
Candidate Example Answers

GCSE Drama

Unit 42401: Written Paper

June 2013 examination series

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General Certificate of Secondary Education
June 2013

Drama

42401

Written Paper

Wednesday 22 May 2013 1.30 pm to 3.00 pm

For this paper you must have:

- an AQA 12-page answer book.

Time allowed

- 1 hour 30 minutes

Instructions

- Use black ink or black ball-point pen. Use pencil only for sketches and diagrams.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is 42401.
- Answer **two** questions.
- Answer **Question 1** in Section A and **one** further question, to be chosen from **either** Section B **or** Section C.
- In Section B you must **not** write about the same play or performance used to answer Section A.
- You may support your answers with sketches or diagrams if you wish.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

Section A

Practical work completed during the course

This section is compulsory.

Answer **all four** parts of the question.

At the beginning of your answer, state the title of your piece of practical work.

Question 1

Choose a piece of practical coursework in which you were involved as actor **or** designer **or** technician. You must answer questions

0	1
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 -

0	4
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 using the same practical work and the same selected skill.

0	1
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Describe what the piece was about; state the period, style and genre of the piece, the performance space, your target audience and any technical or design elements used. You should state whether your contribution was as actor, designer **or** technician.

(10 marks)

0	2
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Explain what skills you contributed to the piece in your role as actor, designer **or** technician. Give specific examples that demonstrate how you used these skills to contribute to the piece.

(10 marks)

0	3
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Analyse the ways in which you improved your skills during the rehearsal process. You should refer to **at least one** specific occasion when you made progress as an actor, designer **or** technician in preparation for the performance.

(10 marks)

0	4
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Evaluate your success as an actor, designer **or** technician in the final performance of the piece. You should refer to particular moments from the performance which you thought were especially successful or were unsuccessful for you personally.

(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 **one** play you have studied and performed during your course. Choose **one** extract from this play. Your answer to both parts of this question should focus on **either** acting **or** design **or** technical skills.

0	5
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With close reference to the script of the play, describe how you developed your skills as actor, designer **or** technician in rehearsal to meet the specific demands of your chosen extract. You may choose to refer to the stage directions from the original script and/or to what characters do and say in the text. (20 marks)

AND

0	6
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Evaluate the success of your contribution to the final performance of this extract. You should refer to **at least one** specific moment from the performance when you felt that you succeeded in interpreting the script effectively for the audience. (20 marks)

OR**Question 3**

Choose **one** play you have studied and performed during your course. Choose **one** extract from this play. Your answer to both parts of this question should focus on **either** acting **or** design **or** technical skills.

0	7
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Explain how you arrived at your interpretation of the script in the early stages of rehearsal and how you developed your creative ideas as actor, designer **or** technician during the preparation period. Give specific details of your research, rehearsal and other preparation work. (20 marks)

AND

0	8
---	---

Evaluate your success in applying your skills to achieve an appropriate style and/or genre for the extract. You should support your evaluation with reference to particular moments from the final performance. (20 marks)

Turn over ►

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 you considered the acting to be of a high standard. Choose **one** actor from this play whose performance was especially skilful in your opinion.

0	9
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Describe in detail how this actor used their acting skills in an effective way in your favourite scene from the production. (20 marks)

AND

1	0
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Evaluate this actor's ability to interpret the script at **one or more** specific moments from the production as a whole. You should support your answer by referring to the script of the play as well as to the actor's performance. (20 marks)

OR**Question 5**

Choose **one** live theatre production you have seen during your course where **one** particular area of design **or** technical skill increased your enjoyment of the performance.

1	1
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Describe in detail **one** moment of theatre when your chosen area of design **or** technical work enhanced the performance in your opinion. (20 marks)

AND

1	2
---	---

Evaluate the success of this area of design **or** technical skill in realising the intentions of the playwright **or** in supporting the theatre company's interpretation of the play at particular moments from the production. Give reasons to support your evaluation. (20 marks)

END OF QUESTIONS

SECTION A PRACTICAL WORK COMPLETED DURING THE COURSE

Choose a piece of practical coursework in which you were involved as actor **or** designer **or** technician.
You must answer questions 01 – 04 using the same practical work and the same selected skill.

- | | |
|---|---|
| 0 | 1 |
|---|---|
- Describe what the piece was about; state the period, style and genre of the piece, the performance space, your target audience and any technical or design elements used. You should state whether your contribution was as actor, designer **or** technician.

(10 marks)

Candidates are required to identify what the piece was about but the other aspects of the question need only be *stated* in the response; there is no requirement for any discussion or justification of these aspects. Reference to design/technical elements need only be included if appropriate.

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 practical coursework piece, which may be scripted or unscripted
- Statement of:
 - the period, style and the genre of the piece
 - the performance space used
 - the target audience.
 - the candidate's chosen skill as actor, designer or technician, where appropriate.

Do not penalise candidates if they chose not to refer to technical or design elements.

Mark Bands

Band 1 9-10 marks	Candidates' knowledge and understanding will be demonstrated through a very clear description of the piece of practical work together with statements on all of the following; their role within it, period, style, genre, performance space and the target audience, with design/technical aspects where applicable.
Band 2 7-8 marks	Candidates' knowledge and understanding will be demonstrated through a clear description of the piece of practical work together with statements on most of the following; their role within it, period, style, genre, performance space and the target audience, with design/technical aspects where applicable.
Band 3 5-6 marks	Candidates' knowledge and understanding will be demonstrated through a reasonable description of the piece of practical work. There will be statements on some of the following; their role within it, period, style, genre, performance space and the target audience, with design/technical aspects where applicable.
Band 4 3-4 marks	Candidates' knowledge and understanding will be demonstrated through a limited description of the piece of practical work. There will be statements on few of the following; their role within it, period, style, genre, performance space and the target audience, with design/technical aspects where applicable.
Band 5 0-2 marks	Candidates will attempt a simple response with little reference to the piece.

- 0 2** Explain what skills you contributed to the piece in your role as actor, designer **or** technician.
Give specific examples that demonstrate how you used these skills to contribute to the piece.
(10 marks)

The role should be the same as in 01; 02 requires some detail in the explanation of the specific acting, design or technical skills that the candidate contributed.

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 what skills the candidate contributed to the piece as either actor, designer or technician and how they were used, for example:
 - **acting fundamentals** –
 - characterisation, physical, vocal and facial expression; interaction with others
 - consideration of pace, pause, rhythm, energy
 - **design fundamentals** –
 - colour, materials, fabrics
 - masks, make-up, puppets, props
 - scale, proportion, construction
 - scenic devices, hydraulics, flies, revolves
 - use of space/levels
 - **technical fundamentals** –
 - lights, choice and use of lanterns, colour, direction, angles, intensities, 'specials'
 - sound, sound effects, music, volume, direction, amplification
 - management of stage, of props, of actors
 - **ancillary skills** –
 - application of skills in preparation for performance (rehearsal)
 - close reading of the text (if scripted), gaining understanding of the characters, the plot, the theme
 - research into subject matter, period, location, culture or text
 - selection and editing of stimulus material
 - rehearsal techniques/ improvisation/experiment.

Accept candidate's interpretation of these aspects of theatre in relation to their piece.

Mark Bands

Band 1

9-10 marks

Candidates will demonstrate knowledge and understanding through a **very clear** explanation of the skills they contributed to the piece. There will be **purposeful** reference to specific examples that demonstrate how they used their skills as actor, designer or technician in support of their explanation.

Band 2

7-8 marks

Candidates will demonstrate knowledge and understanding through a **clear** explanation of the skills they contributed to the piece. There will be **useful** reference to specific examples that demonstrate how they used their skills as actor, designer or technician in support of their explanation.

Band 3

5-6 marks

Candidates will demonstrate knowledge and understanding through a **reasonable** explanation of the skills they contributed to the piece. There will be **some** reference to specific examples that demonstrate how they used their skills as actor, designer or technician in support of their explanation.

Band 4

3-4 marks

Candidates will demonstrate knowledge and understanding through a **limited** explanation of the skills that they contributed to the piece. There will be **restricted** reference to specific examples that demonstrate how they used their skills as actor, designer or technician in support of their explanation.

Band 5

0-2 marks

Candidates will attempt a **simple** response with **little** reference to the piece.

- 0 3** Analyse the ways in which you improved your skills during the rehearsal process. You should refer to **at least one** specific occasion when you made progress as an actor, designer **or** technician in preparation for the performance.

(10 marks)

This question asks for an analysis of ways in which the candidate improved their skills in rehearsal with at least one specific example of an occasion when progress was made.

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:

- reference to **at least one** occasion when progress was made with regard to their selected skill
- an analysis of performance skills improved during the rehearsal process, for example:
 - acting
 - characterisation/demands of the role
 - vocal skills (accent, volume, pace, pitch), physical skills (energy, gesture, interaction)
 - pace/energy/focus
 - rehearsal strategies and constraints
 - design or technical demands /challenges/problems
 - materials
 - transitions
 - creation of mood and/or atmosphere
 - focus on the creation of specific effects for the audience during the preparation period
- reference to organisation skills during rehearsals in relation to,
 - cross skill collaboration
 - sharing decision-making responsibilities
 - shaping, refining, discarding or polishing work.

Accept candidate's interpretation of their selected aspects of theatre.

Mark Bands

Band 1

9-10 marks Candidates will offer a **very clear** analysis of how they improved their skills during the rehearsal process. There will be **purposeful** reference to at least one specific occasion when progress was made as actor, designer or technician in preparation for the performance.

Band 2

7-8 marks Candidates will offer a **clear** analysis of how they improved their skills during the rehearsal process. There will be **useful** reference to at least one specific occasion when progress was made as actor, designer or technician in preparation for the performance.

Band 3

5-6 marks Candidates will offer a **reasonable** analysis of how they improved their skills during the rehearsal process. There will be **some** reference to at least one specific occasion when progress was made as actor, designer or technician in preparation for the performance.

Band 4

3-4 marks Candidates will offer a **limited** analysis of how they improved their skills during the rehearsal process. There will be **restricted** reference to at least one specific occasion when progress was made as actor, designer or technician in preparation for the performance.

Band 5

0-2 marks Candidates will attempt a **simple** response with **little** reference to the piece.

- | | |
|----------|----------|
| 0 | 4 |
|----------|----------|
- Evaluate your success as an actor, designer **or** technician in the final performance of the piece. You should refer to particular moments from the performance which you thought were especially successful or were unsuccessful for you personally.
- (10 marks)

This question is focused on an evaluation of the candidate's personal success in using their skills in the final performance and requires specific examples of moments of success or lack of success.

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:

- identification of at least one particular moment of success or lack of success
- an evaluation of personal success in the final performance in relation to, for example
 - acting
 - interpretation and creation of believable/appropriate character(s)
 - creation of appropriate mood or atmosphere
 - use of pace/pause/projection
 - design
 - contribution to overall stage picture
 - enhancement of acting or other areas of design/technical aspects of the performance
 - effectiveness in use of materials/techniques/textures
 - use of space/scale/proportion/construction
 - technical
 - contribution to mood and/or atmosphere
 - timing/intensity
 - contribution to specific moments in the production
- reference to level of success in relation to, for example:
 - audience responses – laughter/tears/applause/attentive silence
 - artistic/aesthetic achievements
 - communication of message(s) or theme(s)
 - creation of period/location
 - creative collaboration with other group members
 - originality/invention.

Accept candidate's interpretation of their selected aspects of theatre.

Mark Bands

Band 1

9-10 marks

Candidates will offer a **very clear** evaluation of their success as actor, designer or technician in the final performance of their piece with **purposeful** reference to particular moments from the performance that they thought were personally successful or unsuccessful in support of their answer.

Band 2

7-8 marks

Candidates will offer a **clear** evaluation of their success as actor, designer or technician in the final performance of their piece with **useful** reference to particular moments from the performance that were personally successful or unsuccessful in support of their answer.

Band 3

5-6 marks

Candidates will offer a **reasonable** evaluation of their success as actor, designer or technician in the final performance of their piece with **some** reference to particular moments from the performance that were personally successful or unsuccessful in support of their answer.

Band 4

3-4 marks

Candidates will offer a **limited** evaluation of their success as actor, designer or technician in the final performance of their piece with **restricted** reference to particular moments from the performance that were personally successful or unsuccessful in support of their answer.

Band 5

0-2 marks

Candidates will attempt a **simple** response with **little** reference to the piece.

Section A – Practical work completed during the course

All answers to 01, 02, 03, and 04 **must** be on the same piece of work and **must** use the same skill, which must be clearly identified as either actor **or** designer **or** technician; there should be no combinations given as there are no combinations with the practical options for this specification.

Extract from Report on the Examination

Section A June 2013

Question 01

Most centres have a complete understanding of the requirements for success at answering this question with a very small minority still harbouring some misapprehensions and they are referred to last year's report wherein there is a lengthy explanation of these requirements. The component parts of this question have not differed since the first series of this specification and success is guaranteed for students who consider all required aspects in their response. Most frequent defaulters were students who left out one or more of the stated aspects, including those who relied on implied qualities. Each of the aspects in the question should be clearly identified with a statement relating to their piece.

A common mistake was to identify the geographical location of their performance space rather than the configuration of the audience, which is far more useful to an examiner who does not know a centre's particular drama studio. There should also be a brief identification of the nature of the piece itself, so the title alone is not enough to secure full marks even if it is an apparently well-known play. Some students wrote a lengthy essay of two or more pages which is excessive, especially as the omission of one or more required aspects still resulted in a mark lower than top band. The response to this question from design and technical students should be the same as for actors.

Question 02

Centres are reminded of the specification requirements relating to this question as stated on page seven, that it should be focused on 'the nature' of the student's contribution. In 01 they were asked to state whether they were actor or designer or technician and in 03 they were asked the process by which they developed their skills in rehearsals. Here in 02 they were asked to identify actually what these skills were that they applied to this particular piece. Actors should identify their own role, or roles, with regard to the physical and vocal skills they used to play their parts. Designers should identify the appropriate design skills and technicians should identify the appropriate technical skills with sufficient focus on this specific piece of performed drama work.

To score a high mark the focus here must be on the student's own personal role in the work, so discussion on group rehearsal activity is misplaced. This question does not focus on process which is addressed in 03 but should be an explanation of the specific skills applied by the candidate. A common misapprehension by students resulted in lists of rehearsal techniques and general group activity or mention of the generation of ideas, rather than what specific skills they contributed in their role as actor, designer or technician. Successful students explained the vocal and physical skills required to act their role or what design or technical skills they used with regard to either the existing play or the group's created piece.

Question 03

As stated earlier, successful students identified the production role in 01, explained the specific skills applied in 02 and in 03 they analysed the process of preparing their skills for performance, with specific regard for the student's own production role. The focus here should remain on the candidate, so comments on group activity must be related sufficiently to the candidate. This year an analysis of their personal skill improvement was required for a high mark. The many students who sustained this focus scored well on this question. However, too many students provided lists of techniques and exercises without any specific application to the improvement of their skills. Hot seating and forum theatre are undoubtedly useful exercises but it is not enough to just mention them in the answer without any personal context. However, references to these exercises were enhanced immensely with some appreciation for the improvement of specific skills experienced as a result of their use. Successful students recalled in detail moments in the preparation process when they began to use their skills more effectively.

Drama GCSE is a course of study with each project selected by teachers to develop the expertise of their students and it was in this question that they should have been able to analyse how improvements during preparation affected their progress. Students who provided an inventory of group interaction including personality conflicts, absences or included generic comments on the broad benefits of rehearsing or of learning lines missed the opportunity to discuss their own specific progress in sufficient detail and scored accordingly. Examiners reported a number of fine responses from design and technical students who vividly recalled personal progress at lighting a performance space, or adapting make up designs to developing devised pieces.

Question 04

This question provided an opportunity for students to revel in the success of their work and this essay should be based in the performance occasion and not in the preparation work. 'Particular moments' were required that demonstrated how successful they were. Where students evaluated their work with pertinent references to specific sequences of on-stage action their enthusiasm and delight were often contagious and they scored well. The focus here as throughout Section A is on the student's personal skills so these needed to be clearly indicated in their response. The question allowed for unsuccessful moments of the performance which should have retained a focus on relevant skills. Often students began by considering successful aspects but then thought that they were required to include less effective moments as well. Many of these essays concluded with vague and overlong sections stating what they would have done if they started the process again or if lines had been learnt or the effect of poor production support for their acting. Successful students would keep the evaluation directive in mind throughout their response, not just narrating what happened on stage but giving some indication as to the quality of the work undertaken. Credit was also given to students who were able to evaluate their own contribution with sound supporting detail, while a number were less effective in relying almost exclusively on what others had said to them or to how the audience were reacting during the performance. Successful design and technical students drew the examiners into their experience of the performance event, evaluating specific moments when they demonstrated their specific skills.

Script 01

Section A

Questions 01, 02, 03, 04

01

play

The Royal Hunt of The Sun

A devised piece based on The Royal Hunt of The Sun by Peter Shaffer.

As
configuration?

style
P
genre
about

Cont

On March 20th 2013, a small group from my drama class, including myself, performed our own version of Peter Shaffer's The Royal Hunt of The Sun. We performed it in the School Drama Studio, which is a black box studio with raked seating and fully functional technical equipment. The style of the piece was realism, the period was the distant future and the genre was inspired by science fiction. The piece was about a crew from Earth, landing on a planet called Peruvia in order to gain energy crystals—an important energy source that the Earth had run out of. My contribution was as an actor and I played the roles of young and old Martin.

Design/tech

UX

Set

The technical elements used were sound effects and lighting. We used sound effects such as gunshots, and the lighting was used to show the time of day. For example, a warm, yellow light for daytime and a cold, blue light for nighttime. We ~~to~~ also used props such as guns, swords and chairs. The set consisted of two upright boards at the centre of the upstage centre, that were painted silver and covered in old ~~2-eds~~ CDs and keyboards ~~to~~ to make them look like part of a spaceship. In between these ~~we~~ two boards was a black raised platform. This set stayed in the same place on stage for the entire performance. The target audience

TA was ~~older~~ teenagers to middle aged adults (17-50 years).

All aspects considered - configuration of space for max

O 2 The skill I contributed to the piece as an actor was my ability to show a clear distinction between the ages of young and old Martin.

age

An example of when I showed Martin as a ~~young~~ young boy was early in the rehearsal process of the first scene. To show that Martin was

eyes exp

young, I widened my eyes and raised my eyebrows slightly, to make myself look naive and trusting. I noticed in the script that

Pitch

Emphasis

Martin is only 15, so his voice may not have broken yet. To show this, I spoke in my normal, high pitch (that of a 16 year old girl), and ~~emph~~ emphasised words such as 'glorious' to show my enthusiasm for the journey. I also decided to make young

nervous state

Martin slightly nervous, as this was his first mission, therefore I fiddled constantly with my hands behind my back and transferred my weight from one foot to the other, to make it look like I was slightly uneasy.

age posture

An example of when I showed Martin as an old ~~man~~ man was during his very first speech, when he introduces himself. I decided to sit slumped in a chair, with my shoulders forward and head hung low, to make myself look weak. I made no sudden movements and had no tension in my body. I spoke in a low, gruff voice that was slightly husky, to show

voice

face	that I was old. I also spoke very slowly and with an even pitch, which made me seem like an empty shell, with no personality.
exp	I had slightly narrowed eyes and stared straight ahead, again to make it look like I was tired and lifeless.
Very	clear explanation of acting skills with purposeful eye to two acted ages. Reference to movement for mark
0 3	During the rehearsal process, I realized that when I was old Martin, I was actually
pace	speaking far too quickly and loudly, so some of Old Martin's important lines did not have the right impact. An example
Scene	of this is during the final scene, in Martin Old Martin's final monologue. This needed to be very dramatic, as it was the final line. To
Use of	Therefore, to improve this scene, I left small pauses after every piece of punctuation,
pause	especially when I said 'there is no
up	greater pain than in realising, that in the end, there is not nothing that
pausing	will save us from what we have done.' Leaving these pauses meant that each
tone	section of this line was heard and the audience would have time to absorb what
emotion	was being said. I felt that this improvement was very good, as it heightened the
	dramatic impact of this scene and highlighted the important message of the piece.
	I also softened the tone of my voice to just above a whisper, and spoke in an uneven
	pitch. This gave the impression that I was fighting back tears, which would

Aggression

intention

Consider

on vocal delivery and this is very clear. Mark on physical skill for next

0 4

Success

intention

Scene

Posture

Acted state

cause the audience to really empathise with the character. However, ~~on the~~ when I said the words 'killed and slaughtered' I angrily spat the consonants to show that I still felt anger and hatred towards what I had done. I felt that this improvement was good because it showed old Martin at his most vulnerable, which would again make the audience empathise with him when they saw how haunted he was by his actions. (9)

a scene in which there is perceived need for improvement. Focus is on vocal delivery and this is very clear. Mark on physical skill for next

I think my performance in the final performance was very successful. This is because I aimed to show Martin's emotional journey from naïve boy to damaged old man, and I feel I achieved these aims. One scene where I successfully showed this was the scene following the massacre, in which DeSoto ~~cont~~ confronts young Martin and tells him that they had to kill all those people. At the beginning of this scene, I was sat alone in the centre of the stage, with my knees drawn into my chest. This position made me look very small and vulnerable, and made the audience want to protect me. I sat, staring straight ahead with wide eyes, and breathing heavily, to show my shock at what had just happened. This was successful as it showed young Martin as a small, vulnerable child, who really shouldn't be where he was.

I also successfully showed Martin's sudden emotional maturity in this

very

just

and

Scene

Picture

very
get the

effect

scene as he stands up to Desoto. When I said the line 'nothing can justify what we've done, not even God' I angrily spat the words ~~at~~ and looked him straight in the eye with narrowed eyes and a tight jaw. This defiant, almost blasphemous statement showed how Martin no longer wants to please everyone, because he suddenly realises that they are not all as heroic and great as he thought.

The final scene following Atahualpa's death was also very successful, as I showed old Martin as a bitter, guilt-ridden man, haunted by the memories of what he'd done, and very different from the enthusiastic boy at the beginning of the play. Again, I sat slumped in my chair, making myself look weak and vulnerable. When I said the line 'killed and slaughtered' I suddenly gripped the arms of my chair, as if experiencing physical pain at the memory. This was successful, as it made the audience empathise with old Martin, as they could see how his past actions turned him into a broken old man.

Very clear evaluation of success with pinpointing scenes to specific moments

Script 02

Section A

Questions 01, 02, 03, 04

Q 1

about

style

P Genre

Ps

Configuration?

Cont?

LX

TA

Q 2

research

The ^{Scripted} piece 'Daughters of Venice' ^{is} ~~was~~ about children in a convent in Venice who are around the age thirteen to twenty, they may be orphans or have been left to the convent as they cannot be looked after so are taken care of by the sisters. The children play instruments in an Orchestra for the visitors of Venice and to music is written by the composer Vivaldi. The piece is mainly naturalistic and it shows by the real dilemma the students around the age of twenty face when they are asked to leave the convent because they are too old; they must marry or become a sister of the pieta. 'Daughters of Venice' is a romantic comedy set in 1720 and to show by the search of the students for freedom and many as they cannot survive alone in Venice during this period. Our performance space was not our usual proscenium ~~even~~ arch stage in our school theatre but ~~it~~ was in our school chapel. This was a difficult space to work in as it had large immovable objects such as an altar and pews, but this did help to set the scene of a convent in Venice. My input was technical designer and director. It was challenging because of the space we were in ~~as well as~~ because I had to use lighting stands not fixed lights and it was a very small area. I explored the idea of using gels, gobos and profile spots to create a mood and other effects which could be from romance to tension. Our target audience was adolescent to adult as some musical knowledge was required to receive the comedy which they not have been received ~~by~~ before this age.

All inputs considered - configuration of space for max

I used my ^{on} skills as a lighting technician to ^{import} ~~create~~ ^{bring} ~~attention~~ ^{on} different people. I studied the script well and got to know the character Madre; she was the head sister at the convent and had a lot of importance. I decided to use my skill of different lights to create different

0 2

ref

spot

wash

present

angle

effect

Scene

atmosphere

angle

0 3

Problem

stands

reducing shadows

Coverage

impacts. In Madres first appearance she walks in and said 'Children of the preta'. This quote shows her ^{dominance} ~~dominance~~ and so I put a profile spot on her which was a very dominant light on ~~her~~ her and put a wash on the rest of the people on stage so it showed her importance over everyone else. I also studied the period and setting and used my skills to reflect it. I used my skill of angling the lights to cause reflection which created a ripple effect on the wall and floor, this ripple effect was just like the main themes of Venice which is reflection, water and romance. The reflected light created a low intensity making the scene romantic. I used this effect during a scene where one of the older students looking for love called Silvia was talking to an English nobleman ~~serrent~~ ^{serrent} called Roger. This scene was romantic because of the effect I used. I also used my skill to create a dramatic effect I did this by using the skill I acquired to create tight, warm intimate lighting in a scene between Anna-Maria and another one of the older students looking to leave the convent, and Vivaldi the composer. During this scene Anna-Maria said "It burns in my heart" as she was confessing her love for opera singing. I created passion within this scene by using tight light on those two with on the individual profile spot and a warm gel, this then mimicked the quote because it was warm like fire.

Very clear explanation of appropriate lighting skills with purposeful examples.

I improved my skills as I faced problems. My ~~first~~ first problem was to overcome the problem of lack of space. I did this by gaining access to the balconies with ladders and putting the lighting stands from above. ~~From~~ From here I had more of an area to angle the lights so ~~they~~ they would not create large shadows from the large altar and cloisters which blocked out many of the actors, ~~light~~ light. My second problem was to learn to position the light and rig them in the right place so everyone was lit. At first I was using a wash over the whole stage because I had very few lights but I needed to tighten the light up so only

0 3
 deployment
 key
 problem
 use of gel
 success
 effort
 Very clear analysis of lighting skills improved in new setting with purposeful references to specific occasions.

0 4
 success
 scene
 lantern
 effort
 gel
 mood
 I believe my ability to create the location and period ~~was successful~~ using lighting was a success. This is because for example in the carnival scene I spoke about previously, I had a very dim light to set the scene of night time and used iron lanterns which were similar to those of the period, and the only light in this scene was candle light which is what it would have been like during their time in the street of Venice. I could tell it was successful because the scene was so beautiful and the audience were in awe, there was no movement or rustling they were just ~~taking~~ taking in the scene. Another success of mine was the use of a blue gel in a scene between Michael an English nobleman and a dodgy Italian crook. I used a blue gel in this scene to create an effect of ~~and~~ on a very mood. And a secretive atmosphere. This made the audience feel

1/0

0 4
Engagement

Reaction
Resonance

Possible
improvement

Spillage

as if they were part of the secret between the two actors of trying to source manuscript early. This involved the audience and maintained their focus, I could tell this because when funny parts come, they received the humour very well by laughing. Something I did not think was as successful was the creation of tight light in some of the scenes. This is something I hope to improve on and during the scene with Viraldi and Anna-Maria I believe I could have made the moment more intimate by adjusting the fence so the light was more concentrated and used a red gel to make the moment more effective. ~~to make~~ I would have brought the audience focus in to them more but there was too much light on other parts of the stage.

Very clear evaluation of success as lighting technician with purposeful references to moments of the play.

10

Script 03

Section A

Questions 01, 02, 03, 04

devised

Synopsis

G

PS

TA

P

style

Lx

Main
Cust.

I recently performed in a devised piece of drama entitled 'Identity.' The play was about the effect of life changing events, specifically those associated with Hospital, and the impact they had in changing one's identity. The plot followed three main characters as we unravelled their individual tales and their experiences in hospital. The genre of the piece was black comedy, as we had tragic moments exploring dark themes such as mental illness and death alongside entertaining scenes of melodramatic comedy. The play was performed in the Blue Box Theatre which is an end-on space to a target audience of age 14+ as some scenes may have been disturbing and inappropriate for the viewing of younger audience members. The period of the piece was modern day as it explored ~~modern~~ timeless issues such as mental health with a modern approach for example through television. We tried to keep all aspects like vocabulary and costume as up to date as possible. The style of the piece was abstract with naturalistic acting. This is because we used abstract techniques such as choral techniques, monologue and flashback yet portrayed realistic, everyday characters in a natural way. The technical elements we used included a cold blue wash for lighting to emphasise the bare, clinical aspect of the hospital and we had backing music playing during some scenes. The contribution I gave to this piece was being an Actor, playing a range of ^{roles} (multi-rolling) throughout the production. U. clear description.

(10)

0 2

Q

gc

As an actor, I contributed naturalistic and believable acting skills to the piece, especially in an 'hospital secrets' scene. The stimulus for this scene was the website 'post-secret' and some messages sent by people.

Character

Posture

Gestures to show

Focus of exp communication of posture

style

Problem 3

Decision character

Accent research and

who needed to get something off their chest. The secret that inspired by character was a Nurse who treated self-harming patients, yet self-harmed herself in secret. I felt that I had to demonstrate how secretive this Nurse was about this in playing my own self-harming nurse character, and so developed my acting skills to do so. Whilst on stage, I stood with a closed posture, my shoulders hunched and my head facing down. My arms were tense and they pulled down my sleeves continually to hide my arms. This mannerism I demonstrated showed that she was afraid of people seeing the scars on her wrists, as she was ashamed that she tries to stop others from doing her ^{own} harmful therapy. I kept my eyes down and mouth tightly shut, as if I didn't want to interact with anyone, and this as well as my scared, quiet and introverted body language communicated the character's distressed and secretive nature to the audience. Overall, I think that in portraying this believable naturalistic character I contributed my naturalistic acting skills effectively to the 'Hospital secrets' scene. A V. clear explanation of the skills contributed to the piece.

Initially, our 'Waiting Room' scene lacked dynamics. It was a boring rendition of some dull, lifeless characters collectively waiting for the next appointment. I decided I needed to bring the shining comedy of my character, a foolish receptionist from Essex, to light by making her diverse, and so I developed my skills to make her presence on stage more effective. One skill I developed was my accent. I researched into the Essex accent by watching the TV show, 'The Only Way is Essex' where all the characters spoke in very cliché, are the top Essex accents, being from Manchester this did not come very naturally to me,

improved
line
e.g.
emphasis
comedy
characterisation
fexp
focus
age
result
style
clear
focus
Q.
O 4
Q
of
context
role
characteristics
and
style
line
and
focus

and so I practised the accent until my skills had improved enough to demonstrate on stage. When saying the line "Sorry, the doctor is busy right now." I pronounced 'busy' as "bizzayy" to emphasise the over-the-top Essex accent and add a comedic element to the scene. I also emphasised this word to make my character come across more animated. My facial expression whilst saying this line consisted of my eyes wide and wandering, the middle of my eyebrows pushed up in dopey confusion and my mouth widely shaping the words in an almost babyish way to demonstrate my age, ~~and~~ immaturity and confusion. This came across as very abridged and abstract as the over-the-top acting was comedic rather than naturalistic. Overall I feel that in preparing for and portraying this comedic abstract role I progressed as an abstract actor and developed my melodramatic acting skills thoroughly. A very clear analysis of how they developed an Essex accent and so improved the realisation of the scene.

(10)

In the final performance of our devised piece, I feel I was very successful as an actor, especially in the opening scene. This scene was an abstract representation of complicated, dangerous surgery to someone with Locked-in syndrome as a cliché, entertaining prime time Saturday Night live T.V show as if this potentially fatal surgery was as fun as a game show. This scene was entitled 'Saturday Night Surgery' and I played the head surgeon / T.V host, Doctor Plaster. This abstract melodramatic comedic character was always excited and laughed about the darkest of issues, making him a vital piece in the 'black comedy' puzzle. My opening lines were "Hello and welcome to Saturday Night Surgery!" and were directed towards the audience, breaking the 4th

volume
gender
accent
emphasis
gait
CS
posture
focus
Successful
portrayal.

well and emphasising the abstract nature of this scene. I ~~delivered~~ ^{delivered} the line with a loud volume to show my confidence, and a low pitch as the character is a man, and so me being a girl contributed to the comedic element. I spoke in a cliché, American show business like accent to contribute to the T.V show setting and raised my intonation on the word 'Hello' as this is typical of the American accent. When saying this line, I sauntered on stage with a lively, fast pace into centre stage where I could get the most attention, my body and face always facing the audience. As I delivered the line I gestured with my right arm, raising it with an open palm towards the audience and sweeping it towards the back of the stage in a welcoming manner. Overall I feel these skills contributed to my strength of creating a melodramatic, comedic and cliché American T.V-show host character which I feel I was very successful in portraying in the final performance. A very clear evaluation of their success as an actor in the final performance - a little more detail needed for full marks.

9

Script 04

Section A

Questions 01, 02, 03, 04

0 1
Title
about
piece

period
style
genre
PS
TA
actor

My piece was titled *Stolen Lives* and was about the deteriorating relationship between a mother and son before and after he returns from World War 1. By the end of the piece the war has taken something from every character. The mother has lost her son, and the son has lost his life. This is shown by two pairs of actors using a split screen. The play was set in World War one and was naturalistic. It was a wartime drama and was performed in the college drama studio with the audience in a proscenium arch to the stage. My target audience was our teachers and our peers and my contribution was as an actor playing the part of the older mother when her son had returned from war.

All aspects considered ✓

10
10

0 2
Fx
Posture
character

Posture
Body L
movement
Example

details

Fx

Effect

I used my facial expressions and body posture to contribute to my characterisation in the piece. As I was playing the same character as Lottie but at a different time frame I had to explain this age difference to the audience. I did this by hunching my shoulders forward, hanging my head and making my movements deliberately slower and shakier. For example when I was pouring tea for my son I tensed my muscles to make them shake, and I clenched my fist around the imaginary tea cup to show that if I didn't hold it the tea would miss it. I also used very small, deliberate facial movements, such as making my blinking slower and more frequent to give the impression that I was physically drained by the war. This

contrasted well with the youthfulness of Lottie's character; she had rapid movements and wide eyes to create the opposite effects to me.

I also used my body posture during a freeze frame to contribute to the atmosphere of the piece. As I was sat hunched over a letter, which my fingers were clasped tightly around. My facial expressions here showed my deep interest in the letter; I had my brow furrowed, mouth hanging slightly open, as if I had been caught in a moment of amazement, and eyeline intently on the letter in front of me. This helped to establish an atmosphere of mystery as I was still for a long time so the audience was wondering what I was doing, and why I was so intent on the letter. This was important as our piece was based on the stimulus of a letter and revolved around it, so it was good that by being in this pose I brought the audience's attention to the letter.

a very clear explanation with purposeful reference to how skills used

I improved my skills during the rehearsal process by using the hotseating technique to establish ~~traits~~ ~~with Lottie~~ ~~As we were playing the same character we needed to show~~ our different relationships with our son's. For example in the present day Lottie had a good relationship with her son but after he returns from war my relationship with my son is fractured and we are very separated. To establish this Lottie asked me questions such as, 'how did you manage while your son was away?' and 'Did he seem very different when he returned?' To portray this to the audience we changed our proxemics, as before we had, had two sets of chairs

✓ a little unclear

in a line but he changed ^{them} so the older pair was further downstage right and the younger pair was upstage left. This was to create the effect that the past was still looming over the present and to clearly show the two different time frames. Mine and Kishore's chairs were also far away from each other and slightly turned outwards whereas Lottie and Callum's chairs were close together and tilted inwards. This was to show how the physical distance between the pairs represented their different relationships.

✓ Symbolic use of set

✓ Research stimulus

Also I used the stimulus material of the letter from 'private peaceful,' where the mother is writing to her son to develop my character.

✓ character traits

As in the letter the mother is very naive and I thought by showing this the audience would ^{empathise} ~~sympathise~~ with me more. As it meant I

✓ audience

couldn't connect with my son. I showed this

✓ eg Ref

on the line, 'But you didn't miss the weather in the trenches,' in this line I made my voice

✓ Pause volume

decrease in volume towards the end and paused for a long time between 'the' and 'trenches' to

✓ vocal delivery effect

give the impression that I had realised my mistake at bringing up the war and was trying to stammer to cover it up. ^{clear analysis with purposeful references to progress made - more clarity & detail for higher marks}

0 4

I thought that I was successful as an actor, particularly in the moment of theatre on the

✓ Q

line, 'Well your dead to me!' After my

✓ Ref

son is trying to make me see that ~~the~~ need to

✓ context

except and move on from my husband's death.

✓ reaction

Here my reaction to his slap evoked the

✓ audience reacted

response I was hoping for, a gasp, from the

✓ tension

audience to show we had built up the tension

✓ Freeze Frame
thought back

✓ FX
audience effect

✓ gaze
FX

✓ details

✓ posture

✓ status levels

✓ Success

✓ moment

✓ ref

✓ emotion

✓ volume

✓ audience response

to a breaking point in the scene. We did this by the use of a freeze frame and thought tracking. Just as Kishore was about to slap me I froze here I used my facial expressions to clearly show the audience my ~~terrible~~ terror. I had my eyelids focussed on my son's hand, my mouth pulled downwards in a grimace, my eyebrows raised up and my eyes opened very wide to express my shock. I used my body positioning, hands in front of my face, body bent away from him - with the weight on my back leg and body rigid. This meant that Kishore was towering over me and the reversal of dominance between mother and son effectively showed how he had changed.

However a moment that was unsuccessful for me was when I said the line 'I can do what I like' ^{it was meant to be} at the same time (in unison) with Kishore as we were trying to speak in unison to show how angry both our characters were and to create the desired volume. But on the day we ended up speaking in canon, one after the other and it lost the dramatic effect we had hoped for as we wanted the audience to jump out of their seats with shock but instead there was some laughter.

a very clear evaluation with purposeful reference

10
10

SECTION B STUDY AND PERFORMANCE OF A SCRIPTED PLAY

Question 2

Choose **one** play you have studied and performed during your course. Choose **one** extract from this play. Your answer to both parts of this question should focus on **either** acting **or** design **or** technical skills.

- | | |
|----------|----------|
| 0 | 5 |
|----------|----------|
- With close reference to the script of the play, describe how you developed your skills as actor, designer **or** technician in rehearsal to meet the specific demands of your chosen extract. You may choose to refer to the stage directions from the original script and/or to what characters do and say in the text.
(20 marks)

This question is focused on a description of how the candidate developed their skills in rehearsal to meet the specific demands found in their selected extract of a scripted play; there should be references to the text in the answer, which may include stage directions and/or dialogue.

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 some of the following:

- identification of text and of extract
- identification of the specific demands contained in the extract
- reference to the information provided in the original script, for example;
 - the playwright's stage directions
 - the character's actions and/or speech
 - playwright's notes
 - structure/style/genre/theme/plot/period with regard to the selected skill
 - possible reference to further research as it supports aspects of the script
 - intentions for the audience.

For acting

- identification and description of the role(s) performed with understanding of related skills in relation to, for example;
 - the age, gender, status of the character(s) played
 - relationships to other characters and interaction with others on stage
 - consideration of the function of the role(s) within the play
- identification of scripted aspects of the candidate's role(s) and practical realisation of them through;
 - voice – accent, pitch, tone, volume, emphasis
 - movement, gesture, posture
 - facial expressions
 - rehearsal strategies in preparation for the specific demands of the extract
 - decisions about blocking and movement.

For design

- identification and description of a specific area of design with understanding of related skills in relation to, for example;
 - set, costume, masks, make-up, puppets, props
 - colour, materials, fabrics
 - scale, proportion, construction
 - scenic devices, hydraulics, flies, revolves
 - use of space/levels
- identification of scripted aspects relating to the chosen design area and practical realisation of them through;
 - consideration of the function of the specific design role within the play
 - development of design ideas with regard to the specific demands of the extract.

For technical

- identification and description of a specific technical area with understanding of related skills in relation to, for example;
 - lights, choice and use of lanterns, colour, direction, angles, intensities, 'specials'
 - sound, sound effects, music, volume, direction, amplification
- identification of scripted aspects relating to the chosen technical area and practical realisation of them
 - management of stage, of props, of actors
 - consideration for development of ideas in relation to the technical skill
 - consideration of the function of the specific technical role within the play.

Mark Bands**Band 1****17-20 marks**

Candidates will demonstrate knowledge and understanding of the play through a **very clear** description of how they developed their skills in rehearsal required to meet the specific demands of their chosen extract **either** as actor **or** designer **or** technician. There will be **purposeful** reference to their selected text which may include references to the stage directions from the original script and/or to what characters do and say in the text.

Band 2**13-16 marks**

Candidates will demonstrate knowledge and understanding of the play through a **clear** description of how they developed their skills in rehearsal to meet the specific demands of their chosen extract **either** as actor **or** designer **or** technician. There will be **useful** reference to their selected text which may include references to the stage directions from the original script and/or to what characters do and say in the text.

Band 3**8-12 marks**

Candidates will demonstrate knowledge and understanding of the play through a **reasonable** description of how they developed their skills in rehearsal to meet the specific demands of their chosen extract **either** as actor **or** designer **or** technician. There will be **some** reference to their selected text which may include references to the stage directions from the original script and/or to what characters do and say in the text.

Band 4**4-7 marks**

Candidates will demonstrate knowledge and understanding of the play through a **limited** description of how they developed their skills in rehearsal to meet the specific demands of their chosen extract **either** as actor **or** designer **or** technician. There will be **restricted** reference to their selected text which may include references to the stage directions from the original script and/or to what characters do and say in the text.

Band 5**0-3 marks**

Candidates will attempt a **simple** response with **little** reference to the text.

0 6

Evaluate the success of your contribution to the final performance of this extract. You should refer to **at least one** specific moment from the performance when you felt that you succeeded in interpreting the script effectively for the audience.

(20 marks)

This question is focused on an evaluation of the candidate's personal contribution to the performance with reference to at least one specific moment where the script was effectively interpreted for the audience.

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 some of the following:

- identification of at least one specific moment from the performance
- expression of success in relation to, for example:
 - appropriate interpretation of character(s)
 - competence in performance skills in relation to physical, vocal and facial expression
 - technical competence
 - use of space
 - use of props/costume/masks
 - artistic collaboration with other members of the production team - performers and/or design/technical.
 - the creation of an appropriate performance style, period, location, mood/atmosphere
 - the candidate's success in realising either the playwright's intentions or their own interpretation
 - the communication of the message(s) or theme(s) of the play
 - audience reaction
 - realisation of the playwright's or the group's intentions
- appropriate reference to the selected text, for example:
 - the communication of the message(s) or theme(s) of the play
 - appropriate interpretation of character(s)
 - the playwright's stage directions
 - the character's actions and/or speech
 - playwright's notes
 - structural/style/genre/thematic/plot/research material as it impacts on the selected skill.

Mark Bands

Band 1

17-20 marks

Candidates will offer a **very clear** evaluation of the success of their contribution to the final performance of this extract as actor **or** designer **or** technician. There will be **purposeful** reference to at least one specific moment from the performance when they felt successful in interpreting the script effectively for the audience.

Band 2

13-16 marks

Candidates will offer a **clear** evaluation of the success of their contribution to the final performance of this actor **or** designer **or** technician and their group's achievement in interpreting the script. There will be **useful** reference to at least one specific moment from the performance when they felt successful in interpreting the script effectively for the audience.

Band 3

8-12 marks

Candidates will offer a **reasonable** evaluation of their success in contributing to the final performance as actor **or** designer **or** technician in interpreting the script. There will be **some** reference to at least one specific moment from the performance when they felt successful in interpreting the script effectively for the audience.

Band 4

4-7 marks

Candidates will offer a **limited** evaluation of their success in contributing to the final performance as actor **or** designer **or** technician in interpreting the script. There will be **restricted** reference to at least one specific moment from the performance when they felt successful in interpreting the script effectively for the audience.

Band 5

0-3 marks

Candidates will attempt a **simple** response with **little** reference to the text.

Question 3

Choose **one** play that you have studied and worked on practically during your course. Choose **one** extract from this play. Your answer to both parts of this question should focus on **either** acting **or** design **or** technical skills.

0 7

Explain how you arrived at your interpretation of the script in the early stages of rehearsal and how you developed your creative ideas as actor, designer **or** technician during the preparation period. Give specific details of your research, rehearsal and other preparation work.

(20 marks)

This question focuses on how the candidate interpreted the script in the early stages of rehearsal and how they developed their creative ideas; including specific details of research, rehearsal and preparation work.

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 text, extract and selected skill of either acting, design or technical skill(s)
- focus on early stages of preparation
- explanation of the interpretative process to include, for instance, references to;
 - methods for developing creative ideas
 - through close reading of the text, gaining understanding of characters, plot, theme
 - through research into subject matter, period, location, culture or text
 - through stimulus material
 - through improvisation/experiment
 - decisions on style, period and/or culture
- application of skills to challenges within the extract, **for example**;
 - **for acting**
 - characterisation, physical, vocal and facial expression; interaction with others
 - consideration of pace, pause, rhythm, energy
 - **for design**
 - colour, materials, fabrics, masks, make-up, puppets, props
 - scale, proportion, construction, use of space/levels
 - scenic devices, hydraulics, flies, revolves
 - lights, choice and use of lanterns, colour, direction, angles, intensities, 'specials'
 - **for technical**
 - lights, choice and use of lanterns, colour, direction, angles, intensities, 'specials'
 - sound, sound effects, music, volume, direction, amplification
- intentions for the audience at this early stage in development.

Mark Bands

Band 1

17-20 marks

Candidates will demonstrate knowledge and understanding of the play through a **very clear** explanation as to how they arrived at their interpretation of the script in the early stages of rehearsal and how they developed their creative ideas as actor, designer **or** technician during the preparation period. There will be **purposeful** reference to research, rehearsal and other preparation work.

Band 2

13-16 marks

Candidates will demonstrate knowledge and understanding of the play through a **clear** explanation as to how they arrived at their interpretation of the script in the early stages of rehearsal and how they developed their creative ideas as actor, designer **or** technician during the preparation period. There will be **useful** reference to research, rehearsal and other preparation work.

Band 3

8-12 marks

Candidates will demonstrate knowledge and understanding of the play through a **reasonable** explanation as to how they arrived at their interpretation of the script in the early stages of rehearsal and how they developed their creative ideas as actor, designer **or**

	technician during the preparation period. There will be some reference to research, rehearsal and other preparation work.
Band 4 4-7 marks	Candidates will demonstrate knowledge and understanding of the play through a limited explanation as to how they arrived at their interpretation of the script in the early stages of rehearsal and how they developed their creative ideas as actor, designer or technician during the preparation period. There will be restricted reference to research, rehearsal and other preparation work.
Band 5 0-3 marks	Candidates will attempt a simple response with little reference to the text.

- | | |
|---|---|
| 0 | 8 |
|---|---|
- Evaluate your success in applying your skills to achieve an appropriate style and/or genre for the extract. You should support your evaluation with reference to particular moments from the final performance.
(20 marks)

Advice to examiner

This question focuses on an evaluation of the candidate's application of skills required to achieve an appropriate style or genre for their extract with reference to particular moments of performance. The examples of style and genre offered in the mark scheme are not exhaustive. Accept candidates interpretation of style and/or genre.

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 identification of an appropriate style or genre for the selected extract of the play, for example;
 - style
 - naturalistic, physical, melodramatic, absurdist, expressionistic
 - genre
 - comedy, tragedy, pantomime, historical, musical, verbatim theatre, theatre in education
- an identification of moments that were thought successful and appropriate to the style and genre in the opinion of the candidate, with reference, for example, to;
 - acting
 - characterisation, physical, vocal and facial expression; interaction with others
 - consideration of pace, pause, rhythm, energy
 - moments of humour/pathos/tension received well by the audience
 - design
 - the integration and complementary nature of the skill with other aspects of performance
 - appropriateness of material, texture, colour
 - technical
 - the lighting opportunities for mood/atmosphere
 - the way sound enhanced specific moments
- an evaluation of the success of the candidate in applying their chosen skill in the performance.

Mark Bands

Band 1

17-20 marks

Candidates will offer a **very clear** evaluation of their success in applying their skills to achieve an appropriate style and/or genre for the extract with **purposeful** reference to particular moments from the final performance.

Band 2

13-16 marks

Candidates will offer a **clear** evaluation of their success in applying their skills to achieve an appropriate style and/or genre for the extract with **useful** reference to particular moments from the final performance.

Band 3

8-12 marks

Candidates will offer a **reasonable** evaluation of their success in applying their skills to achieve an appropriate style and/or genre for the extract with **some** reference to particular moments from the final performance.

Band 4

4-7 marks

Candidates will offer a **limited** evaluation of their success in applying their skills to achieve an appropriate style and/or genre for the extract with **restricted** reference to particular moments from the final performance.

Band 5

0-3 marks

Candidates will attempt a **simple** response with **little** reference to the performance.

Section B – Study and performance of a scripted play

This section relates to texts of plays that have been **studied** and performed. Amongst other things there should be an understanding of ‘how plays are constructed and realised’, ‘informed knowledge of acting’ and/or ‘design/technical elements’, ‘informed knowledge of social, historical and cultural context of the play’. The questions asked year on year will differ but always relate to the specification requirements on page 7 (3.1.2)

Extract from Report on the Examination

Section B June 2013

Question 05

Section B is defined as the study of a scripted play and students scored well when they incorporated pertinent references to the play they performed in engaging with the questions asked of them. This question required ‘close reference to script of the play’ which is further identified as ‘stage directions’ and ‘what characters do and/or say in the text’ and high performing students quoted easily from their learned lines to give specific context for their applied skills while focused impressively on the preparation stages of their work. Often excellent acting responses would consider a closely considered passage of script, providing specific detail of vocal and physical skills, demonstrating impressive understanding of the original script whilst describing how their skills were deployed in rehearsal. Generally responses were enhanced with the inclusion of a clear identification of the extract under discussion. Weaker responses considered more general aspects of the play and provided lists of exercises and techniques with little relationship or application to their own role in the play. Some students failed to notice that the question focus was on the preparation process and some of them wrote too much about the performance at the expense of preparation. Others wrote vaguely about research, hot-seating, role on the wall, off-text improvisation and other standard drama exercises, without actually explaining how these had helped them to meet the demands of the script.

Question 06

Here, as elsewhere in this paper, where students answered the question asked of them they generally scored well, focusing on their personal success and referring to a specific moment of performance. Successful students recalled in often vivid detail their interactions on stage and were sufficiently mindful of the source material to comment on their interpretation. Weaker responses were dominated by plot narrative or unqualified expressions of excellence. The focus here as elsewhere on this paper is concerned with personal skills and students need to keep this in mind always. Often responses were limited to an analysis of what they should have done rather than their actual performance, while others drifted into an inappropriate discussion of preparation work. Many students gave a general overview of the success of the piece and the success of the performance with little detailed reference to skills applied in interpreting the text. These students approached the question as a general evaluation rather than answering the question asked. Weaker students lacked any reference to interpretation of the script whilst stronger students gave clear details of their skills in relation to the script.

Question 07

The focus here was on how students interpreted the script in the early stages of rehearsal and how they developed their creative ideas, including specific details of research, rehearsal and preparation work. The strongest responses demonstrated an excellent understanding of the play through close reading of the script with meaningful research and experimentation during the early stages of rehearsal. Many students noted that their interpretation had changed during rehearsal and gave clear examples of the process which resulted in this change. Very useful detail of rehearsal strategies and techniques were given which were firmly rooted in and driven by the script. Credit was given when students included specific examples from the rehearsal process and preparatory period which helped them secure an understanding of the play. Many successful answers included a detailed explanation of character, design or technical element, with some reference to personal research, rehearsal and preparation work. A number of them were then able to clearly link this preparation work to the application of their skills as required by their interpretation of the particular text.

Less successful responses were often vague and showed a poor understanding of how research might be used to illuminate themes within the play and so aid understanding of their role within it. Little context was given in this type of response and too often the examiner had to guess which character acting students had played. Research strategies varied in efficacy with some recalling apposite on-line searches but too often students referred to Youtube as exemplary performance work to be emulated and, in a number of submissions, copied wholesale with no further justification offered. Responses based on technical or design skills could occasionally be very short on skill detail and appropriate terminology, although there were some lighting pieces which gave excellent detail, explaining the selection of colour gels and of lanterns based on research and experiment during the preparation period, demonstrating how this informed their final decisions and enhanced the group's overall concept.

Question 08

The focus in this question was on the evaluation of success in the application of students' chosen skills to achieve an appropriate style and/or genre. Stronger students used the precise terms of the question and began their answers by stating that there were particular moments which identified how the style and/or genre had been achieved. Genre and style are terms that have featured in all previous series of this exam in Section A and it is reasonable to assume that students are capable of transferring this to their study of a set text. Genre was commented on more than style with some successful responses focusing on creating comedy but too many students failed to offer personal evaluation of their success relying instead on the audience's/teacher's/examiner's laughter, tears or rapt attention to validate their performances. There were also many answers which dealt with the corporate achievement of the group and failed to engage with the notion that their own skills needed to be evaluated. Successful design and technical students focused on how their lighting enhanced a gothic piece or how costume contributed to a melodrama.

Script 05

Section B

Questions 05, 06

Q 5

Plus
ps

Animal Farm

Adapted by Ian Woodridge from the novel by George Orwell.

Cont
Roles

My contribution was as an actor, playing the role of Snowball and a chicken.

Role

In the script, Snowball is a pig who is very passionate and idealistic about the farm.

Research

To develop Snowball's pig-like qualities, I first researched how pigs moved and sounded. I found that pigs are very

Manner

ungraceful creatures, who ~~almost~~ move with an almost rocking motion and always explore things with their noses.

Gait

To show this, I walked with heavy, flat footsteps, and tight shoulders, which made my body look compacted and stocky. I also scrunched up ~~the~~ my

Face

nose and moved my head around frequently, as if sniffing the air.

Use

However, I knew Snowball was idealistic and slightly naive, because in the script I say 'we' and 'us' a lot, showing

Face

that Snowball believes in using teamwork to achieve things. To show this quality, I widened my eyes and smiled slightly in order to make myself look friendly and trustworthy.

Sound

I also found that pigs grunt and snort a lot. However, I felt that doing this myself would make the character comical and stereotypical, which I did not want to do. Instead, I

tone	decided to speak in a low, gruff tone
approach	with a loud volume, to show the roughness of a pig, but it more like a human with pig-like qualities.
research	I also researched the political history of the play and found out that Snowball is based on Leon Trotsky, a revolutionary who opposed Stalin's (Napoleon's) rule. This was also supported in the script, with Snowball frequently making speeches to the other animals, highlighting his great ideas and how they would make their lives 'so much easier'.
character	
scene	During one particular speech, I decided to begin downstage centre begin downstage centre, surrounded by the other animals, so that I could look at them in the eyes and engage with them directly. I then decided to jump up on the platform, and when I said the line 'in the white heat of technology' I used a crescendo in my voice and thrust my fist into the air when I said 'technology' in order to rally support from the other animals, as revolutionary leaders do.
engaging	
voice	
gesture	
application	I also used the political knowledge I had of the play to show Snowball as a persuasive leader who, unlike the other pigs, really wanted to work as a team and did not see himself as superior. I use them demonstrated this was 'Let us rid ourselves of the chains of sordid labour' on which I gestured with my
very	

gesture

arms in a wide circle, pointing at everyone, including myself. This showed how I felt that I was one of them, and had worked just as hard.

Very

clear description of application of acting skills to the role with purposeful response to the best thoughts

0 6

intention

The aim of my interpretation of the script was to show the oppression experienced by the people in communist Russia, and make the audience empathise with the animals as if they were humans. I feel I achieved these aims and therefore my performance was successful. A scene that ~~showed~~

Scene

achieved these aims particularly well was the one in which Snowball was expelled. I felt this scene was effective as the sudden changes in pace and volume made it tense and interesting for the audience.

beginning

At the beginning of the scene, I gave a very loud, fast-paced speech. I used a crescendo in my voice when I

volume pace

very gesture

said the line 'in the white heat of technology' and gestured wildly with my hands before thrusting my fist into the air in a bid to rouse the other animals and win their support.

Contrast

This very loud section was immediately followed by a silence in which I waited, with wide eyes and raised brows, expecting the other animals to join in. However, when I realised they would not, my brows

Face	I crossed, my mouth dropped open in a look of disappointment and my arm dropped to my side in defeat. I looked around with this expression, confused as to why they disagreed with me. Squealer ^{Squealer}
Action	Suddenly, I ^I pushed off the raised platform. I hit the floor and pivoted quickly, with my arms, shoulders and legs tense, getting ready to fight or run away, as animals do when threatened. My mouth and eyes were wide open in shock, and I whipped my head from side to side. Suddenly the actors playing dogs growled and advanced towards me. I began backing away slowly, my eyes fixed on the dogs in terror. I then turned and ran off stage, my eyes wide and mouth open in fear.
Success	This scene ^{section} was particularly successful as it was all done in silence, and I showed Snowball's emotions through my facial expression and movement. It also made the audience empathise with the Snowball, as he was actually trying to help the animals, but just because Napoleon and Squealer didn't agree with me, I was banished.
Scene	Another successful scene was the final one, in which the pigs become more human. In this scene I was a chicken. I showed this by carrying my arms behind
Role	

posture my back with my shoulders forward, to give the impression of wings. I moved my head jerkily and blinked a lot to make me look nervous and skittish as chickens are. During Napoleon's speech at the end of this scene, my brow creased and my eyes widened into a look of sadness and confusion. My head drooped very slowly and I looked at the floor, as if I knew I was inferior. ~~and~~ As I did this I slowly turned on the spot until my back was toward the audience and the pigs. Everyone but the pigs did this in unison.

Success This was successful because it showed how the pigs had succeeded in becoming more superior to everyone else, and turning my back was a submissive gesture, as it made me vulnerable. This made the audience empathise with the animals, as they had watched them go from trusting and idealistic to weak and submissive, due to the actions of a few characters. This successfully showed the oppression experienced by the people in communist Russia, as the animals no longer had any say in their lives, as they would now be controlled by the pigs.

Very clear evaluation of success with pinpointed evidence to two roles at particular moments.

Script 06

Section B

Questions 05, 06

I developed my skills as an actor in rehearsal
to meet the specific demands of Two by Tim
Cortright by using my body language to contract
my vocals, to show the two sidedness of my character
The Landlady. I used the stage directions here to

Ret Comedy Style Pitch Emphasis effect Stage Direct Character Relationship Movement Audience Mime Q Stage dir. Atmosphere Playwright intent up tone Emphasis Use of mime to show Subtext

help me develop this as my line was, 'Little Suire, I'll get you for that,' to do this I was addressing the audience in a comedic style to keep up with the banter that Jim Cartwright puts in between the Landlord and Landlady. I made it comedic by using a high pitched, loud voice and putting specific emphasis on the 'you' and 'that' to make it sound more playful. However the stage directions differ here with what the Lady-Lady is saying as she ~~has dropped her~~ it says, 'dropping her eyelid and rubbing her side.' I used this to show the two-sided nature of the Landlady, her public and private face, to show that underneath the banter she was hurt and dramatised by her ~~abuse~~ ^{distant} relationship with her husband. I did this by using exaggerated movements when rubbing my side; in big circles and looking ~~at~~ at the audience's shoes unless I was addressing a customer, so the audience would ~~sympathise~~ ^{empathise} with me. I also developed my mime to express my character's inner feelings as it says clearly in the stage directions, and at the front of the play that the Landlord and Lady should ~~be~~ be very used to the set up of a bar, the till's, fridges, optics and pumps. This was important as it helped to create the pub like atmosphere that Jim Cartwright had intended. I did this through my body movements, when speaking the line, 'I am, I am if you'll keep your poxy nose on!' I said the line with a light jovial tone, I ~~also~~ elongated the vowels, and emphasised the ~~words~~ word 'nose' to make it humorous. But I showed my true ~~then~~ ^{intense} intentions through my mime, as I mimed putting a glass under the pump with my left hand, tensing my fingers so they clutched it

✓ movement

✓ Subtext

✓ Comedy

✓ Posture Q

✓ development progress

✓ details of posture

✓ tension atmosphere

tightly, I then put all my weight on my front leg and tensed my arm while I very slowly pulled down the beer pump. My hand that was holding the beer pump had my fingers bent upwards to create the effect that I was taking the anger I had at my husband out on the beer pump.

This contrast had the comedic effect I was hoping for but also made the audience pity my frustrating situation.

I also developed my body posture when I was expressing the line, 'this way and that, this way and that.' Talking about the car crash in which our son died in. Here I started off, in rehearsal moving around whilst saying the piece and looking at my husband. But I realised it was much more effective if I stood still, my neck and back rigid with a wide legged stance, staring above the audience's heads with wide eyes. This was better for the specific demands of the piece as I needed to build up the tension and sad atmosphere in this scene and by doing this it looked eerie and as if I was reliving the memory of my son's death, keeping the audience's attention.

a very clear description of how skills developed with purposeful references

20

20

06

✓ Q

✓ character development

✓ realistic

✓ Pause posture

I think my contribution in the final performance of this extract was successful, especially on my last line of the piece, as I had to show the change in my character from the beginning of the piece to the end. Where, here, she has made up with her husband and is for the first time confessing she truly loves him. I needed to make it sound realistic, as if it to show that despite all the tragedy my character had been through she could still patch up her relationship with her husband. To do this I used my pause, ^{vocal} and my body posture.

/moment

/felt

/mood

One moment that didn't convey the directions is the script effectively to the audience was when it says, 'the landlady screams, long and chilling,' I broke this high ~~tension~~ ~~tension~~ to tension moment for the audience as after I had screamed, during which I had, had rigid body posture, I relaxed and this conveyed the wrong mood to the audience and was a moment of bother; where the tension was rapidly decreased and so the audience lost interest.

a very clear evaluation with purposeful
reference to moments of successful interpretation

20

20

Script 07

Section B

Questions 05, 06

0 5
 My drama group and I performed 'animal
 farm' a play written by Ian Wooldridge adapted
 from the novel by George Orwell. I developed
 my skills ^{as an actor} from the script in many different
 ways. Once I had first read the script I
 knew that I was 'Mr Jones tame raven Moses.'
 this was how I was introduced by the narrator.
 From this I decided to develop my character-
 isation of a raven. To do this I decided to
 look up youtube videos of ravens, from this
 I found that they are quite slow birds
 who often sit on branches surveying the area.
 I also found that ravens ^{make} ~~have~~ a very screechy
 noise when they squawk. To use these ~~the~~ features for
 my character I decided to stick my head forward
 and slowly view the ~~area~~ audience. To further

my characterisation I read the stage directions for my character it said that Moses was a 'respected animal' and that he 'muddled all the animals around him' to portray this I help my head up high to give the impression that I was very controlled and wise. Throughout the play my character would do long speeches to the animals preaching about 'sugarcandy mountain' and would always start the speeches of with 'brothers and sisters'. This made me think of a black american preacher. I first wanted to develop my ~~skills~~ voice as I had to deliver large speeches and I wanted them to be convincing to do this I watched american reality television programmes, ~~this help~~ I would repeat the characters as they spoke, this helped me develop an authentic american accent. To then merge the two characteristics together I decided to add in screeches inbetween some of the words I said to ~~give the impression that I was~~ make sure I catered for both of my characteristics. Also at the end of the play my character joins the darker but more superior side. I know this because in the stage directions it says 'Moses joins the pigs side and recites the rules' to show the audience the change in my character the next time I came on stage I jumped onto the raised bit of the stage to physically show my now more superior status to the other animals. Then when I said 'two legs goods, four legs bad' I ~~would not~~ punched my fist in the air to show the compassion to my once gentle movements.

Very clear depiction of developing skills with purposeful reference to text.

06	I feel I contributed well to the final piece.
Role	To begin with, in the second performance I played a dog. There is a point in the play where the windmill the animals had built had been destroyed, 'the wreck of the windmill
veg	lies there as the animals look devastated' to show the audience how devastated I was
Action	I fell to the ground in defeat, I then looked past the audience towards where the windmill was and to show true sadness in my expression I decided to think of something
Sadness	sad that had happened. This then helped me look very sad. I know that this was effective because when we got feedback from the audience they said that at that point they
feedback	felt very sorry for my character as I looked very sad. I also had a success when I was playing the dog when in the script it says
veg	'two dogs chased snowball off stage' to at this point I wanted to make my character
veg	scary to do this I furrowed my eyebrows and narrowed my eyes to give the impression that I was angry. Then as I walked towards snowball I clenched my jaw and
veg	grated nashed my teeth to scare him. I then stopped to build up tension for the audience.
voice	Then I ran after snowball barking in a low tone. I know that this was effective with the audience as I made them jump. finally ^{in addition} I feel that my voice was a success during the performance as I feel that I kept an
auth	authentic american accent throughout the whole play while adding in squawks when I felt necessary. Finally I feel that I effectively

ref
Context
feedback

showed to contrast of my character at the
beginning of the play and at the end. To do
this at the beginning of the play when I said
'oh clover my dear' I walked over to clover
and gently put my arm around her. Whereas
at the end of the play, when I walked
forward with the pigs for the final toast I barged
past the other characters knocking them over.
This was a success as at the end of the
play I asked the audience what they thought
of my character and they said that they
liked him at the beginning but hated him
at the end. Overall I feel that my drama
class and I interpreted 'Animal Farm' effectively
to make it a tense and exciting viewing for the
audience.

18

Very clear evaluation of success with purposeful reference
to specific moments. A little more detail of Smith for
higher

Script 08

Section B

Questions 05, 06

Animal

1. Surpressed
2. Loyal - Boxer
3. Frustrated - Mollie
4. Final scene
5. Leader - Sing
6. Exercussions
7. Old
8. Animal gesture

with

5 - 8, 1
6 - 2, 7

0 5

play

Role

Style

my

gesture

pose

movement

In our performance of Animal Farm, play written by Ian Wooldridge, I played the part of Clover one of the horses on the farm. We decided as a group that our style would be physical theatre, therefore, in all parts of the play we used movement that portrayed this style. In the first scene then on the line 'Clover the Mare, Boxer's workmate' a demand for that extract was that it must show elements of physical theatre. To do this I came up with two gesture that showed this style but were also specific to Clover. This was to firstly shake my head slowly at first but getting quicker and quicker side to side in large circular motions. I took this from watching videos of horses on Youtube as I noticed they did it when trying to get flies away. What I also

from these videos was that horses
often also poured the ground with their
hooves. As Clover was a horse, I ~~used this~~
~~idea~~ tried out the idea and found it
also fitted well into physical theatre.
Therefore I focused on developing it so
that I ended up scraping my right foot
along the ground with my heel slightly
off the ground. I then flicked it back
from the knee when I couldn't scrape it
any further thus bringing it back into a
suitable standing position - legs shoulder
width apart. I repeated this action which
represented to the audience the physical theatre
style and that Clover was a horse on
the farm as the line was being said.

Another moment where I had to develop
my skills to suit the demands of
the extract was when the character of
Squeeler has been threatening Clover
after she has tried to speak out against
the corruption. The demand here
was that it should meet the political
theatre feel that the group had decided
to go for. Therefore I went on the
Internet and found out that the
punishments that could ensue after
trying to speak out were so severe
~~that it terrified~~ in 1930's Communist
Russia where the play is based that
many people were too terrified to
speak out. Therefore I tried to put this

political background into my acting by showing the fear. Therefore on the line 'No, of course not!'. I looked down, away from Squealer's eyes and shook my head frantically from left to right which showed the fear. I opened my eyes wide and creased my brow whilst biting into the corner of my lip which showed anxiety within Clover. This fear and anxiety I portrayed represented the fear and anxiety that would also be felt by people living in the 1930's Russia and therefore successfully met the political effect that was a demand in the extract.

(15)

Very clear description of still development with purposeful eye movements. Slightly clear eye movements to the left for most

In the final performance I think I was successful at contributing to the piece to make it as engaging as possible. For example in the scene where Boxer gets taken to the slaughter house I wanted to show how loyal the character of Clover was to him. Therefore, on the line 'Boxer, Boxer, get out, get out quickly, they are taking you to your death!' I said the line using a breathy tone to make Clover sound like she was breathless with fear. I then paused at every comma to allow the emotions in the sentence to sink in but each time took a deep breath

quickly to sound like I was almost
hyperventilating. I let my body hang
limp by slouching my shoulders forward
and having my arms swing loosely
limply by my sides. I fell sharply onto
my knees by dropping myself down
almost leading the fall through my
chest to show a completely defeated
and helpless side to Clover. The audience
gave me feedback saying it was an
extremely touching moment so therefore
I do think it was a success.

Another moment where where I do
think my contribution was a success is
when I showed the leadership
qualities of Clover by starting off the
singing of Beasts of England after the
exercises. I allowed a long pause
for the emotions of the scene to sink in
to the audience then very obviously
I took two steps towards the front.
I had my head ~~held low so that~~
dropped low so that as I very quietly
began singing the first line I began to
raise it. As I raised it I started
projecting further and changed my posture
to a much stronger position so that
my feet were shoulder width apart
and my head looked straight out directly
into the audience. As I sang the next
line 'Beasts of every land' I looked
slowly around me at the other animals

fine
gesture

effect

~~who~~ ~~grad~~ with my lips pointing upwards in both corners so that I smiled and ~~my~~ ~~hairs~~ Used my arms to beckon other animals to join by gently making swiping gestures towards me or touching their shoulders lightly with my hand one-by-one. This triggered them to join my singing. The audience seemed to find this moment particularly powerful as they were almost stunned into silence when we performed it, so therefore I do believe it was a success.

20

Very clear evaluation of success with powerful evidence to moments

Script 09

Section B

Questions 05, 06

Q 5

Play
ps

Role

Workshop

Portm

Just

fine

Stance

Impress

In my GCSE Class we did a performance of 'Animal Farm' by Ian Wollridge which he adapted from the original book by George Orwell. I played the part of Napoleon the pig.

~~Then I was given 3, 4 or 5 way character Napoleon~~ The first way I developed Napoleon was through movement workshops we did as a class. To create Napoleon as a pig I bent my knees slightly, hunched my shoulders & held my hands in tight fists in front of my chest as if they were trotters. I kept my brow furrowed & held my ear around my nose as if I had a snout. However this did not effectively portray Napoleon's manipulative & deceptive manner which I needed to convey when he orders fellow pig Snowball to be driven off the farm. To create this I stood with my feet shoulder width apart & my hands clasped tightly behind my back. This gave Napoleon a military presence a stage which worked well in the context to

Contrast the rest of the casts hunched backs & messy appearance. I then held up my chin & looked down my nose at the other animals.

Seen In the scene, ~~while~~ whilst Snowball is being harassed by the dogs I held my chin high, as stated, & looked above the audience & cast showing Naples lack of empathy. After my line, 'there will be no more debates' I didn't acknowledge any of the cast & turned dismissively on my heel taking slow, heavy steps until I had exited the stage. This worked politically well because in rehearsal there was a long silence after I had spoken & this made my ~~tone~~ loud footsteps appear even more menacing.

Pause ~~the~~ In this scene the script demanded Napoleon to be evil. To show this, after Snowball's last scene had died away I left a long pause so that the horror of the scene could sink in for the cast & audience. When I spoke I wanted Napoleon to seem completely incontrol. To do this I spoke at normal volume but lowered the register of my voice to convey his authority. I spoke

Very Slowly, 'Fran saw an comrades' & added ~~many~~ pauses ~~for dramatic~~ ~~and~~ allow Napoleons words to carry a certain gravitas. This worked pretty well because it was ~~for~~ far removed ~~from~~ ~~from~~ from the savagery & hands of the rest of the cast.

Very clear depiction of skill development with purposeful action to test. More on proven for higher

06 In our final performance I felt I was successful in portraying Napoleon as a confident & arrogant leader.

Sure In the scene where Snowball is driven off the farm Napoleon & Snowball had a large, public argument. ~~For~~ Fran reminds us I'd established that Napoleon would not be threatened by Snowballs ~~the~~ challenge. To show this, when Snowball spoke I didn't look at him & instead rolled my eyes & folded my arms as if to instantly dismiss everything he had said.

Upon my line, 'well, comrades, what do we think about Snowballs plan?' I ~~if~~ stepped backward into the gathering crowd of animals. I felt this worked very well because the physical space created gave a 'you against us' vibe which was picked up on by our audience. To

from
by
add to this I left pauses
between the words 'well...
Comrades' so that I could
directly address the aims &
sway their opinions. As I did
this I looked down my nose
at the cast, keeping tension around
my eyes in order to appear
threatening.

Another way I felt I was
successful in this scene was
by creating Napoleon's part as
Shabbell began to take
control just before his expulsion.
To do this, as Shabbell ran up
& jumped upon the platform I
hunched my shoulders & grunted
sharply, pushing my way through
the cast to show his
aggression. When summing he
dogs I viciously sniped my hand
outwards & surrounded up my
face. As the dogs approached
my line was, 'let us vote. I trust
you will not put blind faith into
such a tyrant as Shabbell' I
spat the words & straightened
my legs, breaching nearby over him.
This showed Napoleon as threatening
& I think this worked very
successfully ~~in extra~~ to show
panic to the audience because
it contrasted well with
Napoleon's default military

Composure.

A final way that I felt I was successful in my final performance ~~was~~ of this extract was my demonstration of Napoleon's ruthlessness & lack of empathy. To show this, as Snaball was being driven away I looked ~~up~~ above the scene & gave a small smirk when he screamed which ~~emphatically~~ showed Napoleon's sadistic ways. I performed on this by standing further back than usual on my platform so that my face was half in shadow. This immediately detached Napoleon from the scene to the audience & gave him an air of ~~more~~ menace. ~~unintentionally~~ ~~may be~~

Very clear evaluation with purposeful argument to the text in performance

Script 10

Section B

Questions 07, 08

0 7

Play pwc
P

Location

From first reading the script, "Road" by
Jim Cartwright, I gathered what it was
about. It is set in the 1980s, under
Thatcher's ~~Bon~~ rule, in Northern Britain,

Context
Character?

deduction
of age
ref.

Posture

gesture

ref.
posture
J

interp.

research

specifically Bolton. It is about working class people, many of whom are unemployed and how they survived this precarious time in Britain. I first of all read my character as being young, ^{early 20s,} because of her regular use of slang and what she does in the ~~play~~ play, for example ~~to~~ going to pubs and bars all day. However, I realized it would be more effective to play her as someone much older, 40s - 50s, as she talks about "memories of wood street" like it was so long ago. I decided to play her as an older person who ~~wanted to be~~ ~~remembering~~ ~~about~~ young again. So when ~~remembering~~ about reminiscing about an old estate that got closed down, I leant back ~~to~~ put one hand on my hip ~~to~~ and stuck one leg out and cocked my head to one side to demonstrate remembering, and occasionally pointed around as if I was in the estate. ~~to~~ I then quickly readjusted myself as if was ashamed of being ~~you~~ alive 'back then' and on the line "Life is a spree" made my pitch very high and my posture upright and opened my arms out wide to show my young and confident side. Also upon reading the script I interpreted that my character was drunk all of the time. I, being 15, have never been drunk before! I therefore needed to do some research. I watched a few episodes of Shameless and watched particularly Frank Gallagher. Although my character

was female, I could incorporate some of the movements into my acting as my character is very often vulgar in some scenes. In one particular scene I am meant to be very drunk. I entered the stage stumbling over my own feet with my arms out for balance, giggling and mothing. On the line "Whooooooo! Don't ask her that!" I reached for some scaffolding and missed (on purpose) and fell to the floor laughing and giggling. When getting up I reached my hands into the ~~the~~ air, my ~~the~~ fingers stretched apart, like a child and brought my knees in close and made many failed attempts at getting off the floor for a comedy effect. This research really helped me understand how to play this character. A pity the character played is not clearly identifiable - otherwise a very clear interpretation of the script.

The genre of this play was tragi-comedy as although some of the situations the characters were in ~~were~~ tragic, some of the characters could be played so melodramatically and even slapstick that the audience laugh at their disadvantage.

I felt after the performance that I had been successful at covering up or manipulating mistakes to bring out the comedic element of the play. For example, ~~when~~ we had some scaffolding in our play to symbolize a block of flats and at one point me and my fellow actor, ~~Z~~ Zainab, had to

action
f. exp.
comedy
ref
accent
and
resp
style
ps
focus
success
climb it. We had not rehearsed this properly
in rehearsal time and so ~~was~~ on stage it
took much longer than we thought. In order
to not leave the audience waiting, I made
facial expressions such as cocking my head
to one side, rolling my eyes and slightly
sticking my tongue out, to the audience
to help them see the comedic side of
it taking so long. I also ~~said~~ said "Bloody
hell" when going down and my high
heeled shoe fell off as this was not only
a common phrase, particularly in my
authentic Bolton accent, but also made
the audience laugh as it made it seem
like it wasn't such a big deal.

I also felt I was successful at achieving
the appropriate style for the piece as
we performed the play ~~in~~ in an
"in the round" layout and so we had to
be very close to the audience at all times.
I felt I was good at ~~was~~ keeping control
of the scenes I was in and sustaining
my character throughout the whole of
performance. I had to connect with
the audience and by maintaining the
naturalistic style with slight melodramatic
elements, I feel my character was conveyed
to the audience well.

A very clear evaluation of their success in
applying their skills to achieve an appropriate
style to suit the genre. A little more
detail needed for full marks.

Script 11

Section B

Questions 07, 08

Section B

2

Q5.07. The scripted play that I performed was called "Walking with Shadows". It is about a girl called Lorna who starts hearing voices and seeing things in her mirror. She meets a mysterious boy called Chris who she ends up leaving with at the end of the play. The ending is unknown but it seems like Chris is a ghost and Lorna dies to be with him.

After reading through the script it was clear that it didn't give much description about ^{my} character 'Chris' at all. This meant the character was mainly down to me to how I wanted to interpret it. While reading ^{it}, it became obvious that Chris is meant to be a mysterious unknown character because he appears out of nowhere and none of

Age

Research

Jepp
used
delusory
Porture

back story

Adjustment

Feedback

Eyes

atmosphere

Makeup

He teachers or pupils now who he is.
I also then worked out that he would have to look young enough that he could fit into a secondary school and not be considered as odd. To try and find some inspiration I decided to watch the film 'Twilight'. It was there that I was able to form Chris, based on one of the characters I had seen from the film. So I began making Chris into someone who didn't give very much facial expression and spoke with not much emphasis or expression. I made my body very rigid and didn't move very much to get the scenes of being passive and almost as if I was dead. I then had to perform a monologue in front of my group. This was helpful because I was able to completely create a past life for Chris which helped me learn to understand him more. On showing it to the group the director said to be that I needed to show more emotion and more charm in order to attract Cora. So I then went for a more human side than a dead one. The group then said that I still needed to be mysterious otherwise it wouldn't have the same effect. So what I decided to do was to ~~just~~ stare at people alot more. Staring was very effective because ~~because~~ it allowed me to still be charming and yet at the same time create a tense atmosphere and leave the audience questioning what was it that I actually wanted from Cora. I also asked the makeup department if they would give me very pale skin and dark eyes to



effect
scene

eye
tone

eyes

development

08
Scene

voice

turn

gesture

step

make me look like I could be a ghost. This then meant that I could be more human and by the way I looked and used my facial expression still made me seem mysterious. In Act 2 Scene 13 I have to tell Lorna that in leaving I have to show that I do have feelings for her and that I don't want to go. I say "I would stay if I could but I don't have a choice". I use a soft tone and a low pitch to try and comfort her and to show her how torn I am that I have to leave her. The whole time though I am keeping my eye contact on her to keep the suspense going. Very clear sense of adjusting as a result of rehearsal exercises and feedback. Purposeful rehearsal 0.8 preparation work. A little more on extract for mark 18

I felt I was successful in Act 2 Scene 13. The audience sees a many different variations of my character. As Lorna continues to ask me why I have to go I then lose my temper and say, "I just do I don't expect you to understand." I use a more loud pitch and make the pace faster. I turn my body away from her and stop staring at her to show my frustration. I also used my body by using my hands as a sign that I have become angry. I move them up and down as a more obvious way of showing to the audience how I feel. Then when Lorna says she wants to come with me I ~~see~~ turn my body to look straight back at her. I make my eyes wider to show that I would be overjoyed if she came with me. I even show a slight smile to add to the expression. I still needed

genre
by

getting
by

deliving

effort

up
tone

Success

to keep the genre of the piece as a ghost like story. So to make the audience question me again I hold out my hand and say "come with me Lorna". To make it seem strange I don't take my eyes off her and use a low pitch and tilt my head slightly. This created a sense of uncertainty because you thought Chris was going to save her but then by the way I deliver that line it makes you wonder whether it was all an act. I show a completely different side to my character when I approach the girl in the mirror. I make my body rigid and I scowl at her. I say, "you can't win this time it's over." I use a harsh, cold tone and a low pitch to express my pure hatred for her. I clench my hands to show the physical anger I have for her as well. This helped keep the piece eerie and uncertain of what was real and what was going to happen. I felt that I was successful in applying my skills as an actor to ~~achieve~~ achieve an appropriate style for the play in which we did.

Considers genre and relates them to performance with purposeful reference to particular moment. Strong focus on character and situation

SECTION C STUDY OF A LIVE THEATRE PRODUCTION SEEN

Question 4

Choose **one** live theatre production you have seen during your course where you considered the acting to be of a high standard. Choose **one** actor from this play whose performance was especially skilful in your opinion.

0 9 Describe in detail how this actor used their acting skills in an effective way in your favourite scene from the production.

(20 marks)

This question focuses on a description of how one skilful actor used their skills in an effective way in the candidate's favourite scene from the production.

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 some of the following:

- identification of the production seen and the venue
- identification of one especially skilful actor in the opinion of the candidate
- identification of a specific 'favourite' scene
- description of the role played by the chosen actor, in terms of, for example, the characters' age, gender, status, relationship with each other
- description of the actors' skills used in the scene, for example:
 - voice – pace, pause, accent, pitch, tone, emphasis
 - movement, gesture, posture
 - facial expressions
 - use of space and/or props
 - interpretation of characters/creation of appropriate roles
 - interaction with other characters and/or with the audience
 - application of comic method, timing, physical theatre skills or other specialist skills (as appropriate)
 - dialogue, use of pause and pace, cueing, physical contact, knockabout comedy, violence, romantic physical attachment
 - creation of empathy, sympathy or distancing from the audience.

Mark Bands

Band 1

17-20 marks

Candidates will demonstrate knowledge and understanding of the live production through a **very clear** description as to how the chosen actor used their acting skills in an effective way with **purposeful** reference to a favourite scene from the production.

Band 2

13-16 marks

Candidates will demonstrate knowledge and understanding of the live production through a **clear** description as to how the chosen actor used their acting skills in an effective way with **useful** reference to a favourite scene from the production.

Band 3

8-12 marks

Candidates will demonstrate knowledge and understanding of the live production through a **reasonable** description as to how the chosen actor used their acting skills in an effective way with **some** reference to a favourite scene from the production.

Band 4

4-7 marks

Candidates will demonstrate knowledge and understanding of the live production through a **limited** description as to how the chosen actor used their acting skills in an effective way with **restricted** reference to a favourite scene from the production.

Band 5

0-3 marks

Candidates will attempt a **simple** response with **little** reference to the performance.

1 0

Evaluate this actor's ability to interpret the script at **one or more** specific moments from the production as a whole. You should support your answer by referring to the script of the play as well as to the actor's performance.

(20 marks)

This question focuses on an evaluation of the actor's ability to interpret the script in one or more moments from the production, with reference to both the script of the play as well as the actor's performance. Candidates' reference to the script of the play might include, for example: action, paraphrasing of dialogue, stage directions and quoted moments from the text.

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 some of the following:

- identification of specific moments of the production
- reference to aspects of text as experienced in performance, for example;
 - the communication of the message(s) or theme(s) of the play
 - appropriate interpretation of character
 - the character's actions and/or speech
 - the playwright's stage directions
 - playwright's notes
 - expectations from prior study, workshops or performance of the play/scene; playwright's intentions, personal understanding, congruity with themes/issues
- the candidate's understanding of structural/style/genre/thematic/plot/research material as it impacts on the selected skill
- an evaluation of the actor's successful interpretation of the script in relation to, for example:
 - appropriate interpretation of character
 - voice – pace, pause, accent, pitch, tone, emphasis
 - movement, gesture, posture
 - facial expressions
 - actor's creation of mood and atmosphere
 - use of space and/or props
 - 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
 - dialogue, use of pause and pace, cueing
 - the creation of an appropriate performance style
 - audience reaction
- reference to specific moments from the performance to support the evaluation.

Mark Bands

Band 1

17-20 marks

Candidates will offer a **very clear** evaluation of the selected actor's ability to interpret the script at one or more specific moments from the production as a whole and there will be **purposeful** reference to the script of the play as well as to the actor's performance.

Band 2

13-16 marks

Candidates will offer a **clear** evaluation of the selected actor's ability to interpret the script at one or more specific moments from the production as a whole and there will be **useful** reference to the script of the play as well as to the actor's performance.

Band 3

8-12 marks

Candidates will offer a **reasonable** evaluation of the selected actor's ability to interpret the script at one or more specific moments from the production as a whole and there will be **some** reference to the script of the play as well as to the actor's performance.

Band 4

4-7 marks

Candidates will offer a **limited** evaluation of the selected actor's ability to interpret the script at one or more specific moments from the production as a whole and there will be **restricted** reference to the script of the play as well as to the actor's performance.

Band 5

0-3 marks

Candidates will attempt a **simple** response with **little** reference to the performance.

Question 5

Choose **one** live theatre production you have seen during your course where **one** particular area of design **or** technical skill increased your enjoyment of the performance.

1 1 Describe in detail **one** moment of theatre when your chosen area of design **or** technical work enhanced the performance in your opinion.

(20 marks)

This question focuses on the detailed description of one moment of theatre when a selected area of design/technical skill enhanced the performance. Accept candidates' interpretation of an area of design or technical skill.

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 some of the following:

- identification of the production seen and the venue
- identification of a moment where design or technical skills enhanced the performance
- appropriate reference to, for example:
 - colour, materials, fabrics
 - light, angles, intensities, 'specials'
 - sound, music, volume, direction, amplification
 - masks, make-up, puppets, props
 - scale, proportion, construction, use of space/levels
 - scenic devices, hydraulics, flies, revolves
 - management of stage, of props, of actors
- description how the moment of theatre was enhanced by this skill with regard to, for example;
 - the impact of colour, sound, intensity
 - the complementary effect of a consistent style
 - the contribution of design and/or technical skills with performance to achieve humour, shock, pathos, excitement
 - the contribution to a coherent style to complement the playwright's/director's/company's intentions or vision
 - the creation of a specific period and/or location
 - the creation of an appropriate atmosphere
 - the establishment of a specific social status or character through the combination of design or technical style with acting
 - clarification of the meaning of the play through a complementary style in terms of the selected design/technical element
 - communication of themes/issues through the application of a consistent style in terms of the selected design or technical element.

Mark Bands

Band 1

17-20 marks Candidates will demonstrate knowledge and understanding of the play in production through a **very clear** description of a moment of theatre with **purposeful** reference to an area of design or technical work.

Band 2

13-16 marks Candidates will demonstrate knowledge and understanding of the play in production through a **clear** description of a moment of theatre with **useful** reference to an area of design or technical work.

Band 3

8-12 marks Candidates will demonstrate knowledge and understanding of the play in production through a **reasonable** description of a moment of theatre with **some** reference to an area of design or technical work.

Band 4

4-7 marks Candidates will demonstrate knowledge and understanding of the play in production through a **limited** description of a moment of theatre with **restricted** reference to an area of design or technical work.

Band 5

0-3 marks Candidates will attempt a **simple** response with **little** reference to the performance.

1 2

Evaluate the success of this area of design **or** technical skill in realising the intentions of the playwright or in supporting the theatre company's interpretation of the play at particular moments from the production. Give reasons to support your evaluation.

(20 marks)

This question focuses on an evaluation of the success of the chosen design or technical skill in realising the playwright's intentions or supporting the company's interpretation of it, with reasons to support the evaluation.

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:

- identification of either the playwright's intentions or the theatre company's interpretation of the play
- a personal evaluation of the success of the selected skill in realising the playwright's intentions or the interpretation of the company in relation to, for example:
 - the communication of the message(s) or theme(s) of the play
 - the creation of an appropriate mood/atmosphere
 - the creation of an appropriate period and/or location
 - the creation of an appropriate style
- reference to the success of the selected skill
 - contribution to overall stage picture or concept
 - effectiveness in use of materials/techniques/textures
 - use of space/scale/proportion/construction
 - use of props/costume/masks
 - enhancement of acting or other areas of design/technical aspects of the performance
 - competence/proficiency displayed in the application of the selected area of design or technical skill
- reference to understood aspects of text according to the candidate, for example;
 - expectations from prior study, workshops or performance of the play/scene
 - personal understanding and the communication of message/themes/issues
 - the playwright's stage directions and notes
 - meeting the demands of the style and genre of the play
 - creating special effects
- audience reaction.

Mark Bands

Band 1

17-20 marks

Candidates will offer a **very clear** evaluation of the success of their chosen area of design or technical skill in realising the intentions of the playwright or in supporting the theatre company's interpretation of the play. There will be **purposeful** reference to particular moments from the production in support of their evaluation.

Band 2

13-16 marks

Candidates will offer a **clear** evaluation of the success of their chosen area of design or technical skill in realising the intentions of the playwright or in supporting the theatre company's interpretation of the play. There will be **useful** reference to particular moments from the production in support of their evaluation.

Band 3

8-12 marks

Candidates will offer a **reasonable** evaluation of the success of their chosen area of design or technical skill in realising the intentions of the playwright or in supporting the theatre company's interpretation of the play. There will be **some** reference to particular moments from the production in support of their evaluation.

Band 4

4-7 marks

Candidates will offer a **limited** evaluation of the success of their chosen area of design or technical skill in realising the intentions of the playwright or in supporting the theatre company's interpretation of the play. There will be **restricted** reference to particular moments from the production in support of their evaluation.

Band 5

0-3 marks

Candidates will attempt a **simple** response with **little** reference to the performance.

Section C - Study of a live theatre production seen

This section relates to **Study** of a live theatre production seen. It is not intended to be a review but the considered opinion of the candidate as an informed member of the audience. The specification states that 'Candidates must study the play before and after the theatre visit with practical workshops', it also states that they should be able 'to analyse the effectiveness of the production as a whole'. So the focus is on how a particular production handled the challenges of a play with which the candidate is familiar. For example, it is not the **fact** that Mickey pulled his jumper over his knees but the way in which **this** actor made **this** moment effective. Also Design/technical candidates should have some informed knowledge and understanding of the skill on which they are focusing.

Extract from Report on the Examination

Section C June 2013

Question 09

Here was a case to demonstrate the problem of imposing an approved scene in advance of the exam. This question asked students to identify a favourite scene which should have given rise to enthusiastic engagement in the responses but too many students had been primed with the scene upon which to focus irrespective of the question asked, with the result that there was often very little evidence that these were 'favourite' scenes at all. Good answers identified both the favourite scene and the actor, writing enthusiastically about the specific skills the actor had used to good effect in the scene. These answers closely linked moments of action to particular skills employed by the actor such as a convincing accent, effective use of physical theatre and the use of gesture to show a reaction. These responses were often supported with precise reference to the chosen actor's use of voice, face and physical expression in a specific section of the play and many students achieved very high marks writing with precise detail about a performance that they obviously admired integrating relevant references to interaction with the audience or other cast members and the creation of comedy or other emotion.

It was clear which students had studied the plays they were discussing as they made clear references to the source play and this enabled them to comment more specifically upon what the actor did. Students who first identified their favourite scene often wrote more vividly than those who did not. A key word in the question was 'effective' and only students who described effective acting were answering the question in its own terms. Weaker students tended to describe the action of the scene with limited reference to the actor's skills or they discussed more than one actor which was self-limiting, while others chose to discuss the actor across the production rather than in a favourite scene. Some students wrote in narrative form about what the character did on stage rather than on the actor's performance.

Question 10

This question focused on an evaluation of the actor's ability to interpret the script in one or more moments from the production with reference to both the script of the play as well as the actor's performance. However there was no expectation that the candidate would quote at length from the script as this was not a test of memory. Students' reference to the script of the play might include the action within a scene, some paraphrasing of dialogue, stage directions and/or quoted aspects from the text in order to locate moments of creditable

acting. With this approach in mind most students were able to refer to the script of the play in support of their evaluation of the actor's interpretation at selected moments. Examiners reported seeing some excellent answers to this question where there was an expressed appreciation of the actor's skills in relation to the written play. Many successful students discussed their own interpretation of the role and then went on to discuss the actor's ability to interpret the script in performance with good detail of vocal and physical skills. Less good responses were vague in terms of locating moments of action or there were too many vague references to acting skills. It must be repeated here that a working knowledge of the script is a specification requirement and in previous series of this exam, students who have exploited this understanding have always prospered.

Question 11

The focus for this question is on a moment of theatre and how this was enhanced by specific design or technical skills. A number of successful students focused on *'The Woman in Black'* with a very clear description of the use of gauze or of lighting effects in scenes at Eel Marsh House. These responses were enhanced with apposite technical detail that demonstrated good personal understanding. Other successful responses considered the set in *'The 39 Steps'* or the lighting in *'War Horse'*. There were also effective responses focusing on the set in *'Equus'*. While there was evidence that some students had been very well prepared for this question, too often responses from a centre were practically identical, especially for *'The 39 Steps'*. This would be a response that they had learnt rather than a personal response and typically these responses described the set in detail but did not make clear reference to any specific moment of theatre. There were some good responses based on lighting in *'War Horse'* but the corporate response of some centres appeared to dissuade more able students from offering their own personal responses. Where students had all learnt a set response there was a lack of personal insight and minimal sense of a moment of theatre. Good technical students did address colour, intensity and specials in lighting and design students did consider colour, materials and/or construction of set. Weaker answers were narrative based and lacked focus on the practical details of design and technical skills.

Question 12

This question focused on an evaluation of the success of the chosen design or technical skill in realising the playwright's intentions or supporting the company's interpretation of it, with reasons to support this evaluation. There were many lighting students who responded particularly well to this question and were able to give really detailed evaluations about the effectiveness of the lighting plot in realising the playwright's intentions. An example of this was in *'Woman in Black'* when a pathway to the door that Kipps had thought was locked suddenly appeared, through stage lighting, on stage. Students were able to recognise that a barn door had been used to create this pathway and could register that this had added to the tension which the playwright or company had wanted at this moment. A feature of successful students was their ability to evaluate the effects created in good detail, explaining their reasons for their evaluations. Most answers that were unsuccessful were so because the students had insufficient technical knowledge or had not appreciated the focus of the question or the need to justify their views.

Script 12

Section C

Questions 09, 10

Section C:

0 9

Play
venue
about

On the 6th of December 2012 I saw a
creative adaptation of Jane Eyre by Polly
Teale in the Big Classical Theatre in
Cheltenham. The story tells of a plain,
unloved governess called Jane, who falls
in love with her tormented and brooding

Scene	employer, Mr Rochester. Mr Rochester was played by Christian Humphreys, and in one scene & in particular I felt
Acting	he effectively created tension. In this scene he taunts Jane in his drawing room, she has been working there for
Context	a few months and is still very nervous. He sat with a very relaxed, lean
Posture	back posture in a leather armchair. He had his feet up on a matching
Situation	stool, and a brandy glass in one hand, which he was lazily twisting. He called
Voice	Jane in with a calm, soft voice while gazing into the glass. He then indicated
Gesture	with his other hand a stool next to him for Jane to sit on. She moved in
	further away, and suddenly he became abrupt. He held his hand
Voice	out, indicating for her to stop, and said in a low pitched, but fierce
eg	voice 'I told you to sit there, next to me'. Now he had put the glass down
Posture	and was sitting upright, with his feet firmly on the ground. All of
	a sudden he became relaxed again as she moved the stool closer, and he
	leaned back in his chair, letting out a long audible groan of relaxation. He put
gesture	his feet back up and put his hands on his face, slowly rubbing it while
eg	yawning.
Voice	'Am I attractive to you?' He said in a soft, slow tempoed voice. This instantly
	made Jane uncomfortable while he merely

Context
very

Long
Context

Humor

Very

10

Moment
Scene

very

Entry
delving

relationship

pick up his glass and started swirling it again. This showed his experience over her inexperience. After a long pause Jane replied 'No, sir', to which he looked at her with a confused expression, frowning his brows with his mouth open. He then laughed a long, loud laugh. This showed his relaxation, compared to her nervousness; which I felt effectively created tension. In addition it displayed how little he seemed to care, even though Jane we know seems to start to be falling in love with him. This difference again effectively created an awkward tension.

Very clear description of actor's skills with purposeful eye to a scene. Occasionally mentions of actors rather than Acting Skills ~~just~~ so more focus would gain higher marks

I felt that Humphreys interpreted the script well throughout the performance. At one point in particular I thought he did it very effectively. It was during the proposal scene. When he enters the script says he should say ~~'The house looks fine'~~ 'The house looks fine in summer doesn't it'. In the production Jane is sitting enjoying the sun at this point. So Humphreys sneaked up behind her and spoke the line softly into her ear in a sarcastic tone, indicating that Lee ~~was~~ rarely sees her so relaxed. I felt that this was effective because I got a sense of their changing relationship through just one line which most actors might

18

leg
Sitting
Voice
Mood
Context
ref
anger
ref
glance
volume
gesture
tension

have simply said in an informative, conversational tone. Later on in the scene, the script says that the line is 'Be my wife'. Humphreys interpreted this as a desperate gesture by Rochester, showing a rare glimpse of vulnerability. He therefore sat on the ground, spun and grabbed her leg firmly as he said the line in a loud yell. I thought this was effective because it made the audience wonder whether he was being serious or not, just as Jane does. At an earlier point in the play, Rochester suddenly realises it is time for Adele to go to bed, one of Jane's duties. The line from the script here was 'look at the time, Adele must go to bed'. Humphreys took the imperative here to mean anger, and when he said the line he added 'why have you distracted me Jane' to the end of it. He also looked up just before he said it, raising his posture and backing up from Jane, using proxemics to show his discontent. He then said the line in a loud voice, with a quick sharp tempo. He spat the words at Jane, pointing upstairs and looking at her in the eyes. I felt he effectively interpreted the script here, and it gave him a quick change in attitude. This heightened the tension between the two, and showed his fickle nature. This was all possible

simply because of the way he interpreted
the line. Overall in the play he did
this well, and used the script as well
as adding to it to effectively create
drama, tension and a range of responses
from the audience to him, from
sympathy to anger. In particular
I really thought he used the line where
he realised it was Adele's bedtime
to manipulate the audience's response
to ~~the~~ him, which ~~the~~ made the character
his own. Here, he ~~was~~ created a negative
response, as we sympathise with Jane,
where before we wouldn't have felt
anything in particular.

Very clear evaluation of actor's ability with
purposeful eye to the script
More on movement for higher mark

Script 13

Section C

Questions 09, 10

09

Play
Venue

about

Style

Context

Scene
actor
role

Context
relationship

James

Posture

On the 6th of December 2012, we went to see Polly Teale's creative adaptation of Jane Eyre in the Big C theatre in Cheltenham. It tells the story of the plain and unloved governess Jane Eyre who falls in love with her tortured and brooding employer Mr Rochester. This innovative performance used puppetry, multirolling, music and physical theatre to bring Brontë's classic novel alive. The performance charts Jane's and Rochester's relationship from his indifference and, at times, cruel behaviour to their blossoming love which is almost ruined by the revelation that he is already married, to their joyful reunion.

In ~~the~~ my favorite scene from the production Jane Eyre who was played by Chloe Hitchens ~~active~~ acted effectively to show the audience the sexual ~~retention~~ tension between Jane and Rochester while still making the audience feel sympathy for Jane as she appeared to be unaware of the fact that he loved her as he played tricks on her to make her jealous as he flirted with another woman.

Firstly Hitchens, looking at her feet to show her awkwardness and sadness as Rochester flirted with Blanche Ingram. She stood upright with her hands by her side until slowly looking up to catch his eye. She momentarily kept his gaze until dropping her head again.

mannish Hitchens then started repeatedly tapping her fingers in frustration, increasing the pace as the moment went on.

gesture Looking up again ^{sharply} she ~~had~~ shot her arm up so it was horizontal to the floor, spreading out her fingers with her palm up, ~~gazing~~ ^{staring} directly at Rochester while he ignored her. She ~~to~~ once again showed her frustration by turning back to her original pose of standing straight with her head down and tapping her fingers. Holding this for 10 seconds she suddenly sprung her head up looking directly at ~~Bob~~ Humphries who played Rochester. She forcefully took a step forward and paused, ~~Bob~~ Humphries, now walking towards her stopped, and standing a metre apart she held his gaze. Her use of silence was very effective in this scene as it showed her tension well. She stood still until running off stage left ^{hastily} with her ~~for~~ hands over her eyes ~~but~~ screaming out through her teeth "Why do you do this to me." This sudden use of vocals was effective as the whole scene had been in silence, ~~but~~ so it created an audience response, making them feel sympathy.

eyes

ey

Silence

Very clear description of acting skills in purposefully selected scene
More range of skills for higher

1 0

In the production of Jane Eyre that I saw on the 6th of December, Chloe Hitchens who played Jane interpreted the script effectively, successfully fulfilling her dramatic intention of making the audience feel ~~her~~ sympathy for her.

Scene

~~I~~ as in the scene where Rochester proposes to Jane and she doesn't believe him, for she feels that she is beneath him Hitchens interpreted the scene well as she showed Jane's embarrassment in the line "~~Yes~~ Do you think ~~to~~ so little of me?" She said this line very quietly with a high pitch to show her disappointment. I as a member of the audience found this very moving as ~~she~~ in my opinion I felt that the scene needed to have some contrast in tone. So this was very effective and made me sympathise with her.

of volume pitch

effect

Also the way that Hitchens interpreted the different height levels ~~in the~~ from the script was especially skilful in my opinion as Rochester fell to his knees, begging for ~~her~~ her to marry him she did not look at him, standing straight up and looking up to the ceiling to show her confusion, as she had no experience with men it successfully conveyed a sense of woman in the 19th Century and propriety. Then after he exclaimed "Jane I love you!" She fell to her knees to be at his level, before embracing him and kissing him passionately. I felt uplifted by this moment as Rochester had given up his pride and he and

use of levels

very

effect

Success

Jane now appeared to be as equals,
all due to Hitchens interpretation of
levels from the script. Which made me
feel enthralled, moved and excited
by her effective performance and
interpretation of the shy but passionate
Jane Eyre from Polly Teale's script.
innovative.

Clear evaluation of success with useful reference
to the script. More range of acting skills for
high