

GCSE



WJEC GCSE in  
DRAMA

# ADDITIONAL EXEMPLAR ASSESSMENT MATERIALS

Teaching from 2016

We have produced these additional exemplar materials using the texts for assessment from 2024 and revised the layout to further support centres - they should be read in conjunction with the sample assessment materials.

Version 2 - December 2025

# SUMMARY OF AMENDMENTS

Version	Description	Page number
2	New questions have been provided.	15-97

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**GCSE DRAMA**

**UNIT 1**

**DEVISING THEATRE**

**ADDITIONAL EXEMPLAR MATERIALS**

**Stimulus materials for assessment in xxxx**

**INFORMATION AND ADVICE FOR CANDIDATES**

You must choose **one** skill from the following list on which to be assessed:

- performing
- lighting design
- sound design
- set design (including props)
- costume and make-up design.

You must work in a group of between **two** and **five** performing candidates. Each group may also have up to **four** additional design candidates, each offering a different design skill from the list above.

The timings of the piece are based on the number of actors in the group and should be as follows:

Group of two actors:	5-10 minutes
Group of three actors:	7-12 minutes
Group of four actors:	9-14 minutes
Group of five actors:	11-16 minutes.

You must devise and realise a piece of theatre based on a stimulus following the instructions on the next two pages.

After the performance or design has been assessed by your teacher, you are not permitted to add to or amend the piece of theatre.

## 1. Devising

Choose **one** stimulus from the list below and devise a piece of theatre using the stimulus as a starting point. You must incorporate **either** the techniques of a theatre practitioner **or** the characteristics of a specific genre. You are advised to use between **4** and **6** clear techniques or characteristics in the piece.

### Stimulus materials

(a) *'Youth is wasted on the young'* George Bernard Shaw

(b) *Christina's World* (1948), Andrew Wyeth (The Museum of Modern Art, New York)  
[http://www.moma.org/collection/works?locale=en&utf8=%E2%9C%93&q=Christina's+World+%2B+Andrew+Wyeth&classifications=&date\\_begin=Pre-1850&date\\_end=2015&with\\_images=1](http://www.moma.org/collection/works?locale=en&utf8=%E2%9C%93&q=Christina's+World+%2B+Andrew+Wyeth&classifications=&date_begin=Pre-1850&date_end=2015&with_images=1)

(c) *American Pie*, Don Maclean

(d) *The Closed Door*.

You must produce a portfolio of supporting evidence which demonstrates how you researched, created and developed your ideas. This is a working record and you should therefore compile this **during** the process and edit it to ensure an appropriate focus.

The evidence should focus on **three stages** which are significant to the development of your devised piece of theatre. The three stages should demonstrate:

1. how you researched, created and developed your ideas in response to the chosen stimulus
2. how you incorporated ideas from your chosen practitioner or genre in the piece to communicate meaning
3. how you developed, amended and refined your ideas during the development of the devised piece.

For each stage, you must provide illustrative material (as listed below) and a commentary, which may include annotations on the illustrative material. The commentary for each stage should be approximately 250 words and total 750 to 900 words for the complete portfolio.

You may also produce your portfolio as a suitably edited blog (between 750 and 900 words), as an audio-visual recording, including the illustrative material, or as an audio commentary on the illustrative material. Audio and audio-visual portfolios should be between **six** and **nine** minutes.

Illustrative material may include any of the following:

- sketches
- photographs
- ground plans
- diagrams
- storyboards
- mood boards
- sections of script
- digital media, including brief recordings of sections of a rehearsal or material appropriate to the skill area, e.g., sound clips. These should be no longer than **one** minute.

You are reminded that your portfolio is intended to highlight the creative and developmental process of devising the piece of theatre. It is not intended to be a full record of the rehearsal period. You should therefore choose carefully the evidence which best supports the **three** main stages in the development of your piece of theatre.

## 2. Realisation

You must realise your piece of theatre. Performing candidates must interact with other performers and/or the audience **for a minimum of five minutes**.

Design candidates must realise the design fully in performance. As it is the design itself which is assessed, the technical equipment may be operated by someone else.

## 3. Evaluation

You must evaluate your final performance or design. Your evaluation will be written under supervised conditions and you will have **1 hour 30 minutes** to complete it. You must indicate your chosen stimulus and chosen practitioner or genre at the start of the evaluation. There will be three main sections to your evaluation. You must:

1. analyse and evaluate **either** your interpretation of character/role **or** your interpretation of the extract in design
2. analyse and evaluate how **either** your own performance skills **or** your own design skills contributed to the effectiveness of the final performance
3. analyse and evaluate the final performance, including how effectively you fulfilled your initial aims and objectives (referring back to the stimulus and the practitioner/genre).

You may have access to two sides of A4 in bullet point notes when writing your evaluation. These notes must be handed in with the evaluation.

**UNIT 1: Devising Theatre – Assessment grid for performing candidates (performance and supporting evidence)**

- The appropriate band **for each assessment objective** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band - completely** met (upper part of band), **mostly** met (middle of band), **partially** met (lower part of band)
- The total marks for each column may reflect performance at different bands across the assessment objectives, for example, a candidate may achieve band 4 for AO1 (column 1) band 4 for AO1 (column 2) and band 5 for AO2
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries
- AO1 is assessed through both the performance and the supporting evidence.

	<b>AO1</b> <b>Create and develop ideas to communicate meaning for theatrical Performance</b> <i>Both columns assessed through the performance and the portfolio of supporting evidence</i>		<b>AO2</b> <b>Apply theatrical skills to realise artistic intentions in live performance</b> <i>Assessed through the performance</i>
Band	Creating and developing ideas	Communicating meaning	Applying theatrical skills
5	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>• Highly imaginative ideas, created in response to the chosen stimulus, are fully developed and refined within a well-structured piece, displaying a clear dramatic shape</li> <li>• An excellent range of techniques/characteristics associated with the practitioner/genre are used creatively in the development of the piece</li> <li>• A highly relevant individual contribution to the creation and development of the piece of theatre</li> </ul>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>• The chosen role/character is fully developed in order to communicate meaning in a highly effective way</li> <li>• Highly relevant performance conventions are chosen to communicate meaning in a highly effective way</li> <li>• The performance space is used imaginatively to communicate meaning in a highly effective way</li> </ul>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>• Highly effective application of performance skills including very sensitive interaction with other performers, where appropriate, throughout the performance, to successfully realise artistic intentions</li> <li>• An excellent interpretation of the character/role using highly relevant aspects of the practitioner/genre style to successfully realise artistic intention</li> <li>• A highly sensitive individual contribution to the performance sustaining audience interest throughout the performance</li> </ul>

<p style="text-align: center;"><b>4</b></p>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Good, imaginative ideas, created in response to the chosen stimulus, are generally well-developed and refined within a structured piece, displaying a clear dramatic shape</li> <li>• A good range of techniques/characteristics associated with the practitioner/genre are used fairly creatively in the development of the piece</li> <li>• A relevant individual contribution to the creation and development of the piece of theatre</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• The chosen role/character is generally well-developed in order to communicate meaning in an effective way</li> <li>• Relevant performance conventions are chosen to communicate meaning in an effective way</li> <li>• The performance space is used well to communicate meaning in an effective way</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Effective application of performance skills including mostly sensitive interaction with other performers, where appropriate, throughout the performance, to realise artistic intentions</li> <li>• A good interpretation of the character/role using relevant aspects of the practitioner/genre style to realise artistic intention</li> <li>• A sensitive individual contribution to the performance sustaining audience interest throughout most of the performance</li> </ul>
<p style="text-align: center;"><b>3</b></p>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Some imaginative ideas, created in response to the chosen stimulus, are developed and refined within a piece displaying some structure and dramatic shape</li> <li>• A range of techniques/characteristics associated with the practitioner/genre are used in the development of the piece</li> <li>• Competent individual contribution to the creation and development of the piece of theatre</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• The chosen role/character is developed in order to communicate meaning</li> <li>• Some relevant performance conventions are chosen to communicate meaning</li> <li>• The performance space is used competently to communicate meaning</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Competent application of performance skills including some interaction with other performers, where appropriate, which sometimes realises artistic intentions</li> <li>• A competent interpretation of the character/role using some relevant aspects of the practitioner/genre style to realise some artistic intentions</li> <li>• Competent individual contribution to the performance sustaining audience interest for some of the performance</li> </ul>

2	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Some ideas, created in response to the chosen stimulus, are developed, displaying some sense of structure and an inconsistent dramatic shape</li> <li>• Some techniques/characteristics associated with the practitioner/genre are used in the development of the piece</li> <li>• Some individual contribution to the creation and development of the piece of theatre</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Some role/character development in order to communicate meaning in a limited way</li> <li>• Some evidence of selection of performance conventions to communicate meaning</li> <li>• Some evidence that the performance space is used to communicate meaning</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Some application of performance skills and interaction with other performers, where appropriate, to realise artistic intentions</li> <li>• Some interpretation of the character/role using some aspects of the practitioner/genre style to realise artistic intentions</li> <li>• Some individual contribution to the performance</li> </ul>
1	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Limited ideas, created in response to the chosen stimulus, are under-developed displaying limited structure or dramatic shape</li> <li>• Limited techniques/characteristics associated with the practitioner/genre are used in a very limited way in the development of the piece</li> <li>• A limited individual contribution to the creation and development of the piece of theatre</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Limited role/character development in order to communicate meaning</li> <li>• Limited selection of performance conventions to communicate meaning</li> <li>• The performance space is used in a limited way to communicate meaning</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of performance skills or interaction with other performers, where appropriate, or realisation of artistic intentions.</li> <li>• A limited interpretation of the character/role using very few relevant aspects of the practitioner/genre style to realise artistic intention</li> <li>• A limited individual contribution to the performance</li> </ul>
0	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No evidence of ideas having been created or developed for performance</li> </ul>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No evidence of ideas having been created or developed for performance</li> </ul>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No evidence of performance skills</li> </ul>

### UNIT 1: Devising Theatre – Assessment grid for design candidates (design and supporting evidence)

- The appropriate band **for each assessment objective** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band** - **completely** met (upper part of band), **mostly** met (middle of band), **partially** met (lower part of band)
- The total marks for each column may reflect performance at different bands across the assessment objectives, for example, a candidate may achieve band 4 for AO1 (column 1) band 4 for AO1 (column 2) and band 5 for AO2
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries
- AO1 is assessed through both the performance and the supporting evidence.

	<b>AO1</b> <b>Create and develop ideas to communicate meaning for theatrical performance</b> <i>Both columns assessed through the design and the portfolio of supporting evidence</i>		<b>AO2</b> <b>Apply theatrical skills to realise artistic intentions in live performance</b> <i>Assessed through the design</i>
Band	Creating and developing ideas	Communicating meaning	Applying theatrical skills
5	<p><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• Highly imaginative ideas, created in response to the chosen stimulus, are fully developed and refined within a well-structured piece, displaying a clear dramatic shape</li> <li>• An excellent range of techniques/characteristics associated with the practitioner/genre are used creatively in the development of the piece</li> <li>• A highly relevant individual contribution to the creation and development of the piece of theatre</li> </ul>	<p><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• The chosen design concept is fully developed in order to communicate meaning in a highly effective way</li> <li>• Highly relevant design techniques are chosen to communicate meaning in a highly effective way</li> <li>• The design is planned imaginatively to communicate meaning in a highly effective way</li> </ul>	<p><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• Highly effective application of design skills which fully enhance the final performance to successfully realise artistic intentions</li> <li>• An excellent interpretation of the piece using highly relevant techniques associated with the practitioner/genre to successfully realise artistic intentions</li> <li>• A highly sensitive individual contribution through design to the performance, sustaining audience interest throughout the performance.</li> </ul>

4	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Good, imaginative ideas, created in response to the chosen stimulus, are generally well-developed and refined within a structured piece, displaying a clear dramatic shape</li> <li>• A good range of techniques/characteristics associated with the practitioner/genre are used fairly creatively in the development of the piece</li> <li>• A relevant individual contribution to the creation and development of the piece of theatre</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• The chosen design concept is mostly well-developed in order to communicate meaning in an effective way</li> <li>• Relevant design techniques are chosen to communicate meaning in an effective way</li> <li>• The design is planned well to communicate meaning in an effective way</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Mostly effective application of design skills which enhance the final performance to realise artistic intentions</li> <li>• A good interpretation of the piece using relevant techniques associated with the practitioner/genre to successfully realise artistic intentions</li> <li>• A sensitive individual contribution through design to the performance sustaining audience interest throughout most of the performance</li> </ul>
3	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Some imaginative ideas, created in response to the chosen stimulus, are developed and refined within a piece displaying some structure and dramatic shape</li> <li>• A range of techniques/characteristics associated with the practitioner/genre are used in the development of the piece</li> <li>• A competent individual contribution to the creation and development of the piece of theatre</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• The chosen design concept is developed in order to communicate meaning</li> <li>• Some relevant design techniques are chosen to communicate</li> <li>• The design is planned competently to communicate meaning</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Competent application of design skills which partially enhance the final performance which reasonably realises artistic intentions</li> <li>• A competent interpretation of the piece using reasonably relevant techniques associated with the practitioner/genre to realise artistic intentions</li> <li>• A competent individual contribution through design to the performance, sustaining reasonable audience interest for the performance</li> </ul>

<p style="text-align: center;"><b>2</b></p>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Some ideas, created in response to the chosen stimulus, are developed, displaying some sense of structure and an inconsistent dramatic shape</li> <li>• Some techniques/characteristics associated with the practitioner/genre are used in the development of the piece</li> <li>• Some individual contribution to the creation and development of the piece of theatre</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Some development of the chosen design concept to communicate meaning</li> <li>• Some design techniques are chosen to communicate meaning</li> <li>• Some evidence that the design is planned to communicate meaning</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Some application of design skills to realise artistic intentions</li> <li>• Inconsistent interpretation of the piece using some relevant techniques associated with the practitioner/genre to realise artistic intentions</li> <li>• Some individual contribution through design to the performance</li> </ul>
<p style="text-align: center;"><b>1</b></p>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Limited ideas, created in response to the chosen stimulus, are under-developed, displaying little or no structure or dramatic shape</li> <li>• Limited techniques/characteristics associated with the practitioner/genre are used in the development of the piece</li> <li>• A limited individual contribution to the creation and development of the piece of theatre</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Limited development of the chosen design concept to communicate meaning</li> <li>• Limited design techniques are chosen to communicate little or no meaning</li> <li>• Limited evidence that the design is planned to communicate meaning</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of design skills or realisation of artistic intentions</li> <li>• Limited interpretation of the piece using few relevant techniques associated with the practitioner/genre to partially realise artistic intentions</li> <li>• A limited individual contribution through design to the performance</li> </ul>
<p style="text-align: center;"><b>0</b></p>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No evidence of ideas having been created or developed for performance</li> </ul>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No evidence of ideas having been created or developed for performance</li> </ul>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No evidence of design skills</li> </ul>

**UNIT 1: Devising Theatre: Assessment grid for evaluation (all candidates)**

- Use the left column to assess performing candidates and the right column to assess design candidates
- The appropriate band for the **assessment objective** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band - completely** met (upper part of band), **mostly** met (middle of band), **partially** met (lower part of band)
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

<b>Band</b>	<b>AO4</b> <b>Analyse and evaluate their own work</b> <i>Performing candidates only</i>	<b>AO4</b> <b>Analyse and evaluate their own work</b> <i>Design candidates only</i>
<b>5</b>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• An excellent, perceptive and detailed analysis and evaluation of character/role interpretation in the final performance</li> <li>• An excellent, perceptive and detailed analysis and evaluation of their performing skills including how they contributed to the effectiveness of the piece</li> <li>• An excellent, perceptive and detailed analysis and evaluation of the whole performance including whether they realised their artistic intentions</li> </ul>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• An excellent, perceptive and detailed analysis and evaluation of how the extract was interpreted in the final design</li> <li>• An excellent, perceptive and detailed analysis and evaluation of their design skills including how they contributed to the effectiveness of the piece</li> <li>• An excellent, perceptive and detailed analysis and evaluation of the whole performance including whether they realised their artistic intentions</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• A good, detailed analysis and evaluation of character/role interpretation in the final performance</li> <li>• A good, detailed analysis and evaluation of their performing skills including how they contributed to the effectiveness of the piece</li> <li>• A good, detailed analysis and evaluation of the whole performance including whether they realised their artistic intentions</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• A good, detailed analysis and evaluation of how the extract was interpreted in the final design</li> <li>• A good, detailed analysis and evaluation of their design skills including how they contributed to the effectiveness of the piece</li> <li>• A good, detailed analysis and evaluation of the whole performance including whether they realised their artistic intentions</li> </ul>

3	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• A competent analysis and evaluation of character/role interpretation in the final performance</li> <li>• A competent analysis and evaluation of their performing skills including how they contributed to the effectiveness of the piece</li> <li>• A competent analysis and evaluation of the whole performance including whether they realised their artistic intentions</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• A competent analysis and evaluation of how the extract was interpreted in the final design</li> <li>• A competent analysis and evaluation of their design skills including how they contributed to the effectiveness of the piece</li> <li>• A competent analysis and evaluation of the whole performance including whether they realised their artistic intentions</li> </ul>
2	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Some analysis and evaluation of character/role interpretation in the final performance</li> <li>• Some analysis and evaluation of their performing skills including how they contributed to the effectiveness of the piece</li> <li>• Some analysis and evaluation of the whole performance including whether they realised their artistic intentions</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Some analysis and evaluation of how the extract was interpreted in the final design</li> <li>• Some analysis and evaluation of their design skills including how they contributed to the effectiveness of the piece</li> <li>• Some analysis and evaluation of the whole performance including whether they realised their artistic intentions</li> </ul>
1	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Limited analysis and evaluation of character/role interpretation in the final performance</li> <li>• Limited analysis and evaluation of their performing skills including how they contributed to the effectiveness of the piece</li> <li>• Limited analysis and evaluation of the whole performance</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Limited analysis and evaluation of how the extract was interpreted in the final design</li> <li>• Limited analysis and evaluation of their design skills including how they contributed to the effectiveness of the piece</li> <li>• Limited analysis and evaluation of the whole performance</li> </ul>
0	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No analysis or evaluation</li> </ul>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No analysis or evaluation</li> </ul>



## GCSE DRAMA

### UNIT 3

#### INTERPRETING THEATRE

#### ADDITIONAL EXEMPLAR MATERIALS

1 hour 30 minutes

#### ADDITIONAL MATERIALS

In addition to this examination paper, you will need a WJEC pink 16-page answer booklet and an **unmarked** copy of the **one** play you have studied for this unit.

#### INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen. Do not use correction fluid.

In Section A, answer all questions on the one play you have studied. In Section B, answer either question 81 or 91. You must **not** use the same play in your answers to Sections A and B.

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 11.

Leave at least two-line spaces between each answer.

#### 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.

Extracts for Section A questions 

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6	4
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7	1
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7	4
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 are included within the examination booklet.

**SECTION A**

	Pages
<i>A Midsummer Night's Dream:</i>	18
<i>The Glass Menagerie</i>	22
<i>Blue Remembered Hills</i>	26
<i>Face</i>	30
<i>Lionboy</i>	34
<i>Resting Restless</i>	38
<i>Tuesday</i>	42

**SECTION B**

<table border="1"><tr><td>8</td><td>1</td></tr></table>	8	1	46
8	1		
<table border="1"><tr><td>9</td><td>1</td></tr></table>	9	1	46
9	1		

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## SECTION A

You must answer **all the** questions on the **one** play you have studied.

### ***A Midsummer Night's Dream*** William Shakespeare

Read the two-page extract that starts on the opposite page and answer questions

**1 1** , **1 2** , **1 3** and **1 4**

**1 1** (i) As an actor playing the part of **HERMIA**, describe your movement at the beginning of this scene. [2]

(ii) Give **two** reasons for your answer. [2]

**1 2** You are playing **EGEUS** and you are about to say the following line from the extract:

'Happy be Theseus, our renowned duke!'

(i) Describe the tone and tempo of voice you would use when speaking this line. [2]

(ii) Explain why this tone and tempo is appropriate. [3]

**1 3** (i) Describe the location, mood and atmosphere in this scene. [3]

(ii) Give three ways you would use lighting and/or sound to enhance this location, mood and atmosphere. Explain each of your ideas. [6]

**1 4** Explain how the actor playing the role of **THESEUS** could communicate the character to the audience. [12]

In your answer refer to:

- character motivation and interaction
- voice and movement

**1 5** Explain how you would stage any **two** extracts from the play on a Proscenium Arch stage. [15]

**Do not refer to the extract used for questions **1 1** – **1 4**.**

In your answer refer to:

- use of stage, including position of audience
- structure and style
- set and props

**A MIDSUMMER NIGHT'S DREAM** William Shakespeare

ACT 1, SCENE 1.

*The hall in the palace of Theseus, Duke of Athens.*

*Enter Theseus and Hippolyta, followed by Philostrate and attendants.*

**THESEUS:** Now, fair Hippolyta, our nuptial hour  
Draws on apace: four happy days  
bring in Another moon: but O, methinks how slow  
This old moon wanes!  
She lingers my desires, Like to a step-dame, or a dowager,  
Long  
withering out a young man's revenue.

**HIPPOLYTA:** Four days will quickly steep themselves in night:  
Four nights will quickly  
dream away the time: And then the moon, like to a silver bow  
New-bent in  
heaven, shall behold the night Of our solemnities.

**THESEUS:** Go, Philostrate, Stir up the Athenian youth to merriments,  
Awake the pert  
and nimble spirit of mirth, Turn melancholy forth to funerals:  
The pale  
companion is not for our pomp.

*[Exit Philostrate.]*

Hippolyta, I wooed thee with my sword,  
And won thy love, doing thee  
injuries; But I will wed thee in another key,  
With pomp, with triumph, and  
with revelling.

*Enter Egeus and his daughter Hermia, followed by Lysander and  
Demetrius.*

**EGEUS:** Happy be Theseus, our renowned duke!

**THESEUS:** Thanks, good Egeus. What's the news with thee?

**EGEUS:** Full of vexation come I, with complaint  
Against my child, my daughter  
Hermia. Stand forth, Demetrius. My noble lord,  
This man hath my consent  
to marry her. Stand forth, Lysander. And, my gracious duke,  
This man  
hath bewitched the bosom of my child. Thou, thou, Lysander,  
thou hast  
given her rhymes, And interchanged love-tokens with my child;  
Thou hast,  
by moonlight, at her window sung, With feigning voice,  
verses of faining  
love, And stol'n the impression of her fantasy  
With bracelets of thy hair,  
rings, gauds, conceits, Knacks, trifles, nose-gays,  
sweetmeats  
(messengers Of strong prevailment in unhardened youth).

With cunning hast thou filched my daughter's heart,  
Turned her obedience  
(which is due to me) To stubborn harshness. And, my gracious duke,  
Be it  
so she will not here, before your grace, Consent to marry with  
Demetrius,  
I beg the ancient privilege of Athens: As she is mine, I may  
dispose of her:  
Which shall be either to this gentleman, Or to her death;  
according to our  
law Immediately provided in that case.

**THESEUS:** What say you, Hermia? Be advised, fair maid. To you,  
your father should  
be as a god: One that composed your beauties; yea, and one  
To whom  
you are but as a form in wax, By him imprinted, and within  
his power  
To leave the figure or disfigure it. Demetrius is a worthy gentleman.

**HERMIA:** So is Lysander.

**THESEUS:** In himself he is; But in this kind, wanting your father's voice, The other must be held the worthier.

**HERMIA:** I would my father looked but with my eyes.

**THESEUS:** Rather your eyes must with his judgement look.

**HERMIA:** I do entreat your grace to pardon me. I know not by what power I am made bold; Nor how it may concern my modesty In such a presence here to plead my thoughts: But I beseech your grace that I may know The worst that may befall me in this case, If I refuse to wed Demetrius.

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You must answer **all the** questions on the **one** play you have studied

**The Glass Menagerie** Tennessee Williams

Read the two-page extract that starts on the opposite page and answer questions

**2 1** , **2 2** , **2 3** and **2 4**

- 2 1** (i) As an actor playing the part of **AMANDA**, describe your movement at the beginning of this scene. [2]  
(ii) Give **two** reasons for your answer. [2]

**2 2** You are playing **LAURA** and you are about to say the following line from the extract:

'Please, please, please, you go!'

- (i) Describe the tone and tempo of voice you would use when speaking this line. [2]  
(ii) Explain why this tone and tempo is appropriate. [3]

- 2 3** (i) Describe the location, mood and atmosphere in this scene. [3]  
(ii) Give three ways you would use lighting and/or sound to enhance this location, mood and atmosphere. Explain each of your ideas. [6]

**2 4** Explain how the actor playing the role of **JIM** could communicate the character to the audience. [12]

In your answer refer to:

- character motivation and interaction
- voice and movement

**2 5** Explain how you would stage any **two** extracts from the play on a Proscenium Arch stage. [15]

**Do not refer to the extract used for questions **2 1** – **2 4** .**

In your answer refer to:

- use of stage including position of audience
- structure and style
- set and props

**THE GLASS MENAGERIE** Tennessee Williams

*Amanda steps out of the kitchenette and stares furiously at Laura. She points imperiously at the door.]*

**LAURA:** Please, please!

**AMANDA:** [*in a fierce whisper*]: What is the matter with you, you silly thing?

**LAURA:** [*desperately*]: Please, you answer it, please!

**AMANDA:** I told you I wasn't going to humor you, Laura. Why have you chosen this moment to lose your mind?

**LAURA:** Please, please, please, you go!

**AMANDA:** You'll have to go to the door because I can't!

**LAURA:** [*despairingly*]: I can't either!

**AMANDA:** Why?

**LAURA:** I'm sick!

**AMANDA:** I'm sick, too—of your nonsense! Why can't you and your brother be normal people? Fantastic whims and behavior!

*[Tom gives a long ring.]*

Preposterous goings on! Can you give me one reason—  
*[She calls out lyrically.] Coming! Just one second!* —why you should be afraid to open a door? Now you answer it, Laura!

**LAURA:** Oh, oh, oh .. *[She returns through the portieres, darts to the Victrola, winds it frantically and turns it on.]*

**AMANDA:** Laura Wingfield, you march right to that door!

**LAURA:** Yes—yes, Mother!  
*[A faraway, scratchy rendition of "Dardanella" softens the air and gives her strength to move through it. She slips to the door and draws it cautiously open. Tom enters with the caller, Jim O'Connor.]*

**TOM:** Laura, this is Jim. Jim, this is my sister, Laura.

**JIM:** [*stepping inside*]: I didn't know that Shakespeare had a sister!

**LAURA:** [*retreating, stiff and trembling, from the door*]: How—how do you do?

**JIM:** [*heartily, extending his hand*]: Okay!

*[Laura touches it hesitantly with hers.]*

**JIM:** Your hand's cold, Laura!

**LAURA:** Yes, well—I've been playing the Victrola. . .

**JIM:** Must have been playing classical music on it! You ought to play a little hot swing music to warm you up!

**LAURA:** Excuse me—I haven't finished playing the Victrola. . . .

*[She turns awkwardly and hurries into the front room. She pauses a second by the Victrola. Then she catches her breath and darts through the portieres like a frightened deer.]*

**JIM:** *[grinning]*: What was the matter?

**TOM:** Oh—with Laura? Laura is—terribly shy.

**JIM:** Shy, huh? It's unusual to meet a shy girl nowadays. I don't believe you ever mentioned you had a sister.

**TOM:** Well, now you know. I have one. Here is the *Post Dispatch*. You want a piece of it?

**JIM:** Uh-huh.

**TOM:** What piece? The comics?

**JIM:** Sports! *[He glances at it.]* Ole Dizzy Dean is on his bad behavior.

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You must answer all the questions on the one play you have studied

**Blue Remembered Hills** Dennis Potter

Read the two-page extract that starts on the opposite page and answer questions

**3 1** , **3 2** , **3 3** and **3 4**

**3 1** (i) As an actor playing the part of **PETER**, describe your movement at the beginning of this scene. [2]

(ii) Give **two** reasons for your answer. [2]

**3 2** You are playing **AUDREY** and you are about to say the following line from the extract:

'Don't give in, Peter! Don't give in!' [2]

(i) Describe the tone and tempo of voice you would use when speaking this line.

(ii) Explain why this tone and tempo is appropriate. [3]

**3 3** (i) Describe the location, mood and atmosphere in this scene. [3]

(ii) Give three ways you would use lighting and/or sound to enhance this location, mood and atmosphere. Explain each of your ideas. [6]

**3 4** Explain how the actor playing the role of **ANGELA** could communicate the character to the audience. [12]

In your answer refer to:

- character motivation and interaction
- voice and movement

**3 5** Explain how you would stage any **two** extracts from the play on a Proscenium Arch stage. [15]

**Do not refer to the extract used for questions **3 1** – **3 4**.**

In your answer refer to:

- use of stage including position of audience
- structure and style
- set and props

**BLUE REMEMBERED HILLS** Dennis Potter*The Fight.*

*Peter frowns, then lashes out. John hits back, at once. A fight. The nearest equivalent being the long stand-up knock-down fist fights in the old Western films. John and Peter thump and clout each other with increasing vigour. First one, then the other is ascendant. They move over yards of bumpy, grassy ground, grunting, gasping and slogging. The others give raucous support: Willie, Raymond and Angela for John, and Audrey, very loudly, for Peter. John is gradually winning. Peter is finally knocked backwards into a gorse bush.*

**PETER:** Ow! Ow! Ow!

**JOHN:** (*panting*) Had enough, hast?

**AUDREY:** (*screaming*) Don't give in, Peter! Don't give in!

*Despairingly, Peter pulls himself up and, head down, charges at John. John, triumphant, knocks him down. The others roar and shout and jig. Peter scrambles away, howling and sobbing, and starts to run and run. Audrey goes after him, down the path towards the field and barn.*

**JOHN:** (*shouting*) Run, babby, run!

**AUDREY:** (*calling*) Peter—!

**PETER:** (*gasping, sobbing*) Bugger off. Leave I alone!

*She stops, watching him recede. Her expression changes, horribly. She jumps up and down.*

**AUDREY:** (*screaming*) Cowardy-cowardy-custard! Cowardy-cowardy-custard!

*Peter, running, does not look back. John, meanwhile, sits smirking, on the grass, a hero surrounded by back-patting congratulations.*

**JOHN:** (*cackling*) Didn't him go! Didn't him run! Eh?

**WILLIE:** You be Number Two now, John. That's for sure.

**JOHN:** Number Two! Oy—I be!

**RAYMOND:** You might even b-bub-beat W-Wallace.

**ANGELA:** Ne-ver.

**JOHN:** (*gasping*) One day, perhaps. Thee's never know, mind. One of these days!

**ANGELA:** You got some blood or summat on your nose, John.

**JOHN:** (*pleased*) Have I?

*Angela gets a bit of rag from the pram.*

**ANGELA:** Here. Let me wipe it off.

**JOHN:** No. Leave it on. (*Proudly*) Leave it as it is.

**WILLIE:** What'll your mam say, though?

**JOHN:** Her'll give I one. (*He considers*) Ay—wipe it off, Angie. Better had.

**ANGELA:** I be going to be a nurse.

**JOHN:** I shall be a soldier first. And then a boxer. There's a lot of Germans as is going to feel my fist afore very long.

**WILLIE:** And Japs.

**JOHN:** Oy. And bloody Japs. (*He winces at Angela's "treatment"*) Ow! Don't be so bloody rough!

*Angela spits on the rag, and wipes again.*

**ANGELA:** There. That's better. Ennit?

*WILLIE is making aeroplane noises again, arms extended.*

**WILLIE:** Vrooooo-ooo-vooom!

*Raymond uses his pistol.*

**RAYMOND:** Rat-at-at-at-at-at! Got ya!

**WILLIE:** No you ant! You can't beat the RAF. Look at me, wagging my wings. Vrooooooom!

**JOHN:** No—and Peter can't beat me neither! (*He looks around*) Where is Wallace Wilson today, any road?

**WILLIE:** Him ant bin seen, not nowhere.

*John's eyes have narrowed in speculation. Could he beat the fabulous Wallace? He decides, visibly, that it is just a dream.*

**JOHN:** (*laughing*) Well, wherever him is, he's up to summat or other, you can be sure o' that!

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You must answer **all the** questions on the **one** play you have studied

**Face** Benjamin Zephaniah

Read the two-page extract that starts on the opposite page and answer questions

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4	4
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4	1
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 (i) As an actor playing the part of **NATALIE**, describe your movement at the beginning of this scene. [2]

(ii) Give **two** reasons for your answer. [2]

4	2
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 You are playing **MATTHEW** and you are about to say the following line from the extract:

'How much does it cost?'

(i) Describe the tone and tempo of voice you would use when speaking this line. [2]

(ii) Explain why this tone and tempo is appropriate. [3]

4	3
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 (i) Describe the location, mood and atmosphere in this scene. [3]

(ii) Give three ways you would use lighting and/or sound to enhance this location, mood and atmosphere. Explain each of your ideas. [6]

4	4
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 Explain how the actor playing the role of **PAST MARTIN** could communicate the character to the audience. [12]

In your answer refer to:

- character motivation and interaction
- voice and movement

4	5
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 Explain how you would stage any **two** extracts from the play on a Proscenium Arch stage. [15]

**Do not refer to the extract used for questions**

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In your answer refer to:

- use of stage including position of audience
- structure and style
- set and props

**FACE** Benjamin Zephaniah

- STREET VOICE 3:** Weekend spent, the days of holiday trickle past.
- STREET VOICE 5:** One day leaches into another.
- STREET VOICE 1:** Rain stopped play, and long lie-ins were the order of the day.
- STREET VOICE 2:** The hours just ticked by, gloriously wasted.
- STREET VOICE 4:** No one knew that these were the final hours of Martin's old life.
- ALL STREET VOICES:** No one ever knows what's around the corner.
- STREET VOICE 6:** What the new day may bring.
- STREET VOICE 3:** And Friday brings sun, Friday brings guys out in baggy shorts and baseball caps, Friday brings out girls in strappy tops and sunglasses. It brings out the attitude in all of them.
- STREET VOICE 6:** Friday makes the High Street, East 6, feel like the beach. Friday brings Natalie her chance to dance.

*Natalie and the gang of three enter.*

- NATALIE:** So, whatever you say — *I'm going*. I'm seeing the girls there, and if you three don't want to come then that's no problem. But I am not spending the night walking between the rec, the kebab shop and the Chinese take-away.
- MATTHEW:** How much does it cost?
- NATALIE:** It's only a fiver before ten.
- MATTHEW:** A fiver?!
- NATALIE:** And I get in free before ten as well.
- MARK:** Because?
- NATALIE:** Because I'm a girl and a club is nothing without girls, because guys never dance unless we do it first.
- MATTHEW:** I'm not dancing.
- MARK:** No one asked you.
- PAST MARTIN:** I wouldn't know how.
- NATALIE:** You of all people should know how.
- PAST MARTIN:** Why's that? I never go to clubs.
- NATALIE:** (*becoming quite serious*) But you really come alive on the gym mat — you're awesome, like another person. It's like you forget yourself.

**PAST MARTIN:** *(thinking about it)* I do — and I forget that people are watching.

**NATALIE:** And that's what it's like when I dance. I'm, like... *(tries to think of the right word)* transported.

**PAST MARTIN:** Transformed... ?

**NATALIE:** Exactly, and that's why I want to go.

*A beat.*

**MATTHEW:** I haven't got a clue what you two are talking about — all I know is I've only got a fiver, so I won't have any money for a drink.

**MARK:** Unless you get in as a girl! We should put you in a dress, save you a bit of money. A little mini-skirt, suit you just right.

**NATALIE:** I'll get you a drink — and if we don't like it, we don't have to stay, okay?

*Past Martin takes up a comical gangsta stance.*

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You must answer **all the** questions on the **one** play you have studied

**Lionboy** Zizou Corder

Read the two-page extract that starts on the opposite page and answer questions

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5	3
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 and 

5	4
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5	1
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 (i) As an actor playing the part of **MAGDELEN**, describe your movement at the beginning of this scene. [2]

(ii) Give **two** reasons for your answer. [2]

5	2
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 You are playing **CEO** and you are about to say the following line from the extract:

‘It was all right. He had his inhaler, see. My company, The Corporacy makes that.’

(i) Describe the tone and tempo of voice you would use when speaking this line. [2]

(ii) Explain why this tone and tempo is appropriate. [3]

5	3
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 (i) Describe the location, mood and atmosphere in this scene. [3]

(ii) Give three ways you would use lighting and/or sound to enhance this location, mood and atmosphere. Explain each of your ideas. [6]

5	4
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 Explain how the actor playing the role of **CHARLIE** could communicate the character to the audience. [12]

In your answer refer to:

- character motivation and interaction
- voice and movement

5	5
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 Explain how you would stage any **two** extracts from the play on a Proscenium Arch stage. [15]

**Do not refer to the extract used for questions**

5	1
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5	4
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In your answer refer to:

- use of stage including position of audience
- structure and style
- set and props

**LIONBOY** Zizou Corder

**CHARLIE:** One day I came home to find my parents had disappeared. All the lights in the house were off, no sound, no lovely cooking smell. All the doors were locked... except one. The door to Mum's laboratory was open: she never left it open. Never.

*The Actors suggest the laboratory by bringing forward objects of significance for Charlie. The Actors begin to animate them — a lab coat with an actor's arm threaded through it hugs Charlie, while another holds up his mother's spectacles, hovering them near his face.*

Everything in the lab reminded me of them. My parents were scientists. They were the lab.

**DAN:** Charlie's mother: Magdalen start, BSc, MSc, PhD, ETC. One of the most famous scientists in the world for her pioneering research into a cure for asthma.

**MAGDALEN:** *Nullius in verba.* Do you know what that means, Charlie, it's Latin? Take nobody's word for it. Always ask the people in charge the most difficult questions and always ask for evidence. And pass the biscuits, Charlie, dear.

**DAN:** And a great mum.

**MAGDALEN:** *Nullius in verba.*

**LISA:** Charlie's father: Aneba Ashanti, Doctor of Endoterica and Tropical Sciences at the University of London, Chief of Knowledge of all the Tribes of Akan.

**ANEBA (sung):** *Tuwe tuwe mamuna tuwe tuwe.*

**CHARLIE:** Dad would know what was going on. My dad, you should know, is huge. Not just big, huge. And when he smiles, he's like the god of happiness.

**CHARLIE:** *gets out his phone and dials.*  
Dad?

**ANEBA:** Hello? This is Aneba Ashanti. I can't take your call at the moment, I am saving the world. But don't hang up, it shouldn't take long.

**CHARLIE:** Parents! Why do they never leave their phones on? Where were they? Something was wrong. Something had happened. They wouldn't just leave without telling me, would they? What if they had been taken? I started. I couldn't breathe properly. I started. I had an asthma attack.

*Charlie has an asthma attack.*

**CEO:** Asthma is a horrible thing. Very scary, your throat contracts, your ribcage closes around your lungs like a fist, and you can't breathe. Thousands of children suffer from it and it's getting worse. Who is to blame? Is it man-made pollution, or is it cats, with their increasingly allergenic fur? Well, I don't believe in a blame culture but I think it's only fair that cats take their share of the blame.

**CHARLIE:** It was all right, I had my inhaler with me.

*The Ceo takes his inhaler.*

**CEO:** It was all right. He had his inhaler, see. My company, The Corporacy makes that.

*He hands Charlie back the inhaler.*

**CHARLIE:** As I got up, I felt this strong, furry, twining thing around my ankle. I bent down. It was Petra, a skinny cat from the ruins. You don't stroke these cats - cuddly, they are not. Wait! Can I tell you a secret? Can I though? A really big one which no one knows about apart from my parents. I speak cat. 'Quick, Charlie, you need to find your parents now,' She said. 'They've been taken.' 'Who by?' 'Two humans. Strangers. Watch out, Charlie.' I heard a noise, I ran around to the front of the house again, hoping Dad would be there. But he wasn't. Instead, framed in the doorway was Rafi Sadler.

**RAFI:** Do you like my trainers? Not cheap. How did I get them? What sort of question is that? You're rude, you are. I bought them. With my money. Because I work. I have a job, do you have a job, or does someone just buy all your stuff for you?

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You must answer **all the** questions on the **one** play you have studied

**Resting Restless** Bethan Marlow

Read the two-page extract that starts on the opposite page and answer questions

**6 1** , **6 2** , **6 3** and **6 4**

**6 1** (i) As an actor playing the part of **PRINCESS**, describe your movement at the beginning of this scene. [2]

(ii) Give **two** reasons for your answer. [2]

**6 2** You are playing **JESSE** and you are about to say the following line from the extract:

‘Oh babes, sit down, it’s like an episode of Jeremy Kyle’

(i) Describe the tone and tempo of voice you would use when speaking this line. [2]

(ii) Explain why this tone and tempo is appropriate. [3]

**6 3** (i) Describe the location, mood and atmosphere in this scene. [3]

(ii) Give three ways you would use lighting and/or sound to enhance this location, mood and atmosphere. Explain each of your ideas. [6]

**6 4** Explain how the actor playing the role of **OSIAN** could communicate the character to the audience. [12]

In your answer refer to:

- character motivation and interaction
- voice and movement

**6 5** Explain how you would stage any **two** extracts from the play on a Proscenium Arch stage. [15]

**Do not refer to the extract used for questions **6 1** – **6 4**.**

In your answer refer to:

- use of stage including position of audience
- structure and style
- set and props

**RESTING RESTLESS** Bethan Marlow

*The exam is over.*

*Proff and Bethan in each other's arms.*

*Princess walks towards Jesse and Mabli.*

**PRINCESS:** Hello

**JESSE:** Hiya babes.

**PRINCESS:** I had fun.

**MABLI:** In the exam?

**PRINCESS:** No. Well, yes but...no, down town. On Saturday. It was...fun.

**MABLI:** Are you taking the mick, you spiteful cow?

**JESSE:** Mabs didn't have such an amazing time.

**PRINCESS:** Why?

**JESSE:** Oh babes, sit down, it's like an episode of Jeremy Kyle.

**PRINCESS:** Who?

*Osian walks up to Cai.*

**CAI:** What? Your best mate busy cleaning his glasses or something?

**OSIAN:** I've been a right tit. It kind of freaked me out that your mum... And I didn't know what to say so.. .but that's obviously not an excuse. I've been really crap.

**CAI:** Yeah.

**OSIAN:** Do you wanna... talk about it?

**CAI:** Yeah, ok.

**OSIAN:** Ok.

**CAI:** Will you hold my hand?

**OSIAN:** ...yeah, alright.

*Osian holds Cai's hand Cai twists it and puts him in a headlock, messes up his hair.*

**CAI:** Ahhh, Osh, that was lovely.

**OSIAN:** Come on!

**CAI:** Your face was hilarious.

**OSIAN:** Yeah well. ..I'm here, alright?

**CAI:** Nice one.

*Both push and punch each other and then hug.*

**JESSE:** A little bromance, boys? Cute.

**OSIAN:** Hey, are we still going on our holidays? You're coming yeah, Cai?

**CAI:** Does the Pope shit in the woods?

**PRINCESS:** No.

**CAI:** Whatever, I'm coming anyway.

**OSIAN:** Sam?

**SAM:** I'm going to America. I've got a scholarship to play college football.

**CAI:** Superstar!

*Cai puts Sam in a friendly headlock.*

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You must answer **all the** questions on the **one** play you have studied

**Tuesday** Alison Carr

Read the three-page extract that starts on the opposite page and answer questions

**7 1** , **7 2** , **7 3** and **7 4**

**7 1** (i) As an actor playing the part of **CHARLIE**, describe your movement at the beginning of this scene. [2]

(ii) Give **two** reasons for your answer. [2]

**7 2** You are playing **ASH** and you are about to say the following line from the extract:

‘Faces that were the same as ours, but not us.’

(i) Describe the tone and tempo of voice you would use when speaking this line. [2]

(ii) Explain why this tone and tempo is appropriate. [3]

**7 3** (i) Describe the location, mood and atmosphere in this scene. [3]

(ii) Give three ways you would use lighting and/or sound to enhance this location, mood and atmosphere. Explain each of your ideas. [6]

**7 4** Explain how the actor playing the role of **BILLY** could communicate the character to the audience. [12]

In your answer refer to:

- character motivation and interaction
- voice and movement

**7 5** Explain how you would stage any **two** extracts from the play on a Proscenium Arch stage. [15]

**Do not refer to the extract used for questions **7 1** – **7 4**.**

In your answer refer to:

- use of stage including position of audience
- structure and style
- set and props

**TUESDAY** Alison Carr

**CHARLIE:** That was weird.

— What?

**CHARLIE:** That, out there. One minute we're talking to Emma, the next the ground opens up.

— The ground?

**CHARLIE:** Yeah.

— Why are you talking to me, Charlie?

**CHARLIE:** We're best friends.

— No we're not. We haven't spoken since Juniors.

**CHARLIE:** What?

— *And slowly the hall split in two. Split into Us and Them.*

**ASH:** *Faces that were the same as ours, but not us.*

— *Faces we didn't know, that we'd never seen before.*

— *Faces that we did know but were different. We stared.*

— *Blinked.*

— *Smiled.*

— *Frowned at each other across the hall.*

— *(Us.)* Who are you?

— *(Them.)* Who are you?

— *(Us.)* We asked first

— *(Them.)* What's going on?

— *(Us.)* You tell us.

— *(Them.)* We don't know.

— *(Them.)* One minute everything was normal and then an earthquake or, I don't know.

— *(Them.)* The ground opened up, a zigzag across the schoolyard. We got dragged towards it and fell through.

— *(Us.)* The ground didn't open, the sky opened.

— *(Them.)* The ground.

— (*Us.*)            The sky.

—                    *And just when we thought things couldn't get any more bizarre —*

**SAM:**            You haven't said my name, miss.

—                    Who said that?

**SAM:**            Me. You haven't said me. I'm here.

*(Sam pushes her way through from behind a group.)*

**BILLY:**          Sam?

**SAM:**            Billy. I'm so glad you're okay.

**BILLY:**          Sam, is that you?

**SAM:**            I'm scared, what's going on?

**BILLY:**          It's you. *(Hugs her tight.)*

—                    Is that... ?

—                    It can't be.

—                    It is.

—                    I don't believe it. It's not possible.

—                    She's right there.

—                    But how?

—                    Who is it?

—                    Billy's sister Sam.

—                    Sam who died. Last year. Run over by a driver who was texting.

**SAM:**            What? What are they saying?

—                    This can't be happening. What... what if we're all dead?

—                    I don't think so.

—                    Is this heaven?

—                    I hope not.

**ALEX:**          We're not all dead.

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## SECTION B

*You should base your answer to your chosen question below on **one live theatre** production you have seen during the course. At the start of your answer, state the name of the production, the company and the venue. Quality of written communication is assessed in this section.*

Answer **either** question 81 **or** question 91

**Either,**

8	1
---	---

 Analyse and evaluate the use of costumes in **two** moments to communicate meaning to the audience. [15]

In your answer refer to:

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

**Or,**

9	1
---	---

 Analyse and evaluate the use of movement in **two** moments to communicate meaning to an audience. [15]

In your answer refer to:

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



## GCSE DRAMA

### UNIT 3

#### INTERPRETING THEATRE

#### MARK SCHEME

### GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the criteria in this mark scheme. Examiners should use the generic assessment grid, where applicable, and the indicative content for each question when assessing a candidate's response.

For questions that allocate marks for points made, the mark scheme should be applied precisely. Marks should be awarded as indicated and no further sub-division made.

For banded mark schemes, the assessment grid should be considered in conjunction with the indicative content.

### Band Descriptors

When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- 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.

Examiners should use the full range of marks available and award full marks where appropriate.

## Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as drama specialists to determine the validity of the response/interpretation in light of the text and/or the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills outlined in the banded levels of response in the generic assessment grids.

## Assessment Objectives

- AO3** Demonstrate knowledge and understanding of how drama and theatre is developed and performed
- AO3.1a** Demonstrate knowledge of how drama and theatre is developed
- AO3.1b** Demonstrate knowledge of how drama and theatre is performed
- AO3.1c** Demonstrate understanding of how drama and theatre is developed
- AO3.1d** Demonstrate understanding of how drama and theatre is performed
- AO4** Analyse and evaluate their own work and the work of others
- AO4.1c** Analyse the work of others
- AO4.1d** Evaluate the work of others

## Assessment Objective Coverage in Unit 3

Assessment objective	Section A	Section B
<b>AO3.1a</b>	✓	
<b>AO3.1b</b>	✓	
<b>AO3.1c</b>	✓	
<b>AO3.1d</b>	✓	
<b>AO4.1c</b>		✓
<b>AO4.1d</b>		✓

**MARK SCHEME****SAMS First Assessment 2024****GCSE Drama – Unit 3*****A Midsummer Night's Dream*** William Shakespeare

- |   |   |  |     |
|---|---|--|-----|
| 1 | 1 | (i) As an actor playing the part of <b>HERMIA</b> , describe your movement at the beginning of this scene. | [2] |
|   |   | (ii) Give <b>two</b> reasons for your answer.  | [2] |

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award 2 marks for movement and gesture and 2 marks for reasons.
<b>Indicative content</b> These are examples only and all valid alternatives should be considered and marked appropriately.
<b>Movement/Gesture:</b> <ul style="list-style-type: none"> <li>• in this scene Hermia could walk in slowly</li> <li>• Hermia could have her arms folded.</li> </ul>
<b>Reasons:</b> <ul style="list-style-type: none"> <li>• her slow walk could indicate that Hermia does not want to be there</li> <li>• her folded arms could act as a defence mechanism against the figures of authority.</li> </ul>

- |   |   |  |     |
|---|---|--|-----|
| 1 | 2 | You are playing <b>EGEUS</b> and you are about to say the following line from the extract:<br><br>'Happy be Theseus, our renowned duke!' |     |
|   |   | (i) Describe the tone and tempo of voice you would use when speaking this line.  | [2] |
|   |   | (ii) Explain why this tone and tempo is appropriate.   | [3] |

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award 1 mark for tone, 1 mark for tempo and 3 marks for reasons why they are appropriate.
<b>Indicative content</b>
These are examples only and all valid alternatives should be considered and marked appropriately.
<b>Tone and tempo</b>
<ul style="list-style-type: none"><li>• his tone could be ingratiating</li><li>• his tempo could be slow.</li></ul>
<b>Explanations</b>
<ul style="list-style-type: none"><li>• Egeus could want to show his respect for the Duke</li><li>• he wants to win favour with the Duke</li><li>• his tempo could be slow in order to emphasise how much he admires the Duke.</li></ul>

- 1 3** (i) Describe the location, mood and atmosphere in this scene. [3]
- (ii) Give three ways you would use lighting and/or sound to enhance this location, mood and atmosphere. Explain each of your ideas. [6]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
(i) 1 mark per relevant observation for description of the location, mood and atmosphere. Maximum 3 marks.
(ii) 1 mark per idea given to enhance the location, mood and atmosphere through lighting and/or sound, up to a maximum of 3 marks. 1 mark per explanation, up to a maximum of 3 marks.
<b>Indicative content</b>
The following are examples only and all valid alternatives should be considered and marked appropriately.
<b>(i) Descriptions of location, mood and atmosphere</b>
<ul style="list-style-type: none"><li>• the scene is the hall in the palace of Theseus</li><li>• the mood is relaxed at the beginning of the scene but changes when Egeus enters</li><li>• the atmosphere is tense because of Egeus and Hermia's disagreement.</li></ul>

<b>(ii) Lighting and sound ideas plus explanations</b>	
<b>Lighting and Sound Ideas</b> Possible responses include:	<b>Explanations</b> Possible responses include:
<ul style="list-style-type: none"> <li>• use of bright colours in the lighting</li> <li>• creation of shadows</li> <li>• fade up lighting from a blackout</li> <li>• fade in soft romantic music</li> <li>• sound of Egeus etc approaching in the background perhaps getting louder</li> <li>• background sounds of the forest.</li> </ul>	<ul style="list-style-type: none"> <li>• to represent the brightness of Theseus's forthcoming wedding</li> <li>• to foreshadow Egeus's angry entrance</li> <li>• to indicate it is the beginning of the play</li> <li>• to create tension as Egeus approaches</li> <li>• to represent the forest where much of the action will eventually take place.</li> </ul>

**1 4** Explain how the actor playing the role of **THESEUS** could communicate the character to the audience.

In your answer refer to:

- character motivation
- voice
- movement
- interaction.

[12]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>		
<ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul>		
<b>Band 5</b>	<b>10-12 marks</b>	<ul style="list-style-type: none"> <li>• A perceptive explanation of character motivation and the subtleties of the interaction between characters</li> <li>• Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Highly appropriate references to the extract</li> <li>• Highly relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 4</b>	<b>8-9 marks</b>	<ul style="list-style-type: none"> <li>• A well-informed explanation of character motivation and the interaction between characters</li> <li>• Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Appropriate references to the extract</li> <li>• Relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 3</b>	<b>6-7 marks</b>	<ul style="list-style-type: none"> <li>• A satisfactory explanation of character motivation and interaction between characters</li> <li>• A satisfactory knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Generally appropriate references to the extract</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>

<b>Band 2</b>	<b>4-5 marks</b>	<ul style="list-style-type: none"> <li>• Some explanation of character motivation and interaction between characters</li> <li>• Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Some appropriate references to the extract</li> <li>• Some knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 1</b>	<b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• Limited explanation of character motivation and interaction between characters</li> <li>• Limited knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Limited references to the extract</li> <li>• Limited knowledge, understanding and use of relevant drama terminology</li> </ul>
	<b>0 marks</b>	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted</li> </ul>

### Indicative content

These are examples only and all valid alternatives should be considered and marked appropriately.

#### Character motivation and interaction:

- he is in love with Hippolyta
- he is happy at the thought of his forthcoming wedding
- he wants the wedding to be a very special occasion
- he listens carefully to Egeus
- he is stern with Hermia
- he reminds Hermia of her responsibilities
- authoritative.

#### Voice and movement suggestions:

- happy tone
- stern tone
- slow tempo
- low pitched
- excited
- speaks sternly to Hermia
- stands very still and firm
- slow considered movements
- authoritative gestures.

- 1 5** Explain how you would stage any **two** extracts from the play on a Proscenium Arch stage. [15]

In your answer refer to:

- use of stage, including position of audience
- structure and style
- set and props

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>		
<ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul>		
<b>Band 5</b>	<b>13-15 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Perceptive and detailed explanation of structure and style</li> <li>• Highly detailed description of the set in each extract</li> <li>• Highly detailed examples which fully support the design are presented from two extracts</li> <li>• Highly relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 4</b>	<b>10-12 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is explored demonstrating a knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Detailed explanation of structure and style</li> <li>• Detailed description of the set in each extract</li> <li>• Detailed examples which fully support the design are presented from two extracts</li> <li>• Relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 3</b>	<b>7-9 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is generally explored demonstrating a knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• General explanation of structure and style</li> <li>• General description of the set in each extract</li> <li>• General examples which support the design are presented from two extracts</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>

<b>Band 2</b>	<b>4-6 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is partially explored demonstrating some knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Some explanation of structure and style</li> <li>• Some description of the set in each extract</li> <li>• Some examples which support the design are presented from one or two extracts</li> <li>• Some relevant knowledge understanding and use of drama terminology</li> </ul>
<b>Band 1</b>	<b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is mentioned demonstrating limited knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Limited explanation of structure and style</li> <li>• Limited description of the set</li> <li>• Limited examples which support the design are presented from one or two extracts</li> <li>• Limited knowledge, understanding and use of relevant drama terminology</li> </ul>
	<b>0 marks</b>	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted</li> </ul>

#### Indicative content

These are examples only and all valid alternatives should be considered and marked appropriately.

#### Answers may include:

- an explanation of how a proscenium stage could contribute to the style and structure of the two extracts chosen e.g. quick transition of extracts, breaking of the fourth wall, direct address to the audience
- how the specified stage can be used to demonstrate engagement/interaction with audience e.g. positioning of characters at two moments in chosen extracts
- how and where, within the chosen extracts, the type of stage could contribute to the design concept
- choice of style with reasons, e.g. how it could be linked to specified stage, set and chosen extracts choice of set appropriate to the two extracts chosen e.g. generic backdrop, floor cloth, levels etc
- how set is used within the chosen extracts, including an awareness of how the type of stage will influence how it is used e.g. awareness of sight lines, where set is placed
- how colour is used to create mood and atmosphere in the chosen extracts
- the play is multi-locational therefore candidates may choose to have a simple, neutral stage and bring on appropriate props for the chosen scenes – making reference to the original staging style
- there are contrasting interior and exterior scenes and candidates may choose a generic floor cloth with some symbolic pattern to emphasise one of the themes e.g. love, magic. Then they may use simple furniture – brought on by actors to signify the different scenes
- some candidates may choose to stage the forest scene and will describe how they would create the forest on their chosen stage using set and levels
- candidates may choose a very modern approach and choose to symbolise the forest and then create the various scenes in front of this symbolic background.

**The Glass Menagerie** Tennessee Williams

- |          |          |  |     |
|----------|----------|--|-----|
| <b>2</b> | <b>1</b> | (i) As an actor playing the part of <b>AMANDA</b> , describe your movement at the beginning of this scene. | [2] |
|          |          | (ii) Give <b>two</b> reasons for your answer.  | [2] |

**AO3**

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

Award 2 marks for movement and gesture and 2 marks for reasons.

**Indicative content**

These are examples only and all valid alternatives should be considered and marked appropriately.

**Movement/Gesture**

- Amanda could stand very close to Laura
- Amanda could point at the door.

**Reasons**

- she is standing close to Laura to intimidate her
- she could be pointing at the door to emphasise to Laura that she must answer it.

**2 2** You are playing **LAURA** and you are about to say the following line from the extract:

‘Please, please, please, you go!’

- (i) Describe the tone and tempo of voice you would use when speaking this line [2]
- (ii) Explain why this tone and tempo is appropriate. [3]

**AO3**

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

Award 1 mark for tone, 1 mark for tempo and 3 marks for reasons why they are appropriate.

**Indicative content**

These are examples only and all valid alternatives should be considered and marked appropriately.

**Tone and tempo**

- Laura’s tone could be frightened
- Laura’s tempo could be fast.

**Explanations**

- Laura could be frightened to face their visitor
- Laura could be frightened because she’s not used to meeting people
- her tempo could be fast to emphasise her nervousness.

**2 3** (i) Describe the location, mood and atmosphere in this scene. [3]

(ii) Give three ways you would use lighting and/or sound to enhance this location, mood and atmosphere. Explain each of your ideas. [6]

**AO3**

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

- (i) 1 mark per relevant observation for description of the location, mood and atmosphere. Maximum 3 marks.
- (ii) 1 mark per idea given to enhance the location, mood and atmosphere through lighting and/or sound, up to a maximum of 3 marks. 1 mark per explanation, up to a maximum of 3 marks.

### Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately.

**(i) Description of location, mood and atmosphere**

- the location is in the Wingfield apartment
- the mood is awkward and uncomfortable
- the atmosphere is tense at the beginning but becomes more relaxed when Tom and Jim enters.

**(ii) Lighting and sound ideas plus explanations**

<b>Lighting and Sound Ideas</b> Possible responses include:	<b>Explanations</b> Possible responses include:
<ul style="list-style-type: none"> <li>• use of dark colours in the lighting</li> <li>• creation of shadows</li> <li>• fade up lighting from a blackout</li> <li>• fade in tense, distorted music</li> <li>• sound of Tom and Jim approaching in the background perhaps getting louder</li> <li>• background sounds of the Paradise dance hall.</li> </ul>	<ul style="list-style-type: none"> <li>• to represent Laura's fear of the evening</li> <li>• to foreshadow Jim and Tom's entrance</li> <li>• to indicate it is the beginning of the scene</li> <li>• to create tension as Tom and Jim approaches</li> <li>• to represent the wider world where Tom wants to escape to and Laura is afraid of.</li> </ul>

**2 4**

Explain how the actor playing the role of **JIM** could communicate the character to the audience. [12]

In your answer refer to:

- character motivation and interaction
- voice and movement

### AO3

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

- 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.

<b>Band 5</b>	<b>10-12 marks</b>	<ul style="list-style-type: none"> <li>• A perceptive explanation of character motivation and the subtleties of the interaction between characters</li> <li>• Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Highly appropriate references to the extract</li> <li>• Highly relevant knowledge, understanding and use of drama terminology</li> </ul>
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<b>Band 4</b>	<b>8-9 marks</b>	<ul style="list-style-type: none"> <li>• A well-informed explanation of character motivation and the interaction between characters</li> <li>• Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Appropriate references to the extract</li> <li>• Relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 3</b>	<b>6-7 marks</b>	<ul style="list-style-type: none"> <li>• A satisfactory explanation of character motivation and interaction between characters</li> <li>• A satisfactory knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Generally appropriate references to the extract</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 2</b>	<b>4-5 marks</b>	<ul style="list-style-type: none"> <li>• Some explanation of character motivation and interaction between characters</li> <li>• Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Some appropriate references to the extract</li> <li>• Some knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 1</b>	<b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• Limited explanation of character motivation and interaction between characters</li> <li>• Limited knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Limited references to the extract</li> <li>• Limited knowledge, understanding and use of relevant drama terminology</li> </ul>
	<b>0 marks</b>	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted</li> </ul>

**Indicative content**

These are examples only and all valid alternatives should be considered and marked appropriately.

**Answers may include:**

**Character motivation and interaction:**

- he is surprised that Tom has a sister
- he is polite and courteous towards Laura
- he is confident
- he gives Tom advice
- he is ambitious
- he is friendly and at ease with the situation.

**Voice and movement suggestions:**

- polite tone
- courteous tone
- slow, relaxed tempo
- low pitched
- confident
- relaxed, confident movement and gestures
- friendly movements towards Tom
- authoritative gestures when he gives his advice.

**2 5** Explain how you would stage any **two** extracts from the play on a Proscenium Arch stage. [15]

In your answer refer to:

- use of stage, including position of audience
- structure and style
- set and props

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>		
<ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul>		
<b>Band 5</b>	<b>13-15 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Perceptive and detailed explanation of structure and style</li> <li>• Highly detailed description of the set in each extract</li> <li>• Highly detailed examples which fully support the design are presented from two extracts</li> <li>• Highly relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 4</b>	<b>10-12 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is explored demonstrating a knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Detailed explanation of structure and style</li> <li>• Detailed description of the set in each extract</li> <li>• Detailed examples which fully support the design are presented from two extracts</li> <li>• Relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 3</b>	<b>7-9 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is generally explored demonstrating a knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• General explanation of structure and style</li> <li>• General description of the set in each extract</li> <li>• General examples which support the design are presented from two extracts</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>

<b>Band 2</b>	<b>4-6 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is partially explored demonstrating some knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Some explanation of structure and style</li> <li>• Some description of the set in each extract</li> <li>• Some examples which support the design are presented from one or two extracts</li> <li>• Some relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 1</b>	<b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is mentioned demonstrating limited knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Limited explanation of structure and style</li> <li>• Limited description of the set</li> <li>• Limited examples which support the design are presented from one or two extracts</li> <li>• Limited knowledge, understanding and use of relevant drama terminology</li> </ul>
	<b>0 marks</b>	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted</li> </ul>

### Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately.

#### Answers may include:

- an explanation of how a proscenium stage could contribute to the style and structure of the two extracts chosen e.g. quick transition of extracts, breaking of the fourth wall, direct address to the audience
- how the specified stage can be used to demonstrate engagement/interaction with audience e.g. positioning of characters at two moments in chosen extracts
- how and where, within the chosen extracts, the type of stage could contribute to the design concept
- choice of style with reasons, e.g. how it could be linked to specified stage, set and chosen extracts
- choice of set appropriate to the two extracts chosen e.g. generic backdrop, floor cloth, levels etc.
- how set is used within the chosen extracts, including an awareness of how the type of stage will influence how it is used e.g. awareness of sight lines, where set is placed
- how colour is used to create mood and atmosphere in the chosen extracts
- the play is multi-locational therefore candidates may choose to have a simple, neutral stage and bring on appropriate props for the chosen scenes – making reference to the original staging style
- there are contrasting interior and exterior scenes and candidates may choose a generic floor cloth with some symbolic pattern to emphasise one of the themes e.g. isolation, escape. Then they may use simple furniture – brought on by actors to signify the different scenes
- some candidates may choose to stage the fire escape scene and will describe how they would create the apartment on their chosen stage using set and levels
- candidates may choose a very modern approach to symbolise the apartment and then create the various scenes in front of this symbolic background.

**Blue Remembered Hills** Dennis Potter

- |          |          |   |     |
|----------|----------|---|-----|
| <b>3</b> | <b>1</b> | (i) As an actor playing the part of <b>PETER</b> , describe your movement at the beginning of this scene. | [2] |
|          |          | (ii) Give <b>two</b> reasons for your answer.   | [2] |

**AO3**

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

Award 2 marks for movement and gesture and 2 marks for reasons.

**Indicative content**

These are examples only and all valid alternatives should be considered and marked appropriately.

**Movement/Gesture**

- Peter could have fast, aggressive movement
- arms positioned in a boxing gesture.

**Reasons**

- he is angry with John
- he is getting ready to fight him.

**3 2**

You are playing **AUDREY** and you are about to say the following line from the extract:

'Don't give in, Peter! Don't give in!' [2]

(i) Describe the tone and tempo of voice you would use when speaking this line.

(ii) Explain why this tone and tempo is appropriate. [3]

**AO3**

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

Award 1 mark for tone, 1 mark for tempo and 3 marks for reasons why they are appropriate.

**Indicative content**

These are examples only and all valid alternatives should be considered and marked appropriately.

**Tone and tempo**

- Audrey's tone could be aggressive
- her tempo could be fast.

**Explanations**

- Audrey is showing her support for Peter
- she could be trying to ingratiate herself to Pete
- her tempo could be fast to emphasise the aggression of the fight.

**3 3** (i) Describe the location, mood and atmosphere in this scene. [3]

(ii) Give three ways you would use lighting and/or sound to enhance this location, mood and atmosphere. Explain each of your ideas. [6]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>	
<p>(i) 1 mark per relevant observation for description of the location, mood and atmosphere. Maximum 3 marks.</p> <p>(ii) 1 mark per idea given to enhance the location, mood and atmosphere through lighting and/or sound, up to a maximum of 3 marks. 1 mark per explanation, up to a maximum of 3 marks.</p>	
<b>Indicative content</b>	
<p>The following are examples only and all valid alternatives should be considered and marked appropriately.</p> <p><b>(i) Description of location, mood and atmosphere</b></p> <ul style="list-style-type: none"> <li>• the location is the wood</li> <li>• the mood is tense and charged</li> <li>• the atmosphere is aggressive and even when the fight ends, there is a competitive atmosphere.</li> </ul>	
<b>(ii) Lighting and sound ideas plus explanations</b>	
<b>Lighting and Sound Ideas</b> Possible responses include:	<b>Explanations</b> Possible responses include:
<ul style="list-style-type: none"> <li>• use of dark colours in the lighting</li> <li>• creation of shadows</li> <li>• fade up lighting from a blackout</li> <li>• fade in tense, aggressive music</li> <li>• sound of planes approaching in the background perhaps getting louder</li> <li>• background sounds of the forest.</li> </ul>	<ul style="list-style-type: none"> <li>• to represent the aggressive atmosphere</li> <li>• to foreshadow Donald's death</li> <li>• to indicate it is the beginning of the scene</li> <li>• to create tension as the children aggression is representative of the war</li> <li>• to represent the location where the scene takes place.</li> </ul>

- |          |          |  |      |
|----------|----------|--|------|
| <b>3</b> | <b>4</b> | Explain how the actor playing the role of <b>ANGELA</b> could communicate the character to the audience. | [12] |
|----------|----------|--|------|

In your answer refer to:

- character motivation and interaction
- voice and movement

<b>AO3</b>		
<b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>		
<ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul>		
<b>Band 5</b>	<b>10-12 marks</b>	<ul style="list-style-type: none"> <li>• A perceptive explanation of character motivation and the subtleties of the interaction between characters</li> <li>• Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Highly appropriate references to the extract</li> <li>• Highly relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 4</b>	<b>8-9 marks</b>	<ul style="list-style-type: none"> <li>• A well-informed explanation of character motivation and the interaction between characters</li> <li>• Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Appropriate references to the extract</li> <li>• Relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 3</b>	<b>6-7 marks</b>	<ul style="list-style-type: none"> <li>• A satisfactory explanation of character motivation and interaction between characters</li> <li>• A satisfactory knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Generally appropriate references to the extract</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 2</b>	<b>4-5 marks</b>	<ul style="list-style-type: none"> <li>• Some explanation of character motivation and interaction between characters</li> <li>• Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Some appropriate references to the extract</li> <li>• Some knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 1</b>	<b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• Limited explanation of character motivation and interaction between characters</li> <li>• Limited knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Limited references to the extract</li> <li>• Limited knowledge, understanding and use of relevant drama terminology</li> </ul>
	<b>0 marks</b>	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted</li> </ul>

**Indicative content**

These are examples only and all valid alternatives should be considered and marked appropriately.

**Answers may include:**

Character motivation and interaction:

- she is gentle towards John
- she is proud of her ambition to be a nurse
- she is determined to take charge
- she is authoritative
- she does not listen to John and the other boys
- she is flirtatious.

**Voice and movement suggestions:**

- gentle tone
- determined tone
- slow, relaxed tempo
- low pitched
- confident
- confident movement and gestures
- flirtatious movements towards John
- authoritative gestures when she wipes his nose and “administers” first aid.

- 3 5** Explain how you would stage any **two** extracts from the play on a Proscenium Arch stage. [15]

In your answer refer to:

- use of stage, including position of audience
- structure and style
- set and props

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>		
<ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul>		
<b>Band 5</b>	<b>13-15 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Perceptive and detailed explanation of structure and style</li> <li>• Highly detailed description of the set in each extract</li> <li>• Highly detailed examples which fully support the design are presented from two extracts</li> <li>• Highly relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 4</b>	<b>10-12 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is explored demonstrating a knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Detailed explanation of structure and style</li> <li>• Detailed description of the set in each extract</li> <li>• Detailed examples which fully support the design are presented from two extracts</li> <li>• Relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 3</b>	<b>7-9 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is generally explored demonstrating a knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• General explanation of structure and style</li> <li>• General description of the set in each extract</li> <li>• General examples which support the design are presented from two extracts</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>

<b>Band 2</b>	<b>4-6 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is partially explored demonstrating some knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Some explanation of structure and style</li> <li>• Some description of the set in each extract</li> <li>• Some examples which support the design are presented from one or two extracts</li> <li>• Some relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 1</b>	<b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is mentioned demonstrating limited knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Limited explanation of structure and style</li> <li>• Limited description of the set</li> <li>• Limited examples which support the design are presented from one or two extracts</li> <li>• Limited knowledge, understanding and use of relevant drama terminology</li> </ul>
	<b>0 marks</b>	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted</li> </ul>

#### Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately.

#### Answers may include:

- an explanation of how a proscenium stage could contribute to the style and structure of the two extracts chosen e.g. quick transition of extracts, breaking of the fourth wall, direct address to the audience
- how the specified stage can be used to demonstrate engagement/interaction with audience e.g. positioning of characters at two moments in chosen extracts
- how and where, within the chosen extracts, the type of stage could contribute to the design concept
- choice of style with reasons, e.g. how it could be linked to specified stage, set and chosen extracts choice of set appropriate to the two extracts chosen e.g. generic backdrop, floor cloth, levels etc.
- how set is used within the chosen extracts, including an awareness of how the type of stage will influence how it is used e.g. awareness of sight lines, where set is placed
- how colour is used to create mood and atmosphere in the chosen extracts
- the play is multi-locational therefore candidates may choose to have a simple, neutral stage and bring on appropriate props for the chosen scenes – making reference to the original staging style there are contrasting interior and exterior scenes and candidates may choose a generic floor cloth with some symbolic pattern to emphasise one of the themes e.g. loss of innocence, war. Then they may use simple furniture – brought on by actors to signify the different scenes
- some candidates may choose to stage the barn scene and will describe how they would create the forest on their chosen stage using set and levels
- candidates may choose a very modern approach and have to symbolise the forest and then create various scenes in front of this symbolic background.

**Face** Benjamin Zephaniah

**4 1** (i) As an actor playing the part of **NATALIE**, describe your movement at the beginning of this scene. [2]

(ii) Give **two** reasons for your answer. [2]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award 2 marks for movement and gesture and 2 marks for reasons.
<b>Indicative content</b>
These are examples only and all valid alternatives should be considered and marked appropriately.
<b>Movement/Gesture</b>
<ul style="list-style-type: none"> <li>Natalie could enter dancing</li> <li>her arms folded in a defensive gesture.</li> </ul>
<b>Reasons</b>
<ul style="list-style-type: none"> <li>she could come in dancing to emphasise to the boys this is how she plans to spend her evening</li> <li>her arms folded could act as a defiant gesture to indicate that Natalie has had enough.</li> </ul>

**4 2** You are playing **MATTHEW** and you are about to say the following line from the extract:

‘How much does it cost?’

(i) Describe the tone and tempo of voice you would use when speaking this line. [2]

(ii) Explain why this tone and tempo is appropriate. [3]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award 1 mark for tone, 1 mark for tempo and 3 marks for reasons why they are appropriate.
<b>Indicative content</b>
These are examples only and all valid alternatives should be considered and marked appropriately.
<b>Tone and tempo</b>
<ul style="list-style-type: none"> <li>Matthew’s tone could be worried</li> <li>his tempo could be slow.</li> </ul>
<b>Explanations</b>
<ul style="list-style-type: none"> <li>Matthew is worried whether he has enough money</li> <li>he is concerned about being turned away from the club</li> <li>his tempo could be slow as he considers the financial implications of the situation.</li> </ul>

- 4 3** (i) Describe the location, mood and atmosphere in this scene. [3]
- (ii) Give three ways you would use lighting and/or sound to enhance this location, mood and atmosphere. Explain each of your ideas. [6]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>	
<p>(i) 1 mark per relevant observation for description of the location, mood and atmosphere. Maximum 3 marks.</p> <p>(ii) 1 mark per idea given to enhance the location, mood and atmosphere through lighting and/or sound, up to a maximum of 3 marks. 1 mark per explanation, up to a maximum of 3 marks.</p>	
<b>Indicative content</b>	
<p>The following are examples only and all valid alternatives should be considered and marked appropriately.</p> <p><b>(i) Description of location, mood and atmosphere</b></p> <ul style="list-style-type: none"> <li>• the location is a high street</li> <li>• the mood is awkward and tense but becomes more playful as the scene progresses</li> <li>• the atmosphere is generally friendly as the three friends debate their evening plans.</li> </ul>	
<b>(ii) Lighting and sound ideas plus explanations</b>	
<b>Lighting and Sound Ideas</b> Possible responses include:	<b>Explanations</b> Possible responses include:
<ul style="list-style-type: none"> <li>• use of bright colours in the lighting</li> <li>• creation of shadows</li> <li>• fade up lighting from a blackout</li> <li>• fade in contemporary music</li> <li>• sound of cars approaching in the background perhaps getting louder</li> <li>• background sounds of a busy city street on a Friday night.</li> </ul>	<ul style="list-style-type: none"> <li>• to represent the bright lights of a city high street</li> <li>• to foreshadow Martin's accident</li> <li>• to indicate it is the beginning of the scene</li> <li>• to create tension and foreshadow Martin's accident</li> <li>• to represent the location where the scene takes place.</li> </ul>

4 4

Explain how the actor playing the role of **PAST MARTIN** could communicate the character to the audience. [12]

In your answer refer to:

- character motivation and interaction
- voice and movement

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>		
<ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul>		
<b>Band 5</b>	<b>10-12 marks</b>	<ul style="list-style-type: none"> <li>• A perceptive explanation of character motivation and the subtleties of the interaction between characters</li> <li>• Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Highly appropriate references to the extract</li> <li>• Highly relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 4</b>	<b>8-9 marks</b>	<ul style="list-style-type: none"> <li>• A well-informed explanation of character motivation and the interaction between characters</li> <li>• Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Appropriate references to the extract</li> <li>• Relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 3</b>	<b>6-7 marks</b>	<ul style="list-style-type: none"> <li>• A satisfactory explanation of character motivation and interaction between characters</li> <li>• A satisfactory knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Generally appropriate references to the extract</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 2</b>	<b>4-5 marks</b>	<ul style="list-style-type: none"> <li>• Some explanation of character motivation and interaction between characters</li> <li>• Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Some appropriate references to the extract</li> <li>• Some knowledge, understanding and use of drama terminology</li> </ul>

<b>Band 1</b>	<b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• Limited explanation of character motivation and interaction between characters</li> <li>• Limited knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Limited references to the extract</li> <li>• Limited knowledge, understanding and use of relevant drama terminology</li> </ul>
	<b>0 marks</b>	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted</li> </ul>

### Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately.

#### Answers may include:

##### Character motivation and interaction:

- he is observing the situation
- he is worried about his dancing ability
- he is shocked by Natalie's response
- he is thoughtful as he considers his gymnastic abilities
- he is surprised
- he is good fun and can laugh at himself.

##### Voice and movement suggestions:

- surprised tone
- worried tone
- slow, relaxed tempo
- low pitched
- awkward
- stillness and thoughtful gestures
- eye-contact towards Natalie
- loose movement and comical gesture.

- 4 5** Explain how you would stage any **two** extracts from the play on a Proscenium Arch stage. [15]

In your answer refer to:

- use of stage, including position of audience
- structure and style
- set and props

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>		
<ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul>		
<b>Band 5</b>	<b>13-15 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Perceptive and detailed explanation of structure and style</li> <li>• Highly detailed description of the set in each extract</li> <li>• Highly detailed examples which fully support the design are presented from two extracts</li> <li>• Highly relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 4</b>	<b>10-12 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is explored demonstrating a knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Detailed explanation of structure and style</li> <li>• Detailed description of the set in each extract</li> <li>• Detailed examples which fully support the design are presented from two extracts</li> <li>• Relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 3</b>	<b>7-9 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is generally explored demonstrating a knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• General explanation of structure and style</li> <li>• General description of the set in each extract</li> <li>• General examples which support the design are presented from two extracts</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 2</b>	<b>4-6 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is partially explored demonstrating some knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Some explanation of structure and style</li> <li>• Some description of the set in each extract</li> <li>• Some examples which support the design are presented from one or two extracts</li> <li>• Some relevant knowledge, understanding and use of drama terminology</li> </ul>

<b>Band 1</b>	<b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is mentioned demonstrating limited knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Limited explanation of structure and style</li> <li>• Limited description of the set</li> <li>• Limited examples which support the design are presented from one or two extracts</li> <li>• Limited knowledge, understanding and use of relevant drama terminology</li> </ul>
	<b>0 marks</b>	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted</li> </ul>

### Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately.

#### Answers may include:

- an explanation of how a proscenium stage could contribute to the style and structure of the two extracts chosen e.g. quick transition of extracts, breaking of the fourth wall, direct address to the audience
- how the specified stage can be used to demonstrate engagement/interaction with audience e.g. positioning of characters at two moments in chosen extracts
- how and where, within the chosen extracts, the type of stage could contribute to the design concept
- choice of style with reasons, e.g. how it could be linked to specified stage, set and chosen extracts
- choice of set appropriate to the two extracts chosen e.g. generic backdrop, floor cloth, levels etc.
- how set is used within the chosen extracts, including an awareness of how the type of stage will influence how it is used e.g. awareness of sight lines, where set is placed
- how colour is used to create mood and atmosphere in the chosen extracts
- the play is multi-locational therefore candidates may choose to have a simple, neutral stage and bring on appropriate props for the chosen scenes – making reference to the original staging style
- there are contrasting interior and exterior scenes and candidates may choose a generic floor cloth with some symbolic pattern to emphasise one of the themes e.g. loss, image. Then they may use simple furniture – brought on by actors to signify the different scenes
- some candidates may choose to stage the car crash scene and will describe how they would create the car on their chosen stage using set and levels
- candidates may choose a very modern approach and symbolise the city and then create the various scenes in front of this symbolic background.

**Lionboy** Zizou Corder

- |          |          |
|----------|----------|
| <b>5</b> | <b>1</b> |
|----------|----------|
- (i) As an actor playing the part of **MAGDELEN**, describe your movement at the beginning of this scene. [2]
- (ii) Give **two** reasons for your answer. [2]

**AO3****Demonstrate knowledge and understanding of how drama and theatre is developed and performed**

Award 2 marks for movement and gesture and 2 marks for reasons.

**Indicative content**

These are examples only and all valid alternatives should be considered and marked appropriately.

**Movement/Gesture**

- Magdalen could have still, calm movement
- she could smooth Charlie's hair.

**Reasons**

- to focus on the important life lesson, she is emphasising to Charlie
- to indicate she is gentle and caring towards her son.

**5 2**

You are playing **CEO** and you are about to say the following line from the extract:

'It was all right. He had his inhaler, see. My company, The Corporacy makes that.'

- (i) Describe the tone and tempo of voice you would use when speaking this line. [2]
- (ii) Explain why this tone and tempo is appropriate. [3]

**AO3**

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

Award 1 mark for tone, 1 mark for tempo and 3 marks for reasons why they are appropriate.

**Indicative content**

These are examples only and all valid alternatives should be considered and marked appropriately.

**Tone and tempo**

- the CEO's tone could be unconcerned
- his tempo could be slow.

**Explanations**

- the CEO is not really bothered about Charlie's health
- he is thinking of all the money his products are making
- his tempo is slow to emphasise he is unconcerned and unhurried about the situation.

**5 3** (i) Describe the location, mood and atmosphere in this scene. [3]

(ii) Give three ways you would use lighting and/or sound to enhance this location, mood and atmosphere. Explain each of your ideas. [6]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>	
<p>(i) 1 mark per relevant observation for description of the location, mood and atmosphere. Maximum 3 marks.</p> <p>(ii) 1 mark per idea given to enhance the location, mood and atmosphere through lighting and/or sound, up to a maximum of 3 marks. 1 mark per explanation, up to a maximum of 3 marks.</p>	
<b>Indicative content</b>	
<p>The following are examples only and all valid alternatives should be considered and marked appropriately.</p> <p><b>(i) Description of location, mood and atmosphere</b></p> <ul style="list-style-type: none"> <li>• there are possibly two locations within the scene: Charlie's house and the office of the CEO</li> <li>• the mood is one of foreboding</li> <li>• the atmosphere is tense and frightening as Charlie realises his parents have disappeared and no one seems to care about him.</li> </ul>	
<b>(ii) Lighting and sound ideas plus explanations</b>	
<b>Lighting and Sound Ideas</b> Possible responses include:	<b>Explanations</b> Possible responses include:
<ul style="list-style-type: none"> <li>• use of dark colours in the lighting</li> <li>• creation of shadows</li> <li>• fade up lighting from a blackout</li> <li>• fade in tense, distorted music</li> <li>• sound of breathing and heartbeat</li> <li>• background sounds of factory machines and phones ringing.</li> </ul>	<ul style="list-style-type: none"> <li>• to represent Charlie's fear of what has happened to his parents</li> <li>• to indicate it is the beginning of the scene</li> <li>• to create tension as Charlie has his attack</li> <li>• to represent the world of the CEO.</li> </ul>

- |          |          |   |
|----------|----------|---|
| <b>5</b> | <b>4</b> | Explain how the actor playing the role of <b>CHARLIE</b> could communicate the character to the audience. |
|----------|----------|---|

[12]

In your answer refer to:

- character motivation and interaction
- voice and movement

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>		
<ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul>		
<b>Band 5</b>	<b>10-12 marks</b>	<ul style="list-style-type: none"> <li>• A perceptive explanation of character motivation and the subtleties of the interaction between characters</li> <li>• Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Highly appropriate references to the extract</li> <li>• Highly relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 4</b>	<b>8-9 marks</b>	<ul style="list-style-type: none"> <li>• A well-informed explanation of character motivation and the interaction between characters</li> <li>• Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Appropriate references to the extract</li> <li>• Relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 3</b>	<b>6-7 marks</b>	<ul style="list-style-type: none"> <li>• A satisfactory explanation of character motivation and interaction between characters</li> <li>• A satisfactory knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Generally appropriate references to the extract</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 2</b>	<b>4-5 marks</b>	<ul style="list-style-type: none"> <li>• Some explanation of character motivation and interaction between characters</li> <li>• Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Some appropriate references to the extract</li> <li>• Some knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 1</b>	<b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• Limited explanation of character motivation and interaction between characters</li> <li>• Limited knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Limited references to the extract</li> <li>• Limited knowledge, understanding and use of relevant drama terminology</li> </ul>
	<b>0 marks</b>	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted</li> </ul>

### Indicative content

*The following are examples only and all valid alternatives should be considered and marked appropriately.*

**Answers may include:**

**Character motivation and interaction:**

- he is frightened
- he is worried about his parent's disappearance
- he is frustrated
- he is suddenly taken ill
- he is surprised by the CEO's interaction
- he is lonely.

**Voice and movement suggestions:**

- worried tone
- desperate tone
- slow, laboured tempo
- low pitched
- awkward
- nervous, frantic movement and gestures
- defensive movement towards the CEO
- stillness as he tries to remain calm and gain control.

**5 5** Explain how you would stage any **two** extracts from the play on a Proscenium Arch stage. [15]

In your answer refer to:

- use of stage, including position of audience
- structure and style
- set and props

### AO3

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

- 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.

<b>Band 5</b>	<b>13-15 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Perceptive and detailed explanation of structure and style</li> <li>• Highly detailed description of the set in each extract</li> <li>• Highly detailed examples which fully support the design are presented from two extracts</li> <li>• Highly relevant knowledge, understanding and use of drama terminology</li> </ul>
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<b>Band 4</b>	<b>10-12 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is explored demonstrating a knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Detailed explanation of structure and style</li> <li>• Detailed description of the set in each extract</li> <li>• Detailed examples which fully support the design are presented from two extracts</li> <li>• Relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 3</b>	<b>7-9 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is generally explored demonstrating a knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• General explanation of structure and style</li> <li>• General description of the set in each extract</li> <li>• General examples which support the design are presented from two extracts</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 2</b>	<b>4-6 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is partially explored demonstrating some knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Some explanation of structure and style</li> <li>• Some description of the set in each extract</li> <li>• Some examples which support the design are presented from one or two extracts</li> <li>• Some relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 1</b>	<b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is mentioned demonstrating limited knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Limited explanation of structure and style</li> <li>• Limited description of the set</li> <li>• Limited examples which support the design are presented from one or two extracts</li> <li>• Limited knowledge, understanding and use of relevant drama terminology</li> </ul>
	<b>0 marks</b>	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted</li> </ul>

### Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately.

**Answers may include:**

- an explanation of how a proscenium stage could contribute to the style and structure of the two extracts chosen e.g. quick transition of extracts, breaking of the fourth wall, direct address to the audience
- how the specified stage can be used to demonstrate engagement/interaction with audience e.g. positioning of characters at two moments in chosen extracts
- how and where, within the chosen extracts, the type of stage could contribute to the design concept
- choice of style with reasons, e.g. how it could be linked to specified stage, set and chosen extracts
- choice of set appropriate to the two extracts chosen e.g. generic backdrop, floor cloth, levels etc.
- how set is used within the chosen extracts, including an awareness of how the type of stage will influence how it is used e.g. awareness of sight lines, where set is placed
- how colour is used to create mood and atmosphere in the chosen extracts
- the play is multi-locational therefore candidates may choose to have a simple, neutral stage and bring on appropriate props for the chosen scenes – making reference to the original staging style
- there are contrasting interior and exterior scenes and candidates may choose a generic floor cloth with some symbolic pattern to emphasise one of the themes e.g. animal experimentation, influence of companies. Then they may use simple furniture – brought on by actors to signify the different scenes some candidates may choose to stage the train scene and will describe how they would create this on their chosen stage using set and levels
- candidates may choose a very modern approach to symbolise the circus and then create the various scenes in front of this symbolic background.

**Resting Restless** Bethan Marlow

- 6 1** (i) As an actor playing the part of **PRINCESS**, describe your movement at the beginning of this scene. [2]
- (ii) Give **two** reasons for your answer. [2]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award 2 marks for movement and gesture and 2 marks for reasons.
<b>Indicative content</b>
These are examples only and all valid alternatives should be considered and marked appropriately.
<b>Movement/Gesture</b>
<ul style="list-style-type: none"> <li>Princess could have a confident walk with upright posture</li> <li>a waving gesture.</li> </ul>
<b>Reasons</b>
<ul style="list-style-type: none"> <li>she thinks did well in her exam and had a good night out</li> <li>she is pleased to see Mabli and Jesse.</li> </ul>

- 6 2** You are playing **JESSE** and you are about to say the following line from the extract:
- ‘Oh babes, sit down, it’s like an episode of Jeremy Kyle’
- (i) Describe the tone and tempo of voice you would use when speaking this line. [2]
- (ii) Explain why this tone and tempo is appropriate. [3]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award 1 mark for tone, 1 mark for tempo and 3 marks for reasons why they are appropriate.
<b>Indicative content</b>
These are examples only and all valid alternatives should be considered and marked appropriately.
<b>Tone and tempo</b>
<ul style="list-style-type: none"> <li>Jesse’s tone could be excited</li> <li>Jesse’s tempo could be fast.</li> </ul>

**Explanations**

- Jesse is desperate to tell the gossip to Princess
- Jesse wants to confide in Princess
- Jesse's tempo could be fast because they are excited to explain what has happened to Mabli.

- 6 3** (i) Describe the location, mood and atmosphere in this scene. [3]
- (ii) Give three ways you would use lighting and/or sound to enhance this location, mood and atmosphere. Explain each of your ideas. [6]

**AO3****Demonstrate knowledge and understanding of how drama and theatre is developed and performed**

- (i) 1 mark per relevant observation for description of the location, mood and atmosphere. Maximum 3 marks.
- (ii) 1 mark per idea given to enhance the location, mood and atmosphere through lighting and/or sound, up to a maximum of 3 marks. 1 mark per explanation, up to a maximum of 3 marks.

**Indicative content**

The following are examples only and all valid alternatives should be considered and marked appropriately.

**(i) Description of location, mood and atmosphere**

- the location is a school environment
- the mood is generally friendly with friends enjoying each other's company
- there are moments when the atmosphere is tense e.g. with Mabli at the beginning but the overall atmosphere is relaxed.

**(ii) Lighting and sound ideas plus explanations****Lighting and Sound Ideas**

Possible responses include:

- use of bright colours in the lighting
- creation of shadows
- fade up lighting from a blackout
- fade in contemporary music
- sound of school environment
- background sounds of SMS alerts.

**Explanations**

Possible responses include:

- to represent a relaxed environment
- to foreshadow worries and concerns
- to indicate it is the beginning of the scene
- to emphasise the play is about teenagers
- to create the location
- to emphasise peer pressure.

- |          |          |   |
|----------|----------|---|
| <b>6</b> | <b>4</b> | Explain how the actor playing the role of <b>OSIAN</b> could communicate the character to the audience. |
|----------|----------|---|

[12]

In your answer refer to:

- character motivation and interaction
- voice and movement

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>		
<ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul>		
<b>Band 5</b>	<b>10-12 marks</b>	<ul style="list-style-type: none"> <li>• A perceptive explanation of character motivation and the subtleties of the interaction between characters</li> <li>• Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Highly appropriate references to the extract</li> <li>• Highly relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 4</b>	<b>8-9 marks</b>	<ul style="list-style-type: none"> <li>• A well-informed explanation of character motivation and the interaction between characters</li> <li>• Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Appropriate references to the extract</li> <li>• Relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 3</b>	<b>6-7 marks</b>	<ul style="list-style-type: none"> <li>• A satisfactory explanation of character motivation and interaction between characters</li> <li>• A satisfactory knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Generally appropriate references to the extract</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 2</b>	<b>4-5 marks</b>	<ul style="list-style-type: none"> <li>• Some explanation of character motivation and interaction between characters</li> <li>• Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Some appropriate references to the extract</li> <li>• Some knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 1</b>	<b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• Limited explanation of character motivation and interaction between characters</li> <li>• Limited knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Limited references to the extract</li> <li>• Limited knowledge, understanding and use of relevant drama terminology</li> </ul>
	<b>0 marks</b>	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted</li> </ul>

**Indicative content**

These are examples only and all valid alternatives should be considered and marked appropriately.

**Answers may include:**

**Character motivation and interaction:**

- he is apologetic
- he is worried about Cai
- he is taken by surprise
- he is slightly annoyed with Cai's reaction but wants to emphasise his offer of help
- he is excited by the thought of the holiday.

**Voice and movement suggestions:**

- apologetic tone
- worried tone
- slow tempo
- low pitched
- awkward
- surprised, frantic movement and gestures
- defensive and awkward movement as he reiterates his offer of help
- fast excited movement as he thinks about the holiday.

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| <b>6</b> | <b>5</b> | Explain how you would stage any <b>two</b> extracts from the play on a Proscenium Arch stage. <span style="float: right;">[15]</span> |
|----------|----------|---|

In your answer refer to:

- use of stage, including position of audience
- structure and style
- set and props

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>		
<ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul>		
<b>Band 5</b>	<b>13-15 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Perceptive and detailed explanation of structure and style</li> <li>• Highly detailed description of the set in each extract</li> <li>• Highly detailed examples which fully support the design are presented from two extracts</li> <li>• Highly relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 4</b>	<b>10-12 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is explored demonstrating a knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Detailed explanation of structure and style</li> <li>• Detailed description of the set in each extract</li> <li>• Detailed examples which fully support the design are presented from two extracts</li> <li>• Relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 3</b>	<b>7-9 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is generally explored demonstrating a knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• General explanation of structure and style</li> <li>• General description of the set in each extract</li> <li>• General examples which support the design are presented from two extracts</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>

<b>Band 2</b>	<b>4-6 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is partially explored demonstrating some knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Some explanation of structure and style</li> <li>• Some description of the set in each extract</li> <li>• Some examples which support the design are presented from one or two extracts</li> <li>• Some relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 1</b>	<b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is mentioned demonstrating limited knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Limited explanation of structure and style</li> <li>• Limited description of the set</li> <li>• Limited examples which support the design are presented from one or two extracts</li> <li>• Limited knowledge, understanding and use of relevant drama terminology</li> </ul>
	<b>0 marks</b>	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted</li> </ul>

#### Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately.

#### Answers may include:

- an explanation of how a proscenium stage could contribute to the style and structure of the two extracts chosen e.g. quick transition of extracts, breaking of the fourth wall, direct address to the audience
- how the specified stage can be used to demonstrate engagement/interaction with audience e.g. positioning of characters at two moments in chosen extracts
- how and where, within the chosen extracts, the type of stage could contribute to the design concept
- choice of style with reasons, e.g. how it could be linked to specified stage, set and chosen extracts
- choice of set appropriate to the two extracts chosen e.g. generic backdrop, floor cloth, levels etc.
- how set is used within the chosen extracts, including an awareness of how the type of stage will influence how it is used e.g. awareness of sight lines, where set is placed
- how colour is used to create mood and atmosphere in the chosen extracts
- the play is multi-locational therefore candidates may choose to have a simple, neutral stage and bring on appropriate props for the chosen scenes – making reference to the original staging style
- there are contrasting interior and exterior scenes and candidates may choose a generic floor cloth with some symbolic pattern to emphasise one of the themes e.g. peer pressure, identity. Then they may use simple furniture – brought on by actors to signify the different scenes
- some candidates may choose to stage the classroom scene and will describe how they would create this on their chosen stage using set and levels
- candidates may choose a very modern approach and choose to symbolise the classroom and then create the various scenes in front of this symbolic background.

**Tuesday** Alison Carr

- 7 1** (i) As an actor playing the part of **CHARLIE**, describe your movement at the beginning of this scene. [2]
- (ii) Give **two** reasons for your answer. [2]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award 2 marks for movement and gesture and 2 marks for reasons.
<b>Indicative content</b>
These are examples only and all valid alternatives should be considered and marked appropriately.
<b>Movement/Gesture</b>
<ul style="list-style-type: none"><li>• Charlie's movement could be surprised and frantic</li><li>• he could point up to the sky.</li></ul>
<b>Reasons</b>
<ul style="list-style-type: none"><li>• he is taken aback by the events that have just happened</li><li>• he could indicate the area where the event has taken place.</li></ul>

- 7 2** You are playing **ASH** and you are about to say the following line from the extract:  
'Faces that were the same as ours, but not us'
- (i) Describe the tone and tempo of voice you would use when speaking this line. [2]
- (ii) Explain why this tone and tempo is appropriate. [3]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award 1 mark for tone, 1 mark for tempo and 3 marks for reasons why they are appropriate.
<b>Indicative content</b>
These are examples only and all valid alternatives should be considered and marked appropriately.
<b>Tone and tempo</b>
<ul style="list-style-type: none"><li>• Ash's tone could be thoughtful</li><li>• their tempo could be slow.</li></ul>

**Explanations**

- Ash is totally taken aback by what has just happened
- they could be both curious and amazed
- their tempo could indicate they are trying to make sense of the events.

- 7 3** (i) Describe the location, mood and atmosphere in this scene. [3]
- (ii) Give three ways you would use lighting and/or sound to enhance this location, mood and atmosphere. Explain each of your ideas. [6]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>	
(i)	1 mark per relevant observation for description of the location, mood and atmosphere. Maximum 3 marks.
(ii)	1 mark per idea given to enhance the location, mood and atmosphere through lighting and/or sound, up to a maximum of 3 marks. 1 mark per explanation, up to a maximum of 3 marks.
<b>Indicative content</b>	
The following are examples only and all valid alternatives should be considered and marked appropriately.	
<b>(i) Description of location, mood and atmosphere</b>	
	<ul style="list-style-type: none"> <li>• the location is the school yard of a comprehensive school</li> <li>• the mood is one of surprise and confusion</li> <li>• the atmosphere is tense and fearful.</li> </ul>
<b>(ii) Lighting and sound ideas plus explanations</b>	
<b>Lighting and Sound Ideas</b> Possible responses include:	<b>Explanations</b> Possible responses include:
<ul style="list-style-type: none"> <li>• use of dark colours in the lighting</li> <li>• creation of shadows</li> <li>• fade up lighting from a blackout</li> <li>• fade in tense, distorted music</li> <li>• sound of breathing and heartbeat</li> <li>• background sounds of confusion.</li> </ul>	<ul style="list-style-type: none"> <li>• to represent their fear of what has happened to</li> <li>• to foreshadow the strange events which are about to unfold</li> <li>• to indicate it is the beginning of the scene</li> <li>• to create tension as the world which they know has been turned upside down</li> <li>• to represent the confusion within the school environment.</li> </ul>

- |   |   |   |      |
|---|---|---|------|
| 7 | 4 | Explain how the actor playing the role of <b>BILLY</b> could communicate the character to the audience. | [12] |
|---|---|---|------|

In your answer refer to:

- character motivation and interaction
- voice and movement

<b>AO3</b>		
<b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>		
<ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul>		
<b>Band 5</b>	<b>10-12 marks</b>	<ul style="list-style-type: none"> <li>• A perceptive explanation of character motivation and the subtleties of the interaction between characters</li> <li>• Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Highly appropriate references to the extract</li> <li>• Highly relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 4</b>	<b>8-9 marks</b>	<ul style="list-style-type: none"> <li>• A well-informed explanation of character motivation and the interaction between characters</li> <li>• Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Appropriate references to the extract</li> <li>• Relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 3</b>	<b>6-7 marks</b>	<ul style="list-style-type: none"> <li>• A satisfactory explanation of character motivation and interaction between characters</li> <li>• A satisfactory knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Generally appropriate references to the extract</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 2</b>	<b>4-5 marks</b>	<ul style="list-style-type: none"> <li>• Some explanation of character motivation and interaction between characters</li> <li>• Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Some appropriate references to the extract</li> <li>• Some knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 1</b>	<b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• Limited explanation of character motivation and interaction between characters</li> <li>• Limited knowledge and understanding of how vocal and movement skills are used to communicate the character</li> <li>• Limited references to the extract</li> <li>• Limited knowledge, understanding and use of relevant drama terminology</li> </ul>
	<b>0 marks</b>	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted</li> </ul>

**Indicative content**

These are examples only and all valid alternatives should be considered and marked appropriately.

**Answers may include:**

**Character motivation and interaction:**

- he is frightened
- he is curious
- he is amazed when he sees Sam
- he is overjoyed and protective
- he is happy.

**Voice and movement suggestions:**

- frightened tone
- inquisitive tone
- slow tempo
- high pitched
- cautious movement
- happy movement and gestures
- loving movement towards Sam.

- 7 | 5** Explain how you would stage any **two** extracts from the play on a Proscenium Arch stage. [15]

In your answer refer to:

- use of stage including position of audience
- structure and style
- set and props

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>		
<ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul>		
<b>Band 5</b>	<b>13-15 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Perceptive and detailed explanation of structure and style</li> <li>• Highly detailed description of the set in each extract</li> <li>• Highly detailed examples which fully support the design are presented from two extracts</li> <li>• Highly relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 4</b>	<b>10-12 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is explored demonstrating a knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Detailed explanation of structure and style</li> <li>• Detailed description of the set in each extract</li> <li>• Detailed examples which fully support the design are presented from two extracts</li> <li>• Relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 3</b>	<b>7-9 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is generally explored demonstrating a knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• General explanation of structure and style</li> <li>• General description of the set in each extract</li> <li>• General examples which support the design are presented from two extracts</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>

<b>Band 2</b>	<b>4-6 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is partially explored demonstrating some knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Some explanation of structure and style</li> <li>• Some description of the set in each extract</li> <li>• Some examples which support the design are presented from one or two extracts</li> <li>• Some relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 1</b>	<b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• Staging/design concept is mentioned demonstrating limited knowledge and understanding of how the play can be designed for a Proscenium Arch stage including audience position</li> <li>• Limited explanation of structure and style</li> <li>• Limited description of the set</li> <li>• Limited examples which support the design are presented from one or two extracts</li> <li>• Limited knowledge, understanding and use of relevant drama terminology</li> </ul>
	<b>0 marks</b>	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted</li> </ul>

#### Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately.

#### Answers may include:

- an explanation of how a proscenium stage could contribute to the style and structure of the two extracts chosen e.g. quick transition of extracts, breaking of the fourth wall, direct address to the audience
- how the specified stage can be used to demonstrate engagement/interaction with audience e.g. positioning of characters at two moments in chosen extracts
- how and where, within the chosen extracts, the type of stage could contribute to the design concept
- choice of style with reasons, e.g. how it could be linked to specified stage, set and chosen extracts choice of set appropriate to the two extracts chosen e.g. generic backdrop, floor cloth, levels etc.
- how set is used within the chosen extracts, including an awareness of how the type of stage will influence how it is used e.g. awareness of sight lines, where set is placed
- how colour is used to create mood and atmosphere in the chosen extracts
- the play is multi-locational therefore candidates may choose to have a simple, neutral stage and bring on appropriate props for the chosen scenes – making reference to the original staging style
- there are contrasting scenes and candidates may choose a generic floor cloth with some symbolic pattern to emphasise one of the themes e.g. loss, peer pressure. Then they may use simple furniture – brought on by actors to signify the different scenes
- some candidates may choose to stage the sky splitting scene and will describe how they would create the sky on their chosen stage using set and levels
- candidates may choose a very modern approach and choose to symbolise the sky and then create the various scenes in front of this symbolic background.

**Section B**

- |          |          |   |      |
|----------|----------|---|------|
| <b>8</b> | <b>1</b> | Analyse and evaluate the use of <b>costumes</b> in <b>two</b> moments to communicate meaning to the audience. | [15] |
|----------|----------|---|------|

In your answer refer to:

- the style of the production
- how costume was used to create character and communicate meaning
- your response to the performance as an audience member.

<b>AO4</b>		
<b>Analyse and evaluate (their own work and) the work of others</b>		
<ul style="list-style-type: none"> <li>• Where the candidate's work completely meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.</li> </ul>		
<b>Band 5</b>	<b>13-15 marks</b>	<ul style="list-style-type: none"> <li>• Perceptive analysis and evaluation of the use of costumes to create character and communicate meaning to the audience, including reference to the style of the production</li> <li>• Perceptive analysis and evaluation of their own response to the costumes in performance as an audience member</li> <li>• Detailed and focused examples from both the chosen moments</li> <li>• The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling</li> </ul>
<b>Band 4</b>	<b>10-12 marks</b>	<ul style="list-style-type: none"> <li>• Good analysis and evaluation of the use of costumes to create character and communicate meaning to the audience, including reference to the style of the production</li> <li>• Good analysis and evaluation of their own response to the costumes in performance as an audience member</li> <li>• Purposeful examples from both the chosen moments</li> <li>• The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling</li> </ul>
<b>Band 3</b>	<b>7-9 marks</b>	<ul style="list-style-type: none"> <li>• General analysis and evaluation of the use of costumes to create character and communicate meaning to the audience, including reference to the style of the production</li> <li>• General analysis and evaluation of their own response to the costumes in performance as an audience member</li> <li>• Generally appropriate examples from both the chosen moments but one moment might be covered in more detail than the other</li> <li>• The answer is partly organised with some use of subject terminology and generally accurate grammar, punctuation and spelling</li> </ul>

<b>Band 2</b>	<b>4-6 marks</b>	<ul style="list-style-type: none"> <li>• Some analysis and evaluation of the use of costumes to create character and communicate meaning to the audience, including reference to the style of the production</li> <li>• Some analysis and evaluation of their own response to the costumes in performance as an audience member</li> <li>• Some appropriate examples from one or both of the chosen moments</li> <li>• 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</li> </ul>
<b>Band 1</b>	<b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• Limited analysis and evaluation of the use of costumes to create character and communicate meaning to the audience, including reference to the style of the production</li> <li>• Limited analysis and evaluation of their own response to the costumes in performance as an audience member</li> <li>• Limited reference to the chosen moments</li> <li>• The answer shows a limited level of organisation and limited use of subject terminology with many errors in grammar, punctuation and spelling affecting clarity of communication</li> </ul>
	<b>0 marks</b>	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted</li> </ul>

#### Indicative content

Answers should analyse and evaluate the use of costumes.

#### Answers may include:

##### Costume design:

- use of colour/pattern to create character and communicate meaning
- choice of garments and any other accessories
- how the style of production influenced the kind of costumes used.

##### Response as audience member:

- individual response to the costumes which may include a preference for one moment.

##### References to two moments:

- answers should explain the context of the chosen moments and how the costumes are presented and developed
- answers should focus on the significance of the chosen moments.

All valid alternatives should be assessed as indicated in the grid above.

- |          |          |  |
|----------|----------|--|
| <b>9</b> | <b>1</b> | Analyse and evaluate the use of <b>movement</b> in <b>two</b> moments to communicate meaning to an audience. <span style="float: right;">[15]</span> |
|----------|----------|--|

In your answer refer to:

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

<b>AO4</b>		
<b>Analyse and evaluate (their own work and) the work of others</b>		
<ul style="list-style-type: none"> <li>• Where the candidate's work completely meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.</li> </ul>		
<b>Band 5</b>	<b>13-15 marks</b>	<ul style="list-style-type: none"> <li>• Perceptive analysis and evaluation of the use of movement to create character and communicate meaning to the audience, including reference to the style of the production</li> <li>• Perceptive analysis and evaluation of their own response to the movement in performance as an audience member</li> <li>• Detailed and focused examples from both the chosen moments</li> <li>• The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.</li> </ul>
<b>Band 4</b>	<b>10-12 marks</b>	<ul style="list-style-type: none"> <li>• Good analysis and evaluation of the use of movement to create character and communicate meaning to the audience, including reference to the style of the production</li> <li>• Good analysis and evaluation of their own response to the movement in performance as an audience member</li> <li>• Purposeful examples from both the chosen moments</li> <li>• The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.</li> </ul>
<b>Band 3</b>	<b>7-9 marks</b>	<ul style="list-style-type: none"> <li>• General analysis and evaluation of the use of movement to create character and communicate meaning to the audience, including reference to the style of the production</li> <li>• General analysis and evaluation of their own response to the movement in performance as an audience member</li> <li>• Generally appropriate examples from both the chosen moments but one moment might be covered in more detail than the other</li> <li>• The answer is partly organised with some use of subject terminology and generally accurate grammar, punctuation and spelling.</li> </ul>

<b>Band 2</b>	<b>4-6 marks</b>	<ul style="list-style-type: none"> <li>• Some analysis and evaluation of the use of movement to create character and communicate meaning to the audience, including reference to the style of the production</li> <li>• Some analysis and evaluation of their own response to the movement in performance as an audience member</li> <li>• Some appropriate examples from one or both of the chosen moments</li> <li>• 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.</li> </ul>
<b>Band 1</b>	<b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• Limited analysis and evaluation of the use of movement to create character and communicate meaning to the audience, including reference to the style of the production</li> <li>• Limited analysis and evaluation of their own response to the movement in performance as an audience member</li> <li>• Limited reference to the chosen moments</li> <li>• The answer shows a limited level of organisation and limited use of subject terminology with many errors in grammar, punctuation and spelling affecting clarity of communication</li> </ul>
	<b>0 marks</b>	<ul style="list-style-type: none"> <li>• Response not worthy / not attempted</li> </ul>

### Indicative content

Answers should analyse and evaluate the use of movement in **two** moments.

#### Answers may include

##### **Movement**

- use of body language to create character and communicate meaning
- use of facial expressions and gestures
- how the style of production influenced the kind of physical skills used.

##### **Response as an audience member**

- individual response which may include a preference for one moment.

##### **References to two moments:**

- answers should explain the context of the chosen moments and how movement is presented and developed
- answers should focus on the significance of the chosen moments.