

GCSE DRAMA Revision Guidance 2024-25



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ACADEMY
WORCESTER



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Course Details.

The Drama course you are studying is with **EDUQAS** and the qualification is made up of three different components. You will learn through experience, seeing theatre and making theatre for yourselves. You will be introduced to a wide range of theatrical styles and contexts as you explore plays practically, devise and work on performances

You will complete 2 practical exams during the course and a written exam in May 2025

Component 1: Devising Theatre (Practical)

What's assessed

- Process of creating devised drama.
- Performance of devised drama (students may contribute as performer, designer or director).
- Devised piece must be influenced by the work and methodologies of one prescribed practitioner

How it's assessed

- a realisation of their piece of devised theatre (15 marks)
- a portfolio of supporting evidence (30 marks)
- an evaluation of the final performance or design. (15 marks)

- 40% of Qualification

This component is marked by teachers and moderated by Eduqas.

Component 2: Performing From A Text (Practical)

What's assessed

- Practical exploration and interpretation of two extract of a script.
- One performance using both extracts
- Artistic intention for the piece

How it's assessed

- Performance of extract (60 marks)

- 20% of qualification

This component is marked by a visiting Eduqas examiner.

Component 3: Interpreting Theatre (Written Exam)

What's assessed

1 hour 30 minutes

- Section A - Set Text I Love You Mum I Promise I Won't Die Mark Wheeler (45 marks)
- Section B – Live Theatre Evaluation (15 marks)

How it's assessed

- Written exam
- 60 marks
- Open Book
- 40% of qualification

This component is marked by Eduqas

AO1:

Create and develop ideas to communicate meaning for theatrical performance

AO2:

Apply theatrical skills to realise artistic intentions in live performance

AO3:

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

AO4:

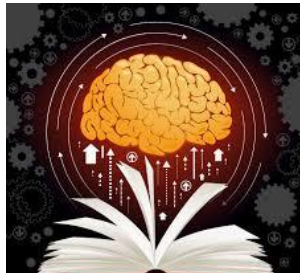
Analyse and evaluate their own work and the work of others.



Exam Dates.

Paper Title	Length/ Time	Marks	Worth	Date
Component 1 Devising Theatre		15 Practical	40% of your final grade	Practical 29th October 2024
		30 Log Book 15 Evaluation		Devising Log Friday 10th January 2025
Component 2 Performing From A Text		60	20% of your final grade	Practical Dress/Tech Rehearsal 2nd March 2025 External examiner 3rd March 2025
Component 3 Interpreting Theatre		60	40% of your final grade	Written Exam Wednesday 8th May 2024

Textbooks and Revision Guides



GCSE Drama CGP

EDUQAS Revision Guide An Inspector Calls.

https://resource.download.wjec.co.uk/vtc/2021-22/wjec21-22_1-2/pdf/an-inspector-calls.pdf

GCSE Bitesize

<https://www.bbc.co.uk/bitesize/guides/z2rjfrd/revision/1>

Component 1 – Written paper

GCSE
WJEC CBAC C690U30-1 eduqas

MONDAY, 15 MAY 2023 – AFTERNOON

DRAMA – Component 3
INTERPRETING THEATRE
1 hour 30 minutes

ADDITIONAL MATERIALS
A WJEC pink 16-page answer booklet.
An unmarked copy of the text you have studied for this component.

INSTRUCTIONS TO CANDIDATES
Use black ink or black ball-point pen. Do not use gel pen or correction fluid.
Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.
Use both sides of the paper. Write only within the white areas of the booklet.
Write the question number in the two boxes in the left-hand margin at the start of each answer, for example [0 1].
Leave at least two line spaces between each answer.
In Section A, answer all questions on your chosen set text. In Section B, answer one question from a choice of two.
You must not use the same text in your answers to Sections A and B.

INFORMATION FOR CANDIDATES
The allocation of marks is given at the end of each question or part-question. The number of marks indicates the length of the response required.
You are advised to spend approximately 1 hour and 5 minutes on Section A and approximately 25 minutes on Section B.

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book.
- Answer all questions in Section A.
- Answer one question in Section B.
- Answer all parts to this question as instructed.
- You must answer on different plays for Section B
- Do all rough work in your answer book.
- Cross through any work you do not want to be marked.

SECTION A – An Inspector Calls

SECTION A

Either,
The Tempest William Shakespeare

Questions 1.1, 1.2, 1.3 and 1.4 are based on the following extract.

Read from:
page 42, Prospero: –Awake, dear heart, awake, thou hast slept well;
to:
page 45, Prospero: So, slave, hence!

1.1 Look at the line:
Miranda: 'Tis a villain, yet, I do not love to look on.'
a) Briefly describe Miranda's motivation in this line. [2]
b) As an actor, state one movement, one gesture and one facial expression you would use to communicate Miranda's motivation. [3]

1.2 You are going to perform the role of Prospero and you are about to say the following lines:
'Thou poisonous slave, got by the devil himself
Upon thy wicked dam, come forth.'
a) Describe the tone and tempo you would use when speaking these lines. [2]
b) Give one reason to explain your choice of tone, and one reason to explain your choice of tempo. [2]

1.3 a) Briefly describe the character of Caliban in this extract. [3]
b) Explain how you would use costume, hair and make-up to communicate Caliban's character to an audience. [5]

1.4 As a designer, how would you use lighting and sound to communicate the atmosphere of this extract to an audience?
In your answer refer to:
• how lighting and/or sound were used in the original production
• atmosphere
• your ideas regarding lighting
• your ideas regarding sound [12]

1.5 As an actor, choose one extract from the play and explain how you would communicate Ariel's obedient nature to the audience.

You must answer all questions.

Answer 1 question only.

SECTION B – Live Theatre

SECTION B

Answer either question 6.1.1 or question 7.1.1

You should base your answer on one live theatre production seen during the course.
You must use a different text from the one used in Section A.
At the beginning of your answer, you should state the name of the production, the company and the venue.

Either,
6.1.1 Analyse and evaluate the choice of costumes for two characters in one moment.
In your answer refer to:
• costume style
• how costume was used to create character and communicate meaning
• your response to the costume as an audience member [10]

Or,
7.1.1 Analyse and evaluate how two actors used movement and interaction in one moment to communicate their relationship to the audience.
In your answer refer to:
• the acting style
• how movement and interaction was used to create character and communicate meaning
• your response to the performance as an audience member [10]

END OF PAPER

What do I need to revise for the written paper?

SECTION A	SECTION B
An Inspector Calls – J PRIESTLEY ○ Characters ○ Design ○ Costume/props ○ Lighting/SFX ○ Historical and social context ○ Style and genre	Live Theatre – Things I Know to be True ○ The perceived aims and success of the production team. ○ Research the chosen play ○ Collaboration of performers and directors and designers ○ Audience experience and response



KS4 Schedule for Drama Yr.11

SCHEDULE: Y11 Drama

Week Beginning	Lesson One	Lesson Two	Lesson Three	Homework/Revision
24 th February	Rehearsal	Rehearsal		Live Theatre Revision
3 rd March	Tech Rehearsal	Performance	An Inspector Calls Act 1	
10 th March	An Inspector Calls Act 1	An Inspector Calls Act 2		Lighting Design
17 th March	Live Theatre Things I Know	An Inspector Calls Act 2	An Inspector Calls Act 2	Set Design
7 th April	An Inspector Calls Act 3	An Inspector Calls Act 3		Costume design
15 th April	Live Theatre Things I Know Timed response	Timed response Full paper	DIRT	DIRT
28 th April	Timed response Targeted areas	Timed response Targeted areas		Past Paper
4 th May	Full paper	EXAM – 8th May 2025		

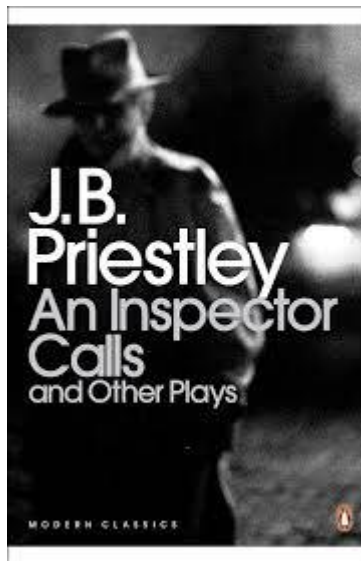
GCSE DRAMA REVISION PACK

WRITTEN EXAM

SECTION A

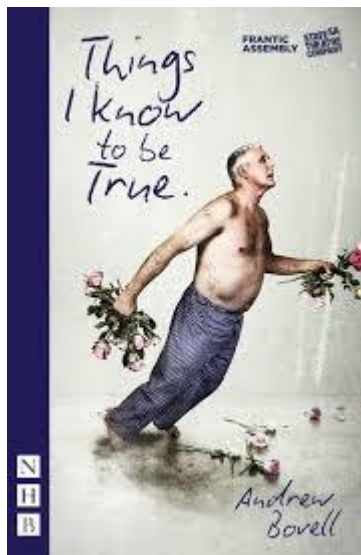
AN INSPECTOR CALLS

J. B. PRIESTLY



SECTION B

LIVE THEATRE – THINGS I KNOW TO BE TRUE



EXAM REQUIREMENTS:

Your written exam is 1 hour and 30 mins long.

It is worth **40%** of your GCSE.

The exam has 2 Sections:

Section A is focused on 'An Inspector Calls' and has 4 sections a, b, c & d. You answer all questions.

Section B Live Theatre production and has 2 questions; you only pick 1 which you want to answer.



This Revision Booklet is focused on helping you understand how to answer a variety of questions with the correct exam technique!

A BREAKDOWN OF THE PLAY:

TASK: Highlight key information for each Section to remind you what happens in the play.

ACT 1 – AN INSPECTOR CALLS

Setting the scene and opening the play	Mr Birling makes a speech	Eva was sacked from the Birling factory
Before the play begins, Priestley gives detailed instructions on how the play should be staged. The action takes place in a single room with few adjustments needed during the performance. The stage directions specify that the house is 'not cosy and homelike' and the lighting needs to become 'brighter and harder' once the Inspector arrives. The first of the three acts opens with the Birling family and Gerald Croft celebrating the engagement of Sheila Birling and Gerald..	As it is a happy occasion, Mr Birling takes the opportunity to make a speech. During the speech he reveals how happy he is that Sheila is marrying Gerald because Gerald's parents are wealthy business owners. It is clear that Mr Birling feels this marriage will be to his advantage, he boasts that he is to be considered for a <i>knighthood</i> . It is important to realise that the audience of 1945 would pick up on the fact that a lot of what Mr Birling says is incorrect. He states how war will never happen and that the Titanic is unsinkable. This would indicate to the audience that what Mr Birling says is not to be trusted. It might also alert them to a few other clues that Priestley gives in this opening scene that things are not as positive as they might appear in the Birling house. Eric Birling is distracted and a little drunk, while Sheila teases Gerald about him neglecting her last summer. During the speech, Mr Birling suggests that 'a man has to make his own way'. At this precise moment, Inspector Goole arrives.	The Inspector tells the family that a girl died in the infirmary two hours ago. She took her own life by drinking disinfectant. The family are shocked by this news but don't see how they could be involved. The Inspector has a picture of the girl and a letter and diary she had written. He only ever shows one person the picture at a time - this is an important detail for later. He reveals the girl's name - Eva Smith, and that she used to work in Mr Birling's factory. Mr Birling had Eva sacked as she was the ringleader of a group of workers who had asked for higher pay. Mr Birling still can't see how he has anything to do with Eva's death. The Inspector points out that her being sacked could be the beginning of a chain of events that led to her suicide but Mr Birling is still not convinced.

ACT 1 – AN INSPECTOR CALLS

Sheila Birling and Eva Smith	Gerald and Eva Smith
The Inspector explains that Eva Smith had no family to turn to and was out of work for two months after being sacked by Mr Birling. He then turns his attention to Sheila who has been deeply affected by the news of the girl's suicide. He asks if she remembers making a complaint about a worker at the department store, Milwards. She does and then he shows her the photograph to confirm the girl's identity. Sheila is horrified when she finds out that her complaint led to Eva being sacked for a second time. Sheila gives a full and honest account of what happened in the store, admitting that she thought Eva had smiled when she tried on a dress that didn't suit her. Sheila is very ashamed of her behaviour.	The Inspector says that after being sacked from Milwards, Eva Smith changed her name to Daisy Renton. On hearing this, Gerald is shaken and privately Sheila presses him for more information. He admits that he was having an affair with Daisy over the summer and that was why he didn't see Sheila. The first act ends.

ACT 2 – AN INSPECTOR CALLS

Gerald and Sheila and the affair	Mrs Birling and her involvement
Act II begins with Gerald and Sheila discussing the affair. Gerald is initially hesitant to come clean but eventually tells the truth. Although Sheila respects him for his honesty, she returns his engagement ring. Gerald had picked up Daisy in a bar and had looked after her, giving her money and accommodation. While Gerald was fond of Daisy, she had much stronger feelings for him and was devastated when Gerald ended the relationship.	The Inspector tells us that after the affair with Gerald, Daisy went to live by the sea for two months - this was when she kept the diary he had found. Attention then turns to Mrs Birling who is revealed to be a prominent member of the Brumley Women's Charity Organisation. She has kept quiet about the fact that just two weeks earlier Daisy had approached the charity seeking help. Daisy had called herself Mrs Birling when she introduced herself to the charity, Mrs Birling did not like this and sent her away. The Inspector continues to question Mrs Birling and it turns out that Daisy was pregnant. Mrs Birling claims that the man who got her pregnant should be made an example of. Sheila knows what has happened by this point and begs her mother to stop talking, Eric enters the scene and Act II ends.

ACT 3 – AN INSPECTOR CALLS

Eric's Confession	The Inspector leaves	The phone rings
Mrs Birling looks very stupid after Eric admits that it was he who got Daisy pregnant. Like Sheila, he is very ashamed of his actions and is honest about his involvement with Daisy. He tells the Inspector that he drinks heavily and how, during a night out, he met Daisy. He admits that the first time they met he walked her home and pressured her into letting him into her lodgings. He slept with her that evening and on a further evening. When he next met Daisy, he found out that she was pregnant. They both knew that they weren't in love and marriage wasn't an option but Eric wanted to help by giving her money. She refused to accept the money when she found out Eric had stolen it from his father's business.	The family are distraught by this point and are arguing amongst themselves. The Inspector interrupts and makes a speech about how if we are not responsible for each other, there will be terrible consequences. The Inspector leaves and Gerald returns after a walk outside. He met a police officer and found out that there was no Inspector Goole on the force. They also begin to wonder if the girl mentioned to each of them could have been 'four or five different girls', suggesting that the whole evening could have been a trick. Gerald rings the local infirmary and discovers that no girl who had died by drinking disinfectant had been admitted. Mr and Mrs Birling and Gerald are excited by the idea that they may not be to blame. Eric and Sheila are aware that it makes no difference whether or not the Inspector was real, they still behaved badly.	Just as Mr Birling is mocking the Inspector and is celebrating that he is off the hook, the phone rings. Mr Birling answers and to his horror it is the police. They inform him that a girl has just died after drinking disinfectant and a police officer is on their way to ask the family some questions. The curtain falls and the play ends.

Historical context

An Inspector Calls was written in 1945, however it is set in 1912 and reflects the Edwardian era. King Edward VII ruled from 1901 to 1910, but the Edwardian era itself spans from the mid-1890s to 1914, the year when the First World War began.

The playwright J.B. Priestley was born in Bradford in 1894. He fought for England in the First World War and this experience was formative for him. He later studied literature and political science at Cambridge, and on graduating, began his career as an essayist. He later branched out into other genres. He wrote quickly and thoroughly, producing dozens of texts.

Priestley had strong political views, which were heavily influenced by the area he grew up in and by his father, Jonathan. Priestley was brought up in a strong non-conformist socialist tradition, which had a significant impact on his work. Bradford was an industrial town (it became a city in 1897) that had grown very quickly around the wool and dyeing industries. Priestley enjoyed growing up there as Bradford had

much to offer in the way of jobs (he worked for a while as a young clerk for a company which dealt in wool) and entertainment. However, he was aware of the poverty that many families in the area faced. Priestley also noticed that the town's respectable folk could be hypocritical, attending chapel on a Sunday and pretending to be religious, but on a Saturday night they would become 'coarsely raffish, ill-using young women'. This observation is explored and developed in *An Inspector Calls* through the treatment of the character Eva Smith.

The play is set during the Edwardian era (mid-1890s to 1914). This period saw the growth of a number of political movements. They highlighted the struggle and big divide between the rich and poor. Many of the rich believed poor people had no manners or sophistication and it was strongly believed that no poor people could get rich. Society generally believed that the rich were better than the poor and this led to the exploitation of the working class. Many wealthy people believed they were entitled to exploit the workers, pay them poor wages and sack and punish them as they pleased without consequence. Priestley explores this flawed and unjust system throughout the play, exposing it as both hypocritical and ineffective. As a socialist, Priestley believed that wealth should be distributed equally amongst the population. The character of Arthur Birling symbolises capitalism, which relies on industry and business to create wealth. Of course, this wealth goes to the bourgeoisie (middle-class).

The play also reflects other significant changes and developments of the time. The play itself is a historic drama, set in the run-up to the First World War and Priestley uses dramatic irony (a situation in which the audience know something, but the characters do not) as the characters constantly refer to the possibility of a war. As a pacifist, Priestley uses the play to convey the need for social harmony. The play is also set against the background of the suffrage movement when women were pushing for the right of all women to vote and stand in political elections. In the play, Eva Smith represents the struggle of the movement through her encounter with Arthur Birling. Priestley uses this as a reminder of the backward thinking of men in the Edwardian era who believed women should know their place as they were not equal to men.

The Titanic stood for the hope and optimism of an era, but it was the sinking of this ship that brought about Priestley's desire for change. The building of an unsinkable ship demonstrated the arrogance of the upper class and how they believed themselves to be untouchable. The reference in the play could be a warning that nothing is sure in life; wealth and position can easily be taken away and what will society be left with?

An Inspector Calls is often described as a morality play, with the intention of teaching people how to behave, to recognise we must take personal responsibility for our actions and to remind us of our collective responsibility to society. This is evident in the Inspector's final speech to the family in Act 3:

"We don't live alone. We are members of one body. We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and bloody and anguish. Good night."

The 1945 play may have been set in the past, but its purpose was to look to the future, arguing strongly for a more positive society. Tony Benn MP believed that Priestley 'consciously intended to make [*An Inspector Calls*] a contribution to public understanding which, in its turn, he hoped might lead to a Labour victory after the war was over.'

Task

Find two examples from the play that highlight the social/historic context of *An Inspector Calls*.

THE ORIGINAL PRODUCTION:

TASK: Highlight key information about the original production – as the exam is likely to ask you about this!

SET DESIGN:

- *An Inspector Calls* was first performed in 1945 in two Russian theatres – Moscow's Kamerny Theatre and Leningrad's Comedy Theatre – as a suitable British venue could not be found. Priestley had written the play in a single week and all of Britain's theatres had already been booked for the season.
- The Kamerny Theatre, founded in 1914, was a chamber theatre that became known as a major force in Russian theatre. Chamber theatre is a method of adapting literary works to the stage using a maximal amount of the work's original text and often minimal and suggestive settings. A chamber theatre is a small intimate space, with a stage that is close to the audience. The Kamerny was founded by Alexander Tairov to serve as an experimental theatre space. Despite the fact that the Birling's dining room is described by Priestley in detail, he also writes 'If a realistic set is used...' Therefore, he acknowledges that it doesn't have to be staged using a realistic set. Given the choice of venue, a more minimal staging was used for the first performance of the play. Priestley's original idea for this production was to use a big cyclorama with a sky painted on it, giving the production a more impressionistic feel.
- The London premiere of *An Inspector Calls* was produced at the New Theatre in **October 1946**. The New Theatre had a proscenium arch stage.

- Priestley did not want the play to be staged on a realistic 'box set' (i.e. showing a realistic, fully furnished room with the fourth wall [facing the audience] missing). In his openingstage direction, he tells directors that they might be 'well advised to dispense with an ordinary realistic set.' Unfortunately, the original director, Basil Dean, used a realistic box set but one that was lit in bright green. After the dress rehearsal, Ralph Richardson (who played the Inspector) fired the director and had the lighting entirely changed



How would you design the set for this production?

How Does it differ from the original?



SOUND DESIGN:

The music and sound can also be highly significant in helping to create atmosphere. Remember there are two different types of sound that can be used.

Diegetic sound is a noise which has a source on-screen. They are noises which have not been edited in, for example dialogue between characters or footsteps. Another term for diegetic sound is actual sound.

Non-diegetic sound is a noise which does not have a source on-screen, they have been added in. For example music, voiceover, sound effects. Non-diegetic sounds are often used to add drama to moments that would be silent without it.

Would you use this music? Or something different? Why?

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

LIGHTING DESIGN:

- Priestley stated that the lights should be pink and intimate, suggesting a cosy atmosphere and that everything in the life of the Birling family was rosy. Once the Inspector arrived, the lights would become brighter and harsher in order to symbolically suggest that the Inspector was shining a light into their lives to reveal the truth.
- Look at the following images, which are from Stephen Daldry's production of *An Inspector Calls*.

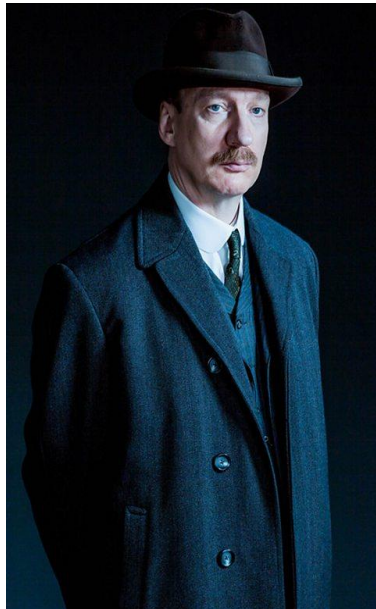


How would you use lighting?

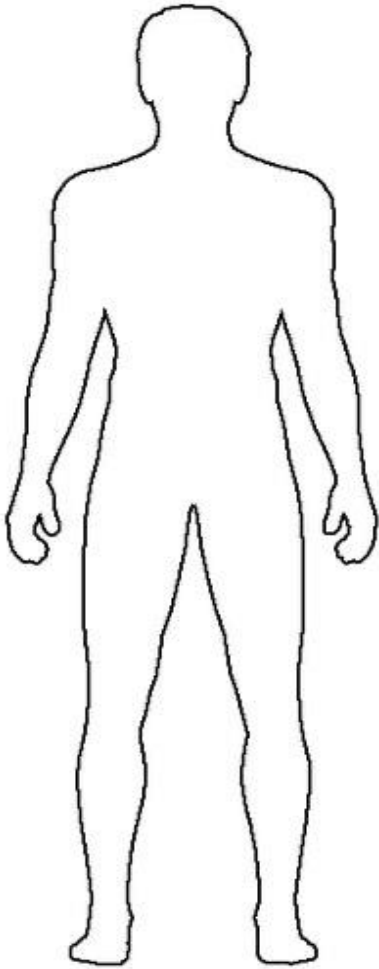
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Costume

- The costumes were naturalistic, reflecting the era (1912), the social status of the Birlings and the occasion, Shelia and Gerald's engagement.



What costume would you choose and why?



Explain or annotate your design ideas

EXAM TECHNIQUES:

SMALLER MARK QUESTIONS IN SECTION A

In Section A, we know some questions will be worth smaller amount of marks – e.g. 2, 3 or 4 marks. These questions will always be focused on an extract chosen (the exam paper will tell you what this is above the questions asked).

The activities below will help you prepare for these type of questions.

Unfortunately, we don't know exactly what the questions could be focused on however we know they could be some of the following:

- Rehearsal activities you could use with actors during rehearsals to help build their characterisation, vocal work or movement work.
- Information about the context of the play e.g. key themes, social class of the family, time when the play is set, acting styles, structure of the play etc.
- Types of stages that would work for the extract chosen
- Design ideas – e.g. costume designs, lighting designs, set designs or sound designs
- Information about specific characters – e.g. what is the motivation of Catherine in this scene? Find a quote to prove this etc.
- How you would act as a specific character

Remember, these types of questions are always focused on the extract chosen – so your answer must focus on that moment!

REHEARSAL ACTIVITIES:

- **Hot Seating** – is where you ask a performer a series of questions about their character. They must respond as their character. This would help the actor prepare because you could find out their backstory, motivation, feelings towards others, emotions at this point, attitude towards something relevant in the play.
- **Inner Thoughts** – is where you are running a scene but the director can shout 'STOP' at any moment. When they do, the character must step forward and reveal their inner thoughts at this moment. This could help discover the true inner dialogue of the character e.g. What they're not showing to the audience but perhaps thinking... this will help the actor show these true feelings physically / vocally.
- **Role on the wall** – this is when the actor draws a gingerbread man. On the inside they write how their character feels/ thinks and on the outside they write all facts they know about their character (e.g. age, family etc). This helps to build a bigger picture of the character, helping you to understand their motivation.
- **Running a scene in mime** – this is when the actors perform the scene with only movement no speech. This helps the actors to concentrate on their physicality, facial expressions and movement in more detail.
- **Tug of War** – this is when 2 actors hold each end of a rope during a heated argument or conversation, as the intensity of the dialogue increases the rope is pulled back and forth (depending on who is winning the argument). This helps to focus the actors on physical tension and use of space.
- **Emotion Memory** – this is when an actor thinks about their own experiences from a time when they've shared emotion/experience a character from the story has been in (e.g. if a character feels frustrated with their family, the actor would think back to a time in their life when they felt angry with their family and use the emotions they experienced in their performance). This helps create a realistic performance.
- **Magic IF** – this is when the actor uses empathy by asking 'if this was me, what would I do?' they then apply their thoughts into their performance. This helps to build empathy and relate to the character more therefore creating a believable performance.
- **Improvisation off-text** – this is when the actors improvise before the scene in the text starts, e.g. they improvise what their characters were doing a day earlier/ a year before the scene. This helps the actor understand the character's lives to discover their moods, habits and helps create more of a backstory.
- **Still Images** – this is when the actors condense the scene into 5 still images. They have to decide which moments are most important. This helps the actors consider important moments in the scene as well as their movement and development as a character.
- **Gibberish Conversations** – this is when the actors speak their lines in gibberish, focusing on their tone, pitch and use of pause and how it develops/ changes throughout the scene. This helps the actors consider how to use their voice effectively in the scene to show their emotions.
- **Immobility exercise** - Actors sit opposite each other on chairs. They sit on their hands so all they have to use are their voices and facial expressions. This helps the actors to focus on verbal communication specifically how to create the right atmosphere and emotion.
- **Tongue Twisters** – this is when the actors speak different tongue twisters (e.g. 'red lorry, yellow lorry') out loud. This helps them focus on their diction, pronunciation and speaking clearly.

REHEARSAL ACTIVITIES - PRACTISE EXAM QUESTIONS:

EXTRACT CHOSEN: The Inspector's speech PAGES 55-56

- (a) (i) Name 2 rehearsal activities a director could use to help prepare the role of The Inspector. (2 marks)

—

- (a) (ii) Justify why these 2 activities would be effective in helping prepare for the role of The Inspector. (4 marks)

Remember as this question is worth 4 marks it means that you must provide a reason why as well as a link back to the extract given – e.g. a quote.

EXTRACT CHOSEN Introducing Mr Birling PAGE 6

- (b) (i) Name 2 rehearsal activities that a director could use to help develop the vocal skill and characterisation for the opening of this scene. (2 marks)

—

- (b) (ii) Justify why these 2 activities would be effective in helping develop the vocal skill and characterisation in this scene. (4 marks)

Remember as this question is worth 4 marks it means that you must provide a reason why as well as a link back to the extract given – e.g. a quote.

CONTEXT OF THE PLAY – PRACTISE EXAM QUESTIONS:

EXTRACT CHOSEN: PAGES 57

- (a) (i) Briefly describe what the atmosphere is like in this extract and give a reason why you think this. (2 marks)

- (a) (ii) Explain how any one line in the extract illustrates the mood. (3 marks)

Remember, as this is worth 3 marks you need to provide a quote and then justify why this proves what the mood is like in the start of the extract

- (b) (i) State what the key theme in the play is. (1 mark)

- (b) (ii) Find one line that indicates the key theme of the play. (3 mark)

Remember, as this is worth 3 marks you need to provide a quote and then justify why this proves the key theme that you have chosen

EXAM TECHNIQUES:

LARGER MARK QUESTIONS IN SECTION A

In Section A, we know some questions will be worth larger amount of marks – e.g. 15 marks. These questions could be either focused on the extract chosen OR another scene that you can pick!

The activities below will help you prepare for these type of questions.

Regardless whether the question is focused on the chosen extract or a scene you can pick, you have to make sure you use the bulletpoints as your headings for paragraphs.

EFFECTIVE VOCAL SKILLS PARAGRAPH:

In Act 3 when the Inspector is about to leave he gives an impassioned speech or monologue imploring the Birlings to think about how their actions impact on not only Eva Smith but also the whole of society. To reflect this I would deliver the line 'But each of you helped to kill her. Remember that. Never forget it' slowly with lots of pauses to convey the seriousness of the accusation. I would keep my pace slow and steady, use a calm tone and a normal volume, to suggest that everything that the Inspector says is rational, sensible and moral. This would also juxtapose with Eric's frantic and angry response. I would emphasise the word 'you' and 'never' in order to effectively reinforce each of the other characters responsibility in the death of Eva. Later on in the Inspector's final speech, he reminds the others of their social responsibility. To reflect this, I would constantly emphasise the word 'we' which is repeated in the speech and use an insistent tone. This would suggest the importance of the speech and also hammer home Priestley's message to the audience. This would be effective as it would clearly show the Inspector as the voice of reason, society and reflect Priestley's socialist views.

YELLOW HIGHLIGHTING = description of the part of the extract chosen (start, middle or end)

GREEN HIGHLIGHTING = detailed description of how the production value asked (vocal skills) would be used in that moment

BLUE HIGHLIGHTING = justification what the impact of this production value – e.g. the audience's reaction, the purpose of it as well as the atmosphere it created.

Remember you want to cover the start and end of the extract rather than being general for the entire scene!

PRACTISE EXAM QUESTION:

EXTRACT CHOSEN SECTION 2 Mrs. Birling and the Inspector pg 43 - 44

Explain how an actor playing the role of Mrs. Birling in this extract could communicate her character to the audience. [15 marks]

In your answer refer to:

- character motivation (*what the character wants to achieve*)
- voice
- movement
- interaction.

Character Motivation:

Start:

End:

Voice:

Start:

End:

Movement:

Start:

End:

Interaction:

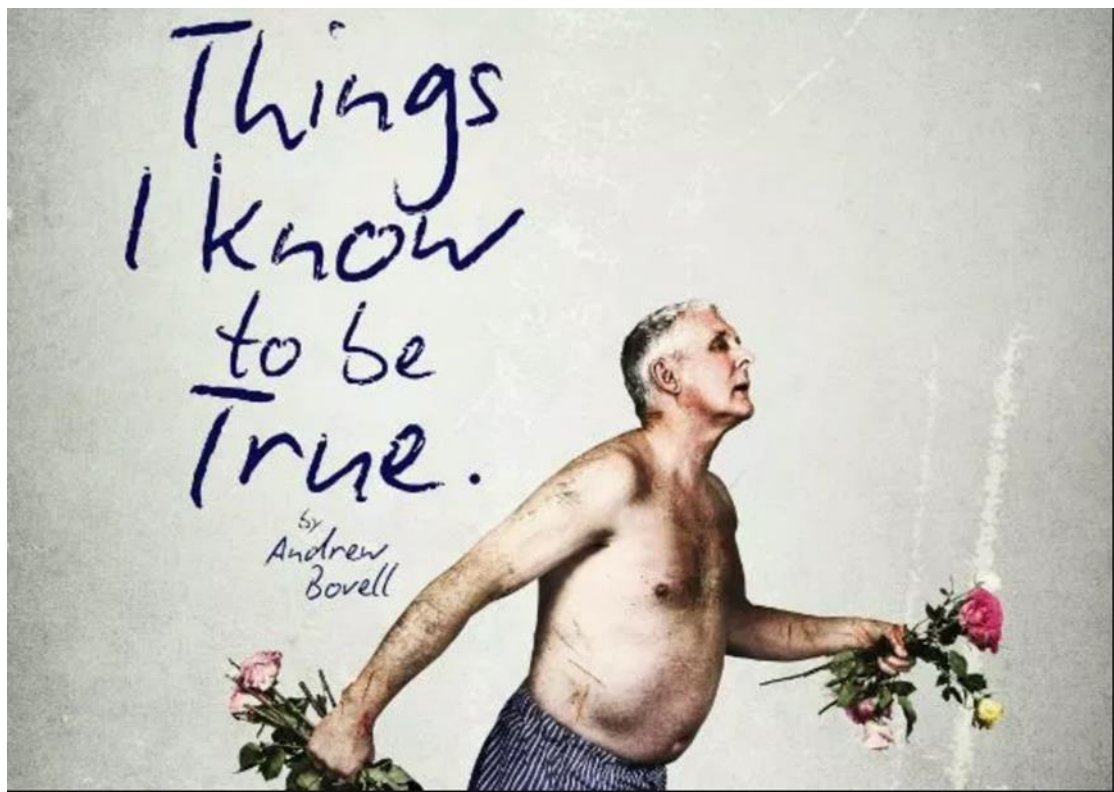
Start:

End:

Band 5	13-15 marks	• An excellent, perceptive explanation of character motivation and the subtleties of the interaction between characters • Excellent, detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	• A well-informed explanation of character motivation and the interaction between characters • Good, detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	• A reasonable explanation of character motivation and interaction between characters • A reasonable knowledge and understanding of how vocal and movement skills are used to communicate the character • Reasonably appropriate references to the extract • Reasonably relevant knowledge, understanding and use of drama terminology

SECTION B:

LIVE THEATRE



Username:studentdtplus@worcs.tgacademy.org.uk

Password: !Theatre1

THINGS I KNOW TO BE TRUE



Name of Production: THINGS I KNOW TO BE TRUE

Writer: Andrew Bovell and Frantic Assembly

Where: Digital Theatre

When:

THE PLOT

The play is framed by a phone-call. It is after midnight and the phone is ringing. Bob knows that someone he loves is in trouble. His inner thoughts are spoken by his four children. He fears picking up the phone, as he knows that something is wrong.

Fran and Bob are two doting parents whose lives are centered around their four children. But when their children start facing complex life decisions, how will they cope? Are Fran and Bob ready for their children to make their own decisions? How will they manage their next chapter in life after the youngest child leaves the nest? Over a span of one year, for each season, one child tells their own story. Each season contains a crisis, a turning point and tough choices need to be made and the ramifications of those choices dealt with.

SYNOPSIS

The phone rings in the middle of the night. The four children speak Bob's fears aloud; the fears of being a parent and the question racing through his head; "Which one of my kids is hurt?"

WINTER (London) The youngest daughter, Rosie is in Europe, living 'the great European adventure.' It wasn't what she expected and after a love-affair gone wrong, she is left cold, broken hearted and home-sick. She decides to go home.

SUMMER (Adelaide) Fran is getting ready for work, reminding Bob to pick up the grandchildren from school. Rosie arrives home. Bob chastises her for not calling him to pick her up from the airport and Fran is worried something's happened. She immediately starts calling the rest of the family. They all arrive, Pip, Ben and Mark. Fran fusses around, updating Rosie on the family activity, chiding her children about work, family and their relationships.

AUTUMN Pip is sitting in the family garden reminiscing about growing up in this place, "This garden is the world." Instantly Fran knows that something is wrong and comes out to see her daughter. Pip tells her mother that she's not happy and that she's leaving her husband, Steve. Fran tells her to try harder, "You have a husband who loves you, who treats you well, who's a wonderful father and you're walking away from that." Pip reveals she's taken a job in Vancouver and Fran argues that she shouldn't leave the kids. Bob confronts Pip and asks if there's another man and she answers, 'no'. Later, Fran asks Rosie what she's going to do with herself. She's had a gap year, another one doesn't look good. Rosie isn't ready to decide. Fran confides that she's always wanted to travel, take Bob away, and that she has some money saved. Later in autumn, Ben arrives with a new car. Bob thinks it's too flashy, too expensive, "You're not even thirty years old and you're driving a brand new car." Upset with his family's reaction, Ben leaves for work. Rosie announces that she's going to move out of home. A letter from Pip arrives and Fran goes outside to read it. She tells her mother that she was right, she had met someone and moved to Canada to be with him and wonder if her mum ever felt this way.

WINTER Mark talks about his childhood, "I would climb the gum tree and hide." His sister would be singing, his brother kicking a football, his dad gardening with Rosie following him around and his Mum doing the washing. "They didn't know I was up in the tree watching and seeing everything. Not really a part of the picture and not really knowing why." He talks about his mother smoking to solve problems and believes that he worried her the most. A storm is coming. Fran tells Bob that Mark is coming over to tell them something, "I think he might be gay." She is surprised that Bob is ok, telling her, "No matter what, he's still going to be our boy." Mark arrives soaked through from the rain. Both parents fuss over him, before Fran says, "There's nothing you could tell us that would shock us or make us feel any different about you." Bob chimes in, "Unless you told us you had decided to become a woman." The secret is awkwardly revealed. 10 - Mark tells them that he's moving away to transition. Bob and Fran don't know how to respond and Rosie is upset that Mark hadn't confided in her. Mark becomes angry over his parents' reactions. As winter turns, Rosie is helping Mark pack. Rosie and Bob drive him to the airport, Fran hasn't spoken to him as she's still angry. Bob in a single hug and kiss lets Mark know that he loves him and accepts him.

SPRING Ben narrates his memory of Fran and Bob's love. Fran and Bob are out dancing for their wedding anniversary. Bob tells Fran that he feels lost, "I find myself standing in the shed wondering what to do next." He regrets retiring early and how hard he worked to have a comfortable life. He tells Fran that he wants to feel young again. They talk about travelling. At home, Ben arrives in an agitated state, needing to see his parents. They come home from their night out, and after seeing Ben presume he's on drugs. Ben reveals,

"I've stolen some money." He's been skimming from work trying to fit in and now the company is investigating. If caught, he could go to jail. Bob is furious and tells him to face the consequences. Fran tries to fix it by giving Ben her savings, something that Bob is unaware she has. Fran tells Bob that she's put money away, "I had to know I could go if I ever needed to." She fell in love with someone else and almost left, but instead she chose Bob and the kids and what they had.

SUMMER A year has passed since Rosie returned from her trip. She tells Fran and Bob that she's going to do a creative writing course in Brisbane. They both tell her to get a qualification like teaching or nursing to no avail. Bob has a hard time letting his last child go, "I thought they'd all live close by... I thought that's what life would be." Rosie is driving to Queensland and Fran is heading off to work, leaving Bob in the garden. Night-time. A telephone is ringing. Bob enters in his pyjamas. Fran has died. Bob goes to the garden and in a rage breaks and tears the rose bushes from the ground. All of the children return home for the funeral. "Summer turns to autumn and that autumn becomes winter and that winter turns to spring and spring back to summer. And it goes on. Life. It goes on."

CHARACTERS



BOB – Ewan Stewart is a 63 year old, auto factory worker. He is married to Fran and father to four children. As a blue-collar worker, he worked hard his whole life to provide for his family, giving them a college education. When the factory closed down, Bob took a package at 57 as he didn't think he would get another job. "I thought I earned a rest. When I worked all I could dream of was a few extra hours in the day to spend in the garden, but who would have thought that the days would turn out to be so long." He loves his family and has a special place for each child in his heart. He believes that he's brought them up well. He is brutally honest in his opinions, but weathers each crisis within the family stoically. He supports Pip's decision to separate from her husband, works hard to accept Mark's transition and cries when Rosie tells him she's moving away. However, he is angry at Ben's mistake, seeing it as a rejection of his love. "I've got nothing for you Ben. What I had, I've already given. And you never wanted it anyway." He loses the love of his life before they have a chance to re-connect again as a couple, now that the children have moved away.

FRAN – Imogen Stubbs is 57 and works as a nurse and is always coming or going from work. Fran is in constant contact with her four children and fusses and pries into their lives. She is very opinionated and lets them know exactly what she thinks. "It's a mother's job to make her children cry....so they understand pain." Fran balances work and family life, but has kept her independence by putting money aside. She worries about Bob becoming old before his time and wants to take him on a holiday. Fran sees herself in Pip, and instead of understanding, she disapproves and argues with her. She doesn't understand her son Mark and is offended that he wants to become a woman. She nags Rosie to do something meaningful with her life. She protects Ben when he reveals he's been stealing, even giving him the money to cover it up. Whilst she is the matriarch of the family and very strong, she needs Bob to ground her.

PIP – Natalie Casey is the oldest child at 34. She is in a career transition, moving up through the Education department before being offered a job in Canada. She works hard to have a balance of work and family life and is often criticised by her mother about her commitment to her career. She never really got on well with her mother and has vivid memories of the bad times they had while she was growing up. Fran says that Pip is too similar to her and that is why she's never gotten on. Pip is daddy's girl, finding that she can relate better to him. She comes to a moment in life where she needs to choose between her comfortable married, middle-class life and the excitement of travel and having an affair. She lies to her family and only explains it in a letter to her mum, as she wonders if her mum ever felt the same as she does.

MARK – Matthew Barker is the second oldest child and works in IT. He is very close to Rosie, often taking on the 'mum' role when Rosie was a baby. Although close to his family, he always felt that he didn't fit in. He finds it incredibly difficult to tell his family that he is going to transition from a man to a woman and that he needs separation and space from the family during this time. He is angry when his parents don't know what to say. Both he and Fran stop speaking to each other. However, he is surprised at the love and support from his dad at the airport.

BEN – Richard Mylan - is the third child. He works in financial services and is corporate and flashy and likes to spend his money. He is not a natural fit in this high-flying world, coming from a middle-class family who have had to work hard to put him through university, so he struggles to keep up with those who come from money. He tries hard and puts on a show to be different from his family. Ben is rooted to home, bringing his shirts for his mum to wash, making him visit once a week. Home is also where he turns for support when it is revealed that he has been stealing from the company. Ben is Fran's favourite, "What can I say? The boy makes me laugh. He just has to walk into a room and I want to smile."

ROSIE – Kirsty Oswald - is the youngest child, a 'happy accident'. She goes overseas to find herself and thinks that she's more grown up, but realizes that things she knows are very little and comes home. She is fussed over by everyone in the family, but is particularly close to Mark. "He was more of a mother to you than I was," explains Fran. She is daddy's little girl and it upsets him the most when she leaves. Others tell her to grow up, but she likes the protection of family. Rosie finally stands up for herself announcing that she is going to study writing at university, instead of conforming to a 'secure' job, like her parents wanted. As she watches the others, she grows through the play and at the end is able to sum up what she now knows.

HOW TO STRUCTURE YOUR ANSWER FOR SECTION B

EXAMPLE QUESTION

1. Analyse and evaluate how the use of lighting in two key scenes communicated meaning to the audience.

In your answer refer to:

- the style of the production
- how set design and type of staging are used to create atmosphere and communicate meaning
- your response to the performance as an audience member.

[15]

Or,

2. Analyse and evaluate how movement skills and facial expressions in two key scenes communicated meaning to the audience.

In your answer refer to:

- the style of the production
- how movement skills and facial expressions are used to create character and communicate meaning
- your response to the performance as an audience member.

[15]

INTRODUCTION

- State the production you saw (title, playwright, theatre, company)
- Give a very brief summary of the play (one sentence) to put it into context.
- State the genre and style of the play
- Make a very brief statement (one sentence) which answers the question and gives an overall judgement on the production.

MODEL INTRODUCTION

The diagram illustrates the components of a play review introduction. Labels at the top point to specific parts of the text below:

- Date attended** (red) points to "14th February 2019".
- Production name** (purple) points to "Things I know to be True".
- Venue** (green) points to "Digital Theatre".
- Genre and Style** (blue) points to "physical theatre in the style of Frantic Assembly".
- Context** (purple) points to the sentence: "As beautifully touching as it is funny and bold, Things I Know To Be True tells the story of a family and marriage through the eyes of four grown siblings struggling to define themselves beyond their parents' love and expectations. The play is set in 21st century and is an exploration of the loss of a mother and the relationships of parent and child."
- Summary** (orange) points to the same sentence as Context.

On 14th February 2019, I saw a production of *Things I know to be True* on Digital Theatre. This funny and moving play was written by Andrew Bovell and performed in using physical theatre in the style of Frantic Assembly.

As beautifully touching as it is funny and bold, Things I Know To Be True tells the story of a family and marriage through the eyes of four grown siblings struggling to define themselves beyond their parents' love and expectations. The play is set in 21st century and is an exploration of the loss of a mother and the relationships of parent and child.

Your Turn *Write your own introduction*

MAIN

PARAGRAPH (repeat the below for around FOUR paragraphs)

Each paragraph must contain:

DESCRIPTION OF THE MOMENT

- Give **very brief context** for the moment (one sentence) – what was happening at this moment in the play and which characters were involved.
- An excellent description of a moment in the production will contain **around 6-7 elements** from the list of 'ACTING' terms (see separate sheets). You should explain **precisely what happened practically** on stage at this moment.
- Your description must be attached to **quotations** from the dialogue. Each paragraph should have **at least one quotation** clearly linked to the description.
- Remember to **keep focus on the demands of the question**.
- The description must be **subtle** and **extensively detailed** with real **precision**.

ANALYSIS OF THE MOMENT

- Explain in detail the **meaning** created by the moment you have described. This should always relate to the **audience**. For example, it may be to how it made the audience **understand the character, themes or story**, how it created **empathy, comedy, tension** or communicated a **message** for the audience etc. Always focus this on the **demands of the question**.
- You could offer your personal response as an audience member – how did you **think/feel/react/respond/engage** with this moment? What **meaning** was **communicated** to you at this point?

EVALUATION OF THE MOMENT

- Make a **clear judgement** on the **success/effectiveness** of this moment through clearly offering an **informed judgement** based on your description and analysis, how the audience responded.
- Ensure you are **critical and insightful**, with evaluation which is **detailed**.

Important Note: An excellent paragraph will not necessarily progress through the above areas in this order, but will **integrate the analysis and evaluation** into the writing, so that you are constantly **analysing the meaning** of each practical decision and **evaluating its effectiveness**

MODEL PARAGRAPH

Using a highlighter annotate the model response for description (using the terms below)
Analysis and explanation.

REMEMBER: What he did (description)

Why he did it (evaluate)

Effect on the audience (analyse)

Was it successful (evaluation)

During this moment in the play, Ben, played by Richard Mylan, has come home to tell his parent's he is in trouble for committing fraud, it is clear he is very anxious and agitated. When he walks in his posture is very tense, his shoulders are slightly raised and his arms are by his side in a very closed way, his gait is stiff and hesitant however Mylan cleverly showed his anxiety by continually moving his fingers in an agitated way; this immediately gave the audience the feeling that something was very wrong as Mylan's character Ben is usually very laid back and calm. Furthermore, when Mylan first appears on stage the proxemics between him and Rosie is very distant which again alerts the audience to there being a problem as all the children are very close and earlier in the play he was very close to Rosie. Mylan uses his voice to further convince the audience that he is upset and agitated in this moment. As he enters the stage he has a low volume when he asks 'where's Mum and Dad' he puts emphasis on Mum which gives him an almost childlike quality which is a direct contrast to his self-assured attitude at the beginning of the play. He also shows the audience he is distracted by not being able to hold eye contact with Rosie and by changing the subject when Rosie is talking. His pace is fast and urgent at this point and we are convinced that something bad has happened to him.

Point 1: Throughout Things I know to be True Richard Mylan uses his voice to create a convincing character. In one section of the play Ben, played by Richard Mylan, goes to visit his parents has come home to tell his parent's he is in trouble for committing fraud.

POINT(Describe): The first thing he says to his sister Rosie is 'Where's Mum and Dad?' as he says this his volume is louder than normal and he speaks with a fast pace, he takes short breaths and uses a demanding tone.

EXPLAIN (Analyse): This makes him sound frantic and upset, which implies that he is panicking about something. The fact that it is his parents he is demanding to see almost gives him a child like quality of needing his parents to help him.

Evaluate: Mylan's use of voice in the opening moments of this scene were very successful for the audience as it added a different dimension to the character of Ben who, up until now, had

appeared very relaxed, laid back and successful. Suddenly in this scene the audience see his vulnerability and his panic evoked a sense of panic in the audience.

Point 2

In addition to his use of voice, Mylan uses his physicality to create a convincing character. Moments later in this same scene, we see Ben's panic turn to anger as he frightens Rosie with his aggressive behaviour.

Describe: His shoulders are hunched and stiff and he remains very still with the exception of his fingers which are constantly twitching. Suddenly on the line 'But you don't understand' he raises his arms and uses both hands to gesticulate aggressively at Rosie.

Analyse: Mylan clearly shows through his initial physicality that he is anxious and panicked about something. His hunched shoulders show he is tense and when he aggressively gesticulates at Rosie he reveals an aggressive side to him.

Evaluate: His use of physicality in this moment demonstrates to the audience how frantic Ben is feeling at this moment. It leaves them wondering why he is behaving in this aggressive behaviour which directly contrasts to his behaviour earlier in the play.

Point 3

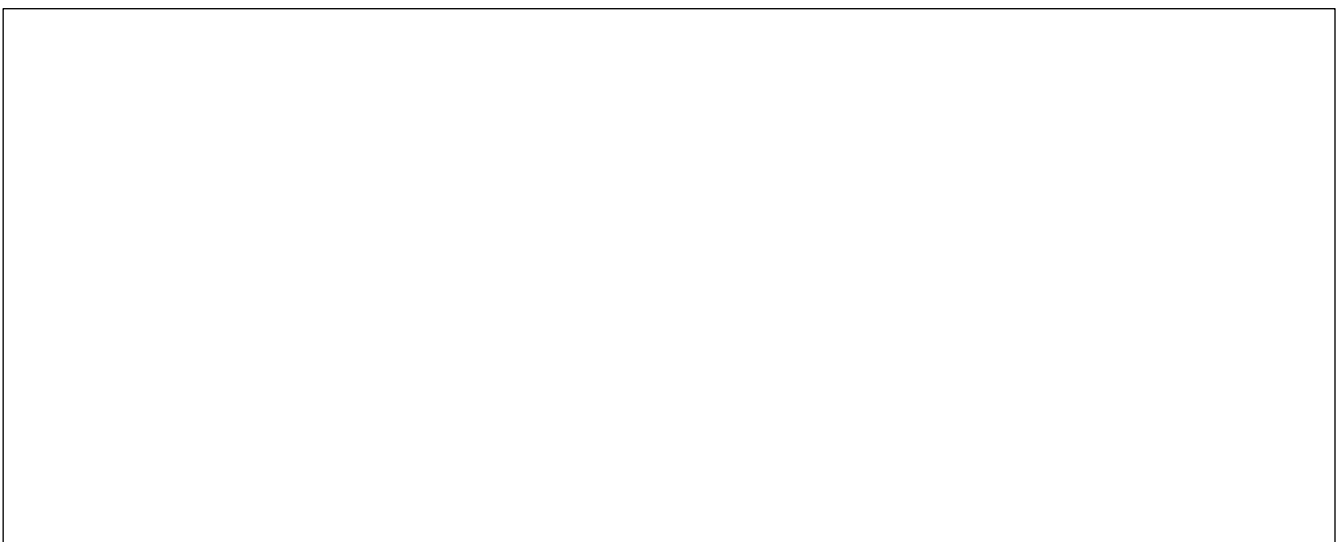
Mylan effectively uses space in this scene to convince the audience that Ben is scared and anxious and unsure what to do. Later on in the scene Ben's father finds out that Ben has stolen a large amount of money and is angry with his son.

Describe: Mylan is stage right while his father is stage left. His father, Bob, runs towards him as if he is going to hit him and Mylan runs towards his mother on the opposite side of the stage, Mylan falls to the floor suddenly crying after being so angry.

Analyse: The large space between father and son shows the distance in their relationship and illustrates how they didn't really know each other at all and Mylan's retreat to his Mother shows a child like quality and vulnerability about him

Evaluate: It is clear to the audience during this scene that Mylan and his father do not have a close relationship as Mylan uses proxemics to keep his father at a distance. When he runs helplessly to his mother it makes the audience feel empathy for him at this moment as he appears completely helpless. Mylan successfully gives the audience the impression that he has a difficult relationship with his father through his use of space.

Repeat these for another moment or actor



Acting Elements

What is the aim for the character? What is being communicated to the audience about the character/theme/narrative?

VOICE

- Pace (tempo/rhythm/speed)
- Pitch (high/low)
- Pause
- Tone (emotion)
- Emphasis
- Volume
- Articulation
- Intonation (rise and fall)
- Accent (regional/national)
- Inflection (upwards/downwards)
- Expression
- Diction
- Projection
- Choral speaking
- Verse speaking

PHYSICALITY

- Posture
- Gesture
- Movement
- Facial expression
- Eye contact
- Positioning and spatial relationships
- Gait
- Poise
- Balance
- Pace/rhythm/timing
- Dance/physical theatre/lifts
- Mime
- Ensemble/choral movement

USE OF SPACE

- Proxemics
- Levels
- Spatial relationships
- Space and staging
- Positioning
- Patterns of movement

OTHER ELEMENTS

- Listening and responding
- Character motivation and objectives
- Character relationships and interaction
- Tension, climax, subtext

- Status
- Audience/performer relationship
- Physical appearance
- Use of props, costume, set
- Interaction with technical elements

Describe how one of the actors uses their voice and movement to create an effective character. Try to give detailed, specific examples from the play.

Key Vocabulary

Voice *Volume, Pitch, Articulation, Resonance, Timbre, Nasal, Rhythm*

Movement *Posture, Gait, Fluid, Rigid, Hunched, Tense, Relaxed, Gesture*

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Describe a key moment of the performance. How does the acting, direction and staging contribute to creating an effective character?

Key Vocabulary *Climax Anti-Climax Action Blocking Rhythm Timing*

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SECTION B EXAM TECHNIQUE

In Section B, we know there will be a choice 2 questions and you will have to pick 1.

Regardless what the question is focused on, the structure of your answer should be like this:

PARAGRAPH	WHAT YOU DISCUSS:
Introduction	• Introduce what play you saw, when and where. Explain who directed the play and the style of it.
Example 1:	• Pick the first example to discuss (e.g. scene, moment or character – dependent on the production value asked) • Go through in detail describing the scene and how the specific production values the question has asked you were used • Justify what the impact of this production value – e.g. the audience's reaction, the purpose of it as well as the atmosphere it created.
Example 2:	• Pick the second example to discuss (e.g. scene, moment or character – dependent on the production value asked) • Go through in detail describing the scene and how the specific production values the question has asked you were used • Justify what the impact of this production value – e.g. the audience's reaction, the purpose of it as well as the atmosphere it created.
Conclusion:	• Summarise the overall impact of the production values the question has asked you.

PRACTISE EXAM QUESTION:

Either,

1. Analyse and evaluate how the use of lighting in two key scenes communicated meaning to the audience.

In your answer refer to:

- the style of the production
- how set design and type of staging are used to create atmosphere and communicate meaning
- your response to the performance as an audience member.

[15]

Or,

2. Analyse and evaluate how movement skills and facial expressions in two key scenes communicated meaning to the audience.

In your answer refer to:

- the style of the production
- how movement skills and facial expressions are used to create character and communicate meaning
- your response to the performance as an audience member.

[15]

Introduction:

[illegible]

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Conclusion:

Mark Scheme

7 1

Analyse and evaluate how **two** actors used movement and interaction in **one** moment to communicate their relationship to the audience.

In your answer refer to:

- acting style
- how movement and interaction was used to create character and communicate meaning
- your response to the performance as an audience member

[15]

AO4 Analyse and evaluate (their own work and) the work of others		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	13-15 marks	• Detailed and perceptive analysis of the movement and interaction for two actors including reference to the acting style • Detailed and focused discussion of how the movement and interaction for two actors created character and communicated meaning • Perceptive analysis and evaluation of their own response to the two actors' movement and interaction in performance as a member of the audience • Detailed and focused examples from the chosen production • The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.
Band 4	10-12 marks	• Good analysis and evaluation of the movement and interaction for two actors including reference to the acting style • Good discussion of how the movement and interaction for two actors created character and communicated meaning • Good analysis and evaluation of their own response to the two actors' movement and interaction in performance as a member of the audience • Purposeful examples from the chosen production • The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling

Band 3	7-9 marks	• General analysis and evaluation of the movement and interaction for two actors including reference to the acting style or a perceptive analysis for one actor • General discussion of how the movement and interaction for two actors created character and communicated meaning or a detailed discussion for one actor • General analysis and evaluation of their own response to the two actors' movement and interaction in performance as a member of the audience or a perceptive analysis and evaluation of their own response to the performance of one actor • Generally appropriate examples from the chosen production • The answer is partly well organised and with some use of appropriate subject terminology and generally accurate grammar, punctuation and spelling
Band 2	4-6 marks	• Some analysis and evaluation of the movement and interaction including reference to the acting style • Some discussion of how the movement and interaction created character and communicated meaning • Some analysis and evaluation of their own response to the movement and interaction in performance as a member of the audience • Some appropriate examples from the chosen production • The answer shows a basic level of organisation and basic use of subject terminology with errors in grammar, punctuation and spelling affecting clarity of communication
Band 1	1-3 marks	• Limited analysis and evaluation of the movement and interaction including reference to the acting style • Limited discussion of how the movement and interaction created character and communicated meaning • Limited analysis and evaluation of their own response to the movement and interaction in performance as a member of the audience • Limited appropriate examples from the chosen production • The answer shows a limited level of organisation and limited use of subject terminology with many errors in grammar, punctuation and spelling

