark per suitable reason, up to a maximum of 3 marks.
Indicative content Answers may include: • Costume: jeans and a hoodie with white trainers • Hair: casually styled • Make-up: light make-up with gentle rosy cheeks Reasons: • Costume: he is a teenager and would dress like a teenager • Hair: he is in an informal interview so would want to look nice without appearing to try too hard • Make-up: he is young and his complexion would show this These are examples only and all valid alternatives should be considered and marked appropriately.

6 4 Explain how you would stage this extract for a performance of *I Love You Mum – I Promise I Won't Die* on a Proscenium Arch stage.
In your answer refer to:

- your choice of production style
- your choice of set and props
- mood and atmosphere.

Indicative content – Please refer to the assessment grids on pages 48 - 49

Answers may include:

Production style
Candidates must explain their choice of production style, for example:
- A naturalistic production style which is typically used on a Proscenium Arch stage.
- A minimalistic style which suggests the void that Dan's death has left.

Set and Props
Candidates must explain their choice of set and props, for example:
- emphasising that the extract is multi-locational
- the use of levels to separate areas and distinguish locations
- symbolic elements such as newspaper cuttings, facts about drug related deaths
- link to Proscenium Arch stage – potential use of backcloth, floorcloth/carpet – candidates may use a backcloth to distinguish locations
- possible use of lighting/projections/effects to create set.

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Note:
Candidates' use of set and props must link to and compliment their chosen production style.

Mood and atmosphere:
Candidates must describe the mood and atmosphere within the extract, for example:
- sad
- hopeful
- reminiscent
- informal

Note:
Candidates' choice of mood and atmosphere should complement their choice of set and props.

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

6 5 Choose one extract from the play and explain how an actor performing **HOPE** could communicate the character to an audience. [15]

In your answer, **do not** refer to the extract used for questions **6 1 – 6 4**.

In your answer refer to:
- character motivation
- voice
- movement
- interaction.

Indicative content – Please refer to the assessment grid on page 50

Answers should explain how an actor can use character motivation and vocal and movement skills to communicate character. Responses will depend on the chosen extract but may include reference to:

Character motivation
- Hope is a friend from early school
- She is full of fun and a lively character.
- Hope was one of Dan's first girlfriends.
- She has fond memories of their early relationship
- She is full of fun stories
- She is self-assured and confident
- She is protective of Dan e.g. when he has his new girlfriend who is younger
- She regrets losing Dan as a friend in 6th form.
- People turn to her when Dan is taken to hospital.

Voice
- Hope's vocals will have a vast range of emotions.
- Hopeful
- Sad
- Determined / protective
- Tender
- Happy

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Movement and Interaction

- Positive energy.
- Sadness
- Regret
- Her huge sense of loss.
- Confidence and self-assurance.
- Funny
- Energetic

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The IT Vivienne Franzmann

7 1 **(i)** As an actor playing **STUDENT 1** describe **one** movement and **one** facial expression you would use at the **beginning** of this extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark for facial expression and one mark for movement up to a maximum of 2 marks.
Indicative content Answers may include: • Movement: the actor would gesture with raised shoulders. • Facial expression: the actor would frown. These are examples only and all valid alternatives should be considered and marked appropriately.

(ii) Give **one** reason for each of your suggestions [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark for a reason linked to the movement described in (i) and one mark for a reason linked to the facial expression described in (i) up to a maximum of 2 marks.
Indicative content Answers may include: The raised shoulders would show that she didn't know Grace. The frown would suggest a lack of interest in Grace. These are examples only and all valid alternatives should be considered and marked appropriately.

7 2 **(i)** Briefly describe the relationship between **STUDENT 1** and **STUDENT 2** in this extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark per relevant description of the relationship between **STUDENT 1** and **STUDENT 2** up to a maximum of 2 marks.
Indicative content Answers may include: • Student 1 and Student 2 are pupils in the same year as Grace. • They are two friends who are remembering the character of Grace and the fact that they were totally disinterested in her. These are examples only and all valid alternatives should be considered and marked appropriately.

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(ii) Explain how the two actors could use vocal skills to communicate this relationship to an audience. [4]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award up to 4 marks for a full explanation of how vocal skills are used by both actors to communicate the characters' relationship to an audience. The explanation should display knowledge and understanding of the relationship between the characters. Answers must refer to the use of vocal skills used by the actors for both characters. If the vocal skills of only one **actor** are discussed, answers will be marked out of a maximum of 2 marks.
Indicative content
Answers could include: Student 1's use of voice: • A disinterested tone • A controlled pace/tempo. Explanation: • To emphasise their ambivalence towards the situation. Student 2's use of voice: • A factual tone • A fast pace/tempo. Explanation: • To emphasise that they are supporting Student 1 and echoing their sentiments. These are examples only and all valid alternatives should be considered and marked appropriately.

7 3 **(i)** Briefly describe the character of **STUDENT 3** in this extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark per relevant description of **STUDENT 3** character up to a maximum of 2 marks
Indicative content
• She is embarrassed about her dad being a twitcher. • She is also shocked by the content of the video she is describing. These are examples only and all valid alternatives should be considered and marked appropriately.

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(ii) Suggest a suitable costume, hair and make-up for **STUDENT 3**. Give a reason for each of your choices. [6]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
1 mark for costume, 1 mark for hair and 1 mark for make-up. Each element must be covered at least once to get three marks. If only two elements are covered, award up to a maximum of 2 marks, if only one element is covered, award up to a maximum of 1 mark. Award 1 mark per suitable reason, up to a maximum of 3 marks.

Indicative content

Given circumstances: Student 3 is a school child who knows Grace. She shares information regarding her knowledge of Grace.

Answers could include:

- Costume: School uniform – skirt, white blouse and loosely fitting school tie, tights and black shoes.
- Hair: Hairband in hair which is neatly styled
- Make-up: Rosy cheeks

Reasons:

- Costume: the line 'Yeah, cringe. Totally. I hear you.' suggests that they are trying to impress and fit in, the loose-fitting tie supports this persona.
- Hair: neat because she is a schoolgirl and this would be appropriate for a school setting.
- Make-up – accentuates her youth.

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

7 4 Explain how you would stage this extract for a performance of *The IT* on a Proscenium Arch stage.
In your answer refer to:

- your choice of production style
- your choice of set and props
- mood and atmosphere.

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Indicative content – Please refer to the assessment grid on pages 48-49

Answers may include:

Production style
Candidates must explain their choice of production style, for example:
- A naturalistic production style which is typically used on a Proscenium Arch stage.
- A minimalistic style which concentrates on the ensemble element of the text.

Set and Props
Candidates must explain their choice of set and props, for example:
- emphasising that the extract is multi-locational
- use of levels to separate areas and distinguish locations
- symbolic elements such as newspaper cuttings, representation of 'The It'.
- link to Proscenium Arch stage – potential use of backcloth, floorcloth/carpet – candidates may use a backcloth to establish various locations within the school setting
- possible use of lighting/projections/effects to create set.

Note:
Candidates' use of set and props must link to and compliment their chosen production style.

Mood and atmosphere:
Candidates must describe the mood and atmosphere within the extract, for example:
- informal
- moments of excitement / intenseness with the Chorus
- mundane
- interrogatory

Note:
Candidates' choice of mood and atmosphere should complement their choice of set and props.

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

7 5 Choose **one** extract from the play and explain how an actor performing **SAM** could communicate the character to an audience. [15]

In your answer, **do not** refer to the extract used for questions **7 1 – 7 4 .**

In your answer refer to:
- character motivation
- voice
- movement
- interaction.

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Indicative content – Please refer to the assessment grid on page 50

Answers should explain how an actor can use character motivation and vocal and movement skills to communicate character. Responses will depend on the chosen extract but may include reference to:

Character motivation

- Sam is Grace's friend
- Sam understands Grace and is very fond of her
- Sam has low self-esteem, but Grace makes Sam feel ok
- Sam loved spending time with Grace
- Sam misses Grace and misses their time spent together
- Sam struggles with not being able to help Grace
- Sam is sad and shocked at Grace's rejection
- Sam appears gentle and thoughtful.

Voice

- Sam's vocals will reflect the gentleness of the character
- Struggling to control emotions / tearful
- Sad
- Somber
- Feeling of guilt

Movement and Interaction

- Lonely
- Sense of isolation
- Frustration
- Disappointment
- Nervousness

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Section B

Either,

8 1 Analyse and evaluate how lighting and sound in **two** key scenes communicate meaning to an audience.

In your answer refer to:
- the style of the production
- how lighting and sound are used to create atmosphere and communicate meaning
- your response to the performance as an audience member.

[15]

AO4 **Analyse and evaluate (their own work and) the work of others**		
• Where the candidate's work **completely** meets the descriptors, the highest mark should be awarded. • Where the candidate's work **adequately** meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work **just** meets the descriptors, the lowest mark should be awarded.		
Band 5	**13-15 marks**	• Excellent, perceptive analysis and evaluation of the use of lighting to communicate meaning to the audience • Excellent, perceptive analysis and evaluation of the use of sound to communicate meaning to the audience • Excellent, perceptive analysis and evaluation of their own response to the performance as an audience member • Detailed and focused examples from the chosen scenes.
Band 4	**10-12 marks**	• Good analysis and evaluation of the use of lighting to communicate meaning to the audience • Good analysis and evaluation of the use of sound to communicate meaning to the audience • Good analysis and evaluation of their own response to the performance as an audience member • Purposeful examples from the chosen scenes.
Band 3	**7-9 marks**	• A reasonable analysis and evaluation of the use of lighting to communicate meaning to the audience • A reasonable analysis and evaluation of the use of sound to communicate meaning to the audience • A reasonable analysis and evaluation of their own response to the performance as an audience member • Reasonably appropriate examples from the chosen scenes.
Band 2	**4-6 marks**	• Some analysis and evaluation of the use of lighting to communicate meaning to the audience • Some analysis and evaluation of the use of sound to communicate meaning to the audience. • Some analysis and evaluation of their own response to the performance as an audience member. • Some examples from the chosen scenes.

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Band 1	**1-3 marks**	• Limited analysis and evaluation of the use of lighting to communicate meaning to the audience • Limited analysis and evaluation of the use of sound to communicate meaning to the audience • Limited analysis and evaluation of their own response to the performance as an audience member • Limited reference to the chosen scenes.
	0 marks	• Response not worthy / not attempted.

Indicative content

Answers should analyse and evaluate the use of lighting and sound. Answers may include:

- Reference to one clear extract from the production
- Use of set to create effect / define acting area / atmosphere / communicate meaning
- Use of colours / textures to create atmosphere and communicate meaning
- Use of levels / shapes to create atmosphere and communicate meaning
- Use of symbols to create atmosphere and communicate meaning

** Candidates could / may refer to the use of LX / projections to create 'setting'. However, the focus must be on how these were used as 'set'.

Candidates could refer to:

- How the performance style influenced the set choices.

Response as an audience member:

- Individual response to the set choices which may include a preference for the extract
- Clear ideas and opinion on various uses of set I ain the extract identified
- How the set contributed to the overall production
- Responses should present context of the chosen moments and how set choices are presented and developed
- Responses could suggest a preference for one extract.

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Or,

9 1 Analyse and evaluate how vocal skills in **two** key scenes communicate meaning to the audience.

In your answer refer to:
- the style of the production
- how vocal skills are used to create character and communicate meaning
- your response to the performance as an audience member.

[15]

AO4 **Analyse and evaluate (their own work and) the work of others**		
• Where the candidate's work **completely** meets the descriptors, the highest mark should be awarded. • Where the candidate's work **adequately** meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work **just** meets the descriptors, the lowest mark should be awarded.		
Band 5	**13-15 marks**	• Excellent, perceptive analysis and evaluation of the use of vocal skills to create character • Excellent, perceptive analysis and evaluation of the use of voice to communicate meaning to the audience • Excellent, perceptive analysis and evaluation of their own response to the performance as an audience member • Detailed and focused examples from the chosen scenes.
Band 4	**10-12 marks**	• Good analysis and evaluation of the use of vocal skills to create character • Good analysis and evaluation of the use of voice to communicate meaning to the audience • Good analysis and evaluation of their own response to the performance as an audience member • Purposeful examples from the chosen scenes.
Band 3	**7-9 marks**	• A reasonable analysis and evaluation of the use of vocal skills to create character • A reasonable analysis and evaluation of the use of voice to communicate meaning to the audience • A reasonable analysis and evaluation of their own response to the performance as an audience member • Reasonably appropriate examples from the chosen scenes.
Band 2	**4-6 marks**	• Some analysis and evaluation of the use of vocal skills to create character • Some analysis and evaluation of the use of voice to communicate meaning to the audience • Some analysis and evaluation of their own response to the performance as an audience member • Some examples from the chosen scenes.

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Band 1	**1-3 marks**	• Limited analysis and evaluation of the use of vocal skills to create character • Limited analysis and evaluation of the use of voice to communicate meaning to the audience • Limited analysis and evaluation of their own response to the performance as an audience member • Limited reference to the chosen scenes.
	0 marks	• Response not credit worthy / not attempted.

Indicative content

Answers should analyse and evaluate the use of vocal skills. Answers may include:

- Use of performance skills (movement / voice) to communicate character interaction
- Use of performance skills (movement / voice / interaction) to communicate relationship
- Use of performance skills (movement / voice / interaction) to communicate atmosphere.

Candidates could refer to:

- How the acting style influenced the performance skills (movement / voice / interaction).

Response as an audience member

- Individual response to the performance skills (movement / voice / interaction) which may include a preference for one character
- Reference to one extract by two characters
- Responses should present context of the chosen extract and how performance skills (movement / voice / interaction) are presented and developed
- Responses could suggest a preference for one character.

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