

Teacher Resource Bank

GCSE Drama

Written Paper (42401)

Support Material



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QUESTIONS FROM 2010 EXAM PAPER

SECTION A PRACTICAL WORK COMPLETED DURING THE COURSE

This section is **compulsory**. Answer **all four** parts of this question.

Question 1 - Choose a piece of practical work in which you were involved as actor **or** designer **or** technician

- 01 Describe what the piece was about; state the style, period and genre of the piece, the performance space and any technical or design elements used and your target audience. You should state whether your contribution was as actor, designer or technician. (10 marks)
- 02 Explain how you applied your chosen skill to **at least one** aspect of the piece. (10 marks)
- 03 Analyse the improvements that you made during the rehearsal process. You should refer to **at least one** specific occasion where you developed your own skill. (10 marks)
- 04 Evaluate the success of your contribution to the piece as a whole. You should refer to particular moments from the piece to support your answer. (10 marks)

SECTION B STUDY AND PERFORMANCE OF A SCRIPTED PLAY

Answer one question either from this section or from Section C. Answer both parts of your chosen question. You must **not** write about the same play or performance used to answer Section A. At the beginning of your answer, state the title of the play and the playwright.

EITHER Question 2 - Choose a role from **one** play you have studied and performed during your course.

Choose **one** extract from this play. Your answers to both parts of this question should focus on **acting**.

- 05 Explain how you prepared your role in this extract. Give clear details of your research, rehearsal and other preparation work to explain how you developed your interpretation of your role during this process. (20 marks)
- 06 Analyse the success of your own performance in this extract. You should refer to particular moments from the performance and give clear reasons to support your answer. (20 marks)
- OR Question 3** - Choose **one** play that you have studied and worked on practically during your course. Choose **one** extract from this play. Your answers to both parts of this question should focus on your chosen design and/or technical skill(s).
- 07 Explain how you prepared your chosen design and/or technical skill(s) for this extract. Give clear details of your research, rehearsal and other preparation work to explain how you developed your interpretation of this extract through your own design and/or technical skill(s). (20 marks)
- 08 Analyse the success of your chosen design and/or technical skill(s) in this extract. You should refer to particular moments from the performance and give clear reasons to support your answer. (20 marks)

SECTION C STUDY OF A LIVE THEATRE PRODUCTION SEEN

Answer one question either from this section or from Section B. Answer both parts of your chosen question. At the beginning of your answer, state the name of the live theatre production and where you saw it.

EITHER Question 4 - Choose one live theatre production you have seen during your course where actors created moments in the play that you found comic and/or tense. Choose **one** actor from this live production.

- 09 Describe in detail how your chosen actor used voice, movement and facial expressions to create comedy and/or tension in **at least one** scene or section. (20 marks)
- 10 Evaluate the effectiveness of this actor's creation of comedy and/or tension in your chosen scene(s) or section(s). You should refer to particular moments from the production and give clear reasons to support your answer. (20 marks)
- OR Question 5** - Choose one live theatre production you have seen during your course where you thought the design and/or technical skills made an important contribution to the atmosphere or style of the production.
- 11 Describe in detail **one** area of design and/or technical skill that made an important contribution to the atmosphere or style of the piece in **at least one** scene or section. (20 marks)
- 12 Evaluate the success of this area of design or technical skill in contributing to the atmosphere or style of the production. You should refer to particular moments from the production and give clear reasons to support your answer. (20 marks)

MARK SCHEMES FOR SECTION A - PRACTICAL WORK COMPLETED DURING THE COURSE

Question 1

Choose a piece of practical coursework in which you were involved as actor **or** designer **or** technician

01

Describe what the piece was about; state the style, period and genre of the piece, the performance space and any technical or design elements used and your target audience. You should state whether your contribution was as actor, designer or technician. (10 marks)

In meeting the demands of AO1 'to recall, select and communicate their knowledge and understanding of drama to generate, explore and develop ideas' expect candidates' answers to include::

- A description of the piece, which may be scripted or unscripted
- Identification of:
 - the style, the period and the genre of the piece
 - the performance space used
 - any technical or design elements used
 - the target audience.
 - the candidate's chosen skill as actor, designer or technician

Accept candidate's interpretation of these aspects of theatre

Mark Bands

Band 1

9-10 marks Candidates will demonstrate knowledge and understanding through a **very clear** description of the piece of practical work and their role within it. There will be **purposeful** reference to style, period and genre, performance space and design / technical aspects (where applicable) and the target audience.

Band 2

7-8 marks Candidates will demonstrate knowledge and understanding through a **clear** description of the piece of practical work and their role within it. There will be **useful** reference to style, period and genre, performance space and design / technical aspects (where applicable) and the target audience.

Band 3

5-6 marks Candidates will demonstrate knowledge and understanding through a **reasonable** description of the piece of practical work and their role within it. There will be **some** reference to style, period and genre, performance space and design / technical aspects (where applicable) and the target audience.

Band 4

3-4 marks Candidates will demonstrate knowledge and understanding through a **limited** description of the piece of practical work and their role within it. There will be **restricted** reference to style, period and genre, performance space and design / technical aspects (where applicable) and the target audience.

Band 5

0-2 marks Candidates will demonstrate a **little** knowledge and understanding of their piece. There will be a **simple** response to the question set.

02

Explain how you applied your chosen skill to **at least one** aspect of the piece.

(10 marks)

In meeting the demands of AO1 *'to recall, select and communicate their knowledge and understanding of drama to generate, explore and develop ideas'* expect candidates' answers to include:

- an explanation of how the candidate's chosen skill was applied to either create a role or achieve a specific theatrical aim
- reference to at least one aspect of the piece, for example:
 - characterisation/multi-roling/physical theatre
 - technical and/or design elements
 - creation of mood/atmosphere/comedy/pathos/tension
 - creation of period/location/setting
 - creation of a distinctive theatrical style
 - the effect on the audience
 - interaction with other aspects of performance and/or members of the production team

Accept candidate's interpretation of these aspects of theatre

Mark Bands

Band 1

9-10 marks Candidates will demonstrate knowledge and understanding through a **very clear** explanation of how their contribution was applied to the practical work. There will be **purposeful** reference to at least one aspect of the performance in support.

Band 2

7-8 marks Candidates will demonstrate knowledge and understanding through a **clear** explanation of how their contribution was applied to the practical work. There will be **useful** reference to at least one aspect of the performance in support.

Band 3

5-6 marks Candidates will demonstrate knowledge and understanding through a **reasonable** explanation of how their contribution was applied to the practical work. There will be **some** reference to at least one aspect of the performance in support.

Band 4

3-4 marks Candidates will demonstrate knowledge and understanding through a **limited** explanation of how their contribution was applied to the practical work. There will be **restricted** reference to at least one aspect of the performance in support.

Band 5

0-2 marks Candidates will demonstrate a **little** knowledge and understanding of their piece. There will be a **simple** response to the question set.

0	3
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Analyse the improvements you made during the rehearsal process. You should refer to **at least one** specific occasion where you developed your own skill. (10 marks)

In meeting the demands of AO3 'to analyse and evaluate their own work and that of others using appropriate terminology' expect candidates' answers to include:

- an analysis of the improvements made during the rehearsal process
- reference to at least one specific occasion where the candidate developed their chosen skill
- reference to strategies for improving the piece during rehearsals in relation to, for example:
 - characterisation/interaction
 - design/technical challenges/problems
 - pace/energy/focus
 - transitions
 - the creation of specific effects for the audience
- methods used to achieve individual progress

Accept candidate's interpretation of these aspects of theatre

Mark Bands

Band 1

9-10 marks Candidates will offer a **very clear** analysis of improvements made in the rehearsal process. There will be **purposeful** reference to at least one specific occasion where they recognised that their skill developed.

Band 2

7-8 marks Candidates will offer a **clear** analysis of improvements made in the rehearsal process. There will be **useful** reference to at least one specific occasion where they recognised that their skill developed.

Band 3

5-6 marks Candidates will offer a **reasonable** analysis of improvements made in the rehearsal process. There will be **some** reference to at least one specific occasion where they recognised that their skill developed.

Band 4

3-4 marks Candidates will offer a **limited** analysis of improvements made in the rehearsal process. There will be **restricted** reference to at least one specific occasion where they recognised that their skill developed.

Band 5

0-2 marks Candidates will attempt a **simple** analysis. There will be **little** reference to the rehearsal process in their response.

0	4
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Evaluate the success of your contribution to the piece as a whole. You should refer to particular moments from the piece to support your answer. (10 marks)

In meeting the demands of AO3 ‘to analyse and evaluate their own work and that of others using appropriate terminology’ expect candidates’ answers to include:

- An evaluation of the candidate’s contribution to the piece as a whole, referring, for example to:
 - individual strengths and/or weaknesses
 - artistic/aesthetic achievements
 - the collaborative/mutually supportive nature of drama
 - the creation of a satisfying audience experience
- detail of particular moments from the work where the candidate made a contribution
- evaluation of the process of working on the performance piece.

Accept candidate’s interpretation of these aspects of theatre

Mark Bands

Band 1

9-10 marks Candidates will offer a **very clear** evaluation of the success of their contribution to the piece. There will be **purposeful** reference to particular moments in support of their answer.

Band 2

7-8 marks Candidates will offer a **clear** evaluation of the success of their contribution to the piece. There will be **useful** reference to particular moments in support of their answer.

Band 3

5-6 marks Candidates will offer a **reasonable** evaluation of the success of their contribution to the piece. There will be **some** reference to particular moments in support of their answer.

Band 4

3-4 marks Candidates will offer a **limited** evaluation of the success of their contribution to the piece. There will be **restricted** reference to particular moments in support of their answer.

Band 5

0-2 marks Candidates will attempt a **simple** evaluation. There will be **little** reference to the particular moments in their response.

Response A

Section A

01	<u>Section A</u> <u>Question 1</u>
clear period style	We studied the play The Pied Piper. The Pied Piper is a play based on the poem by Robert Browning. It is set in the 14 th Century in Hamelin Town.
target audience	The style of The Pied Piper is a fairytale as it would never happen in reality. The style of The Pied Piper had contemporary elements to it. The Pied Piper is aimed at children, as the audience, but we performed it to our peers in our drama group.
style ① perf. sp.	The over exaggerated movements and speech would capture childrens imagination perfectly. We performed the pied piper in a black box set with an open end, where the audience seated. We had a low budget and didnt feel that it was nesscary to have alot of props, as we wanted the audience to use thier imagination during the performance. I thought this was very effective, and caught the idea of a fairytale.
style ① genre	Although we did have a couple of props. For example to make the pied piper stand out, within our group we decided that it would be appropriate if the pied piper wore a colourful scarf, so the audience could recognise the character straight away. We wanted everyones roles to be equal in our performance, and so that nobody stole the lime-light.
Costume	We emphasised this by having our whole group wearing black. This also enhanced the fact that we were using physical theatre in ow performance. We learnt alot about physical theatre in our drama lessons.
Group approach	
style	



Write the two digit question number *inside* the boxes next to the first line of your answer

Answer

Le:
ble

kn & land.

LX
tech.

Sense of
place
- style
moment
make up

Own
Contribution
as actor

and included our knowledge into our performance. For example when the Mayor and the Med Piper were arguing, the congregation lined behind the Mayor and did actions in cannon and mirrored the Mayor. We wanted our physical theatre elements to stand out and thrive in our performance. In our final performance, we didn't use any spotlights as we wanted everyone to be seen at all times. We used a basic straw wash throughout the performance, to keep the lighting neutral. We didn't use any gobos, as we ~~didn't~~ wanted to make it obvious that we were using our bodies to ~~create~~ reflect the places where the scenes were set. For example we used our bodies to create the market place by lining up in two parallel lines facing opposite each other and shouting lines like 'come and get your fresh tomatoes', continuously. I thought this was very effective. Also, to make us all the same we all wore white face paint and darkened eyes so our faces stood out. I contributed to the group as an actor and gave my opinions and videos throughout our rehearsal time, so that our group would improve. I also helped with the choreography when the rats made their appearance. Everyone made a contribution to the ideas that ~~in the end~~ resulted in our final performance.

Very clear description of the piece - very clear on style, period, performance space with some thoughtful comments on design and technical aspects. Contribution as actor clearly stated.

(15)



Write the two digit question number *inside* the boxes next to the first line of your answer

Answer

Lee
bla

0 2

Roles played

2. In the Pied Piper I played the Mayor, a rat, a town citizen and a child.

Mimicry
Style

Role of
Mayor
Posture
Gait

Period
Age

Status
Voice

Moment

Gesture
Posture

Role of
rat.

Facial
Exp

Gesture

Mannerism

Role of
Citizen
Gesture

Since I had no obvious costume on, I had to make it obvious at who I was in each scene in ~~this~~ the piece, otherwise the ~~children~~ audience would get confused. When playing the mayor, I wanted to give off the impression of a very important person so I stood tall and puffed out my chest. I walked with long strides and often put my hands on my hips. I imagined that the Mayor of Hamelin in the 14th century was an elderly man, so I also wanted to give this impression by slightly arching my back and speaking in a posh, elderly voice. When the citizens of Hamelin town were marching around the Mayor shouting 'our Mayors a naddy!!...' I had to give off the impression that I was stressed so I rubbed my head and rubbed my back whilst putting my body in what looked like a very vulnerable position. I felt this worked perfectly for this scene.

When I played a rat I had to get down on the floor, on my hands and knees and put my hands in a 'claw' like position. I made my face 'rat-like' by scrunching it up. I adopted characteristics of a rat by scratching the back of my head, ~~at~~ miming eating something, or sniffing the air, always fidgeting.

When I played a town citizen, I opened my arms out a lot. For example



to the first line of your answer

Moment
Voice
Role of child
facial exp
general description

during the scene of the market I shouted lines like 'Come and get your fresh potatoes!' extremely loudly and casually.

When playing a child, I put a bright face on, smiling I giggled and skipped really to show the innocence of the children in Hamelin town. This makes the audience feel sympathetic for the children, as they are being taken into a trap.

Context for the work
Casting

3: When our group first got given the script for the Pied Piper, we studied it. Then we decided who wanted to be which character and who suited the character most. We then read through the script and cut out lines that we thought were unnecessary in the piece. We were all bursting with different wonderful ideas which we wrote down and included in our performance. Then we started to act out the piece. We had to make improvements to some of our ideas as they lacked energy and ~~didn't~~ were too boring.

Editing process
a little more

Selection

For example, when we first looked at the play we thought it would be a good idea to say the lines that were complaining about the rats, as the citizens. 'they ate the cheeses out of the vats...' Yet we thought this lacked tension so we improved this by saying these lines as the rats. We gathered on our hands and knees in a tight huddle on the floor and spoke the lines one by one in a grassely griceley 'raty' voice. This added tension and dramatically improved. We shared out the lines equally so no-one stole the limelight.

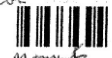
Some process

Allocation of lines for best effect

Voice effect

Group approach

Very clear explanation of roles played with purposeful support from peer

Begins with rather long context which does not address the question. Then improvements are suggested and linked to moments of the play. Some mention of chosen skill although not always clear. 

Write the two digit question number **inside** the boxes next to the first line of your answer

Answer

Leav
blank

04
General statement
of success
Single skill

Value of
to proximity
great
nerves

Role of
Mayor
mentioned but
not developed

Self-knowledge
- weakness

Some
evidence

4. I was very proud of our final performance of the Pied Piper. I felt I put all my effort into it and it went extremely well. My strengths in the piece, were that I learnt my lines well and in the final performance I didn't manage to forget any lines which I thought was an achievement for me. Once I learnt my lines, I made the lines my own by putting all my effort into how I said the lines and what my body language would be as I said these lines. My weakness in this performance was that I got extremely nervous before the performance and didn't perform as well as I would have done, at rehearsals. This was very disappointing for me, as I felt as if I could have done better. I was most proud at my performance as the Mayor in the Pied Piper, as I feel I conveyed the mayor well. I feel My group needed more time, so we rushed the ending, which was disappointing. Yet as a whole, I am pleased and proud of my group and of myself for doing a good job. However sometimes I naturally came out of character by mistake. For example I pulled my jumper down. This was presented to me when we watched the videos of our performance back. In the future I need to stay in character.

Strengths and weaknesses are exposed in great terms and single, other obvious aspects noted.
A limited evaluation with restricted reference to particular moments

5



Response B

Write the two digit question number *inside* the boxes next to the first line of your answer

Answer

Leave blank

0 1	<p>In the Autumn Term of Year 10, my group and I performed 'The Pied Piper', but based on a poem by Robert Browning. 'The Pied Piper' is set in Hamelin, a town near Harrover Harover, in the 14th century. We performed using physical theatre and therefore used a Berkthorian style. We performed on a proscenium arch stage, and as the piece uses direct address, we made full use of the apron. We used a black box set and a general wash of light so that the audience focused on the acting and not the design elements of the stage. During the play we used five chairs, so we had minimal props and staging. Our target audience was children, but unfortunatly unfortunatly we could not perform to children, but to our peers instead. I contributed as an actor and played many different parts, such as a mayor, a rat and a towns-person. 'The Pied Piper' used ensemble work and this gave everyone in the group an equal status, we performed in all black costumes, so that we did not confuse the audience when we changed characters, which was quite often, and to add to this used minimal make-up. 'The Pied Piper' is verse drama. Identifies play, style, period, performance space with some technical and design aspects. Target audience and contribution stated</p>
<p>clear period location style performance space ✓</p>	
<p>Extch. needs more development. style target aud.</p>	
<p>own contribution style</p>	
<p>costume multi role genre</p>	
<p>0 2 Actor. ref to research.</p>	<p>My The skill that I contributed to the 'The Pied Piper' was an actor. I played multiple roles throughout the piece. To enhance my acting I referred to the Trestle Theatre</p>



Write the two digit question number *inside* the boxes next to the first line of your answer

Answer

Leav
blan

role
use of
archetypes
- Signifying
characteristics
use of
perf space
audience
2nd Role
Posture
Some
detail
voice
3rd Role
Posture
voice
Position
0 3
Q Joun

Company's archetypes. For example, when I played the mayor I referred back to the 'king' and 'hero' archetypes and projected ~~etc~~ from either my chin or my chest. This made the characters more specific and easier for the audience to understand and be able to realise when we were a different character, if it wasn't already obvious. We performed most of our piece on the apron of the stage, ~~and~~ downstage centre which helped to engage the audience in what we were doing. I also played a rat, this was a big change from the mayor so I had to over-exaggerate my movements. To become a rat, I hunched my back to make me look smaller than the normal people. I also brought my elbows into my side and put my hands under my chin, so that they looked like claws. I used the 'villain' archetype and projected from my chin. And finally, when I spoke I used a very high pitched, squeaky voice, in contrast to the deep voice I had used for the character of the mayor. When I was performing as a narrator I stood up straight and projected my voice so that the audience became engaged in what I was saying. I said these lines DSC while the other members of the group mimed what they were doing.

Aspects of character physicalised and specific moments considered
A good very clear focus on acting skills. Purposeful

There were many improvements that needed to be made throughout the rehearsal process. We decided that, after we had run through the script once, we should each take a

9



Write the two digit question number **inside** the boxes next to the first line of your answer

Answer

Leave blank

Process point	turn to sit out of the performance and were given an opportunity to feed back to the group.
Pace	After we had all sat out we realised that there were many improvements that had to be made. The first thing that we realised was that the pace of the piece was too slow, this improvement came with time ^{and} as we all became more and more familiar with our lines and the actions that we were doing, the pace quickened up and the whole piece became much smoother. We realised that we had not incorporated enough levels into our piece and therefore we tried to include much more levels. For example, in the scenes with the mayor, the mayor always stood on a chair. This made the piece much more aesthetically pleasing for the audience and it at once became much more interesting.
improvement with lines finally clear	Another thing that we had noticed was that at some points in the play, the characters that were not speaking were too stationary and it became boring for the audience and in fact, for the actors. An example of this is that when the 'Pied Piper' said the word 'charm' we all stood in a line behind him, but after the improvements we each repeated the word and added in an arm movement to exaggerate it. This also added a 'magical' element to the play. My skills were enhanced most when I learnt my lines, I immediately became more comfortable and confident in my acting and I feel that this enhanced my acting a great great deal. Also, when we added in levels and more actions
use of levels	
Audience answer but as a fully justified	
Audience answer	
Example of development	
gesture	
Simple skill	



Write the two digit question number *inside* the boxes next to the first line of your answer

Answer

Lea
blan

Q 4
@ Joun.
I think reference effect
use of sound
Some shaping
use of status
Which accents?

it also enhanced my acting, as I became much more interested in the piece and I believe this shone through in my acting. clear sense of process with useful reference to 'charm' moment. (7)

I believe that 'The Pied Piper' was a great success, and I believe that I contributed to this success. As I ~~used the~~ referred to the archetypes of ~~it~~ for my characters I think that this engaged the audience in the piece and this is the most important thing. During ~~the time~~ For example, I used the 'villain' archetype to portray the rat in the piece, and this gave it a much more sinister edge. During the time in which I sat out of the piece, I came up with many important improvements that could be made such as, creating a cacophony of noise during the market scene and using key phrases such as, 'For Sale', to enhance the scene. I also realised that the mayor should be on a level, as if talking down to the audience to show that he had a higher status than the townspeople. I believe that this contributed to the overall success of the piece. I put as much effort as possible into the characters I played, and made sure I had perfected the accents and learnt all of my lines well before the final performance in which we performed to our peers. ~~My effort~~ This effort that I put into the piece also contributed to the success of the piece and the fact that I really enjoyed ~~the~~ 'The Pied Piper', helped a great deal with this. (7)

Enthusiastically expressed with some clear detail and useful references to skills



MARK SCHEMES FOR SECTION B - STUDY AND PERFORMANCE OF A SCRIPTED PLAY

Question 2

Choose a role from **one** play you have studied and performed during your course. Choose **one** extract from this play. Your answers to both parts of this question should focus on acting.

0	5	Explain how you prepared your role in this extract. Give clear details of your research, rehearsal and other preparation work to explain how you developed your interpretation of your role during this process. (20 marks)
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In meeting the demands of AO1 *‘to recall, select and communicate their knowledge and understanding of drama to generate, explore and develop ideas’* expect candidates’ answers to include:

- identification of a specific role and description of the role in terms of, for example, the character’s age, gender, status and relationships to other characters
- reference to research, rehearsal and other preparatory work undertaken, for example:
 - research into the style/genre/period of the play
 - consideration of the function of the role within the play
 - rehearsal strategies
- explanation of the preparation process in terms of the interpretation of the role, for example:
 - development of acting skills:
 - voice – accent, pitch, tone, emphasis.
 - movement., gesture, posture
 - facial expressions
 - interaction with other characters on stage
 - decisions about blocking and movement
 - intentions for the audience

Mark Bands

Band 1

17-20 marks

Candidates will demonstrate knowledge and understanding of the play through a **very clear** explanation of the research, rehearsal and other preparation work for their piece of scripted practical work and their role within it. There will be **purposeful** reference to the acting skills involved in the process of interpreting the role.

Band 2

13-16 marks

Candidates will demonstrate knowledge and understanding of the play through a **clear** explanation of the research, rehearsal and other preparation work for their piece of scripted practical work and their role within it. There will be **useful** reference to the acting skills involved in the process of interpreting the role.

Band 3

8-12 marks

Candidates will demonstrate knowledge and understanding of the play through a **reasonable** explanation of the research, rehearsal and other preparation work for their piece of scripted practical work and their role within it. There will be **some** reference to the acting skills involved in the process of interpreting the role.

Band 4

4-7 marks

Candidates will demonstrate knowledge and understanding of the play through a **limited** explanation of the research, rehearsal and other preparation work for their piece of scripted practical work and their role within it. There will be **restricted** reference to the acting skills involved in the process of interpreting the role.

Band 5

0-3 marks

Candidates will demonstrate a **little** knowledge and understanding of the play. There will be a **simple** response to the question set.

0	6
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Analyse the success of your own performance in this extract. You should refer to particular moments from the performance and give clear reasons to support your answer. (20 marks)

In meeting the demands of AO3 'to analyse and evaluate their own work and that of others using appropriate terminology' expect candidates' answers to include:

- an analysis of the candidate's success in the performance of the extract with reference, for example, to:
 - realising the playwright's intentions for the role performed
 - fulfilling the group's intentions for the audience
 - meeting the demands of the style of the play
 - competence in performance skills in relation to physical, vocal and facial expression
 - use of space
 - use of props/costume/masks
 - artistic collaboration with other members of the production team - performers and/or design/technical.
- reference to particular moments from the performance to support analysis
- an evaluation of the success of the candidate to create a convincing character and/or achieve a high level of technical accomplishment

Mark Bands

Band 1

17-20 marks

Candidates will offer a **very clear** analysis of the success of their performance in the extract. There will be **purposeful** reference to particular moments from the performance in support of their analysis.

Band 2

13-16 marks

Candidates will offer a **clear** analysis of the success of their performance in the extract. There will be **useful** reference to particular moments from the performance in support of their analysis.

Band 3

8-12 marks

Candidates will offer a **reasonable** analysis of the success of their performance in the extract. There will be **some** reference to particular moments from the performance in support of their analysis.

Band 4

4-7 marks

Candidates will offer a **limited** analysis of the success of their performance in the extract. There will be **restricted** reference to particular moments from the performance in support of their analysis.

Band 5

0-3 marks

Candidates will attempt a **simple** analysis. There will be **little** reference to the performance in support of their response.

Question 3

Choose **one** play that you have studied and worked on practically during your course. Choose **one** extract from this play. Your answers to both parts of this question should focus on your chosen design and/or technical skill(s).

0	7	<p>Explain how you prepared your chosen design and/or technical skill(s) for this extract. Give clear details of your research, rehearsal and other preparation work to explain how you developed your interpretation of this extract through your own design and/or technical skills. (20 marks)</p>
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In meeting the demands of AO1 ‘to recall, select and communicate their knowledge and understanding of drama to generate, explore and develop ideas’ expect candidates’ answers to include:

- identification of the selected design and/or technical skill(s) and contribution to the production
- reference to research, rehearsal and other preparatory work undertaken, for example,
 - research into the style/genre/period/society of the play
 - research into the design/technical aspects of the chosen skill
 - selection of materials (as appropriate)
- explanation of the rehearsal process in terms of the interpretation of the extract, for example:
 - the playwright’s intentions
 - development of the design and/or technical skill
 - collaboration with the wider production team
 - decisions about construction, scale, proportions, fit (as appropriate)
 - decisions about colours, fabrics, materials, use of space and levels (as appropriate)
 - decisions about intensity, volume, technical equipment, special effects (as appropriate)
 - decisions about properties and their management
 - health and safety provision
 - intentions for the audience

Mark Bands

Band 1

17-20 marks

Candidates will demonstrate knowledge and understanding of the play and of design/technical skills through a **very clear** explanation of the preparation process. There will be **purposeful** reference to specific aspects of the chosen skill involved in the interpretation of the extract.

Band 2

13-16 marks

Candidates will demonstrate knowledge and understanding of the play and of design/technical skills through a **clear** explanation of the preparation process. There will be **useful** reference to specific aspects of the chosen skill involved in the interpretation of the extract.

Band 3

8-12 marks

Candidates will demonstrate knowledge and understanding of the play and of design/technical skills through a **reasonable** explanation of the preparation process. There will be **some** reference to specific aspects of the chosen skill involved in the interpretation of the extract.

Band 4

4-7 marks

Candidates will demonstrate knowledge and understanding of the play and of design/technical skills through a **limited** explanation of the preparation process. There will be **restricted** reference to specific aspects of the chosen skill involved in the interpretation of the extract.

Band 5

0-3 marks

Candidates will demonstrate a **little** knowledge and understanding of the play. There will be a **simple** response to the question set.

0	8
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Analyse the success of your chosen design and/or technical skill(s) in this extract. You should refer to particular moments from the performance and give clear reasons to support your answer. (20 marks)

In meeting the demands of AO3 'to analyse and evaluate their own work and that of others using appropriate terminology' expect candidates' answers to include:

- an analysis of the candidate's success of their design and/or technical skill(s) in the extract, with reference, for example, to:
 - realising the playwright's intentions
 - fulfilling the group's intentions for the audience
 - meeting the demands of the style/genre of the play
 - competence in the design/technical skill
 - provision of support for other group members
 - artistic collaboration with other members of the production team - performers and/or design/technical
- reference to particular moments from the performance to support the analysis
- an evaluation of the success of the candidate to serve the production and/or achieve a high level of technical accomplishment

Mark Bands

Band 1

17-20 marks

Candidates will offer a **very clear** analysis of the success of their design/technical contribution to the presentation of the extract. There will be **purposeful** reference to particular moments of the performance in support of their analysis.

Band 2

13-16 marks

Candidates will offer a **clear** analysis of the success of their design/technical contribution to the presentation of the extract. There will be **useful** reference to particular moments of the performance in support of their analysis.

Band 3

8-12 marks

Candidates will offer a **reasonable** analysis of the success of their design/technical contribution to the presentation of the extract. There will be **some** reference to particular moments of the performance in support of their analysis.

Band 4

4-7 marks

Candidates will offer a **limited** analysis of the success of their design/technical contribution to the presentation of the extract. There will be **restricted** reference to particular moments of the performance in support of their analysis.

Band 5

0-3 marks

Candidates will attempt a **simple** analysis. There will be **little** reference to the performance in support of their response.

Response C

Section B

0 5	In the Spring term of Year 10, my class
clear	and I performed 'Blue Remembered Hills' by
Role	Dennis Potter. Edition Samuel French 1894.
Research	I particularly enjoyed playing the part of
Period	Peter and I am going Blue Remembered Hills
Costume	is set in the Forest of Dean 1943. During
	the Second World War. As it was set during
	this period we decided that we should
	wear authentic 1940's style children's
	dress. costume. As I played a boy, I wore
	tom up shorts, a 'V' neck jumper with a
	polo shirt underneath, and very dirty shoes.
5	This was to show that the children played
	outside most of the time and that they didn't
	have many clean clothes to wear. The first
	thing that we realised while reading through
location	Blue Remembered Hills was that it
accent	was set in the Forest of Dean. We realised
	that this meant we should do a
	Gloucestershire accent throughout the piece.
Research	To prepare for this, the whole class sat and
	watched the DVD BBC version of Blue
	Remembered Hills to get a feel for the accent
	and how the children acted. We also realised
	that adults played the roles of the children.
sig to Potter	This is because children would not be mature
	enough to play the complex characters
	that Potter had put into the play. As teenagers,
	it was hard for us to think about what
observation	children do. We invited children in to our
	school to watch one of our final re We
	realised, while observing a group of seven
	year olds that they could rarely sit or
	stand still. They bounced up and down



Write the two digit question number *inside* the boxes next to the first line of your answer.

Answer

Lea
blar

Scene	and moved their arms about, never keeping their concentration on one thing for very long. I incorporated this into my role of Peter in for example, in scene 13 'The Barn' I constantly rocked back and forwards while I was on
Posture	the soles of my feet and pret mimed picking up stones and sticks from the ground and throwing them. While Donald was talking to me about his jam jous scheme, I climbed up blocks rostra and pretended that I was balancing while walking along one. Another challenge for me was that I was playing a boy, and as a teenage girl I was not familiar with boyish mannerisms. My costume came in handy as it it made me look like a boy, but I also pretended ^{implied} I was using a bow and arrow or a gun throughout the performance which enhanced my acting.
A moment Acting detail Since styls → blocking	Peter The character of Peter is very complex, and although it was difficult at times to play, it was also very enjoyable. Peter is an aggressive character, and I found that sometimes this took from the effect that I was a child, so when I was angry, or aggressive, or sinister such as in the line 'What'll you give I?' I added a cheeky grin to appear more like a child. We had to use the proscenium arch stage very effectively, and used a as the scene was set in a barn, we placed straw around the stage and on top of the rostra and scattered rostra around so that we could climb onto it, or at crawl over it. We also dimmed the lights to give the effect of a barn and used
Costume	
Props	
Applied characteristics	
Final eff.	
Setting	
CX	



Write the two digit question number *inside* the boxes next to the first line of your answer

Answer

Leav
blan

General
Comment
on Progress

Positive
facial
exp. voice
J

06

Q Jones

Accent

design
input
- costume look up

facial

posture

facial
exp
with
example

a gobo to project ~~use~~ a window on high window onto the stage. As I went through the scene my interpretation of Peter got better and better as I 'got into' the character and made him, what I had imagined him to be. ~~A boy~~ I played him with a broad stance throughout, and always had a sinister smile on my face ~~with~~ with a deeper voice than most seven year olds, to show that he was aggressive and scheming.

Very clear research indicated - aspects of character purposefully explained and a sense of thought on development. ~~know of design & tel~~ ^{tel} ^{very clear} ^{from}

I believe that the piece that we performed was very successful and I also believe that my performance was a success. I conducted a lot of research into my character, and I believe that this became apparent throughout the piece. An example of this is that I had been able to perfect the Gloucestershire accent and this was important throughout the whole of the piece, as it would not have been effective otherwise. I believe that my costume ~~and make up~~ ^{and make up} was ~~also~~ effective and make up was also very successful, and I put brown some brown paint on parts of my face to give the effect of mud, as it was set in solving WWII and the children played outside for most of the day. I used a broad stance throughout the piece while I played Peter to show that he was of a high status * in the group of children and only really ever smiled if it was at someone or something, ~~for~~ for example and this was a sinister smile, not one you ~~was~~ would expect from

(18)



Write the two digit question number **inside** the boxes next to the first line of your answer

Answer

Le:
ble

Gesture
hand + f

Some
sensitivity
in blocking

Gesture
hand + head

Good
moment
analysed with
some sensitivity

Anchor
Answer

Use of
pause

Good
analysis

a seven year old child. An example of this is in scene 13 'The Barn' when Peter Donald says the line 'see, I bent no sissy, be I?', I shook my head slowly and ~~was~~ smiled sinisterly to show that I was scheming. I also successfully portrayed the moment in which Peter shows slight emotion, again in Scene 13, when Donald tells him that his father had been captured. At first I jumped down from the rostra I had previously been balancing on, D5L and said 'What what you crying for? Eh?' but then I sat down beside ~~don~~ Donald and said 'No, I won't tell, Honest I won't'. I put my hand on his shoulder to portray the only time in the play in which Peter's ~~show~~ emotion shows through, I put my hand on Donald's shoulder, but immediately jerked it away to show how awkward Peter was feeling. I believe I did this successfully and really ~~show~~ brought the lines to life. I used pauses & effectively throughout to make the audience think eg ~~to~~ when Donald tells ^{told} me about the jam jam, ~~to~~ and asked me not to tell, I left a ~~poor~~ pause before saying 'What 'll you give I?', this added a dramatic feel to the piece and I believe these pauses were successful in engaging the audience in what I was saying, and in fact the scene that I was in. All in all I believe the piece was very successful and I put my acting skills into it to make it even more so.

Very clear analysis with sensitive moments clearly expressed
purposeful realisation of moments of text.

20



Response D

Write the two digit question number *inside* the boxes next to the first line of your answer

Answer

Leav
blant

	<u>Section B</u>
0 5	<u>Question 2</u>
clear ID.	5. In the spring term, Year 10 studied the play <i>Blue Remembered Hills</i> . <i>Blue Remembered Hills</i> is set in the Forest of Dean in Gloucestershire, England in 1943. The piece was originally written for television but has to be adapted to be transformed into a play. The <i>Blue Remembered Hills</i> is about the adventurous life of a group of seven year old children growing up in the time of World War Two.
Research to context	Dennis Potter, the writer of <i>Blue Remembered Hills</i> , wanted the play to be performed by adults pretending to be children, rather than children themselves. This is because children are too self conscious to play children as they do NOT recognise everyday habits they automatically have. Adults recognise this and are able to adopt this act into acting. The style of <i>Blue Remembered Hills</i> is naturalistic.
Comment on style	Throughout my performance I adopted a Forest of Dean accent, as this is where the play is set. He My group and I performed scene 6 from <i>Blue Remembered Hills</i> , the Old Oak. In this scene Raymond, John, Willie and Peter, chased a squirrel and eventually managed to kill it. In this scene, I play John. John is the most mature and sensible out of all the boys. He has neat hair and smart clothes. He thinks he knows best about everything, 'him'll never come down.' John likes to take care
Accent	
Scene	
Role played	
Some aspects of character	



Write the two digit question number *inside* the boxes next to the first line of your answer

Answer

Leave blank

relationship	of Raymond, as Raymond finds it hard to speak and he has a stutter. John often finishes Raymonds sentences when Raymond cant stop stuttering. 's'comprando 'knife'.
act	In this scene, the John feels guilty that they actually managed to kill the squirrel. 'we had to kill it, didn't us?' He is looking for reassurance as he is worried that he will get into trouble.
low acted?	Throughout the scene I had to adopt habits of a little boy. For example, I had to pull at my jumper, bite my nails and never, play with my hair, play with sticks on the ground and never stop moving my feet. This is because little boys have boundless energy.
manners not specific	Role, scene and many aspects of the text and character & relationship - some identification. Research is implied but no indication of rehearsal or preparatory practical work.
ref to Peter	Some references to acted moments & related to character. A reasonable (just) response with some reference to acting skills.
0 6	6. I felt as if my performance in Blue Remembered Hills was successful as I managed to convey the character of a little boy. I was particularly proud of my act when John stuttered stood up to blame Peter, as Peter was picking on Raymond. 'Hey! leave him alone!' John was secretly scared of what Peter might do to him, if he stood up to him. John and Peter come nose to nose shouting 'yeh?', 'yeh!', 'yeh?', 'yeh!' to one another. I said 'yeh!' with hesitantly pushing my eyebrows down yet
textual moment	
Some element of performance	

9



Write the two digit question number *inside* the boxes next to the first line of your answer

Answer

Leav
blan

Final
examiner

Posture

General
Comment
on posture

Some awareness
of weakness

Suggest an
interpretive moment
- with detail in
support.

with a thro look of slight regret on my face. This is because John was so scared about what Peter was going to do to him, but he didnt want to back away because he wanted to look brave. I pushed my arms back and screwed up my face, as John wanted to seem tough and heroic. Throughout the piece of scene 6 I puffed out my chest and ~~was~~ stood tall, as John was the smartest. out of everyone.

I thought that everyone in my group did a perfect job of conveying the interesting group of seven year old boys. Our weakness was that sometimes we forgot to not stop moving. I liked it when, when ~~the~~ we were miming to kick the squirrel, we all stopped in cartoon, as this reflected the bravest to the most timid.

An attempt to convey acting elements with reference to a couple of moments of text. Lacks clarity and gets general. A reasonable response with some reference to moments of acting performance

10



MARK SCHEMES FOR SECTION C
STUDY OF A LIVE THEATRE PRODUCTION SEEN

Question 4

Choose one live theatre production you have seen during your course where actors created moments in the play that you found comic and/or tense. Choose **one** actor from this live production.

0	9
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Describe in detail how your chosen actor used voice, movement and facial expressions to create either comedy and/or tension in **at least one** scene or section. (20 marks)

In meeting the demands of AO1 'to recall, select and communicate their knowledge and understanding of drama to generate, explore and develop ideas' expect candidates' answers to include:

- identification of a specific actor whose performance created moments of comedy and/or tension
- description of the role played by the chosen actor, in terms of, for example, the character's age, gender, status, relationship with other characters
- description of the actor's skills used to create comedy and/or tension, for example:
 - voice, physical and facial expression
 - use of space and/or props
 - movement, gesture
 - pace, pause, accent, pitch, tone, emphasis, use of accent
 - interpretation of character/creation of a plausible role
 - interaction with other characters and/or with the audience
 - application of comic method, timing, physical theatre skills or other specialist skills (as appropriate)
 - creation of empathy, sympathy or distancing from the audience
- reference to the actor's skills in at least one scene or section of the production

Mark Bands

Band 1

17-20 marks Candidates will demonstrate knowledge and understanding of the skills used by the actor to create comedy and/or tension through a **very clear** description of their performance in the selected scene or section. There will be **purposeful** reference to the actor's skill in terms of voice, movement, facial expression.

Band 2

13-16 marks Candidates will demonstrate knowledge and understanding of the skills used by the actor to create comedy and/or tension through a **clear** description of their performance in the selected scene or section. There will be **useful** reference to the actor's skill in terms of voice, movement, facial expression.

Band 3

8-12 marks Candidates will demonstrate knowledge and understanding of the skills used by the actor to create comedy and/or tension through a **reasonable** description of their performance in the selected scene or section. There will be **some** reference to the actor's skill in terms of voice, movement, facial expression.

Band 4

4-7 marks Candidates will demonstrate knowledge and understanding of the skills used by the actor to create comedy and/or tension through a **limited** description of their performance in the selected scene or section. There will be **restricted** reference to the actor's skill in terms of voice, movement, facial expression.

Band 5

0-3 marks Candidates will demonstrate a **little** knowledge and understanding of the skills used by the actor to create comedy and/or tension. There will be a **simple** response to the question set.

1	0
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Evaluate the effectiveness of this actor’s creation of comedy and/or tension in your selected scene(s) or section(s). You should refer to particular moments from the production and give clear reasons to support your answer. (20 marks)

In meeting the demands of AO3 ‘to analyse and evaluate their own work and that of others using appropriate terminology’ expect candidates’ answers to include:

- an evaluation of the effectiveness of the actor’s creation of comedy and/or tension in relation to, for example:
 - success in terms of the playwright’s/director’s intentions
 - the age and status of the character played by the chosen actor (as appropriate to comedy or tension)
 - interaction with other characters and/or the audience to create comedy/tension
 - competence in performance skills including voice, movement and facial expression to create comedy and/or tension
 - use of costume and/or mask; use of space and/or props in pursuit of comedy and/or tension
 - actor’s intentions for the audience and of audience reaction
 - awareness of period/style/ genre in the creation of comedy and/or tension
- reference to particular moments from the performance to support the reasons that form the basis of the evaluation

Mark Bands

Band 1

17-20 marks Candidates will offer a **very clear** evaluation of the effectiveness of the actor’s creation of comedy and/or tension. There will be **purposeful** reference to particular moments from the production to support this evaluation.

Band 2

13-16 marks Candidates will offer a **clear** evaluation of the effectiveness of the actor’s creation of comedy and/or tension. There will be **useful** reference to particular moments from the production to support this evaluation.

Band 3

8-12 marks Candidates will offer a **reasonable** evaluation of the effectiveness of the actor’s creation of comedy and/or tension. There will be **some** reference to particular moments from the production to support this evaluation.

Band 4

4-7 marks Candidates will offer a **limited** evaluation of the effectiveness of the actor’s creation of comedy and/or tension. There will be **restricted** reference to particular moments from the production to support this evaluation.

Band 5

0-3 marks Candidates will attempt a **simple** evaluation of the effectiveness of the actor’s creation of comedy and/or tension. There will be **little** reference to particular moments from the production in their evaluation.

Question 5

Choose one live theatre production you have seen during your course where you thought the design and/or technical skills made an important contribution to the atmosphere or style of the production.

1	1	Describe in detail one area of design and/or technical skill that made an important contribution to the atmosphere or style of the piece in at least one scene or section. (20 marks)
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In meeting the demands of AO1 'to recall, select and communicate their knowledge and understanding of drama to generate, explore and develop ideas' expect candidates' answers to include:

- identification of the selected area of design or technical skill that made an important contribution to the atmosphere or style of the production
- description of the contribution made to the style or atmosphere of the production by the selected design/technical element, for example:
 - the contribution to a coherent style to complement the playwright's/director's intentions or vision
 - the creation of a specific period and/or location in atmosphere or style
 - the creation of, for example, a joyous, gloomy, disturbing, tense, scary, relaxed, atmosphere
 - the establishment of a specific social status or character through the application of design or technical style
 - the establishment of the atmosphere or style of a specific time of year or of day/night
 - clarification of the meaning of the play through a complementary style
 - communication of themes/issues through the application of a consistent style
- reference to at least one scene or section, where some of the following design/technical elements were used to create the atmosphere or style:
 - colour, materials, fabrics
 - light, angles, intensities, 'specials'
 - sound, music, volume, direction, amplification
 - masks, make-up, puppets, props
 - scale, proportion, construction
 - scenic devices, hydraulics, flies, revolves
 - use of space/levels
 - management of stage, of props, of actors

Mark Bands

Band 1

17-20 marks

Candidates will demonstrate knowledge and understanding of the play in production through a **very clear** description of their chosen design or technical skill in the selected scene or section. There will be **purposeful** reference to the contribution of the design or technical skill to the atmosphere or style of the production.

Band 2

13-16 marks

Candidates will demonstrate knowledge and understanding of the play in production through a **clear** description of their chosen design or technical skill in the selected scene or section. There will be **useful** reference to the contribution of the design or technical skill to the atmosphere or style of the production.

Band 3

8-12 marks

Candidates will demonstrate knowledge and understanding of the play in production through a **reasonable** description of their chosen design or technical skill in the selected scene or section. There will be **some** reference to the contribution of the design or technical skill to the atmosphere or style of the production.

Band 4

4-7 marks

Candidates will demonstrate knowledge and understanding of the play in production through a **limited** description of their chosen design or technical skill in the selected scene or section. There will be **restricted** reference to the contribution of the design or technical skill to the atmosphere or style of the production.

Band 5

0-3 marks

Candidates will demonstrate a **little** knowledge and understanding of the design or technical skills involved in the play seen. There will be a **simple** response to the question set.

1	2
---	---

Evaluate the success of this area of design or technical skill in contributing to the atmosphere or style of the production. You should refer to particular moments from the production and give clear reasons to support your answer. (20 marks)

In meeting the demands of AO3 '*to analyse and evaluate their own work and that of others using appropriate terminology*' expect candidates' answers to include:

- an evaluation of the success of the selected area of design and/or technical skill in contributing to the atmosphere or style of the production in relation to, for example:
 - communicating the playwright's intentions to the audience
 - meeting the demands of the style and genre of the play
 - creating special effects in terms of atmosphere or style
 - competence/proficiency displayed in the application of the selected area of design or technical skill
 - provision of support for the wider production elements in the creation of the atmosphere or style of the production
- reference to particular moments from the performance to support the reasons that form the basis of the evaluation

Mark Bands

Band 1

17-20 marks Candidates will offer a **very clear** evaluation of the success of the contribution of their chosen design and/or technical skill to the atmosphere or style of the production. There will be **purposeful** reference to particular moments from the production to support this evaluation.

Band 2

13-16 marks Candidates will offer a **clear** evaluation of the success of the contribution of their chosen design and/or technical skill to the atmosphere or style of the production. There will be **useful** reference to particular moments from the production to support this evaluation.

Band 3

8-12 marks Candidates will offer a **reasonable** evaluation of the success of the contribution of their chosen design and/or technical skill to the atmosphere or style of the production. There will be **some** reference to particular moments from the production to support this evaluation.

Band 4

4-7 marks Candidates will offer a **limited** evaluation of the success of the contribution of their chosen design and/or technical skill to the atmosphere or style of the production. There will be **restricted** reference to particular moments from the production to support this evaluation. .

Band 5

0-3 marks Candidates will offer a **simple** evaluation of the success of the contribution of their chosen design and/or technical skill to the atmosphere or style of the production. There will be **little** reference to particular moments from the production to support this evaluation.

Response E

Section C

0 9
* noted
clear
Q focus -
identifies actor
& scene

Facial
expression
very clear

Context
of character
& facial expression

voice

Use of
vocal sound

On the 26th May we went to see Gulliver's travels at the watermill theatre.*

The actor that had the biggest impact on me was Morgan Philpott who played Lemuel Gulliver.* The scene which was most outstanding was the final scene where he had just returned from his final voyage and found himself trapped in the mindset of a yahoo which changed to a houghnhnm as well as frequently reverting ^{back} to being himself.

One of the key elements that he used was facial expression. When he was a yahoo he had a concentrated facial expression as if he were an animal stalking its prey, but used his eyes to convey madness. This was effective as it showed how he felt ~~about~~ a yahoo (beast-like creature) would react in that situation.

When he was a houghnhnm he had a gentler facial expression which showed the welcoming characteristics of the horse-like creature. When he was Gulliver he had a confused and distressed facial expression to show how he had lost self control and had degenerated over time.

The actor used voice as well to show which character he was playing. When he was a yahoo he did not deliver any lines but used his ~~his~~ voice to create vicious noises and sound effects (e.g. grunting).

When he was a houghnhnm he had an enthusiastic tone of voice to show the welcoming characteristics of the



write the two digit question number *inside* the boxes next to the first line of your answer

Answer

Leave blank

Volume
Quote
tone
Audience
Anse

how achieved?

~~Example~~
Example given
but not detailed

Style

* of 18th
style
period
in context.

creature. This was comical as he acted similar to a child trying to do an impression of a horse. When he was Gulliver his voice was quiet and strained to show how he had lost his will to live. This was seen when he said 'I am devoted to my ^{own} self-destruction'. This was said with a distressed tone. This caused tension because the audience felt sorry for Gulliver but were not able to help.

Philpott also used movement to create comedy and tension. When he was a yahoo he was aggressive and territorial, this set up tension as you could never be sure of what he would do next. When he was a houghnhnm his movements and gestures were comical. ~~He used~~ movement to show how. For example he rubbed his head like a horse.

When he was gulliver his movements were more naturalistic, ~~and~~ although he was weak and unactive to show how he had changed.

* The play was semi-naturalistic and was in the story-telling genre. The time period was 18th century. They used end-on staging and symbolic lighting. The set was typical of 18th century period drama.

Actors and characters clearly identified with some specific moments of acting skill as useful references

(15)



write the two digit question number *inside* the boxes next to the first line of your answer

Answer

Leave blank

1 0

need for multi role skills

needs more detail.

Answer

Rather general

how acted?

This actors performance was so effective in this scene because of many reasons. The main reason was that his deep characterisation and ownership of the tricolon of characters allowed him to easily fuse ~~into~~ between them. The actor (Morgan Philpott) was able to create comedy and tension throughout. He created comedy when he acted as a houghnhnm as ~~was~~ the character was harmless and had surreal movements and gestures, (e.g he rubbed his head like a horse to show that he was not human) The actor was able to create tension when he was a yahoo because the audience could never be certain of what he did next, because he did not speak the audience were not able to familiarise themselves with the creature. He also created tension when he played Gulliver as the audience felt sorry for him and could not tell when he would transition into becoming a yahoo or houghnhnm again (this was good use of pathos.)

Another key element that made his performance so effective was his ability to interact and react to the other actors on stage. When he was a yahoo he kept himself away and was aggressive towards them (this could be seen when he leapt at them before retreating to hide in a corner.)

When he was a houghnhnm he was enthusiastic to interact with the other characters to show the welcoming



Write the two digit question number *inside* the boxes next to the first line of your answer

Answer

Leave blank

how shown?

how acted?

energy

characteristics of the horse-like creature but kept himself slightly distant as though he had never met them before (e.g. this was clear the first time he became a houghnham) when he eventually returned into the mind set of Gulliver ~~at~~ he interacted with his wife and uncle desperately to show he had had lost control and needed help. This could be seen when he cried into the arms of his loving wife. Although he also seemed slightly blocked from the other characters to show how he had become delusional.

~~This~~ Throughout the play there were few scenes when he was not on stage. His energy in the final scene showed his enthusiasm for each of the characters.

This scene was the most physically demanding as it also required agility (e.g. he had to balance on an unsteady plank in the character of a yahoo). His truth, conviction and emotional ^{belief} conviction in the final scene engaged the audience and kept me interested to the very end.

Enthusiastic response that suggests skills without fully developing an analysis of them

A reasonable response with some evidence to ^{act} skills.

(9)



Response F

Section C

1 1 Production ID.	The live theatre production which I have chosen to write about is the performance of 'Wasted' from the Walking Forward theatre company. It was
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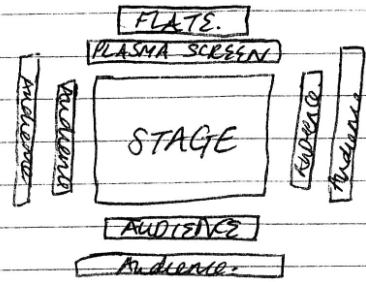
Write the two digit question number *inside* the boxes next to the first line of your answer

Answer

L
b

Style
issue focus
Venue
Performance space

a theatre in education piece which was focused on the use of drugs and a possible outcome if ~~it~~ someone was drug-diving. This theatre production was performed in Ilford Ursuline's drama room which was in 'black box'. However, the production was not set out as an 'end-on-stage'. It was set out like this:



5
Use of screen
Period - present day

The advantage of having the performance set up in this way was that the actors could be seen from all different angles and ~~th~~ to make the audience seem as if they were a part of it which really made an impact. ~~As~~
The one ~~the~~ technical element which made a huge impact on the performance as a whole was the plasma screen. This was effective because ~~it~~ ~~is~~ the period of which this piece was set in could be easily identified as the 21st ~~century~~ century, as a plasma screen is modern day technology and it is developing by the second. The plasma screen also made me realise that not all of the characters had to be on



Write the two digit question number *inside* the boxes next to the first line of your answer

Answer

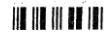
Le
bl.

Vague
how?
e.g?
not clear
how?
Vague
detail
1 2
Q. Jans ✓
Modern context
A moment.

stage in order for the ~~plot~~ performance to be worth watching. The music was also outputted from the plasma screen so that the setting could easily be established. The plasma screen showed ~~how~~ the characters talking today and then ~~was~~ showing a flashback in order for the audience to know what they were talking about in the first place. At the beginning of the performance, the plasma screen helped the audience to get into the liveliness of the setting and to be apart of it. This juxtaposed to the end as the consequences of drug driving were portrayed. This showed the audience that no matter how much fun a thing can seem to be done, the majority of the time it could end up in tears. Some thoughts on the focus issue but too tired (8)

A reasonable description (5.5) with some reference to design.

The design/technical element of the plasma screen was very effective in contributing to the atmosphere and style of the production. The ~~pl~~ Firstly the plasma screen showed the audience that the themes highlighted are not something of the past but are something that is happening everyday especially in the times of today. One moment of which this was extremely successful was when Frankie was driving ~~under~~ under the influence of drugs with two other passengers in the car. The plasma screen showed a ~~clip as if~~ clip as that was



Write the two digit question number *inside* the boxes next to the first line of your answer

Answer

Leav
blan

Some sense of effect CX	as if the audience was in the car as well. Only bright lights flashing by were seen and this showed kept the audience on edge wondering what was going to happen next. It was also effective because somehow we all knew that someone was going to die but we didn't exactly know who. Eventually when we found out, we were just as emotional as the other characters.
Audience aware	
2nd moment	Another moment which the of of which the technical element of the plasma screen was effective was when the car crash was portrayed. Flashing images of a crashed car and x-rays of broken bones were shown on the plasma screen. It was effective because the images weren't just shown once, they were shown several times so that the audience could fully register in their minds what had just happened and the consequences of the characters actions.
images dramatic effect	
3rd moment	The opening scene which was the club scene was effective when it was being presented on the plasma screen. At first the screen is black then music is the club music is heard in the background. After a few minutes, neon lights and images of people drinking and having fun are shown. This engaged the audience and this was clear as some members of the audience started dancing along to the music.
images Audience reaction	



Write the two digit question number *inside* the boxes next to the first line of your answer

Answer

Le
bl

Q. Jones

with smiles plastered on their faces. This brought forward a lively atmosphere. If the plasma screen wasn't there and the neon lights and music were not portrayed, it ~~wouldn't~~ would not have had the same effect as it did. Overall, I feel that the production of 'Wasted' was very effective and with it being a theatre-in-education piece, I was able to go away from the performance with ~~the~~ more knowledge of drug driving and the effects and the consequences. Hopefully in the future, others will understand and more lives will be saved.

Memory screen.

Consider a multi media approach and some clear focus on how the screen contributed to the atmosphere, period and style. Useful reference to particular moments

(16)

Grade Boundaries - 2010 EXAM PAPER

The grade boundaries recorded below are for the 2010 series. Each year they are subject to adjustments in post examination procedures to ensure that all candidates are subject to the same rigorous application of standards, irrespective of perceived differences in the papers set.

2010 GCSE Drama							
Grade Boundaries for 42401 (written paper)							
Paper max 80							
A*	A	B	C	D	E	F	G
63	52	41	31	26	22	18	14

Examiner's report GCSE DRAMA 42401(Written) June 2010

As this is the first year of the new style written exam, it would be reasonable to assume that candidates would experience some difficulties, but it is a credit to their teachers that most candidates were well prepared and answered questions with enthusiasm and a good level of specialist knowledge. Examiners reported that they saw the complete range of achievement, with a pleasing number of excellent scripts submitted. The format of this new GCSE Drama written paper required candidates to answer two questions split into a total of six parts. Most candidates coped well with the time management that this required, along with the reduction in the total time allowed to sit the paper of one and a half hours. The paper appeared to offer good opportunities for candidates of all abilities to be able to respond effectively to their chosen questions.

Most candidates followed the new rubric which required them to answer four discrete parts in question 1 in Section A and one further question chosen from Section B or C, which was divided into two discrete parts. A small minority of candidates failed to respond correctly to the rubric of the paper by either answering all parts of Section A in continuous prose or by responding to questions in all three sections of the paper.

Sketches and diagrams are to be encouraged if they illuminate clearly a point made in the written response, but these should not replace the written response and they should retain a focus on the question asked.

Some candidates disadvantaged themselves in Section B by writing about devised work, which is inadmissible, rather than the study and performance of a scripted play or by writing about the same performance of a scripted play in Sections A and B. These errors could be attributed to exam nerves but where whole centres made this mistake, it seems likely to have been the teacher's misunderstanding of the demands of the paper.

Section A

General

This Section is compulsory and allows candidates to write about either scripted or devised work performed during the course and its focus is on the skill selected by the candidate. The question requires that candidates identify their skill as 'actor, designer or technician' and for their choice of skill to be consistently applied to the four individual questions in Section A.

The chosen skill is the one that they have undertaken during the practical part of the course. A significant number of candidates identified their skill as 'actor' in 01 but subsequently identified different skills in 02, for example directing (not a practical option in this exam), or dance, or singing, or switched to a technical or design skill area.

Candidates should select one of the approved skills of acting, designing or technical work for Section A and be prepared to write in detail about how they prepared for the piece, developed their selected skill and applied their selected skill, both in rehearsal and performance, in order to address the specific demands of each of the questions in Section A.

Question 1

01 This question demands a description of the piece. It is not anticipated that this question will change in the future as it gives a clear context for the other questions in Section A. It was most pleasing to reward the many who answered all parts of this question in clear statements; thus gaining full marks. This is not a place for a long, detailed justification for the work undertaken. Weaker answers included too much detail about the piece at the expense of dealing with the other requirements of the question.

Examiners were pleased to credit responses where the candidates wrote enthusiastically about a piece of work of which they had a real sense of ownership. Excellent responses were received in both scripted and unscripted work, and across all skills. The better responses gave a very clear, pithy description of the piece, clearly stating the period, style and genre, performance space, target audience and the candidates own contributory skill.

02 This question demands an explanation of how the candidate applied their chosen skill to a specific aspect of the piece. Where candidates focused on their skill identified in 01, excellent responses often followed, but too many candidates failed to make this connection, limiting the effectiveness of their response.

Where candidates understood that the focus of Section A is on the application of their nominated skill within the preparation and performance of a piece of drama, their answers were well directed and detailed. These candidates wrote with confidence about their creation of a role and the skills involved in either devising a character or interpreting a character from a script. Actors explained how they had applied their skills in terms of facial expression, physical skills and/or vocal technique; while designers considered their mastery of individual aspects of their nominated skill, for example, in terms of choice of lantern and/or experimentation with angle and intensity. One very good response focused on make-up and explained very clearly how it was applied and the impact it had on the performance. Another good response on stage management, detailed 'get in', 'get out', preparation of a props table, call sheet, rehearsal scheduling, health and safety issues and cooperation with Front of House.

03 This question demands an analysis of a specific aspect of the piece. This question was often answered well, with almost every candidate able to identify a moment in the rehearsal process where improvements were made, whether it was an issue involving simple blocking matters or the audibility of the actors. Some candidates wrote purposefully about addressing a difficulty in staging a scene that contained many characters. Others focused on technical aspects such as recognising the need for an atmospheric sound track or lighting state and

providing the necessary technical support. Only the very weakest answers failed to suggest a suitable improvement made.

The second part of this question required that candidates 'refer to at least one specific occasion where you developed your own skill' and this demand was met well by candidates who continued to write about their nominated skill and who had reflected on the process that they had gone through from 'page to stage' or from 'idea to stage'. They wrote persuasively about mastering an accent or a physical theatre approach to a sequence within the piece. At the lower end of achievement candidates wrote about how their lines were learned, although some candidates omitted to write about their own skill altogether.

04 This question demands an evaluation of a specific aspect of the piece. Some excellent responses were submitted that generated enthusiasm for the work that the candidate had contributed, with very clear examples of specific moments, either from the preparation or the performance stage, where candidates developed their nominated skill. Some candidates ignored the word 'your' and wrote indiscriminately about the whole piece on stage or in rehearsal and the contributions of the other group members. Weaker answers contained no reference at all to the contribution of the individual candidate.

The best candidates chose two or three moments from the production and evaluated the application of their skills in those moments. Many good answers contained quotations from the specified scenes and detailed reference to how these lines were delivered or how a costume had made a particular impact on entrance or how some gory make-up had shocked or scared the audience at particular moments. Successful candidates first outlined what the intention of the piece had been and then evaluated whether the effect had been achieved.

Section B

General

This is an exciting opportunity for teachers to teach the texts for which they have personal enthusiasm. There are no prescribed set texts in this new Drama specification and there is a requirement that at least part of the play has been performed by the candidates. It was noticeable how secure a number of the candidates were with the scenes that they had performed, freely quoting lines in support of a specific point in their response. Answers in Section B must be based on a scripted play. It was noticeable, and understandable that a majority of centres stayed with previous set texts such as *Blue Remembered Hills*, *The Crucible* or *The Caucasian Chalk Circle*, but there were also other popular scripts referred to in the responses such as *Abigail's Party*, *Coram Boy*, John Godber's *Bouncers and Teachers*, and Shakespeare's *Romeo and Juliet* and *The Taming of the Shrew*.

Question 2

05 Candidates responded well to this question. They appreciated that there were two parts to the question; an explanation of the preparation of the role and an explanation of how the role was interpreted during the process. This dual focus was sometimes missed by candidates who wrote either about the preparation process in terms of research into period and/or accent or location, off-text improvisation or about how they used their acting skills- their voice, facial expressions and movement- to interpret the role. Both these aspects of the preparation work were required.

There were some very lively answers where candidates identified the role they were playing, explained how they came to an understanding of the role and then explained how they used their skills to create a three dimensional interpretation of it, as appropriate to the style of the play. These candidates invariably quoted from the text to support their own interpretation.

Weaker answers sometimes failed to identify either the role or the play that had been studied or the candidates merely outlined how they had actually played the part, with no reference to research or the rehearsal process. Some responses were self limiting because the candidate had only a minor role.

06 This question requires an analysis of the candidate's personal success with reference to moments from the performance in support of their answer. Candidates either chose different moments from the extract to illustrate their performance or they amplified points already made in 05 and included careful analysis of the effects of their performance. Good answers were enlivened by quotations from the play to illustrate how lines were delivered or how characters interacted or how a monologue affected the audience. Weaknesses identified included the loss of lines, blocking, forgetting props, missing cues, losing concentration, coming out of character, poor physicality or poor projection. Some of the strengths identified included being a committed member of the ensemble, sustaining a role, projecting both voice and role, interacting with others on stage and engaging the audience.

Weaker answers either re-stated information given in 05 with the occasional assertion that it had been very successful or included little detail about particular moments from the performance. Other weak responses included discussion on the work of other members of the group rather than candidates analysing their own performances.

Question 3

07 This question requires a focus on the preparation of a design or technical skill in relation to a set text. Few candidates attempted this question and unfortunately some candidates attempted this question with little or no experience of the skill to which they were referring and therefore did not have the technical experience or vocabulary to write a good response to this question. This question is, however, an exciting opportunity for students choosing a design or technical skill.

08 This is a question that requires an analysis of personal success in an area of design or technical work identified in 07. Few responses were experienced this summer and candidates who had not actually pursued work as a designer or technician under-performed.

Section C

General

This was a popular section and some of the most popular productions seen by candidates included *Blood Brothers*, *Woman in Black* and *Warhorse*. Other productions discussed included *39 Steps*, *Wicked* and *Billy Elliott*. A few candidates wrote responses on work performed by classmates, which was self limiting, but some very good responses focused on a school production, where the candidates sustained a very clear focus on the skills displayed. In Question 5, 11 and 12 some candidates failed to identify **one** area of design, as stipulated by the question, but wrote instead about all areas of design.

Question 4

09 This was a very popular question and many excellent answers were seen where candidates selected an individual actor for attention and wrote purposefully about that actor's use of skills to create comedy and/or tension in at least one scene or section from the production. Candidates who described in detail the work of a chosen actor and who supported their answers with precise reference to the actor's use of voice, movement and facial expression to create comedy or tension achieved high marks.

The most frequent error made by candidates was to fail to spot this need to focus on comedy and/or tension and this resulted in some unfocused responses where candidates wrote, sometimes very well, on how the actor had engaged the audience, but not on how they had created comedy or how their skills had contributed to the creation of tension within the chosen extract.

Occasionally candidates suffered from having over prepared one particular moment of the play that they were going to use irrespective of the question asked of them and although the candidate offered a high level of detail, they failed to answer the particular question asked with any great effectiveness.

Some of the more mediocre responses concentrated on a particular role and focused on what the character did, rather than how the actor performed the role. Some candidates did not nominate a single actor but wrote generally about the cast of the chosen production or wrote about a pair of actors. For example the characters of Eddie and Mickey from *Blood Brothers* made frequent appearances as a double act, but only the work on one or other of this pair could be credited. The question required a candidate to choose one character only who created comedy and/or tension, so in this case examiners had to concentrate on the actor that the candidate had dealt with more successfully.

10 This question requires that candidates evaluate the effectiveness of the actor in creating comedy and/or tension. Good answers relating to both comedy and tension focused on Mickey in *Blood Brothers*. *The Woman in Black* was a rich source of material for those candidates who wrote about tension whereas *Billy Liar* was frequently selected to exemplify comedy. Good answers were enlivened by quotation from the production to illustrate how a line was delivered in performance to achieve comedy or how, in the case, for example, of The Narrator in *Blood Brothers*, a monologue affected the audience in a comical or tense way. One candidate focused on a pantomime dame, writing very clearly about how the comedy had been created through the use of double entendres, pause, repetition and slapstick.

Weak responses were purely a narrative retelling of the plot or merely descriptions of the action on stage, without any evaluation.

Question 5

11 A significant number of candidates chose to answer this question on the use of design/technical skills. The choice of production was crucial here as the question demands that the skills described 'made an important contribution to the atmosphere or style of the production' and popular productions chosen were *Warhorse* and *Woman in Black*; both of which were often excellent vehicles for good candidate responses.

When one technical or design skill area was selected, candidates often wrote good responses. However good answers were also seen on the mounting tension that is created in *Woman in Black*, as Kipps approaches the dangerous- looking glowing doorknob to the accompaniment of a quickening heartbeat. Here the joint skills of lighting and sound can be accepted as one area of design or technical skill, where the effect is so closely inter-related.

Other good responses referred to the use of projection in *Warhorse*, although there was a surprising lack of detailed attention to the design specifics of puppetry in the work of candidates who chose to write about the puppets in this production.

Lighting was a very popular skill option and some of these responses were very good indeed with an excellent awareness of lighting intensity, the use of different lights, gobos, chasers, follow spot, colours and blackout. The candidates who impressed most were those who were fully focused on the demands of the question and considered either atmosphere or style with careful attention to the chosen skill being applied in production.

12 This question requires candidates to evaluate the success of the selected area of design or technical skill. Good candidates selected different moments from the chosen production to illustrate the contribution made by design/technical skills to the atmosphere or style of the production or they amplified the points already made, with a further layer of detail and included careful evaluation of the success of the skill in achieving the required effects.

This question asked for 'at least one scene or section' and this gave the candidates the opportunity to look at a different part of the play in question 12 from the one selected in question 11.

Only those candidates with more than a passing knowledge and understanding of the chosen area of design/technical skill were able to deliver a highly successful evaluation and there were many very good answers seen.

This question offers an opportunity, or even a requirement, for illustrative sketches and diagrams to accompany these responses to further exemplify some of the points being made.



51

Examiner's Initials

For Examiner's Use

35 ✓

Paper Reference:

4 2 4 0 1

Examination Date:

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For office use only

01 6

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Centre Number:

Candidate Number:

Surname:

A

Other Names:

Your Signature:

I declare this is my own work.

Write in the white box how many answer books you have submitted

Please write the Paper Reference and your Centre Number and Candidate Number on each book and tag them together if possible

Total

35 ✓

INSTRUCTIONS TO CANDIDATES

- Use black ink or black ball point pen. Do not use pencil or gel pen. Do not use correction fluid.
- Write the information required in the spaces above. Complete in BLOCK CAPITALS.
- Use both sides of the paper. Write only within the white areas of the book.
- Write the question number in the two boxes provided in the left hand margin at the start of each answer e.g. 0 1
- If you make an error when writing the question number, fill in both boxes completely and write the question number in the space immediately below the boxes you have filled in.
- Leave at least two line spaces between each answer.
- Do all rough work in this answer book. Cross through any work that you do not want to be marked. Do not tear out any part of this book. All work must be handed in.
- If you run out of space in the answer book, ask the Invigilator for a second answer book. Complete all of the information required in the spaces on the front of the second answer book.



A Q A 2 0 0 9 V 4

AB 12



0001

0 1 In drama this year we got given a piece of practical work ~~to~~ called The Crucible, set in the 17th century. It's a wonderful piece of writing about witchcraft and gossip. It's written in old english but very enjoyable to perform.

space In our school auditorium, there are two stages, one ~~above~~ high stage, which is fairly small, but also the floor. So as we acted our piece, we also got to interact with the audience by performing right in front of them.

Our audience was sitting to our left, right and straight in front of us. This is called Thrust stage. I feel this worked well as by acting on the floor, we could really see how the audience felt e.g we could see them smiling, and intreged as we came closer.

techn Our target audience was ourselves, our peers, teachers, parents and other siblings. When we performed a non-naturalistic scene, ~~we were interragating three~~ Adam, (another actor) had a brilliant role of interragating three women, to show this we had each character sitting agnetre apart and had a bright spot light shining on each individual. This help really set the scene as it gave more effect of an affect.

role My contribution to the performance was as an ~~actor~~ ^{actress} to play Elizabeth proctor in our first piece, and as a crazy wife in the second piece. Not all requirements are ^{addressed but one reason}

0 2 My chosen skill was acting, which I applied to two parts of the Crucible. I applied my P-^{ip} skill in the second piece more than the first scene, this is because in the first

6



Restricted answer.

half, I had to play Elizabeth Procter, a character which was already had a personality, which I had to follow ~~then~~ thoroughly when acting out, but as a much more fun and enthusiastic character for my second piece, I got to use my own skill in acting out a deprived woman, who had just lost her husband. (✓)

How?

This brought a huge challenge for me as I got to enrol my own personality with a mad woman's personality. I didn't just apply my skill to this scene because as an ~~actor~~ actress this helped me build my skill. It was a great but also hard task I hope I completed well.

no skill or skill at all here
0 3

When we first got given our script, we were all very eager as drama students to quickly go off and start recognising the *Crucible*. As we started to read through our script we realised that ~~not all the characters we needed~~ we didn't need all the characters given, therefore we had to make adjustments, so we sat down and pencilled out things we need and don't need. This is just one example of improvement, improvement of our group skills.

3

As we started to perform our scene we all had our own individual problems, we had to improve on, whether it was projecting our voices (in this case, that was what I needed to improve on), or using the space on stage better. This is where I developed my own

own skill



Limited

skills when listening to other characters speak, I realised I need to project my voice more which is exactly what I did.

~~em~~ ~~When~~ As other actresses/actors do, we all had to evaluate each other, where our strong points were and where our weaknesses were, this helped us a huge amount, as we could then work on our weaker area and hopefully by the end perform them, greater than we expected too. ^{Some generalities here - are}

0 4 I feel as a whole, ^{example of our skill development} this journey really helped me improve my acting skills, I felt my character contributed alot in the first piece as the whole seen was about my character Elizabeth and how she was getting accused of something she didn't commit. ✓ - 5?

A particular moment where I feel I really helped out the group was when unfortunately another character forgot her line, therefore I felt extremely privileged but also felt as if it was my job to save our play. This meant I had to forget about what had just happened and carry on, so being, I quickly carried on with the next line hoping the audience wouldn't realise that she forgot her line. ^{Carrying a 'gift'}

This was a new experience to me in two ways, one because I had never seen someone just stop and forget their line and two because I, as an actress had to step in and help her. This really improved my skills ~~but~~ as it was a new point I came across in which I realised in acting people do forget their lines, so

4



you do have to be prepared, but it also showed my skill of improvisation. I hope the judges and audience also saw this as I feel it boosted my self confidence and helped the actress who forgot to speak.

Limited evaluation of the piece with

Question 4 / Section B restricted to moments

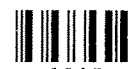
4

09

In January, I had the privilege to see an outstanding performance in the King Albert Hall in London called Warhorse. This play was set in the 19th century during the time of the second world war. ~~It was~~ It's about a young boy called Albert, who's dad ~~was~~ was a horse at an auction, luckily Albert gets to keep the ~~horse~~ horse, 'as long as he trains it well'. We get to see how Joey (the horse) is bought up, and how ~~he~~ he takes in the real world.

The actor I have chosen to do is Albert, a fantastic male, who really helps the audience peel apart of the scene. A lot of the scenes 'tension' was shown by Albert, but a fabulous section I have chosen to talk about is when Albert first brings home Joey and Albert is trying to get to know the horse by straight away training it. Joey and Albert are standing about a metre apart from each other. At this point ~~all~~ ^{Albert} ~~Joey~~ is trying to do is get ~~Albert~~ Joey to come closer to him, so he can stroke the precious horse.

As a professional actor ~~Joey~~ Albert creates tension in this scene, he changes his voice ~~ever~~ from being loud and



joyful to ever so quiet, it keeps calm the scene, yet also the horse, in such a quiet whisper and tone the horse and ALBERT very slowly start moving towards each other. The horse slowly trots, as if he is hardly moving and Joey has a warm smile on his face to make sure the horse knows he's kind and friendly. TENSION starts to build even more here as the audience are all quiet, and so are the characters, we all sat and watched, wondering whether the horse would move any more, or back away and start ~~walking~~ walking backwards. movement / face

Gentle music came on in the background, then very quietly with a huge grin on his face ALBERT ~~starting~~ started to call 'Joey, Joey come here boy, I won't hurt you'. The audience sat there with tension just rising and rising until very slowly and carefully we all start to hear trots. Joey had listened to ALBERT and realised he wasn't going to hurt him. As the horses steps get louder and quicker, JOEY'S facial expressions (smile) get bigger and alot more welcoming. ALBERT also starts to gently move forward, one slow step at a time, until they gently reach each other, and when this happens, ~~to~~ Joey comes to a halt and ALBERT'S movement and facial expressions also come to a halt. ALBERT'S ~~body~~ ^{arms} reached out to Joey, with a gentle stroke. His voice starts getting a bit shaky at first like he didn't know what to say, but ~~but~~ his tone quickly changes back



Reasonable.

to a welcoming sound again.

Something to the actor's skills here

10

In the scene where Albert is trying to make ~~us~~ Joey feel welcome, looking around and just seeing the audience, you could tell that the tension of the play really affected the audience. Tension helps you realise that something 'big' is actually ~~happening~~ happening, even if it was just the horse, because it helped the ~~reactor~~ audience realise what was actually happening and why Albert kept changing his facial expressions, movement and tone of his voice, to ~~control~~ ~~in~~ comfort the horse. o.k.

The actor created a really tensed ~~scene~~ which scene, which helped the audience see what he was doing. As drama students/actress/actors, it made us feel as if we were apart of the scene, and how we'd feel if we were trying to get a horse closer to us as well.

Another well performed tensed scene was at the beginning when Albert really wanted ~~to~~ his dad to win the horse at the auction. His facial expressions showed us how much he wanted the horse, which made me especially feel as if I wanted to help him win the horse. ~~Feasted~~ Tension was starting to rise when the man in charge of the auction was taking us to thought of how much people were going to pay. Surprisingly, when Albert's ^{dad's} name was about to be called the ~~whole~~ whole audience

10?



kept quiet, as everyone really enthusiastic of who would get the horse.

When Jolys' name was called everyone seemed affected as the whole audience gave a 'sigh' of relief. I feel that when a scene has tension rising or appearing it really affects the audience as everyone quickly wants to know why there is tension and what will happen next.

Albert performed beautifully and really helped us to understand the play, why something was happening, how it happened and just overall helped the audience if there was any confusion, but not by speaking to us individually, but by clearly acting a scene well.

A few more moments are returned to her but there is a lack of detail in the acting given to the adult skills. (7)



Commentary on the standardisation script

Script A

Section A

01 This response is placed in band 3 as there is reasonable knowledge and understanding with some identification of period, performance space, target audience, style and contribution as actor. This is not conveyed with sufficient clarity and the selected performance material has little influence on the description of the work undertaken. 6 marks

02 The candidate struggles to explain their contribution and there are a number of comments that suggest a lack of understanding of the role played. This explanation is limited to generalisations on both the role and the acting of it, just escaping the simple response that would have placed it in the bottom band. 3 marks

03 This is a generalised response that mentions some script editing and development of group skills, but what is lacking is any specific material that refers to particular moments. This is a limited response that does consider a few general aspects. 4 marks

04 There is an attempt here to consider a moment of the performance in terms of personal success, but almost no context is given and, while the candidate may have a point, the response is limited to a general incident of line loss. 4 marks

Section C

09 This is a reasonable response that engages with the actor's skills sufficiently to record reasonable reference to a specific moment of the play in performance. There is suitable reference to the context of the performance, both in terms of the production and the play. Performance aspects might have been developed more fully but this is considered to be a reasonable description of the actor's application of the performance skills. 11 marks

10 Specific moments are identified but none are considered in particular detail. Some engagement with the effect of the scenes is recorded and there is an attempt to credit performance skills. There is also a creditworthy attempt to focus upon the tension aspect of the question. The response is ultimately limited by insufficient evaluation of the performance selected. 7 marks

01
test
point
your
part

I acted in a play called 'A Memory of Lizzie'. The play was about a young girl named Lizzie Borden in the olden days, and she had axe murdered her father and her Step Mother. This performance is set as a spookey, scary, more horrific play in a kids world.

part

We worked in an open spaced, school theatre, with little prop, as the actors give of more of a story than the prop's. The theatre is a small area, but workable and moveable, it's alot smaller than a theatre where you would go to see a professional play such as the Empire in Liverpool.

from
lx

Our props that we had were lighting, flowers, a bible, a doll and coffin, and costumes. The lighting is set to a cold level of blood red level to set of the mood. We interact with our audience, as we are very close to them.

acting

I played the character of Georgina. She was a girl, around the same age as Lizzie, and we are friends, but realise, she is not a normal girl, as all the group realises.

target
audience

The target audience I would say for this type of play would be for an older aged group such as 20s-40s. It wouldn't be too good for ~~an~~ children because of it's grossen effects.

Mention all seen of the quote but not always with clarity - 'olden days', no style but small make hand 2

7



1 ~~In this performance, I used the skill of being able to freeze frame when necessary.~~

2 In this performance, I used the skill of being an actor. One particular part in the performance I was proud of and was able to show my best of my acting was the scene where I read out my very long paragraph of speech. It wasn't ~~easy~~ easy, but over a ~~period~~ period of time after practising it, over and over I began to feel more confident, and proud of what I was saying. I felt that it went exceptionally well when it came to performing it, because when I did, the attention was on me, I knew that the group behind me was in a freeze frame, but the entire audience was staring at me, and I didn't get scared one bit, because I had done so well when I was practising it, it felt like a breeze, I was able to deliver my lines clearly and confidently.

Another part that I felt went well in my skill of acting was when the whole group had to skip and speak. I thought it went well for me because I had to know when to get out of the skipping rope as there were people talking over my cue of getting out. It was very difficult at first, and very stressing, because I kept landing on the floor too hard and



getting out the skipping rope at the wrong time but when it came to performing it I felt happy and confident, and others in the group didn't feel as happy with the skipping scene.
A scumb a pun with some of the words

6

03

I had made a big amount of ~~impro~~ improvements throughout my performance and rehearsals, but one particular part in the play that I was most happy with. The chair scene was my most improved part in the play because what I had to do was use my body as a prop, I had to become a chair with a couple of others too. ~~At~~ At first, I ~~wasn't~~ didn't like the idea of the chair, because it felt unreal, but after practising it, it wasn't a bad idea. It was very hard for me to go down into the chair at the right time, without looking ~~in~~ unprofessional, it was very hard. Also this was an irritating scene because, when Mwaka was reading her speech out, the chair group kept giggling, which made me giggle, it was hard not to, plus this messed up Mwaka's speech, as you couldn't hear what she was saying. But eventually, I was able to focus on what I was trying to be, and I was able to stop laughing. I felt this was the most I had improved on as it had more ~~thing~~

Scene

difficult

when



things to improve on, and I was able to overcome all of them.

Mention the creation of a child but no details a limited response

(3)

06

Sure

This play was a great success. What I feel was the most successful part of the play was the skipping rope scene, because a lot of people kept jumping out the rope at different times and weren't speaking loud enough, but everyone overcame the laughing and the misbehaviour and tried their best. I think this scene of the play was the most successful because after all the misbehaviour, it looked the most professional and everyone was clear and you could see who was who character and how their personality changed or stayed the same. All the lines that were meant to be said at the same time were, and the actions and movements were done at the right time, which made it look under control and very professional.

how?

A good response with both details limited response

(3)

09

Product review? actor

~~My~~ My live theatre production was called 'Too Much Punch for Judy'. In this I will describe the actress Judy.

character

Judy was an older sister, who was more mature like, but wasn't ~~not~~ taken into as much care as her younger sister Jo. She showed her movements of



being a young adult, because she went for a drink with her sister and mates, and was able to give off the vibe that she was more mature than Jo but still not mature to be trusted.

Scene In one particular scene we see Jo and Judy in a car accident and I have chosen to describe the scene after the accident.

voice Judy used voice in her performance very well as she was upset for the loss of her sister. She clearly shouted out, and could easily tell she was upset and took the blame, but you could see she ~~was not~~ did not want to fake the blame. Her facial ~~expression~~ showed off how sad she was, and how distraught she was. We saw her in a wheel chair crying. Her makeup showed she was crying as well as she had it running down her face, but she ~~had~~ tears streaming down her face, so you could tell how upset she was from killing her sister.

Movement Her movement was even more shown how much in pain she was and how upset she was. She was sat in the wheel chair with her back ~~hunched~~ hunched over with her ~~hands in her~~ head in her hands. All 3 of her voice, movement and facial expressions showed her emotion of her being very upset and in blame she was.

A reasonable response with some use of skills of acting - voice not developed expression and movement



10 This scene in the play, ~~the~~ after the crash had happened was very effective to me and many people in the audience. It showed us her sadness, and it made us think how she could feel. It left me with a lump in my throat, because it made me think it could happen, it helped me think about how this could happen to me or my friends and family. It brought a message across, a very important message across. The message was serious, and real, so it made you think ~~about~~ about what happens in real life, and for us not to take the same path.

memory

Also the scene of the crash was exceptionally well done to get the audience ~~thinking~~ ~~about~~ on the edge of their seats. The crash scene was a big part to the message. ~~The~~ The effect of that left people in shock and horror. It most definitely left me in a lot of shock.

scene

But the scene after the crash had different reasons and thoughts to it because it made you think how Judy can be very serious, and how Judy must feel after the accident, how guilty she must feel and how upsets she must be. It has split reasons of how to think of Judy.

important

Something of the effect of the scene but very little on acting, a limited response.

6



Commentary on the standardisation script

Script B

Section A

01 This response has some context of the work included. There is some description of the genre and the performance space is considered, as is the target audience and the contributory role of actor. Some design and technical aspects are mentioned and, while there is some clarity here, there is no mention of period and more could have been conveyed. 7 marks

02 There is some confusion within the response but there is some attempt at explaining elements of the practical task of acting the role. There are two moments considered and while these lack some clarity, there are reasonable comments on the delivery of a key speech and the practical demands of timing a specific movement. 6 marks

03 This response does attempt to consider a specific moment with elements of physical theatre, but little context is given and little consideration for improvements made. This just escapes the simplicity of a band five response. 3 marks

04 This consists of general comments on the level of commitment of the group/cast and nothing on the candidate's individual success. There is enough to escape the simplicity of a band five response but there is enough on specific moments. 3 marks

Section C

09 This is a reasonable response that focuses on certain elements of performance but in little detail; voice is considered at one point, although this required better and fuller location, similarly facial expressions and movement are mentioned without the necessary context. This response is therefore considered to be a reasonable description with some reference to particular moments from the production. 10 marks

10 There is something here of the effect of the scene identified but very little on the acting of any identified performer. Specific moments are identified but with restricted detail. There is a little attempt to engage with the effectiveness of any performer in creating either comedy or tension and this is considered to be a limited response. 6 marks