



GCSE Drama Written Exam

Guide to the Written Paper (Unit 1)

Your name.....

Tutor Group.....



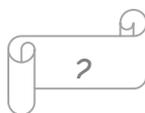
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THIS IS YOUR GUIDE - FEEL FREE TO USE IT, WRITE ON IT AND ADD YOUR OWN COMMENTS - JUST MAKE SURE YOU DON'T LOSE IT!

WE WILL USE IT IN LESSONS, SO YOU NEED TO MAKE SURE YOU HAVE IT WITH YOU AT ALL TIMES...



The written exam paper examines the following Assessment Objectives:

AO1 - 'to recall, select and communicate their knowledge and understanding of drama to generate, explore, and develop ideas'.

These are the DESCRIBE and EXPLAIN questions.

AO2 - 'to analyse and evaluate their own work and that of others using appropriate terminology'.

These are the ANALYSE and EVALUATE questions.

There are three sections to the written paper - you have to answer TWO sections:

Section A, plus: EITHER Section B
OR
Section C

MAKE SURE YOU ANSWER ALL PARTS TO EACH QUESTION!

MARK SCHEME USED

Candidates will demonstrate knowledge and understanding through:

Band 1 (9-10 or 17-20 marks)

Very clear description/explanation/analysis/evaluation
Purposeful references to specific moments/scene/acting skills

Band 2 (7-8 or 13-16 marks)

Clear description/explanation/analysis/evaluation
Useful references to specific moments/scene/acting skills

Band 3 (5-6 or 8-12 marks)

Reasonable description/explanation/analysis/evaluation
Some references to specific moments/scene/acting skills

Band 4 (3-4 or 4-7 marks)

Limited description/explanation/analysis/evaluation
Restricted references to specific moments/scene/acting skills

Band 5 (0-2 or 0-3 marks)

Simple description/explanation/analysis/evaluation
Little reference to specific moments/scene/acting skills

GRADE BOUNDARIES FOR 2012 PAPER

Paper maximum mark is 80.

Lowest mark in each grade boundary.

These grade boundaries are subject to minor adjustments each year - 2011 boundaries are in brackets.

A*	A	B	C	D	E	F	G
70	62	54	46	40	34	28	22
(68)	(60)	(52)	(45)	(37)	(29)	(22)	(15)

Grade A* correlates to Band 1 - 'very clear' and 'purposeful'

Grade A correlates to Band 2 - 'clear' and 'useful reference'

So, to get an A.....

in Section A you will need to get, for example, $7 + 8 + 7 + 8$
and in Section B/C you will need to get $16 + 16$ (which equals 62 -
the bottom of an A grade!)

Grade C correlates to Band 3 - 'reasonable' and 'some reference'

So, to get a C.....

in Section A you will need to get, for example, $5 + 6 + 6 + 6$
and in Section B/C you will need to get $11 + 12$ (which equals 46 -
the bottom of an C grade!)

**THIS IS NOT A DIFFICULT PAPER TO DO WELL IN - AS
LONG AS YOU HAVE DONE YOUR PREPARATION!**

Section A (compulsory)

Practical work completed during the course (40 marks)

(If you answer this question on 'Blue Remembered Hills', you cannot answer Section B - you will have to answer Section C.)

01 Describe (10 marks):

- ✓ What the piece was about - 2 or 3 brief sentences
- ✓ Style - how you performed (naturalistic, abstract, exaggerated, physical...)
- ✓ Genre - type of performance (thriller, melodrama, comedy, action...)
- ✓ Period - when was your piece set?
- ✓ Performance space - drama studio, hall - end on, theatre in the round, traverse...
- ✓ Technical/design elements - lighting, music
- ✓ Target audience - who did you perform to?

02 Explain (10 marks):

This section will always be an **explanation of the nature of the activity** undertaken by the candidate. Explain what you did, why you did it and how it developed either your character or the piece.

03 Analyse (10 marks):

This question will always be an **analysis of a process**. Analysis will always be in relation to preparation time, prior to performance.

04 Evaluate (10 marks):

This question will always be an evaluation of the candidate's contribution. Evaluation will be **looking back at effect** of contribution.

Section B

Study and performance of a scripted play (40 marks)

(For you, this would be 'Blue Remembered Hills' by Dennis Potter)

(You must not write about the same play used to answer Section A)

You will have a choice of two questions, and each question will have two parts, worth 20 marks each.

In this section, you must show that:

- you have an understanding of how plays are constructed (authorial intent) and put onto the stage
- you have detailed knowledge of acting elements
- you have detailed knowledge of the social, historical and cultural context of the play

You will have to use quotations (but that's easy because you have already learnt the lines!) in your answers.

Section C

Study of a live theatre production seen (40 marks)

(This is NOT a review of the play!)

You will have a choice of two questions, and each question will have two parts, worth 20 marks each.

In this section, you will need to write about your considered opinion as a member of the audience.

If there is one question about the acting and one about technical or design elements - **you would be well advised to answer the acting question!**

The focus is on how the production that you saw handled the challenges of a play - it is not the **fact** that Mickey pulled his jumper over his knees, but the way in which **this actor** made **this moment** effective.

Styles of Drama

Naturalistic - performance is as close to real life as possible

Non-naturalistic - performance is more theatrical, tells a story using techniques such as flash-back, direct address to the audience (breaking the fourth wall), multiple role-play

Abstract - uses lots of symbolism, surreal settings, Artaud's theatre of cruelty (making the audience think or feel uncomfortable)

Physical theatre - performers focus on their bodies, mask work, creating settings and props using bodies of performers, mime, dance work

Theatre-in-Education - a play created to teach a lesson, passes on a message, often includes a workshop or discussion of some kind



Abstract Theatre



Physical Theatre



Naturalistic Theatre

Genres of Drama

Comedy - funny story, ends happily

Tragedy - story shown is sad, ends unhappily, death or downfall of main character(s)

Gritty Realism - about real-life, usually dealing with poverty, people struggling with their lives

Historical Drama - set in a particular historical period, such as, World War 2, Roman times, Victorian times

Docudrama - looks like a documentary, with reconstructions included

Soap - follows format of a television soap, long storylines that are interrelated, complicated life stories

Thriller/Horror - to scare your audience, to make them feel uncomfortable, to make them jump, creates tension/suspense in your audience

Action/Adventure - lots of fast moving scenes, explosions, gunshots, stock characters

Melodrama - over the top acting, Victorian drama - lots of entrances and exits

Pantomime -over the top acting, stock characters, stock format and storyline

Farce - lots of quick entrances and exits, characters just missing each other, comedy

Ways of telling the story

Linear Narrative - story is told in the order that events happen, each scene linking to the one before

Flashback/forward - shows an event that happened earlier or later in the story

Split Scene - two connected scenes happening at the same time, using freezing or lights to shift focus of attention

Narration - telling the story directly to the audience, using either one of the characters or a narrator

Monologue - long speech given by a character, adding information about character or story

Chorus - a character or characters that talk about events that have happened, usually saying what they think about it (another way of adding to the story without having to act it out in full).

Freeze Frame/thought tracking - the performance is frozen, characters tell audience their thoughts or comment

Mime - showing what happens through the use of detailed movement without speaking

Engaging the audience - glossary of useful terms

What:	When:	How:	Why:
arrogant calm evil energetic shy aggressive assertive haughty dominant cheerful comic placid aloof powerful cheerful welcoming anxious vain patient intimidating eccentric rude keen excited puzzled introverted shocked manic nervous hopeful tearful mesmerizing	"QUOTE" Stage direction Exercise Social Context Historical Context Scene At this point... Dialogue Climax Opening Denouement - the final summing up, revelation	appearance casting costume make-up hair gait stance entrance/exit demeanour eye contact gesture posture facial expression voice emotion emphasis articulation accent timing tone pitch pace pause projection interaction intonation intention proxemics levels positioning direction attitude	In order to arouse IN THE AUDIENCE: shock fear anticipation laughter surprise sympathy empathy pity anger anxiety disdain contempt revulsion horror sorrow admiration respect status In order to create..... increased tension light relief dramatic irony In order to make the audience..... relate to realize that understand that feel that believe that expect that be entertained by

PERFORMANCE SKILLS

Physical Theatre - creating sets and props using your bodies

Breaking the fourth wall - directly involving the audience, using the audience as part of your performance

Facing out of the Drama - so that your audience knows you are not involved in a particular scene

Levels - creating a sense of variety for your audience, could be used to show status

Freeze frame - used to stop the action, could allow for captions or thought tracking, or used in split scenes

Slow motion - used to 'mark the moment' in a performance, can be used in the background while main characters still move at normal speed

Good angel/bad angel - used to show a dilemma in a character's story

Mime - silent, exaggerated movement

Addressing the audience - speaking to your audience

Sound collage - series of voices or sounds, creates confusion, stress or tension, could be the character's thoughts or what others think of them

Cross-cutting - exploring a scene from different perspectives

Split stage - two scenes on stage at the same time, could use freeze frame or mime to separate scenes

REHEARSAL TECHNIQUES

Hot-seating - character answers questions from rest of group, in role, to build information about the character

Off-text improvisation - makes actor think about the character in different circumstances and how he may react, creates a complete life for the character

Thought-tracking - builds depth to the characterisation, allows actor to examine thoughts and feelings of the character

Role-on-the-wall - gingerbread man outline used to show thoughts and feelings inside the outline, how others see the character on the outside

Character as animal - to create an extra dimension to movement, voice etc., for example, using a lion to denote power and strength

Role-reversal - to see another character's point of view in the drama

Blocking - where objects/characters are placed on the stage to create an effect, to show status etc.

Voice

<p><u>Pitch</u></p> <p>High: squeak, screech, inquisitive tone</p> <p>Low: gruff, gravelly, grunt</p>	<p><u>Volume</u></p> <p>High: shout, scream, squawk, shriek</p> <p>Low: mumble, whisper, hushed tone</p>
<p><u>Speed/Pace</u></p> <p>Fast: blurt, trip over words</p> <p>Slow: hesitant, pause, stutter, stammer, ummmm/ahhhh</p>	<p><u>Breathing</u></p> <p>Pant, breathless, laboured, out of breath, holding breath, heavy breathing</p>
<p><u>Emphasis</u></p> <p>Pause, raising volume on certain words, questioning intonation</p>	<p><u>Accent</u></p> <p>Regional, dialect, class/status</p> <p>West Country: Rolling 'r's, elongating vowels</p>

Facial Expression

Eyes

Wide, rolling, closed, narrowed, wink, no eye-contact, raise eyebrow, staring

Mouth

Pursed lips, bite lip, smile, grin, grimace, frown, stick bottom lip out, puff cheeks, smack lips, pucker, teeth gritted

Nose

Scrunch, sniff, look down nose, nose in air, scratch nose, rub nose

Body Language

Posture

Hunched, straight, loose, arched back, slouched, chest out, pelvis forward

Open Body Language

Arms wide, legs apart, confident movement, close proximity, hands on hips, arms to side, arms behind back

Closed Body Language

Arms folded, head down, legs crossed, protective, curled up, back turned

Gesture

Pointing

Gesticulating (talking with your hands)

Handshake

Thumbs up/down

Rude gestures

Hands in pockets

Clicking fingers

Rub hands together

Shrug shoulders

Waving

Playing with hair

Shake hands

Shrug shoulders

Clenched fists

Flicking fingers

Shudder

Shake head

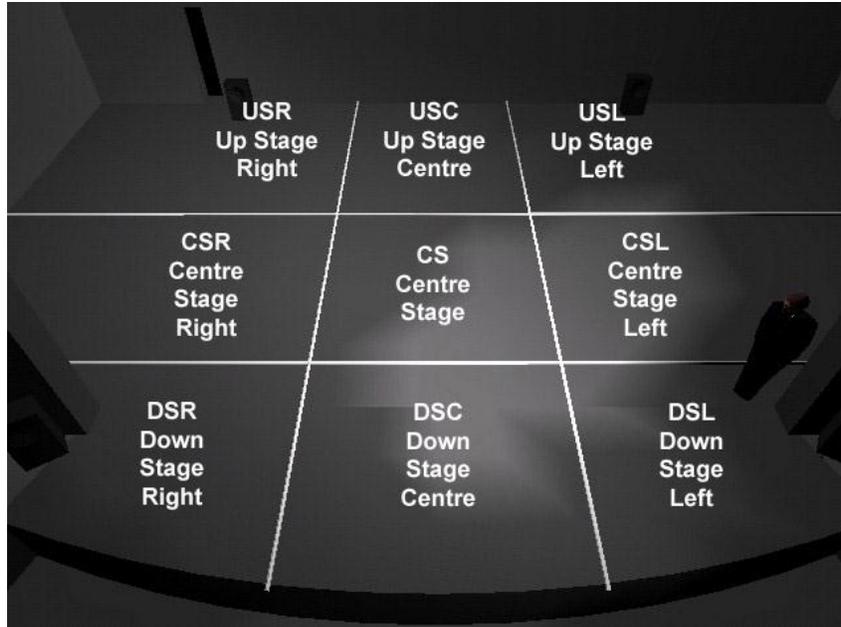
Clapping

Movement

slow fast purposeful slink run
shuffle meander linger rush crawl
wary bold upstage downstage

Where you are on stage

Backstage (facing the audience)



Audience

How to show status in performance

1(high status).....10(low status)

Choose a number and write how you would show that status for your character...

Status Number:

Voice:

Movement:

Facial Expression:

Gesture:

Interaction with others:

Status Number:

Voice:

Movement:

Facial Expression:

Gesture:

Interaction with others:

QUESTIONS FROM 2011 EXAM PAPER

Section A (compulsory)

Practical work completed during the course (40 marks)

Q1 Choose a piece of practical work in which you were involved as actor or designer or technician.

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

02 Explain how you developed your creative ideas for this piece of practical work. Give at least one specific example of how you applied your skill as actor, designer or technician in preparation for this performance. (10 marks)

03 Analyse the success of your group's ability to work as a team during the rehearsal period. You should refer to at least one specific example where teamwork was important in the later stages of your preparation. (10 marks)

04 Evaluate how far you achieved your personal aims in the final performance. You should refer to particular moments from the performance to support your answer. (10 marks)

YOU WILL HAVE 45 MINUTES TO COMPLETE SECTION A!

THAT MAKES ROUGHLY 10 MINUTES PER QUESTION - YOU'LL BE AMAZED HOW MUCH YOU CAN WRITE IN 10 MINUTES - IF YOU ARE PREPARED!

In order to plan your response, fill in the following sheet (example of completed sheet to give you some ideas) ...

(Insert record sheet example - section A, followed by 2 blank record sheets - section A here)

Exemplar answers to Section A

Q1 Choose a piece of practical work in which you were involved as actor or designer or technician.

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

Title

'Heroin Lies' is a scripted play set in the 21st century, modern day period, and is

Period

about a girl named Vicki who is peer pressured into taking drugs. The style of this

Content of piece

piece of work was naturalistic and theatre in education. As the play is hard-hitting

Style of piece

and deals with themes such as death and drugs, the target audience for the piece is

Target audience

Genre

13 plus. The play includes the genres of tragedy, comedy and love. I was involved in

this piece as an actor; I played Vicki, the girl the story follows. We performed the

My role

play in our school library, a wide open space that allowed us to set our stage end on

Performance space

so that our audience could see the whole stage all the time. Technical elements

that we used were different types of lighting: strobe lights, stage lights, disco ball.

Technical elements - lighting, music, smoke

We also used lots of different styles of music: RnB, Club music, eery soundtrack

music and sound effects, such as sirens. We used the smoke machine to help us

create an atmosphere too. Design elements of our piece were kept simple: our set

Design elements

stayed as one lay-out, all we did was change props to create scene changes and we

used two black screens to create an off-stage area.

(10 marks)



02 Explain how you developed your creative ideas for this piece of practical work. Give at least one specific example of how you applied your skill as an actor or designer or technician in preparation for performance.

Improvisation

Question focus

Technique

Firstly, I created my ideas as an actor when I developed my role as Zeus. We did some off-text improvisation work to develop our characters and this helped me to create more ideas. Firstly, we used the technique of 'Character as an animal'. I chose a lion for Zeus as they are powerful and very controlling. When other characters approached I would snarl and open my mouth in a wide roar. I would also jump up on my hind legs to show I was superior. This helped me develop my creative idea that I was very powerful and my relationship to all other characters was that I felt I was superior. However, when Aphrodite approached I gently lifted my paw to her and made a purring sound with my throat. This helped me create my loving relationship for Aphrodite.

Technique

Relationship

Style

Posture

I also developed my creative ideas as an actor when we worked on improving our style. At the beginning, we all introduce ourselves. We decided to create a very over dramatic style with lots of exaggeration. Therefore I decided to develop my introduction. When I turned to the audience using direct address to introduce myself, I raised my head high and shouted in a deep tone, "Zeus, king of every God". I stood on a block and my stance was with slightly apart legs, one hand on my hip and one hand on my heart. As I said it, I made a sweeping gesture with my arm across the audience. These over exaggerated and strong movements clearly developed the over dramatic style.

Gesture

Role

Development of role shown

I also developed my creative ideas when playing the role of a signpost. Before any changes, I simply stood there to limply with two signs on my arms directing the walkers. However, I decided to develop my role by creating a physical theatre signpost. I stood rigid with my arms out horizontally and frozen. This clearly showed I was a signpost. Then I thought it would be humorous to be a talking signpost and develop an accent. I decided to use a West Country accent, rolling my rs and producing long vowel sounds. This clearly portrayed an unusual character and was a creative moment as I stood completely rigid, only moving my mouth when talking and this was an unexpected surprise so it caused humour.

Technique used

Accent, voice

Moment in piece

Audience response

03 Analyse the success of your group's ability to work as a team during the rehearsal period. You should refer to at least one specific example where teamwork was important in the later stages of your preparation.

Question focus

Moment in play

Research

Purpose of teamwork

Improv

Planning

Teamwork was extremely important during our preparation. At one point, Antheus and I have to have a sword fight which ends with me killing Antheus. We needed to have important teamwork as we needed to make it follow the health and safety regulations as well as creating a dramatic atmosphere. We used wooden swords and at first researched other sword fights. We realised there were a lot of near misses and clanging of the swords so we decided to incorporate this into our fight. We first improvised our sword fight simply trying out moves such as myself swiping my sword underneath Antheus' feet and himself jumping up. We then used our teamwork to discuss the moves that worked well and then incorporate them. We then attempted to choreograph our sword fight. We developed a clear rhythm of 1,2,3 each time clanging our swords together. We also circled each other to build tension among the audience. We then decided to incorporate some of the moves we had researched, such as 'the feet swipe' that I mentioned earlier. We practised this and then decided to end with myself knocking Antheus' sword out of his hand and holding my sword to his neck. This created a dramatic tense atmosphere. We then watched it back together and we discussed what worked and what didn't. We decided to end with a few more simple 1,2,3 clangs of our swords. Overall, Hasad (playing Atheus) and I successfully created a dramatic atmosphere using teamwork.

Further example

Achievement

Teamwork moment

Positioning

Personal idea

Timing as a group

Another important stage in our preparation work was our choral speaking. We decided to all freeze in a tableau. We worked together as a team to discuss our blocking. We decided that Antheus should be in the centre stage as he was dead and should be the main focus with us all crouched around him. We then decided to all look up to the audience with blank expression and say our moral of the story. "All that glitters is not gold". We used teamwork for this as I whispered "Now" and we all put our heads up. This made sure that we all raised our heads at the same time. Then, we all decided to speak in a blank tone and say it at a medium volume. I put forward the idea that we pause between "glitters" and "gold" to create tension amongst the audience and my team mates agreed. We then discussed the lighting and had a vote on whether to have a black out or a gentle fade. We voted for a black out to create maximum impact on the audience. Overall, we worked well as a team to create this last moment in preparation.

Teamwork

04 Evaluate how far you achieved your **personal aims in the final performance**. You should refer to particular moments from the piece to support your answer

Question focus

Voice

Facial expression

Another aim

Scene

Gesture

Facial expression

Aim

Personal aim

Gesture

Movement

Voice

Pause

Position

Facial expression

Movement

Personally, I believe I achieved my personal aim for the performance. I aimed to create my character as Zeus as a very nasty, powerful king and I think I achieved this. This is because at the start of the play I developed my relationship with my servant, who fans me. I needed to reflect how powerful I was, so I decided to use a high volume and an angry tone of voice. In the performance, I used gestures such as pointing at where I wanted him to go and if he failed to go fast enough I would clap my hands loudly at him shouting "GO!" This clearly portrayed my importance as a character. My facial expressions also contributed to this, I gritted my teeth and rolled my eyes when my servant was slow for my liking. This clearly showed my impatient, angry character.

However, I also feel that I created my dramatic aim at the end of piece to show my love for my daughter and my regret at killing the love of her life. I did this in my end monologue. My acting skills were very successful; I used a low volume to start with and a disappointed tone to reflect how sad I was at what I had done. I collapsed onto my knees to show that I felt I had lost all my pride and happiness. As I spoke about my regret, I increased my volume to show how more and more upset I was becoming. Finally, I let my voice crack from the deep voice and become a higher pitch. This emphasised my loss of control of my emotions. As I talked, I used my gestures to communicate my aim of showing how sad I was. I gestured as Aphrodite as I talked about her and then paused to look at her. As I gazed at her my eyes were wide and my mouth pulled down into a sad position. I paused for a few seconds to communicate to the audience how sad I was and how much I adored her. I regularly used pauses in my monologue as this built up tension, which was my personal aim. Finally, I put my head in my hands, hunched my shoulders over and froze in a tableau. My position clearly showed my defeat.

I also felt we created my personal aim of tension when having the sword fight. I used a facial expression of gritted teeth and narrowed eyes to show my personal aim of communicating anger and never lost eye contact with Antheus. This clearly portrayed my deep anger at him. I hunched my shoulders and clenched my fists while circling him to show my complete determination to kill him. I used small steps around him to build the tense atmosphere, which was my aim.

Section B

Study and performance of a scripted play (40 marks)

('Blue Remembered Hills' by Dennis Potter)

Choose either Q2 or Q3 - answer both parts!

Q2 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 acting **or** design **or** technical skills.

05 Explain how you used the information provided in the original script to create your character in performance through acting skills **or** to interpret the extract through design **or** technical skills. You may choose to refer to the stage directions from the original script and/or what characters in the text do and say. (20 marks)

06 Analyse your personal success in presenting the extract as the playwright intended or as your group interpreted it. You should refer to particular moments from the performance and give clear reasons to support your answer. (20 marks)

Q3 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 your skill as designer **or** technician **or** actor.

07 Explain how you developed your chosen skill in rehearsals to communicate the style, period, location and/or culture selected for this extract. Give clear details of your research, rehearsal and other preparation work that you undertook. (20 marks)

08 Analyse your success in applying what you have learnt about your chosen skill in the presentation of this extract. You should refer to particular moments from the performance and give clear reasons to support your answer. (20 marks)

YOU HAVE 45 MINUTES TO ANSWER SECTION B - THAT MEANS ROUGHLY 20 MINUTES FOR EACH PART TO THE QUESTION!

Start your planning by filling in the following table (there is a completed table to give you some ideas) ...

(Insert record sheet example - section B here, followed by blank record sheet - section B)

'BLUE REMEMBERED HILLS' by Dennis Potter



Date 'BRH' written	1979
Date set	1943
Location	<i>Forest of Dean, West Country. Children have strong regional accents.</i>
Context	<i>WW2 - no end in sight.</i>
Theme/message	<i>Questions about childhood innocence ('Lord of the Flies?')</i>
Age of children	<i>Seven. They don't understand the violence that is going on in Donald's home. Their young age is also a key reason for their fear of the escaped Prisoner of War ('Eytie' or 'Wop').</i>
Why are they played by adults?	<i>To focus solely on children's behaviour, not the 'cute factor' of child actors. Also, children's behaviour changes when they are being observed.</i>

Now you have an acting grid to look at and to fill in with more details, particularly for the character that you played...

Insert 'Blue Remembered Hills' acting grid here...

Character Profiling

My character's name:

Details of scene (including quotation(s) or stage directions):

Voice:

Movement:

Gesture:

Facial Expression:

Interaction with others:

Exemplar answer to Section B - full mark answer

Q2 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 acting **or** design **or** technical skills.

05 Explain how you used the information provided in the original script to create your character in performance through acting skills or to interpret the extract through design or technical skills. You may choose to refer to the stage directions from the original script and/or what characters in the text do and say. (20 marks)

Text read, role played

First of all, in the initial stages of my research of the play 'Blue Remembered Hills, by Dennis Potter, I read through the play very thoroughly, focusing very clearly on any information that was given about my role as Peter. After this process, I then created a gingerbread fact file that visually reflected what I now understood about my character. For example, that he was seven years old, male, lived in the period 'world war two - the long summer holiday 1943', came from the 'West Country', had a high status among the other six child characters and often related to them in an aggressive and domineering way. Overall, this information provided by Dennis Potter meant that I could now begin to create Peter on stage.

Technique used

Info from script

Technique used

Info used from script

I then did a hot-seating activity to put into practice my understanding of Peter as a role and experimented with vocal and physical skills. For example, the stage directions in the script described Peter as 'moodily slouching' when he loses a bet to rival John, therefore from this kind of information I got inspiration for Peter's physical mannerisms. For example, standing with my legs quite far apart and with bent knees, then have my pelvis shunted farther forward than I do naturally (being a sixteen year old girl) and then a hunched posture with shoulders stooped forward and my hands shoved into my pockets. This physical work would hopefully communicate to the audience Peter's careless and boyish attitude to life clear from Potter's script.

Body language

Info from script

Voice

Pitch

Furthermore, at this point, I also developed my character's vocal characteristics. This involved lowering the pitch of my voice to suit Peter's masculinity, using snarling and aggressive tones - but with some naivety at points being that Peter is only seven, and a lot of variation in terms of volume - as in the script Peter as a child has constant mood swings.

Volume

Accent

Info from script

Finally, this led to development of the accent for the audience. Dennis Potter's dialogue within the script included guidance on how to pronounce some words, for

Info from script

example 'tractorrr' provided me with information to explore rolling 'r's. I also practised **elongating vowel sounds**.

Vowel sounds

Next, the other important piece of characterisation as my role Peter was given in the original script at the moment where Peter has a vicious fight with his constant competitor, John. **The script described 'howling, gasping and grunting' in terms of a type of soundscape. Therefore I worked into the performance heavy breathing, loud and plenty of heaving of the chest to communicate the efforts of Peter physically.**

Info applied to acting

Info from script

Body Language

Finally, the script opened my eyes to Peter falling into a gorse bush and starting to cry. For the performance it was not practical to have a real gorse bush, so I had to interact with a black wooden block (rostrum) instead. For example, when my back touched it, **I made my body shudder and tense, curling up and making flicking movements with my fingers to show the audience that Peter was within a sharp plant.**

Gesture

Overall, the information given in the original script was very helpful in embodying my character Peter's physicality as a seven year old boy.

06 Analyse your personal success in presenting the extract as the playwright intended or as your group interpreted it. You should refer to particular moments from the performance and give clear reasons to support your answer. (20 marks)

Message of play

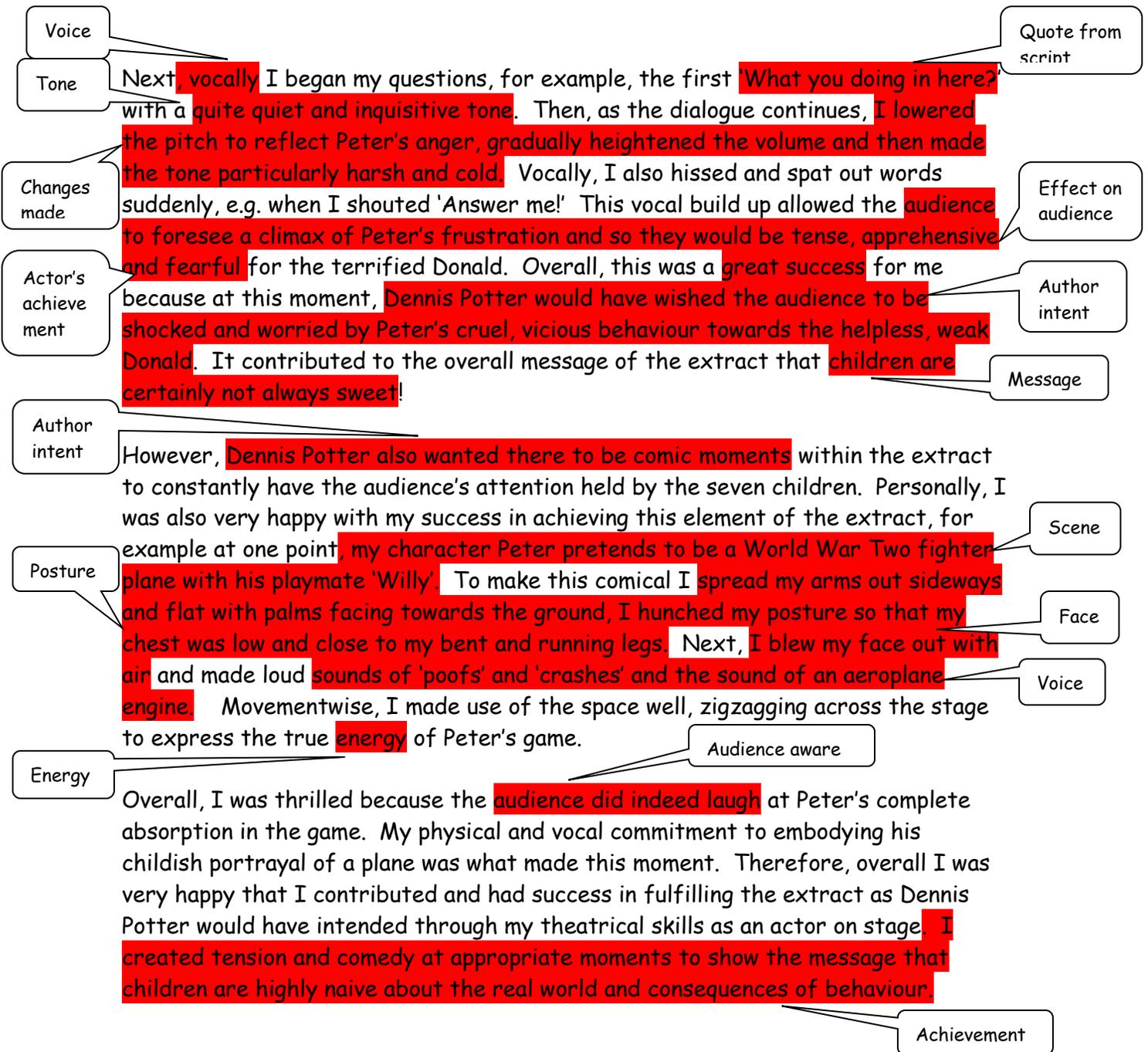
My personal success in terms of reaching the playwright's (Dennis Potter's) intentions was that I believe I contributed to the overall message that seemingly **innocent child relationships often have a darker side**. I managed to create tense and uncomfortable moments for the audience through my acting skills to deliver the cruel behaviour of children in 'Blue Remembered Hills'. For example, **in one scene my character Peter finds the timid child Donald in a barn and aggressively questions him**. To make the audience frightened for Donald I created an intimidating role as Peter at this point. For example, **I walked with heavy and menacing steps, made use of my costumes large boots for plodding sound effect. Furthermore, I curled my wrists into tight balls and bent my arms up to my sides slightly and arched my back with my neck and head pressed out** towards Donald to show that physically Peter may hit Donald at any point as he speaks.

Scene

Movement

Costume

Posture



THERE IS NO EXEMPLAR ANSWER FOR Q3 AS WE HAD NO CANDIDATES CONTRIBUTING A DESIGN/TECHNICAL ELEMENT!

Section C

Study of a live theatre production seen (40 marks)

Choose either Q4 or Q5 - answer both parts!

(If you choose to answer a technical/design question, make sure you are confident with the terminology used!)

Q4 Choose **one** live theatre production you have seen during your course where you saw two actors working well together in **at least two** scenes or sections.

09 Describe in detail the skills used by these two actors in **one** scene or section from this live theatre production where they appeared together. You should include reference to the actors' voices, movement and facial expressions, and to their interaction together in this **one** scene or section. (20 marks)

10 Evaluate the success of these actors in engaging the audience through their creative co-operation in **at least one further** scene or section from this production. (20 marks)

Q5 Choose **one** live theatre production you have seen during your course where **one** area of design or technical skill was used in an inventive way.

11 Describe in detail what the designer **or** technician produced and how it was used in **at least one** scene or section to demonstrate inventiveness in your opinion. (20 marks)

12 Evaluate the success of this design **or** technical skill in combining with other aspects of the performance at particular moments. Give clear reasons to support your answer. (20 marks)

Fill in the following table to help you to plan your answer (there is a completed table to give you some ideas)...

Insert example record sheet - Section C here, followed by two blank record sheets - Section C

Exemplar answer to Section C - almost full mark answers

Q 4 Choose one live theatre production you have seen during your course where you saw two actors working well together in at least two scenes or sections.

09 Describe in detail the skills used by these two actors in one scene or section from this live theatre production where they appeared together. You should include reference to the actors' voices, movement and facial expressions, and to their interaction together in this one scene or section. (20 marks)

Production ID - venue??

On September 11th 2010, I saw 'Woyzeck', a play adapted by 'Scence Productions' using influences from theatre practitioners Artaud, Brecht and Berkoff. We saw it in a medium sized, black-curtained studio space with raked seating.

Performance space

Actors identified

In 'Woyzeck', Katherine Hurst and Richard Lisel particularly worked well together to create successful scenes. In one scene they manage to create extremely amusing parts, to heart-wrenching parts. A particular scene I am going to focus on which they worked well together in is when Woyzeck goes to visit the Doctor.

Question focus

Movement

Richard Lisel very effectively uses his skills as an actor to create a very feeble Woyzeck in this scene. Richard Lisel walked slowly around the stage, with light, precise movements moving only very short distance each time. As well as this he had a concave chest, shoulders hunched forward, knees bent, head held low, constantly looking down. This showed Woyzeck to be lonely and have low self-esteem.

Scene

Posture

Voice - volume, pace

Lisel also spoke softly and relatively slowly, although well projected. He spoke in a working class accent, speaking in the vernacular, his voice highlighting his social status and weakness. As well as this, Lisel kept his eyes focused on the floor and constantly frowned, creating a pitiful and sorrowful expression.

Facial expression

Accent

Katherine Hurst as the 'Doctor' was of a higher status to Woyzeck and therefore constantly making cruel remarks and sniping at Woyzeck with her upper lip raised. Woyzeck seemed a haunted man compared to the corrupt, twisted mind of the Doctor.

Facial expression

Comparison

Katherine Hurst created the Doctor very effectively. The character was very comic and caricature-like. A two dimensional character, only with a title, only there to serve a purpose - to trick and manipulate Woyzeck. Hurst used a great deal of energy and control and used very stylised gestures. Hurst walked with a cane, with her back hunched, in a gnarled manner to highlight her cruelty and twisted mind. Hurst stood with her legs shoulder-width apart and always had her nose in the air, despite her body position.

Appreciation of acting skills

Energy

Posture

Hurst spoke in a strong German accent as well as a high pitched tone and quickly with a cruel mocking, very long laugh - a strong contrast to the feeble Woyzeck. Hurst always had a pained expression and always showed happiness and joy when Woyzeck spoke of his awful side effects. Both Hurst and Lisel effectively create diverse characters to show the stark contrast between good and evil in this scene. They used their acting skills to the full and managed to create humour as well as sympathy for the inferior Woyzeck with the higher status Doctor. (18 marks - more on interaction to improve)

10 Evaluate the success of these actors in engaging the audience through their creative co-operation in at least one further scene or section from this production. (20 marks)

Katherine Hurst and Richard Lisel multi-acted in the production, and another scene which was particularly engaging for the audience was the scene 'At the Captain's'. In this scene, Hurst played the Captain and Lisel played Woyzeck. This scene was particularly engaging for the audience because Lisel played Woyzeck through the manipulation of a puppet. As Lisel made movement such as 'shaving' the Captain's beard, Lisel and the puppet did this in unison. These stylised gestures were effective in showing Woyzeck's actions. This engaged the audience because the puppet was small, weak and feeble as was Woyzeck. When the Captain asked Woyzeck a question Lisel answered in the soft, vernacular voice of Woyzeck. Because the puppet was seen with the higher status character of the Captain, the puppet had a pained expression, a dropped jaw, and a solemn gaze. Lisel mirrored this expression, staying effectively in the character of Woyzeck whilst manipulating and controlling the puppet. Katherine Hurst's portrayal of the Captain was very effective in that she successfully showed the difference of class between Woyzeck and the Captain and engaged the audience with her cruel remarks and unemotional response to Woyzeck's problems. Hurst as the Captain sat with her legs far apart, her back straight and her nose in the air, looking at Woyzeck. She spoke in clipped punctuation and smiled and held grins, which was very amusing for the audience. Richard Lisel and Katherine Hurst successfully multi-acted and both showed diversity and depth to each character, showing their acting skills and team work to the full. They engaged the audience, with the clear and effective differing classes and situations of the two characters showed through the impressive character portrayals. (20 marks)

Q5 Choose one live theatre production you have seen during your course where one area of design or technical skill was used in an inventive way.

11 Describe in detail what the designer or technician produced and how it was used in at least one scene or section to demonstrate inventiveness in your opinion. (20 marks)

Identify production and venue

The live theatre production I saw was 'To Kill a Mocking Bird' by the Touring Consortium, Cheltenham in March 2011. The play is based on the novel of the

Location, setting

Question focus

same name by Harper Lee. The play is set in 1930's America. I thought that the set design was very imaginative and inventive in this production. The set was made up of three main panels, all made of white washed wooden slats.

There was one panel stage left, and one panel stage right, both with doorways for entrances and exits. There was a final panel at the rear of the stage with a cut out section in the middle that could be backlit with a coloured gel.

Slat

Lighting

Scene

In a scene set in a courthouse, a small flight of stairs and a rail representing a gallery were trucked on from stage left. These were both made of wood and painted white to match the rest of the set. This added different level

Description

Theme linked to set

to the set, and separated the main acting from a commentary provided by one of the actors stood on the gallery. A theme of the play is racial prejudice, and this was demonstrated clearly by having the black characters sit on the stairs and gallery, separated from where the white characters sat on the main stage. This was inventive because it would have been simpler to have the white and black characters sat at opposite ends of the stage, but the set design managed to incorporate this theme effectively whilst also

Question focus

Status

creating different levels during the scene, and effectively creating an indoor space. This is what the set looked like for this scene.

(Draw a small, labelled picture of the set for the performance)

(18 marks - description and purpose of wooden pole representing tree?)

12. Evaluate the success of this design or technical skill in combining with other aspects of the performance at particular moments. Give clear reasons to support your answer. (20 marks)

Question focus

Mood

Lighting

Effect on audience

Scene

Question focus

Scene

Effect

Technical and acting

Effect

Effect

Use of flown flat

Link to acting

The set design was very successful when combining with other aspects of the performance. For example, different coloured gels were used to create varying moods throughout the performance. The light shone through the wooden slats of the side panels, so that the mood changes were subtle and could not be easily detected by the audience, but were still effective at the same time. A point at which the set design was key in highlighting a theme of the play was in the prison scene. In this scene the gallery and stairs are trucked in from stage left, and are used to represent a prison for one character. During this scene a crowd of men come to attack the prisoner. The set design separates the prisoner from the other actors, creating a rift between them and adding tension to the scene created by the way the crowd of men act.

During a scene where a character, Jem, destroys a rose bush, a video was projected on to the set. Because the set is made up of wooden panels, it made the image look broken and out of focus. The play is essentially the memories of the narrator, and the set makes the video seem more of a memory because it is not very clear, and the video is also slightly out of time with the acting on stage. This, along with the bright and overpowering white of the set, made me feel like I was viewing the dreams or memories of the narrator, so the set and the technical skill in the video combined were successful in portraying the idea of memories to the audience. At the very beginning of the play, a large panel made from white wooden slats is flown down from the flies. This obscured the audience's view of the main set, and made me feel shut out of the play. This created the impression that the town was closed in, which added to the theme of prejudice in the play. The large front panel was only flown back up to the flies when the narrator walked through a small doorway in it and broke the fourth wall by speaking to the audience directly. This meant the audience viewed her as their connection to the main set where the acting took place, and was successful in making the audience willing to relate to the narrator. (20 marks)

Questions from June 2012, plus examiners' comments

Section A

Question 1

Choose a piece of practical coursework in which you were involved as actor **or** designer **or** technician. Answer questions 01-04 on the same practical work and the same skill.

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

- 02 Explain how you applied your skill as actor **or** designer **or** technician in the early stages of preparing this piece of practical work to help create an engaging piece of drama. Give at least one example of your preparatory work. (10 marks)

- 03 Analyse how you developed your own skill to tackle problems. You should refer to **at least one occasion** in the preparation period when you used your acting **or** design **or** technical skills to overcome **at least one** specific problem. (10 marks)

- 04 Evaluate your success in creating engaging drama for your audience through the application of your specific skill as actor **or** designer **or** technician. You should support your answer with reference to **at least one** particular moment from the final performance. (10 marks)

Section B

EITHER

Question 2

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

- 05 Explain how you developed both your vocal and your physical skills during rehearsals to create a character that was appropriate to your group's interpretation of the play script. Give clear details of your research, rehearsal and other preparation work that helped you to understand and perform your character. (20 marks)
- 06 Analyse your success in demonstrating your character's attitude(s) to and/or relationships with other characters on stage at particular moments. You should refer to at least one specific section of the play and give clear reasons to support your answer. (20 marks)

OR

Question 3

Choose one play you have studied and worked on practically during your course. Your answers to both parts of this question should focus on your skills as designer **or** technician **or** actor.

- 07 Explain how you developed your chosen skill as designer or technician or actor between your first reading of the script and the performance of it. Give clear details of your personal research, the rehearsal process and any other preparation work that helped you demonstrate your understanding of the play. (20 marks)
- 08 Analyse your success as designer or technical or actor in one scene or section from the play where you felt your skills were best appreciated by the audience. You should refer in detail to your own skills and give clear reasons to support your answer. (20 marks)

Section C

EITHER

Question 4

Choose **one** live theatre production you have seen during your course that had visual impact.

- 09 Describe an aspect of design, technical and/or acting skill that contributed to the visual impact in **one** scene or section. (20 marks)
- 10 Analyse why the visual effect you describe was so successful at this moment in the production. You should refer to particular design, technical and/or acting skills from the production and give clear reasons to support your answer. (20 marks)

OR

Question 5

Choose **one** live theatre production you have seen during your course. Choose **one** actor who impressed you with their ability to create a character.

- 11 Describe in detail how your chosen actor used vocal and physical skills to establish a character through their first appearance in the play. (20 marks)
- 12 Evaluate the success of the same actor in maintaining or developing their character in a later part of the play. (20 marks)

Examiners' Comments on Unit 1 2012

General

Students should be prepared to read both questions in Sections B and/or C to be able to select the one that best suits their course experience.

Minority of students mistakenly answered questions from both Section B and Section C. Choose EITHER Section B OR Section C!

Sketches and diagrams can be very helpful if they support the written response - but should not take the place of a written response!

Section A

General

Answers to this **whole** section should focus on **one** piece of performed work relating to acting - do not switch focus to a new skill between questions!

Students should discuss in detail the specific skills that they applied to the performed piece, their research, rehearsal and preparation, together with an evaluation that includes examples from the final performance.

Successful answers demonstrated their own personal commitment and enthusiasm for the piece.

Timing is important - spend no more than 40 minutes on Section A; that allows 10 minutes per question.

Question 01

If one the named aspects was omitted (title, genre, style etc.), this affected the mark.

Write an engaging description (3 or 4 sentences) of your performance piece, making the work clear - do not assume the examiner knows your piece of work!
Make clear statements - 'a modern piece' is not detailed enough.

Some students still have difficulty differentiating between style and genre - see pages 8 and 9 in this guide to the exam!

A statement of the target audience should be easily provided - avoid saying that it was 'for everyone'!

It is not clear enough to say that it was performed 'in the Drama Studio' - details of audience layout (traverse, theatre in the round etc.) should be included!

Question 2

This question will always relate in some part to the application of the student's skills to the piece.

Two popular techniques mentioned were hot-seating and forum theatre - but you must explain the outcomes or the purpose resulting from using these techniques.

Stronger answers included how research helped to structure performance work, such as first-hand accounts of specific events, period details to inform acting.

Students did well when they also explained moments from the rehearsal/preparation period where their skills were applied.

Question 3

Weaker students made generalised comments about difficulties - like the learning of lines or the attendance of members of their group at rehearsal.

You could consider the difficulties of adopting an accent - but you must give specific detail of the chosen accent, the context of the piece or the skills required.

Successful answers considered creation of a mood or atmosphere where actors analysed the process of rehearsal, talking about tone, pace, timing, pause and emphasis of voice and of movement.

Question 4

Too many students gave broad statements of success without supplying this evidence from the performance - always PEE on your work!

Weaker answers described their action on stage without linking it to audience response!

Good answers included quotations from the scenes - they referred in detail to how their lines were delivered or how a sound effect had made a particular impact on the audience.

Section B

General

Do not use the same material for Section A and Section B - you will score ZERO!

You must mention the playwright as well as the play at the start of your answer!

Question 5

Strategies used to develop skills included workshops, character profiles, off-text improvisation, role on the wall, reading and discussion of the script, use of YouTube and seeing a live production of the play.

Make sure you give specific application of the preparation work to your role in this particular play.

Successful answers referred in detail to a scene or section and to the vocal and physical skills applied within - use quotations! You have learnt the lines, use them to support details about your rehearsals!

Question 6

Good answers focused on the interactive dimension of the performance, discussed with specific moments of intense action, and clear understanding of complicated emotional relationships which were successful because of specific skills used.

Weaker students did not discuss acting skills used!

Students scored high marks by referring to specific acted moments on stage.

Question 7

High achieving answers focused on how their chosen skill was developed, with good detail of preparation work.

Give a detailed explanation of character, refer to personal research, rehearsal and preparation work - link this preparation work clearly to the application of skills.

Include quotes and stage directions to demonstrate how this influenced your acting skills.

Question 8

Successful students gave details of how the audience responded and why, with detail of their chosen skill included.

Weaker responses did not discuss audience appreciation and were vague in their details of the performance.

Section C

General

Responses should consist of the personal and considered opinion of each candidate as an informed member of the audience.

Top level answers are where students voice their own personal responses.

Question 9

References to acting were effective when briefly putting the scene into some context, with a synopsis of the action, the performance space and perhaps the lighting, before describing the visual impact of the acting against this context.

Use sketches to help support descriptions.

Weaker answers commented on voice and sound with no comment on the visual impact.

Question 10

Successful answers described how emotional effects were created through visual means, or how the combination of performance and visual elements had created a powerful effect on the audience.

Good answers included quotations from the production which were chosen to locate specific moments in the performance.

Question 11

Use specific stage positions which help to visualise what was happening in the actor's first appearance.

Refer to delivery of lines, tone and pitch, as well as how the actor moved, gesture, facial expression and use of the stage.

Successful answers focused on how these skills combined to establish the actor's character for the audience.

Use quotations from the text!

Use the actor's real name in these answers - this will focus you on the actor and not the character in the play!

(Difficult to comment on an actor's development of a character when the character is played by two different actors as in the 'Lion King'.)

Question 12

Use another moment in the play from the answer to Question 11 - and talk about maintaining or developing character.

Student's appreciation of an actor's skills should be vivid and analysed - what was it that was so effective?

Use quotations to support your evaluation!