



EDUQAS GCSE DRAMA COMPONENT 3

Exemplar Material

Teaching from 2025



EDUQAS GCSE COMPONENT 3 ANNOTATED BOOKLET

Three examples are given: Example 1, Example 2 and Example 3.

(Please note: this booklet includes examiner comments)

Example 1

Noughts and Crosses

4 1

i) Hot seating, Improvisation 2 marks

ii) Hot seating includes rapid fire questions that help the actor understand more about Sephy's views on matters within the play. 2 marks

Improvisation includes acting out a scene that isn't in the play to gain a better understanding of the characters' views and motivations.

4 2

i) Jude's motivation is to bring down Kamal and the Cross - led government. In this line he is encouraging the work of the LM group to ensure that everyone stays motivated to fight against the crosses. 2 marks

ii) I would emphasise the words 'Kamal Hadey is out of office' to convey Jude's happiness and excitement due to his team's successes.

I would adopt a firm and proud tone and speak in a loud volume to further convey Jude's excitement and pride due to their success. 3 marks

4 3

i) In this extract, Andrew is an under cover spy for Kamal, ~~who~~ disguised as a LM member. He is establishing his power as the 'Second-in-command' and attempting to intimidate members of the LM so that his disguise seems more convincing. 3 marks

ii) His costume would consist of a pair of tailored trousers, a button up ~~checked~~ checkered shirt and ~~strong~~ dark tinted sunglasses. This would be to ~~make~~ try and appear poor and similar to other ~~naught~~ naughts with the shirt, but hint to the audience that he is undercover due to his tailored (and therefore expensive) trousers.

His hair would be short, but with enough length to scruff it up slightly. This would show how he has a basic haircut due to him being disguised as a poor naught, and his ~~attempt~~ ^{attempts} to scruff it up would further make him look poor due to the lack of resources to maintain his hair.

His makeup would consist of heavy contour underneath his cheekbones and along his jawline to make him appear malnourished and unhealthy due to not having access to nourishing food due to his status as a naught. 6 Marks

4 4

In the original production of 'Noughts and Crosses', an end-on stage was used to suit the non-naturalistic story-theatre play. As a designer, an 'in-the-round' style stage could also be used to enhance the immersive feel of the play and to convey meaning to the audience.

Firstly, when Kamal is speaking on the screen, I would place screens on the back wall of each 4 sides with a pre-recorded video of Kamal playing. This would ensure that all sides of the audience would have a clear view of Kamal's speech. Additionally, while this is playing, I would place all the LM members in a crowd on a revolve and slowly turn the revolve during the recording. Whilst also ensuring that all audience members get a view of each character, the effect is immersive and conveys the idea that Kamal's speech means a lot to the LM members as they are literally revolving around it.

Next, when Callum and Sephy are alone together in her cell, set and props can be used for great effect. Whilst Callum is in the cell, Callum would be holding a pair of red-handled scissors, that are shiny and catch the light. The use of red would be to convey a sense of danger and passion, and the shininess would be to draw the audience's attention. Whilst Callum is moving towards Sephy with the scissors open in his hand, I would use a hydraulic platform to raise the actors higher on the stage. This would help to maintain audience's attention on the actors and also ensure that all members of the audience get a view of the actors in such an intimate scene.

In conclusion, set and props can be used in this extract using an 'in the round' stage to ensure that all audience members can still view the actors and pay attention to the details of the extract on stage. They can also be used to accentuate the immersive feel of the non-naturalistic play, whilst helping the audience to understand the core feelings of the characters.

9 Marks: Location and atmosphere are explored demonstrating a good knowledge and understanding of how the play can be designed for theatre in the round

Good description of how set and props (including use of colour) would be used to communicate meaning within the set extract

4 5

Physical skills can be used by an actor playing Callum to convey his complex emotions during two key extracts of the play.

In the extract where Callum is with Sephy on the beach before Callum begins going to Sephy's school, physical skills can be used to convey Callum's motivation that is to do well in school so that he can get a better job as a naught. On the line 'Sorry. It's just, history is being made tomorrow', I would have Callum stand upright and turned with his back facing Sephy around 5 metres away from her, and on the word 'Sorry' I would ask the actor to drop his head to convey his nerves and worries concerning his future at his new school. On the words 'It's just', I would ask the actor to inhale and hold tension in his shoulder and to hold his fists tightly, whilst suddenly whipping around to face Sephy. This 'bowed' nature would help to convey his excitement to the audience, and also his nerves, as he knows that this is an opportunity for him to be educated and gain a good job, which is extremely rare for Naughts. On the word 'history', I would ask the actor to lift his gaze to meet Sephy's and ^{strides} take large, slow ~~steps~~ towards her, with a smirk on his face with wide eyes. This would help to convey Callum's hopefulness and excitement, proving his aim to do well in school and ~~not~~ create a good life for himself as a naught.

In the extract where ~~being~~ Callum is with Sephy at the shopping centre and the bomb goes off, physical skills can be used differently to convey Callum's motivation that is to protect Sephy as he loves her and wants to have a relationship with her. On the line 'Sephy, we have to go now. Now', I would ask the actor to run up to Sephy in a fast pace with heavy football. This would be to convey the urgency of his actions, and the heavy football would be to create a loud, alarming sound with his steps to convey to the audience that ~~some~~ Sephy is in danger and something bad is about to happen. On the word 'Sephy', I would ask the actor playing Callum to suddenly grip Sephy's wrist tightly and stand very close to her so that their heads are inches apart. I would ask the actor playing Callum to hold intense eye contact with Sephy with wide eyes and a straight face to help convey a sense of fear and urgency. In this moment, Callum's sudden outburst of energy would help communicate his fear to the audience, but more importantly the high stakes of the situation, and

therefore the amount that Callum is willing to risk in order to protect Sephy from the bomb. This would prove his motivation to protect Sephy as he loves her to the audience, whilst also ~~add~~ adding to a tense and suspenseful moment.

In conclusion, physical skills can be used in these two extracts by the actor playing Callum to communicate meaning to the audience. In the first extract, physical skills can be used to convey Callum's nerves due to him starting at a new school and his want to do well in order to get a good job in the future. In the second extract, physical skills can be used to convey his wages to protect Sephy from the bomb, as it is made clear that while he wants to do well in school, his main priority is protecting the life of the girl that he loves in a moment of need.

Mark: 14 An excellent, perceptive understanding of character development/journey within the chosen extracts • Excellent explanation of character motivation within the chosen extracts

Discerning knowledge and understanding of how posture and movement are used to communicate the character in the two contrasting extracts

8 1

In November 2023, I watched a performance of 'The Woodsman' on Digital Theatre Plus. The non-naturalistic play with elements of physical theatre was written and produced by James Ortiz and was originally performed by the Broadway HD group at the New World Stages theatre on the 1st September 2016. The play is a prequel to the well-loved story of 'The Wizard of Oz', and focuses on the character of the tin man. The tin man, also known as 'Nick Chopper' began as a woodman until ^{an evil} ~~witch~~ witch enchanted his axe, causing ~~to~~ it to chop off his limbs and head, until his whole body ~~is~~ consisted of replacement tin limbs. In this essay, I will be focusing on the use of set and props in two moments of this production.

In the first moment, it is the prologue, and Nick Chopper is telling the audience about the backstory of Munchkinland. When describing the landscape that they live in, the ensemble hold out sprigs of flowers in different shades of blue ~~to~~ in a cluster behind Nick. In this case, the use of the colour blue is symbolic of the unity and friendship of the Munchkins, as he says 'Blue is the people's colour'. The significance of the flowers all being different shades also conveyed an atmosphere of ~~unity~~ a diversity to the audience. As an audience member, I found this very effective, as it was clear that the use of these props were to signify the unity of 'the people', creating a strong positive atmosphere.

Further on, when describing the ~~the~~ enchanted forest, ~~a~~ large twigs were used to replicate

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

Answer

Leave blank

Mark: 15
Excellent, perceptive analysis and evaluation of the production

style and use of set and props in two moments to communicate meaning and create impact on the audience

the trees. The large size of the sticks were intimidating, and they were held by ensemble members to create an archway, which had an effect of being alive due to the ensemble jerking and moving the twigs. This created a very fearful and intimidating effect. Additionally, the sticks were a cool-toned brown colour, which amplified the negative impression of the forest. As an audience member, I found this very effective, as I felt intimidated and fearful of the enchanted forest. Additionally, in this scene, the ~~prop~~ set was held by ensemble members throughout, which was effective due to the non-naturalistic nature of the play and the fact that scenes were short, so set changes had to be quick and efficient.

In the next moment, ~~the set~~ it is set in the witch's lair, where Nimme, the daughter of a powerful sorcerer was being held hostage. To create a fireplace, three benches from the previous scene were stacked ~~together~~ together to form the archway shape. The colour was a dark, cool-toned grey and a light faint red light was shone through from the back to create an image of fire. The colour of the fireplace was successful in creating a negative, evil impression within the witch's lair.

Next, the witch's spellbook was incredibly successful in conveying the witch's evil intentions. The book was large and thick, with a brown leather cover and old, yellow pages. Some pieces of string hung off it, which was effective in conveying its age. When casting spells, the book was opened and held up by an ensemble member to create the effect of it floating in mid air. The ensemble member also shook the book slightly, making the pages rattle and quiver, which conveyed the idea that the witch's powers were weakening due to her age and her shaky hands. As an audience member, I found this incredibly effective as it was clear that the witch's powers were weakening, hence why she later has to steal them from Nimme, but also the impression that the witch was evil and had negative intentions.

In conclusion, in the non-naturalistic play 'The Woodman', set and props are used to great effect in these two moments to convey an impression to the audience. Additionally, the production group successfully manipulated the non-naturalistic style of the play to hold and move set with ~~the~~ ensemble members, rather than having large pieces of set, to combat the issue of having many ^{short} scenes with quick scene changes. Overall, I found ~~the~~ play the use of set and props in this play incredibly

Example 2

Refugee Boy

Section A.

5.1

- i) • hot seating
- improvisation

2 marks

- ii) • ~~hot seating - to get them in the mindset~~
- ~~improvisation - to help the actor prepare for different outcomes of the scene.~~
- hot seating - to help them get in the mindset of that role or character.
- improvisation - to help the actor prepare for different outcomes of the scene.

2 marks

5.2)

- i) • ruth is trying to wind her dad up
- ruth is trying to seem "clever"

2 marks

- or ii) i would emphasise the word "senile" by increasing my volume and sarcastic tone to add a comedic affect for the audience. ~~higher~~ and also increasing my pitch with a sarcastic tone to add a comedic affect to the audience.

3 marks

5.3)

i) Mr Fitzgerald is in a **rush for work** therefore **frantic and stressed** causing him to **lose his keys and wallet**.

3 marks

ii) For the character design for Mr Fitzgerald for the costume design for the character of "Mr. Fitzgerald" I would dress him in formal wear. I would put him in a **suit** with a **navy blue blazer** that matches with a pair of navy blue trousers to show he is in a middle class hardworking character. To add to this, I would also put him in a white button-up t-shirt with a **red tie** to show he takes care with things and he gets straight and puts care into the small things that also shows his looks, also meaning he cares about the perspective he brings into his name and family. This also could show through to how he treats ~~to~~ Alem and how he cares for him.

Also, I would put him in some **leather brown shoes** that are in good condition to show his



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

Answer

Leave blank

Mark: 3

Limited description of how set would be used to communicate meaning within the extract, with a little understanding of theatre in round

- No references to location and atmosphere in the extract

- Limited description of how set would communicate meaning within the set extract - nothing on props
- Limited relevant knowledge, understanding and use of drama terminology

responsibility towards things
~~and how he never feels~~

4 Marks

5.4) ~~For the use~~
~~of the staging type of~~
~~"in-the-round" I would~~
~~use barbed wire around the~~
~~set to show the never~~
~~ending conflict Adam is faced~~
~~with~~

To use with the staging
type of "in-the-round" I
would use props such as
barbed wire to show the
never ending inner and outer
conflict around the outside
of the stage to show how
Adam is constantly in conflict
with himself ~~inner~~ or facing
conflict not only physically
from the war with Ethiopia
and Eritrea but also with
his inner ~~self~~ identity. Alongside
with this it could also have
the affect where the audience
is having separate outlooks
and perspective of Adams
injustices.

In contrast with the other
original ~~stage~~ performance
in Leeds Playhouse



theatre of end an, Lemn Sissau unintentionally drew audience members in with their perspective alien to them. with themes of isolation and his journey of ways of coping with it. Thus, creating sympathy for alem.

5.5) At the beginning of the play, Mr Keros

At the start of the play (act one scene one) i would portray Mr Kero to be a protective and kind parent towards alem. I would show this by having

5.5) At the start of the play, i would (act 1, scene 1) i would portray the character of Mr. Kero as a kind, respectful man that is trying to protect his son. I would show this in my

Mark: 2

Limited explanation of character motivation within the chosen extract/extracts

- Nothing on posture and movement are used to communicate character
- Nothing on gesture and facial expressions are used to communicate character
- Limited references to the extract
- Limited relevant knowledge, understanding and use of drama terminology



Section B:

81)

On the 17th January 2025, my class and I visited the Playhouse theatre (which is located in Sheffield) to watch the live theatre production of ~~the performance~~ "Bull" written by Mark Barlett. This performance had themes of class, gender, discrimination and prejudice in the work place which was effectively preformed through the use of naturalism.

~~As on entering the theatre, I already felt an intense and heavier atmosphere due to the in-the-round staging type which felt like everyone was looking and judging me. In the theatre there was also three small stages in each a small theatre, so I felt as if everyone was judging and circling around me like as if I was pre. ~~am~~ With this, the stage set was called out to be like a boxing ring with which had barriers on all four sides of the set creating a~~

~~A~~ As on entering the ^{small} theatre, I was introduced with the in-the-round staging type which made me ~~feel~~ ^{feel} tense and as if there was a tense

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

Answer

Leave blank

Mark: 7

Reasonable analysis and evaluation of the production style and use of set and props in two moments to communicate meaning and create impact on the audience

- Reasonable analysis and evaluation of their own response

- Reasonably appropriate examples from the chosen moments

- The answer is reasonably well organised

and heavier atmosphere. ~~At this production~~ With this, the set was placed out to be in a boxing ring like ~~the~~ structure with red leads to signify tense and deep emotions. For example, ~~for future characters~~ to link with the characters intentions and motivations.

One scene that stood out to me, was when Isabelle (a ~~small~~ character representing a bully) would use the chess board like ~~structure~~ as a ~~corner~~ to ~~corner~~ ~~thems~~ ~~the victim~~ ~~Isabelle~~ into the ~~corner~~ carpet to gunk up an a former character, ~~thamers~~ (isabelle's victim) into a corner of the boxing ring like stage and knock him over and stand on him, like someone getting a "checkmate" on a table of chess. As an audience member this made me feel sympathy towards ~~thamers~~, but anger and disgust towards Isabelle. This highlights with Mark Ballat's themes of class and his intentions of showing how it is corrupt in our society.



Example 3

Find Me

- 3 1 i One rehearsal technique that a director can use to prepare an actor is hot seating 1 Mark
- 3 1 ii This would help the actor to prepare for the role as they get into the mindset of the character 1 Mark
- 3 2 i Edwards Motivation in this line is to tell the registrar about Verity's behaviour because he wants her to get help. 2 Marks
- 3 2 ii As an actor I would put emphasis on the words "and", "three" and "a lot". This would further show my motivation to get Verity help. I would use a concerned tone and talk ~~in~~ in a quiet volume. 3 Marks
- 3 3 i Verity I seems to be very disconnected, ~~and~~ zoned out and unaware of what's happening. ~~she~~ When she talks, it's completely unrelated to the situation. 2 Marks
- 3 3 ii A suitable costume for Verity would be a brown fur coat zipped up, a pink scarf with white stripes, a grey skirt at knee length, white leggings with some rips, ~~black~~ Wellington boots and ~~grey~~ fingerless gloves. A suitable hairstyle would be ~~fingerless~~ and for makeup she can have a pimple on her chin and a cut on her forehead 6 Marks
- 3 4 As a designer my set design for this extract using a ~~theatre~~ Theatre in the round stage would be ~~one~~ a desk in the middle of the stage ~~one~~ one office chair on one side and 3 regular chairs on the other side. I'd have the stage in a square shape ~~with~~ with the audience on all 4 sides. This fits the minimalist style of the play as there isn't a lot going on

and ~~every~~ every set piece is being used for its intended purpose.

Mark 3: Mostly limited reference to extract and limited description of set and props.

35 In Pages 13-16, an actor ~~per~~ performing Jean can use a multitude of physical skills throughout the extract to show Jean's increase in embarrassment until she leaves. ~~the actor~~ the actor can use an upright, respectful posture at the start with her hands placed delicately on the table. Using small gestures like pointing at the selected meal for the waitress and putting her finger over her lips to signal to Verity to be quiet. She could ~~also~~ also face pain before she gets up with a frustrated facial expression as she leaves.

Mark 4: Only one extract mentioned. Limited explanation of character motivation within the chosen extract/extracts. Some knowledge and understanding of how posture and movement are used to communicate character as with F/E and gesture.

97 ~~The performance of the character of Sargeant Trotter~~ On 23rd of April 2024 I went to go see ~~the~~ The Mousetrap in St Martins theatre. The mouse trap is a classic whodunnit murder mystery created by Agatha Christie and directed by Ian Talbot. ~~It is about a killer vowing to avenge his dead brother and killing three people two of which are in the hotel with 5 others.~~ The character of Sargeant Trotter. The performance of the character of Sargeant Trotter ~~while he killed Mrs. Boyle made an impact on the audience as it rised tensions.~~ ~~Norway~~ Nobody would have suspected him and it would have made the audience ~~shocked~~ but ~~as the killer may be one of the people in the hotel.~~ It also could have made

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

Answer

Leave
blank

^{me as an audience member}
~~Some audience members~~ suspicious as the power
to the phone ^{was} ~~was~~ cut after ^{Sergeant Proctor's} ~~argument~~. In the second
moment during the revealing scene as he was about
to kill Mollie. ~~It~~ It gave meaning ~~to~~ to
why three blind mice had been playing as
he's killed two targets and she is the third
target. The acting in this scene made me as
an audience member feel true fear as it was realistic
and his performance skills made me feel
as if he had gone truly insane. This moment
gave me an adrenaline rush because the outcome
could have been him killing Mollie.

Marks: 4 Some analysis and evaluation of their own response to the performance choices as a member of the audience
The answer shows some level of organisation and some use of subject terminology