

GCE AS/A LEVEL



WJEC GCE AS/A LEVEL in DRAMA AND THEATRE

APPROVED BY QUALIFICATIONS WALES

SAMPLE ASSESSMENT MATERIALS

These materials remain the official sample assessment materials for GCE A LEVEL DRAMA and THEATRE. We have produced additional exemplar materials using the Unit 2 texts for first teaching in September 2024 and first assessment in 2025 and the Unit 4 texts for first teaching in September 2025 and first assessment in 2026 and revised the layout to further support centres.

This Qualifications Wales regulated qualification is not available to centres in England.

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Candidate Name	Centre Number				Candidate Number			
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AS DRAMA AND THEATRE

Unit 2

TEXT IN THEATRE

SAMPLE ASSESSMENT MATERIALS

1 hour 30 minutes

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12-page answer booklet and an **unmarked** copy of the complete text you have studied for this unit.

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the **spaces** provided at the top of this page and also at the top of each answer booklet you use.

Use black ink or ball-point pen. Write your answers in the separate answer booklet provided. At the end of the examination, please hand the answer booklet to the invigilator.

Answer **all** questions on **one** set text you have studied.

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question or part question. Questions (a) and (b) focus on a specified extract from the text and question (c) focuses on the whole play. Candidates are advised to spend 15 minutes on question a, 45 minutes on question b. and 30 minutes on question c.

You should make detailed references to the text in all answers and use specialist drama and theatre terminology. Quality of written communication, including spelling, punctuation and grammar, will be assessed in question (c).

Answer all questions on **one** set text you have studied.

Either:

1. Medea Euripedes

Read from **page 4** (*Exeunt CHILDREN and TUTOR. From inside, MEDEA's keening continues*) to **page 9** (*Enter KREON attended.*)

- (a) As a designer, discuss costume ideas for the NURSE in this extract. In your answer refer to:
- the period in which the play is set
 - hair and make up
 - links between costume and character. [10]
- (b) (i) As a designer, explain how you would stage this extract. In your answer refer to:
- choice of stage
 - style of production
 - set and props. [15]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your design. [15]
- (c) As a performer, discuss how to play the role of MEDEA in a performance of the whole play. In your answer refer to:
- key extracts within the play
 - character motivation and relationships
 - vocal skills
 - movement and interaction. [20]

Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.

Or:

2. The Comedy of Errors William Shakespeare

Read from the beginning of ACT I SCENE II on **page 97** to the end of the scene on **page 103**.

- (a) As a designer, discuss costume ideas for DROMIO OF SYRACUSE in this extract. In your answer refer to:
- the period in which the play is set
 - hair and make up
 - links between costume and character. [10]
- (b) (i) As a designer, explain how you would stage this extract. In your answer refer to:
- choice of stage
 - style of production
 - set and props. [15]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your design. [15]
- (c) As a performer, discuss how to play the role of ANTIPHOLUS OF EPHESUS in a performance of the whole play. In your answer refer to:
- key extracts within the play
 - character motivation and relationships
 - vocal skills
 - movement and interaction. [20]

Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.

Or:

3. An Enemy of the People Henrik Ibsen

Read from **page 127** where MRS STOCKMANN says "*Thomas! Don't you see who's-? "* to where MAYOR says "*...I cannot permit any underhand or backdoor methods.*" on **page 130**.

- (a) As a designer, discuss costume ideas for MAYOR in this extract. In your answer refer to:
- the period in which the play is set
 - hair and make up
 - links between costume and character. [10]
- (b) (i) As a designer, explain how you would stage this extract. In your answer refer to:
- choice of stage
 - style of production
 - set and props. [15]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your design. [15]
- (c) As a performer, discuss how to play the role of DR STOCKMANN in a performance of the whole play. In your answer refer to:
- key extracts within the play
 - character motivation and relationships
 - vocal skills
 - movement and interaction. [20]

Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.

Or:

4. Ubu Roi Alfred Jarry

Read from the beginning of the play on **page 3** to the stage direction (*The door opens*) on **page 5**.

- (a) As a designer discuss costume ideas for MA UBU in this extract. In your answer refer to:
- the period in which the play is set
 - hair and make up
 - links between costume and character. [10]
- (b) (i) As a designer, explain how you would stage this extract. In your answer refer to:
- choice of stage
 - style of production
 - set and props. [15]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your design. [15]
- (c) As a performer, discuss how to play the role of PA UBU's in a performance of the whole play. In your answer refer to:
- key extracts within the play
 - character motivation and relationships
 - vocal skills
 - movement and interaction. [20]

Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.

Or:

5. A View from the Bridge Arthur Miller

Read from the beginning of the play on **page 3** to the stage direction (*Beatrice enters, wiping her hands with a towel*) on **page 7**.

- (a) As a designer, discuss costume ideas for ALFIERI in this extract. In your answer refer to:
- the period in which the play is set
 - hair and make up
 - links between costume and character. [10]
- (b) (i) As a designer, explain how you would stage this extract. In your answer refer to:
- choice of stage
 - style of production
 - set and props. [15]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your design. [15]
- (c) As a performer, discuss how to play the role of MARCO in a performance of the whole play. In your answer refer to:
- key extracts within the play
 - character motivation and relationships
 - vocal skills
 - movement and interaction. [20]

Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.

Or:

6. The Woman Made of Flowers Saunders Lewis

Read from page 51(*She approaches slowly.*) to the stage direction (*The horn goes past*) on page 56.

- (a) As a designer, discuss costume ideas for BLODEUWEDD in this extract. In your answer refer to:
- the period in which the play is set
 - hair and make up
 - links between costume and character. [10]
- (b) (i) As a designer, explain how you would stage this extract. In your answer refer to:
- choice of stage
 - style of production
 - set and props. [15]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your design. [15]
- (c) As a performer, discuss how to play the role of BLODEUWEDD in a performance of the whole play. In your answer you should refer to:
- key extracts within the play
 - character motivation and relationships
 - vocal skills
 - movement and interaction. [20]

Quality of written communication, including spelling, punctuation and grammar, will be assessed in this question.

GCE AS DRAMA AND 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 marking criteria. Examiners should use the generic assessment grid and the indicative content for each text and/or question when assessing a candidate's response.

Band descriptors

There is one generic assessment grid for each question which covers every text in the section. 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 convincingly meets the descriptors, the highest mark should be awarded.
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks for work that convincingly meets the descriptors in that band.

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 and theatre specialists to determine the validity of the response/interpretation in light of the text and 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 set out 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 2

Assessment objective	Question		
	a	b	c
AO3:1a	✓	✓	✓
AO3:1b	✓	✓	✓
AO3:1c	✓	✓	✓
AO3:1d	✓	✓	✓
AO4:1c		✓	
AO4:1d		✓	

This grid is for use with **question a**. Indicative content for each text follows.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • An excellent discussion of costume, hair and make-up ideas demonstrating in-depth knowledge and understanding of costume design • The costume ideas reflect an excellent understanding of the period in which the play is set • Excellent explanation of links between costume and character within the extract • Highly relevant use of subject specific terminology
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • A good discussion of costume, hair and make-up ideas demonstrating a good knowledge and understanding of costume design • The costume ideas reflect a good understanding of the period in which the play is set • Good explanation of links between costume and character within the extract • Relevant use of subject specific terminology.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • A satisfactory discussion of costume, hair and make-up ideas demonstrating some knowledge and understanding of costume design • The costume ideas reflect a satisfactory understanding of the period in which the play is set • Satisfactory explanation of links between costume and character within the extract • Generally relevant use of subject specific terminology
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • A limited discussion of costume, hair and make- up ideas demonstrating a limited knowledge and understanding of costume design • The costume ideas reflect a limited understanding of the period in which the play is set • Limited explanation of links between costume and character within the extract • Limited use of subject specific terminology
1	<p style="text-align: center;">2 marks</p> <ul style="list-style-type: none"> • Very limited discussion of costume, hair and make- up ideas demonstrating a very limited knowledge and understanding of costume design • The costume ideas reflect a very limited understanding of the period in which the play is set • Very limited explanation of links between costume and character within the extract • Very limited use of subject specific terminology
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit.

	Indicative content: question a
1. Medea	<p>Answers should suggest an appropriate choice of period which will be reflected in the ideas for costume (including colour), hair and makeup. Links between costume and character should be explored. Answers are likely to include:</p> <ul style="list-style-type: none"> • Period: circa 431 B.C or, if period is changed, clear justification is offered regarding change of original period. • Hair and make-up: in a production set in the original period, hair could be pulled back behind the mask and make-up may not be needed due to using a mask. In a more contemporary production hair could be tied in a bun and basic stage make-up used to show that she is on duty. • Costume and links with character: if set in the original period, costume could include the use of a persona or mask (the mask is considered an iconic convention of classical Greek theatre). Actors in the period also wore the chiton and the hemateon. The chiton was usually made of linen or silk and was a robe or tunic and the hemateon was an exterior cloth worn over the shoulders. In a contemporary period, costume ideas should reflect the social status and age of the nurse. Candidates may choose to dress her as a typical nanny or servant with a white blouse and black skirt with flat shoes. Costume choice could suggest that she is a nurse/nanny to a family of high social ranking.
2. The Comedy of Errors	<p>Answers should suggest an appropriate choice of period, which will be reflected in the ideas for costume (including colour), hair and makeup. Links between costume should be explored. Answers are likely include:</p> <ul style="list-style-type: none"> • Period: Elizabethan Period (1594) or, if period is changed, a clear justification for the change of original period. • Hair and make-up should emphasise the character's personality and traits. He would be required to look clean and smart for his master. • Costume and links with character: if set in the original period, costume could include actors wearing their own clothes but with a toga over their original clothes or a cloak. Cotton and taffeta material would suggest the lowly ranking of Dromio of Syracuse. If the period is changed, costume ideas should reflect the social status and age of the character. In a contemporary production he could wear jeans, a t-shirt and trainers to reflect that he is a member of the working class. Costume choice and use of colour could reflect Dromio's comic character.

<p>3. An Enemy of the People</p>	<p>Answers should suggest an appropriate choice of period which will be reflected in the ideas for costume (including colour), hair and makeup. Links between the costume and character should be explored. Answers are likely to include:</p> <ul style="list-style-type: none"> • Period: 1882, or if period is changed, a clear justification for the change of original period • Hair and make-up will indicate a man of some status and maturity. Hair would be neat and tidy. Basic stage make-up should be adequate. • Costume and links with character: if set in the original period, costume could include formal wear consisting of top hat and tails, cravat, striped or plain trousers and formal shoes. Colours used would be blacks and greys as Ibsen's aim, through costume, was to create a detailed naturalistic image. If the period is changed, costume ideas would reflect the social status and age of the character. Costume choice and use of colour reflect the character's status within the community. He is a well-respected member of the community of high ranking. He enjoys his high rank with the community. (Stage directions note that he enters 'wearing an overcoat and his official hat and carrying a stick'.)
<p>4. Ubu Roi</p>	<p>Answers should suggest an appropriate choice of period which will be reflected in the ideas for costume (including colour), hair and makeup. Links between the costume and character should be explored. Answers are likely to include:</p> <ul style="list-style-type: none"> • Period: Late 19th century or, if period is changed, a clear justification for the change of original period. • Hair and make-up should emphasise the character's personality and traits. A large hair piece and grotesque make-up could suggest the satire that Jarry wanted to convey. • Costume and links with character: if set in the original period, costume could include abstract ideas such as cardboard hats and heads of the character's face. As Jarry's aim was to satirise the powerful and greedy through costume, 'over-the-top' colours and styles could be used. Jarry wanted costumes with as little historical accuracy as possible. If a changed period, costume ideas should reflect the high social status of the character. Costume choice could be clown-like, comical and/or grotesque and reflect the character's unattractiveness and repulsiveness.

<p>5. A View from the Bridge</p>	<p>Answers should suggest an appropriate choice of period which will be reflected in the ideas for costume (including colour), hair and makeup. Links between the costume and character should be explored. Answers are likely to include:</p> <ul style="list-style-type: none"> • Period: 1950s New York, or if period is changed, a clear justification for the change of original period. • Hair and make-up should emphasise the character's role and traits. He would appear as a respectable, professional member of the community. • Costume and links with character: if set in the original period, costume would include a dark suit and tie and formal black/brown shoes. If the period is changed, costume ideas should reflect the social status and age of the character. Costume choice and use of colour could reflect the character's role as the play's narrator, somewhat detached from the play and therefore candidates may wish to distinguish him from the other characters in the play.
<p>6. The Woman Made of Flowers</p>	<p>Answers should suggest an appropriate choice of period which will be reflected in the ideas for costume (including colour), hair and makeup. Links between the costume and character should be explored. Answers are likely to include:</p> <ul style="list-style-type: none"> • Period: as the play is based on Welsh Myths and Legends (the Mabinogi), there is no definite time period for the play. • Hair and make-up should emphasise the character's authority and mystical nature e.g flowers could be tied in her hair to reflect her link with nature. • Costume and links with character: if set in a timeless mythical world, costume could include natural hessian, woolen greys and browns to link with the character's mysticism and reflect her intimate links with nature. In a contemporary production, costume ideas could include a formal dress to reflect her high social standing and that she has been created as the 'perfect' wife. Use of colour should reflect the character's authoritative role such as purple, red could reflect her dangerous elements and green/brown her link with nature.

This grid is for use with **question b**. Indicative content for each text follows.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	AO4 Analyse and evaluate (their own work and) the work of others
5	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • An appropriate choice of stage is used to maximise the effect of the chosen design concept • An excellent explanation of how the extract can be staged demonstrating an in-depth understanding of the style of the production • Excellent use of set and props within the staging concept • Highly relevant use of subject specific terminology 	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • An excellent analysis of how designers communicate meaning • An excellent evaluation of the influence of live performance on the design techniques used
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • An appropriate choice of stage is used to good effect in relation to the chosen design concept • A good explanation of how the extract can be staged demonstrating a good understanding of the style of the production • Good use of set and props within the staging concept • Relevant use of subject specific terminology 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • A good analysis of how designers communicate meaning • A good evaluation of the influence of live performance on the design techniques used
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • A generally appropriate choice of stage is used to adequately reflect the chosen design concept • A satisfactory explanation of how the extract can be staged demonstrating some understanding of the style of the production • Satisfactory use of set and props within the staging concept • Generally relevant use of subject specific terminology 	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • A satisfactory analysis of how designers communicate meaning • A satisfactory evaluation of the influence of live performance on the design techniques used

<p>2</p>	<p>4-6 marks</p> <ul style="list-style-type: none"> • The choice of stage has limited effect on the chosen design concept • A limited explanation of how the extract can be staged demonstrating a limited understanding of the style of the production • Limited use of set and props within the staging concept • Limited use of subject specific terminology 	<p>4-6 marks</p> <ul style="list-style-type: none"> • A limited analysis of how designers communicate meaning • A limited evaluation of the influence of live performance on the design techniques used
<p>1</p>	<p>1-3 marks</p> <ul style="list-style-type: none"> • The choice of stage has a very limited effect on the chosen design concept • A very limited explanation of how the extract can be staged demonstrating a very limited understanding of the style of the production • Very limited use of set and props within the staging concept • Very limited use of subject specific terminology 	<p>1-3 marks</p> <ul style="list-style-type: none"> • Very little analysis of how designers communicate meaning • Very little evaluation of the influence of live performance on the design techniques used
<p>0</p>	<p>0 marks Response not worthy of credit</p>	<p>0 marks Response not worthy of credit.</p>

Indicative Content: question b	
1. Medea	<p>Answers should explain how the extract could be staged. Answers are likely to include discussion of:</p> <ul style="list-style-type: none"> • a choice of stage with justification • a style of production (e.g. naturalistic or minimalistic) with justification and complemented by choice of set • a choice of set, with reference to its position on stage, its quality and use of colour (e.g. wooden panels could be used to suggest Jason's house, sand could be used on the floor to suggest location) • the position of the set on stage.
2. The Comedy of Errors	<p>Answers should explain how the extract could be staged. Answers are likely to include discussion of:</p> <ul style="list-style-type: none"> • a choice of stage with justification • a style of production (e.g. naturalistic or minimalistic) with justification and complemented by choice of set • a choice of set in brash colours to suggest a city location & farcical humour. • the position of the set on stage.
3. An Enemy of the People	<p>Answers should explain how the extract could be staged. Answers are likely to include discussion of:</p> <ul style="list-style-type: none"> • a choice of stage with justification • a style of production (e.g. naturalistic or minimalistic) with justification and complemented by choice of set • a choice of set suggested by stage direction (Dr Stockmann's home being <i>humbly but neatly furnished and decorated</i>) might include a wooden table and chairs as its focal point. Sober brown colours • the position of the set on stage.
4. Ubu Roi	<p>Answers should explain how the extract could be staged. Answers are likely to include discussion of:</p> <ul style="list-style-type: none"> • a choice of stage with justification • a style of production (e.g. naturalistic or minimalistic) with justification and complemented by choice of set • a choice of set (table set for a feast) overtly ostentatious to suggest Jarry's criticism of characters with possible use of brash and/or deep colours to underline the grotesque and burlesque nature of the text • the position of the set on stage.

5. A View from the Bridge	<p>Answers should explain how the extract could be staged. Answers are likely to include discussion of:</p> <ul style="list-style-type: none">• a choice of stage with justification• a style of production (e.g. naturalistic or minimalistic) with justification and complemented by choice of set• a choice of set suggested by stage direction (living room of Eddie's house, comfortably furnished) might include sofas, soft furnishings and furniture. Might also include a New York tenement building backdrop.• the position of the set on stage.
6. The Woman made of Flowers	<p>Answers should explain how the extract could be staged. Answers are likely to include discussion of:</p> <ul style="list-style-type: none">• a choice of stage with justification• a style of production (e.g. naturalistic or minimalistic) with justification and complemented by choice of set• a choice of set could include the interior of a castle or country house, if set in modern times, to suggest Lew's high social standing. Hints of regality could be suggested through props. The influence of nature could be depicted in the set or backcloth due to its focal point in the play.• the position of the set on stage.

This grid is for use with **question c**. Indicative content for each text follows.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • An excellent discussion on how to play the character demonstrating an in-depth knowledge and understanding of the role within the whole play • An excellent explanation of the use of voice, movement and interaction within the chosen extracts • An excellent knowledge and understanding of character motivation and relationships within the play • The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • A good discussion on how to play the character demonstrating knowledge and understanding of the role within the whole play • A good explanation of the use of voice, movement and interaction within the chosen extracts • A good knowledge and understanding of character motivation and relationships within the play • The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.
3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • A satisfactory discussion on how to play the character demonstrating a satisfactory knowledge and understanding of the role within the whole play • A satisfactory explanation of the use of voice, movement and interaction within the chosen extracts • A satisfactory knowledge and understanding of character motivation and relationships within the play • The answer is partly organised with some use of subject terminology and generally accurate grammar, punctuation and spelling.
2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • A limited discussion on how to play the character demonstrating an incomplete knowledge and understanding of the role within the whole play • A limited explanation of the use of voice, movement and interaction within the chosen extracts • A limited knowledge and understanding of character motivation and relationships within the play • The answer shows a limited level of organisation and basic use of subject terminology with errors in grammar, punctuation and spelling affecting clarity of communication.

1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none">• A very limited discussion on how to play the character demonstrating little knowledge and understanding of the role within the whole play• A very limited explanation of the use of voice, movement and interaction within the chosen extracts• A very limited knowledge and understanding of character motivation and relationships within the play• The answer shows very little organisation and very limited use of subject terminology with many errors in grammar, punctuation and spelling affecting clarity of communication.
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none">• Response not worthy of credit

Indicative content: question c	
1. Medea	<p>Answers should focus on key extracts within the text. Answers should also discuss Medea's motivation, relationships with other characters, use of vocal and physical skills. Answers are likely to include:</p> <ul style="list-style-type: none"> • Key extracts could include Medea's banishment from Corinth by Kreon, Medea's self-pity and the vengeful killing of her children. • Character motivation and relationships could deal with Medea's complex relationship with Jason, prior and after killing her children, and how the pleasure of seeing him suffer outweighs the deaths of her children. Her relationship with Kreon, who sides with Jason as well as her relationship with the Chorus (who represent reason and sympathise with Medea). Medea's journey from despair to revenge and fury should be discussed. • Vocal ideas would underline the character motivation points above. Use of tone, tempo and pauses could be discussed using examples such as her anger at Jason or her grief over killing her children. • Movement and interaction (including the physical) would also be linked to the motivation and relationships discussed. Some could include the almost physical tirade towards Jason, falling on the floor with grief after killing her children and eye contact with the Chorus as she searches for reassurance.
2. The Comedy of Errors	<p>Answers should focus on key extracts within the text. Answers should also discuss Antipholus of Ephesus' motivation, relationships with other characters, use of vocal and physical skills. Answers are likely to include:</p> <ul style="list-style-type: none"> • Key extracts could include his initial anger when Dromio of Syracuse refuses to let him into his own house, when Angelo asks to be paid for his gold chain (which Antipholus of Ephesus has not received and refuses to pay), his confusion when Egeon mistakes him for Antipholus of Syracuse. • Character motivation and relationships could include his status as a well-respected merchant in Ephesus, his rage when he is not allowed into his own house and his strained relationship with his wife Adriana after she admits her plan to have him exorcised due to his strange behaviour. • Vocal ideas would underline the character motivation points above. Use of tone, tempo and pauses could be discussed to convey, for example, how his confusion grows throughout the play and leads to his relief and happiness at the end when the riddle of confusion is finally explained. • Movement and interaction (including the physical) would also be linked to the motivation and relationships discussed. Some could include his frustration and his confusion over the farcical goings on, eye contact and facial expressions suggesting contentment at the end of play.

<p>3 An Enemy of the People</p>	<p>Answers should focus on key extracts within the text. Answers should also discuss Dr Stockmann's motivation, relationships with other characters, use of vocal and physical skills. Answers are likely to include:</p> <ul style="list-style-type: none"> • Key extracts could include his initial gratitude towards his brother for getting him the job in the baths, his speech to the townspeople and their reaction towards it, his decision not to leave at the end of the play but fight against the corruption. • Character motivation and relationships could deal with the fact that he seems happy about living in the countryside and is a very enthusiastic, idealistic man. His complex relationships (with his brother, the Mayor, and with his wife) and how these become strained during the play are significant. • Vocal ideas would underline the character motivation points above. Use of tone, tempo and pauses could be discussed in relation to his anger that the townspeople do not agree with his views or in relation to his sense of contentment at the beginning of the play. • Movement and interaction (including the physical) would also be linked to the motivation and relationships discussed. Regular eye contact within the first scene with his brother and his upright posture could suggest his sincerity and justness, gestures conveying his anger towards the townspeople, movement towards the end of the play could suggest his pride at being an enemy of the people.
<p>4 Ubu Roi</p>	<p>Answers should focus on key extracts within the text. Answers should also discuss Pa Ubu's motivation, relationships with other characters, use of vocal and physical skills. Answers are likely to include:</p> <ul style="list-style-type: none"> • Key extracts could include how he ruthlessly obtains the Polish throne by murdering King Wenceslas or the scenes where he abuses his powers by killing off the nobility, overtaxes the peasants or flees to France after being overpowered by the Russians. • Character motivation and relationships could deal with character traits such as his vulgarity, gluttony, rapaciousness, untrustworthiness, greed, sadistic tendencies, cowardice, stupidity or impulsiveness. His relationship with Ma Ubu is significant. • Vocal ideas would be underline the character motivation points above. Use of tone, tempo and pauses could be discussed in relation, for example, to his disparaging attitude, the farcical elements of his character and his rapid speech. • Movement and interaction (including the physical) would also be linked to the motivation and relationships discussed. The jerky, stylized movements of the original performance may be maintained, his marionette qualities may be discussed, his bombastic attitude may be displayed by over-jealous and over-the-top gestures.

<p>5 A View From the Bridge</p>	<p>Answers should focus on key extracts within the text. Answers should also discuss Marco's motivation, relationships with other characters, use of vocal and physical skills. Answers are likely to include:</p> <ul style="list-style-type: none"> • Key extracts could include his love for his family whom he has left in Italy, his initial politeness towards Eddie, the scene where he threatens Eddie with the chair, gains revenge by killing Eddie. • Character motivation and relationships could deal with his sense of responsibility for his younger brother Rodolpho. His relationship with Eddie becomes strained. Initially, he is keen not to outstay his welcome but his anger towards Eddie following his arrest is obvious. • Vocal ideas would underline the character motivation points above. Use of tone, tempo and pauses could be discussed in relation to his kindness towards Eddie and Beatrice at the beginning or to his aggression towards Eddie when he warns him that he will defend Rodolpho. • Movement and interaction (including the physical) would also be linked to the motivation and relationships discussed. At the beginning with Eddie and Beatrice, closed posture suggests humility. Facial expressions are initially predominantly happy. His strength with the chair is apparent as are his more aggressive gestures towards Eddie at the end of the play.
<p>6 The Woman Made of Flowers</p>	<p>Answers should focus on key extracts within the text. Answers should also discuss Blodeuwedd's motivation, relationships with other characters, use of vocal and physical skills. Answers are likely to include:</p> <ul style="list-style-type: none"> • Key extracts could include Blodeuwedd's attraction towards Gronw Pebr and their first meeting, her attempts to strangle her maid Rhagnell, and where she tricks Llew, her husband, into revealing how he could be killed. • Character motivation and relationships could deal with her passionate affair with Gronw Pebr and the lust they have for each other, her contempt for Llew and Gwydion, her lack of remorse at the end of the text. She is a lonely, wild, passionate character who follows her natural instincts owing to her connection with nature. • Vocal ideas would underline the character motivation points above. Use of tone, tempo and pauses could be discussed in relation to her excitement as she meets Gronw Pebr, her false sense of responsibility as she tricks Llew into revealing the secrets of how he could be killed or her anger towards Gwydion for creating her. • Movement and interaction (including the physical) would also be linked to the motivation and relationships discussed. Her link with nature could be suggested through wild, unpredictable movements especially towards the end of the play when she is angry and hurt. Violent and abrupt movement might convey the forcefulness and unexpected nature of her attack on Rhagnell whilst contrasting strong and tender movement might convey her passionate and loving feelings for Gronw Pebr.



A2 DRAMA and THEATRE

Unit 3

TEXT IN ACTION

SAMPLE ASSESSMENT 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 design (including hair and make-up).

You must work in a group of between 2 and 4 performing candidates. Each group may have up to 2 additional design candidates, each offering a different design skill from the list above.

The timings for **each** piece are based on the number of actors in each group and are as follows:

2 actors	5–10 minutes
3 actors	7–12 minutes
4 actors	9–14 minutes.

You are required to create, develop and perform **two** pieces of theatre in response to **one** stimulus chosen from the list, following the instructions on the next two pages.

1. Research

In preparation for the practical work, you must:

- (a) study **one** extract from a performance text of your own choice. The extract must be a **minimum of 10 minutes** in length and must be studied in the context of the whole text. You should consider how the performance text is constructed to be performed, conveying meaning through:
 - structure
 - character construction
 - the style of the text.
- (b) research the techniques and working methods of **either** a theatre practitioner **or** a theatre company. You should consider:
 - their historical, social and cultural context
 - their theatrical purpose and practices
 - their artistic intentions
 - the innovative nature of their approach
 - their working methods
 - their theatrical style and use of conventions
 - their collaboration with/influence on other practitioners.
- (c) go to see at least **one** live theatre production. You should consider:
 - how elements of the live theatre production influence your own creative decisions including:
 - interpretation of text
 - use of design elements
 - performing styles.

2. Development

Choose **one** stimulus from the list below:

1. **Turn around**
2. ***The Wall***, Dannie Abse or ***Eifionydd***, R. Williams Parry
3. ***Benedictus (Armed Man)***, Karl Jenkins
4. ***Mona Lisa***, Leonardo Da Vinci.

You must participate in the creation and development of **two** pieces of theatre based on your chosen stimulus.

1. A **devised** piece based on the work of your chosen theatre practitioner or theatre company. Clear elements of the practitioner's or company's work must be evident in the final performance or design
2. An **extract** from a text in a **different style** of your own choice. You may freely explore stylistic concepts and need not be restricted by one particular style or influence.

3. Realisation

Both pieces of theatre must be performed live for a visiting examiner on a date specified by WJEC. You are assessed on the process of creating and developing theatre as well as the final performance or design. As it is the design which is assessed, technical equipment may be operated by someone else. However, your design must be realised in the live performance. Design candidates must also give a **5-10 minute** presentation of your design to the examiner. The presentation is not assessed but is necessary to ensure the examiner has access to the full design concept.

4. Process and evaluation report

After completing the practical work, you must write a process and evaluation report on **three** sections:

1. **Connections between theory and practice**, including explanation of how:
 - relevant research on the theatre practitioner or theatre company and chosen style informed your own practical work
 - the stimulus was used to interpret the text and provide ideas for devised work.

Section 1 may contain a limited amount of additional evidence such as photographs or diagrams where necessary to illustrate the connections between theory and practice.

2. **Analysis and evaluation of process**, including how:
 - dramatic conventions or design techniques were used to create meaning
 - the piece was refined and amended for performance
 - live theatre influenced your own work.
3. **Analysis and evaluation of the final performance or design to realise artistic intentions**, including:
 - the effectiveness of your performing or design skills including your contribution to the piece
 - the effectiveness of the practitioner or company and stylistic techniques in performance.

You have one week to complete this report after completing the realisation. Work submitted late will not be assessed. This report should be between 1300 and 1600 words.

Unit 3: Performing candidates

- The following grid should be used twice, once for the devised piece and once for the text piece. Each piece is marked separately out of 45
- The appropriate band **for each column** 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**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1 and band 5 for AO2 column 1
- 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.

	AO1.1a. Create and develop ideas to communicate meaning as part of the theatre making process	AO2 Apply theatrical skills to realise artistic intentions in live performance		
Band	Application of research in practice	Interpretation to reflect artistic intentions	Application of performing skills to realise artistic intentions	Ability to communicate artistic intentions to audience
5	<p>13-15 marks</p> <ul style="list-style-type: none"> • Creative ideas are developed fully to produce a sophisticated, refined and coherent piece of theatre • A highly appropriate selection of dramatic conventions, forms and techniques are chosen to communicate meaning in a highly effective way throughout the piece • The performance space and proxemics are used imaginatively to communicate meaning in a highly effective way 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A sophisticated and fully coherent interpretation of character where a high level of engagement with the role is sustained throughout the performance • The characterisation strongly reflects the practitioner/style in performance in a highly effective way 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Mature and consistently focused vocal and physical skills resulting in a sustained and sophisticated performance • Sensitive and subtle interactions with other performers, where relevant 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A sophisticated level of communication sustaining audience interest throughout the performance

<p>4</p>	<p>10-12 marks</p> <ul style="list-style-type: none"> • Creative ideas are developed well to produce a refined and coherent piece of theatre • An appropriate selection of dramatic conventions, forms and techniques are chosen to communicate meaning throughout the piece • The performance space and proxemics are used well to communicate meaning in a thoughtful way 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A coherent interpretation of character where engagement with the role is sustained throughout the performance • The characterisation reflects the practitioner/style in performance in an effective way 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Consistently focused vocal and physical skills resulting in a sustained performance • Subtle and effective interactions with other performers where relevant 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A high level of communication sustaining audience interest for most of the performance
<p>3</p>	<p>7-9 marks</p> <ul style="list-style-type: none"> • Creative ideas are developed to produce a generally refined and coherent piece of theatre • A generally appropriate selection of dramatic conventions, forms and techniques are chosen to communicate meaning throughout most of the piece • The performance space and proxemics are generally used well to communicate meaning 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A generally coherent interpretation of character where engagement with the role is sustained for most of the performance • The characterisation reflects the practitioner/style in performance in a generally effective way 	<p>5-6 marks</p> <ul style="list-style-type: none"> • Competent and generally consistent vocal and physical skills resulting in a performance which is sustained most of the time • Competent interaction with other performers where appropriate 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A generally effective level of communication sustaining audience interest for some of the performance

<p>2</p>	<p>4-6 marks</p> <ul style="list-style-type: none"> • Some creative ideas are developed partially to produce an adequate piece of theatre • A few appropriate dramatic conventions, forms and techniques are chosen to communicate meaning in an adequate way • The performance space and proxemics are used adequately to communicate some meaning 	<p>3-4 marks</p> <ul style="list-style-type: none"> • An adequate interpretation of character with some engagement with the role, although this may not be sustained throughout the performance • The characterisation reflects the practitioner/style in performance in an adequate way 	<p>3-4 marks</p> <ul style="list-style-type: none"> • Adequate vocal and physical skills which are not always sustained • Adequate interaction with other performers which is mostly relevant to the scene 	<p>3-4 marks</p> <ul style="list-style-type: none"> • Adequate level of communication with an attempt made to sustain audience engagement during some of the performance
<p>1</p>	<p>1-3 marks</p> <ul style="list-style-type: none"> • A few creative ideas are developed in a limited way to produce a limited piece of theatre • Very few appropriate dramatic conventions, forms and techniques are chosen to communicate meaning in a limited way • The performance space and proxemics are used haphazardly to communicate meaning in a limited way 	<p>1-2 marks</p> <ul style="list-style-type: none"> • A limited interpretation of character with little engagement with the role • The characterisation reflects the practitioner/style in performance in a limited way 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited vocal and physical skills which are not sustained • Limited interaction with other performers which is not generally relevant to the scene 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited communication with audience interest not sustained throughout
<p>0</p>	<p>0 marks</p> <ul style="list-style-type: none"> • No ideas are created or developed to communicate meaning 	<p>0 marks</p> <ul style="list-style-type: none"> • No character interpretation or link with practitioner/style 	<p>0 marks</p> <ul style="list-style-type: none"> • No vocal or physical skills displayed and no interaction with other performers 	<p>0 marks</p> <ul style="list-style-type: none"> • No communication with audience

Unit 3: Design candidates

- The following grid should be used twice, once for the devised piece and once for the text piece. Each piece is marked separately out of 45
- The appropriate band **for each column** 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**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1 and band 5 for AO2 column 1
- 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

	AO1.1a. Create and develop ideas to communicate meaning as part of the theatre making process	AO2 Apply theatrical skills to realise artistic intentions in live performance		
Band	Application of research in practice	Interpretation to reflect artistic intentions	Application of design skills to realise artistic intentions	Ability to communicate artistic intentions to audience
5	<p>13-15 marks</p> <ul style="list-style-type: none"> • Creative ideas are developed fully to produce a sophisticated, refined, and coherent piece of theatre • A highly appropriate selection of design techniques are chosen to communicate meaning in a highly effective way throughout the piece • The design cues/set/costumes are planned/organised imaginatively to communicate meaning in a highly effective way 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A sophisticated and fully coherent interpretation of the text sustained throughout the performance • The design strongly reflects the practitioner/style in performance in a highly effective way 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Highly effective and consistently focused design skills resulting in a sustained and sophisticated realisation in performance • Highly appropriate and subtle design changes/variations as appropriate to the text 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A sophisticated level of communication of meaning and atmosphere sustaining audience interest throughout the performance.

<p>4</p>	<p>10-12 marks</p> <ul style="list-style-type: none"> • Creative ideas are developed well to produce a refined and coherent piece of theatre • An appropriate selection of design techniques are chosen to communicate meaning throughout the piece • The design cues/set/costumes are planned/organized well to communicate meaning in a thoughtful way 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A coherent interpretation of the text is sustained throughout the performance • The design reflects the practitioner/style in performance in an effective way 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Consistently focused design skills resulting in a sustained realisation in performance • Subtle and effective design changes/variations as appropriate to the text 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A high level of communication of meaning and atmosphere sustaining audience interest for most of the performance
<p>3</p>	<p>7-9 marks</p> <ul style="list-style-type: none"> • Creative ideas are developed to produce a generally refined and coherent piece of theatre • A generally appropriate selection of design techniques are chosen to communicate meaning throughout most of the piece • The design cues/set/costumes are generally planned/organized well to communicate meaning 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A generally coherent interpretation of the text is sustained for most of the performance • The design reflects the practitioner/style in performance in a generally effective way 	<p>5-6 marks</p> <ul style="list-style-type: none"> • Competent and generally consistent design skills resulting in a realisation in performance which is sustained most of the time • Competent design changes/variations as appropriate to the text 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A generally effective level of communication of meaning and atmosphere sustaining audience interest for some of the performance

<p>2</p>	<p>4-6 marks</p> <ul style="list-style-type: none"> Some creative ideas are developed partially to produce an adequate piece of theatre A few appropriate design techniques are chosen to communicate meaning in an adequate way The design cues/set/costumes are planned/organised adequately to communicate some meaning 	<p>3-4 marks</p> <ul style="list-style-type: none"> An adequate interpretation of the text, sustained for some of the performance The design reflects the practitioner/style in performance in an adequate way 	<p>3-4 marks</p> <ul style="list-style-type: none"> Adequate design skills resulting in a realisation in performance which is sustained some of the time Adequate use of design changes/variations but mostly relevant to the scene 	<p>3-4 marks</p> <ul style="list-style-type: none"> Adequate communication of meaning and atmosphere with an attempt made to sustain audience engagement during some of the performance
<p>1</p>	<p>1-3 marks</p> <ul style="list-style-type: none"> A few creative ideas are developed in a limited way to produce a limited piece of theatre Very few relevant design techniques are chosen to communicate meaning in a limited way The design cues/set/costumes are planned/organised haphazardly to communicate meaning in a limited way 	<p>1-2 marks</p> <ul style="list-style-type: none"> A limited interpretation of the text The design reflects the practitioner/style in performance in a limited way. 	<p>1-2 marks</p> <ul style="list-style-type: none"> Limited design skills which are not sustained throughout the realisation Limited design changes/variations which are not generally relevant to the scene. 	<p>1-2 marks</p> <ul style="list-style-type: none"> Limited communication of meaning and atmosphere with audience interest not held throughout
<p>0</p>	<p>0 marks</p> <ul style="list-style-type: none"> No ideas are created or developed 	<p>0 marks</p> <ul style="list-style-type: none"> No interpretation of the text or link with practitioner/style 	<p>0 marks</p> <ul style="list-style-type: none"> No design skills displayed in the realisation 	<p>0 marks</p> <ul style="list-style-type: none"> No communication with audience

Unit 3: Process Report and Evaluation. Performing Candidates

- The appropriate band **for each column** 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**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1 and band 5 for AO4 column 1
- 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.

Band	AO1.1b. Make connections between dramatic theory and practice	AO4.1a, 1b and 1d. Analyse and evaluate their own work and the work of others	
	Process report	Analysis and evaluation of process	Analysis and evaluation of performance
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • A creative and sophisticated response to the stimulus to produce two pieces which display clearly defined structures with fully developed characters • A mature and sophisticated interpretation of the text demonstrating an in-depth understanding of the style of the extract within the context of the whole text • The practitioner/company is fully explored* and highly relevant aspects of research, including practitioner/company techniques, methods, style and conventions are applied creatively and skilfully in the making of the devised piece • Chosen stylistic methods and techniques are applied creatively and skilfully in the making of the text piece 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • A perceptive and thorough analysis of the creative process for both pieces including how dramatic conventions, forms and techniques were chosen and used to communicate meaning • A perceptive and thorough evaluation of how the pieces were amended and refined for performance • A perceptive and thorough analysis of how live theatre seen during the course influenced the development of their own pieces 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • A perceptive and thorough evaluation of both final performances including how well they used performance skills to contribute to the success of the piece • A perceptive and thorough analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ

<p>4</p>	<p>7-8 marks</p> <ul style="list-style-type: none"> • A creative response to the stimulus to produce two pieces which display well-defined structures with well-developed characters • An effective interpretation of the text demonstrating an understanding of the style of the extract within the context of the whole text • The practitioner/company is explored* and most relevant aspects of this research, including practitioner/company techniques, methods, style and conventions are applied effectively in the making of the devised piece • Chosen stylistic methods and techniques are applied effectively in the making of the text piece 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A thorough analysis of the creative process for both pieces including how dramatic conventions, forms and techniques were chosen and used to communicate meaning • A thorough evaluation of how the pieces were amended and refined for performance • A thorough analysis of how live theatre seen during the course influenced the development of their own pieces 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A thorough evaluation of both final performances including how well they used performance skills to contribute to the success of the piece • A thorough analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ
<p>3</p>	<p>5-6 marks</p> <ul style="list-style-type: none"> • A general response to the stimulus to create two pieces which display generally defined structures with generally developed characters • A general interpretation of the text demonstrating an understanding of the style of the extract within the context of the whole text • The practitioner/company is explored* in a general way and general aspects of this research, including practitioner/company techniques, methods, style and conventions are applied in a general way in the making of the devised piece • Chosen stylistic methods and techniques are applied in a general way in the making of the text piece 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A competent analysis of the creative process for both pieces including how dramatic conventions, forms and techniques were chosen and used to communicate meaning • A competent evaluation of how the pieces were amended and refined for performance • A competent analysis of how live theatre seen during the course influenced the development of their own pieces 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A competent evaluation of both final performances including how well they used performance skills to contribute to the success of the piece • A competent analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ

<p>2</p>	<p>3-4 marks</p> <ul style="list-style-type: none"> • A partial response to the stimulus to create two pieces which display adequate structures with some character development • An adequate interpretation of the text demonstrating some understanding of the style of the extract within the context of the whole text • The practitioner/company is explored* in an adequate way and some relevant aspects of this research, including some practitioner/company techniques, methods, style and conventions are applied adequately in the making of the devised piece • Some of the chosen stylistic methods and techniques are applied in an adequate way in the making of the text piece 	<p>3-4 marks</p> <ul style="list-style-type: none"> • An adequate analysis of the creative process for one or both pieces including how dramatic conventions, forms and techniques were chosen and used to communicate meaning • An adequate evaluation of how the pieces were amended and refined for performance • An adequate analysis of how live theatre seen during the course influenced the development of their own pieces 	<p>3-4 marks</p> <ul style="list-style-type: none"> • An adequate evaluation of both final performances including how well they used performance skills to contribute to the success of the piece • An adequate analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ
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<p>1</p>	<p>1-2 marks</p> <ul style="list-style-type: none"> • A limited response to stimulus to create two pieces which display limited structures with limited character development • A limited interpretation of the text demonstrating limited understanding of the style of the extract within the context of the whole text • The practitioner/company is explored* in a limited way and few relevant aspects of research, including a few practitioner/company techniques, methods, style and conventions are applied in a limited way in the making of the devised piece • A few chosen stylistic methods and techniques are applied in a limited way in the making of the text piece 	<p>1-2 marks</p> <ul style="list-style-type: none"> • A limited analysis of the creative process for one or both pieces including how dramatic conventions, forms and techniques were chosen and used to communicate meaning • A limited evaluation of how the pieces were amended and refined for performance • A limited analysis of how live theatre seen during the course influenced the development of their own pieces 	<p>1-2 marks</p> <ul style="list-style-type: none"> • A limited evaluation of both final performances including how well they used performance skills to contribute to the success of the piece • A limited analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ
<p>0</p>	<p>0 marks</p> <ul style="list-style-type: none"> • No application of practitioner/company/stylistic methods and techniques 	<p>0 marks</p> <ul style="list-style-type: none"> • No analysis or evaluation of process 	<p>0 marks</p> <ul style="list-style-type: none"> • No analysis or evaluation of performances/designs

*Exploration of the practitioner/company must be in relation to all the bullet points listed on page 30. All aspects should be evident in the process and evaluation report, although it is not necessary for all research to be applied in the piece.

Unit 3: Process Report and Evaluation. Design Candidates

- The appropriate band **for each column** 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**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1 and band 5 for AO4 column 1
- 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.

Band	AO1.b Make connections between dramatic theory and practice	AO4 Analyse and evaluate their own work and the work of others	
	Process report	Analysis and evaluation of process	Analysis and evaluation of design
5	<p>9-10 marks</p> <ul style="list-style-type: none"> • A creative and sophisticated response to the stimulus to produce two pieces which display clearly defined structures with a fully developed design concept • A mature and sophisticated interpretation of the text demonstrating an in-depth understanding of the style of the extract within the context of the whole text • The practitioner/company is fully explored* and highly relevant aspects of research, including practitioner/company techniques, methods, style and conventions are applied creatively and skilfully in the making of the devised piece • Chosen stylistic methods and techniques are applied creatively and skilfully in the making of the text piece 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A perceptive and thorough analysis of the creative process for both pieces including how design techniques were chosen and used to communicate meaning • A perceptive and thorough evaluation of how the pieces were amended and refined for performance • A perceptive and thorough analysis of how live theatre seen during the course influenced the development of their own pieces 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A perceptive and thorough evaluation of both final performances including how well they used design skills to contribute to the success of the piece • A perceptive and thorough analysis of how the practitioner/company/stylistic techniques were used in the design including how the two performances differ

<p>4</p>	<p>7-8 marks</p> <ul style="list-style-type: none"> • A creative response to the stimulus to produce two pieces which display well-defined structures with a well-developed design concept • An effective interpretation of the text demonstrating an understanding of the style of the extract within the context of the whole text • The practitioner/company is explored* and most relevant aspects of this research, including practitioner/company techniques, methods, style and conventions are applied effectively in the making of the devised piece • Chosen stylistic methods and techniques are applied effectively in the making of the text piece 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A thorough analysis of the creative process for both pieces including how design techniques were chosen and used to communicate meaning • A thorough evaluation of how the pieces were amended and refined for performance • A thorough analysis of how live theatre seen during the course influenced the development of their own pieces 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A thorough evaluation of both final performances including how well they used design skills to contribute to the success of the piece • A thorough analysis of how the practitioner/company/stylistic techniques were used in performance including how the two designs differ
<p>3</p>	<p>5-6 marks</p> <ul style="list-style-type: none"> • A general response to the stimulus to create two pieces which display generally defined structures with a generally developed design concept • A general interpretation of the text demonstrating an understanding of the style of the extract within the context of the whole text • The practitioner/company is explored* in a general way and general aspects of this research, including practitioner/company techniques, methods, style and conventions are applied in a general way in the making of the devised piece • Chosen stylistic methods and techniques are applied in a general way in the making of the text piece 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A competent analysis of the creative process for both pieces including how design techniques were chosen and used to communicate meaning • A competent evaluation of how the pieces were amended and refined for performance • A competent analysis of how live theatre seen during the course influenced the development of their own pieces 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A competent evaluation of both final performances including how well they used design skills to contribute to the success of the piece • A competent analysis of how the practitioner/company/stylistic techniques were used in performance including how the two designs differ

<p>2</p>	<p>3-4 marks</p> <ul style="list-style-type: none"> • A partial response to the stimulus to create two pieces which display adequate structures with some development of the design concept • An adequate interpretation of the text demonstrating some understanding of the style of the extract within the context of the whole text • The practitioner/company is explored* in an adequate way and some relevant aspects of this research, including some practitioner/company techniques, methods, style and conventions are applied adequately in the making of the devised piece • Some of the chosen stylistic methods and techniques are applied in an adequate way in the making of the text piece 	<p>3-4 marks</p> <ul style="list-style-type: none"> • An adequate analysis of the creative process for one or both pieces including how design techniques were chosen and used to communicate meaning • An adequate evaluation of how the pieces were amended and refined for performance • An adequate analysis of how live theatre seen during the course influenced the development of their own pieces 	<p>3-4 marks</p> <ul style="list-style-type: none"> • An adequate evaluation of both final performances including how well they used design skills to contribute to the success of the piece • An adequate analysis of how the practitioner/company/stylistic techniques were used in performance including how the two designs differ
<p>1</p>	<p>1-2 marks</p> <ul style="list-style-type: none"> • A limited response to stimulus to create two pieces which display limited structures with limited development of the design concept • A limited interpretation of the text demonstrating limited understanding of the style of the extract within the context of the whole text • The practitioner/company is explored* in a limited way and few relevant aspects of research, including a few practitioner/company techniques, methods, style and conventions are applied in a limited way in the making of the devised piece • A few chosen stylistic methods and techniques are applied in a limited way in the making of the text piece 	<p>1-2 marks</p> <ul style="list-style-type: none"> • A limited analysis of the creative process for one or both pieces including how design techniques were chosen and used to communicate meaning • A limited evaluation of how the pieces were amended and refined for performance • A limited analysis of how live theatre seen during the course influenced the development of their own pieces 	<p>1-2 marks</p> <ul style="list-style-type: none"> • A limited evaluation of both final performances including how well they used design skills to contribute to the success of the piece • A limited analysis of how the practitioner/company/stylistic techniques were used in performance including how the two designs differ
<p>0</p>	<p>0 marks</p> <ul style="list-style-type: none"> • No application of practitioner/company/stylistic methods and techniques 	<p>0 marks</p> <ul style="list-style-type: none"> • No analysis or evaluation of process 	<p>0 marks</p> <ul style="list-style-type: none"> • No analysis or evaluation of performances/designs

*Exploration of the practitioner/company must be in relation to all the bullet points listed on page 30. All research should be evident in the creative log, although it is not necessary for all research to be applied in the piece.

Candidate Name	Centre Number					Candidate Number				
						0				



A2 DRAMA AND THEATRE

Unit 4

TEXT IN PERFORMANCE

SAMPLE ASSESSMENT MATERIALS

2 hours 30 minutes

ADDITIONAL MATERIALS

In addition to this examination paper, you will need an 16-page answer booklet and an **unmarked** copy of the **two** complete texts you have studied for this unit.

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the **spaces** provided at the top of this page and also at the top of each answer booklet you use.

Use black ink or ball-point pen. Write your answers in the separate answer booklet provided. At the end of the examination, please hand the answer booklet to the invigilator. Answer on **one** text for Section A and on **one different** text for section B.

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question or part question. Candidates are advised to spend 1 hour and 40 minutes on Section A and 50 minutes on Section B.

You should make detailed references to the text in all answers and use specialist drama and theatre terminology. The quality of written communication, including spelling, punctuation and grammar, will be assessed in Section B.

SECTION A

In Section A, answer **all** parts of the question on **one** set text you have studied. You must answer on a **different** set text in Section B.

Either:

1. *A Day in the death of Joe Egg* Peter Nichols

Read Act Two from the beginning of **page 46** to the bottom of **page 48** (PAM: '*Hardly surprising. He's left holding the baby.*').

- (a) (i) As a designer, devise costumes for **two** characters in this extract explaining how meaning can be communicated through them. [15]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced these choices. [10]
- (b) As a director, discuss how meaning can be communicated through character movement and spatial relationships on stage in this extract. [30]

Or:

2. *Sweeney Todd* Stephen Sondheim

Read from **page 53** (ANTHONY *bursts in enthusiastically*) to the bottom of **page 55** (MRS LOVETT (*Taking his hand*): *Then come with me, love.*).

- (a) (i) As a designer, devise costumes for **two** characters in this extract explaining how meaning can be communicated through them. [15]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced these choices. [10]
- (b) As a director, discuss how meaning can be communicated through character movement and spatial relationships on stage in this extract. [30]

Or:

3. *The Absence of War* David Hare

Read Act 1 scene 10, **page 50** to the bottom of **page 52** (MARY: '*It's not too bad, I promise, there's an ice cream factory*').

- (a) (i) As a designer, devise costumes for **two** characters in this extract explaining how meaning can be communicated through them. [15]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced these choices. [10]
- (b) As a director, discuss how meaning can be communicated through character movement and spatial relationships on stage in this extract. [30]

Or:

4. ***The Radicalisation of Bradley Manning*** Tim Price

Read Scene twelve on **page 38** to the end of the scene on **page 40** (Tyler *walks off* and Bradley *follows*.).

- (a) (i) As a designer, devise costumes for **two** characters in this extract explaining how meaning can be communicated through them. [15]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced these choices. [10]
- (b) As a director, discuss how meaning can be communicated through character movement and spatial relationships on stage in this extract. [30]

Or:

5. ***Mametz*** Owen Sheers

Read **page 64** from the beginning of SCENE ONE to the bottom of **page 67**.

- (a) (i) As a designer, devise costumes for **two** characters in this extract explaining how meaning can be communicated through them. [15]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced these choices. [10]
- (b) As a director, discuss how meaning can be communicated through character movement and spatial relationships on stage in this extract. [30]

Or:

6. ***One Moonlit Night*** Caradog Prichard

Read **page 36** from the stage direction (School bell) to the bottom of **page 38**.

- (a) (i) As a designer, devise costumes for **two** characters in this extract explaining how meaning can be communicated through them. [15]
- (ii) Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced these choices. [10]
- (b) As a director, discuss how meaning can be communicated through character movement and spatial relationships on stage in this extract. [30]

SECTION B

Answer **one** question on **one** set text you have studied.

You must choose a **different** set text to that chosen for Section A.

Quality of written communication including spelling, punctuation and grammar will be assessed in this section.

Either:

7. A Day in the death of Jo Egg Peter Nichols

The play was first performed in 1967 and caused a sensation because of the way it treated its subject matter.

- (i) As a director, explain how you would interpret ACT ONE, **pages 9-16**, SHEILA: (*Shuts it behind her*) for a contemporary audience and show how your ideas relate to the play as a whole. [20]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your interpretation. [20]

Or:

8. Sweeney Todd Stephen Sondheim

This musical is regarded as Sondheim's masterpiece. A combination of high melodrama, opera and musical ideas.

- (i) As a director, explain how you would interpret Prologue and Act One, **pages 7 -14**, for a contemporary audience and show how your ideas relate to the play as a whole. [20]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your interpretation. [20]

Or:

9. Absence of War David Hare

This was the final play in the trilogy and is now regarded as a classical tragedy of sorts.

- (i) As a director, explain how you would interpret Scenes one and two, **pages 1-9** for a contemporary audience and show how your ideas relate to the play as a whole. [20]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your interpretation. [20]

Or:

10. ***The Radicalisation of Bradley Manning*** Tim Price

The play examines a contemporary issue in a political and direct style.

- (i) As a director, explain how you would interpret Act One scenes One and Two, **pages 9-13** for a contemporary audience and show how your ideas relate to the play as a whole. [20]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your interpretation. [20]

Or:

11. ***Mametz*** Owen Sheers

The play was originally performed in a site specific location in a wood.

- (i) As a director, explain how you would interpret Scene Seven, **pages 16-24**, for a contemporary audience and show how your ideas relate to the play as a whole. [20]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your interpretation. [20]

Or:

12. ***One Moonlit Night*** Caradog Prichard

The whole village appears to be mad.

- (i) As a director, explain how you would interpret 'Sgwar bocsio' on **page 27** to **page 31** for a contemporary audience and show how your ideas relate to the play as a whole. [20]
- (ii) Analyse and evaluate how any live productions you have seen as part of the course have influenced your interpretation. [20]

GCE A LEVEL DRAMA AND 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 marking criteria. Examiners should use the generic assessment grid and the indicative content for each text and/or question when assessing a candidate's response.

Band descriptors

In Sections A and B there is one generic assessment grid for each question which covers every text in the section. 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 convincingly meets the descriptors, the highest mark should be awarded.
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks for work that convincingly meets the descriptors in that band.

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 and theatre specialists to determine the validity of the response/interpretation in light of the text and 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 set out 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 4

Assessment objective	Section A		Section B
	a	B	
AO3:1a	✓	✓	✓
AO3:1b	✓	✓	✓
AO3:1c	✓	✓	✓
AO3:1d	✓	✓	✓
AO4:1c	✓		✓
AO4:1d	✓		✓

SECTION A

The grid below is for Section A, **question a**. Indicative content for question a (i) each text follows. The grid below provides the relevant criteria for the assessment of question a (i) (AO3) and question a (ii) (AO4).

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	AO4 Analyse and evaluate (their own work and) the work of others
5	13-15 marks <ul style="list-style-type: none"> • Two highly effective costumes are devised for the extract • An excellent explanation of how meaning can be communicated through the costumes • Highly relevant use of subject specific terminology 	9-10 marks <ul style="list-style-type: none"> • An excellent evaluation of costume seen in live theatre • An excellent analysis of how live theatre seen as part of the course influenced their costume choices
4	10-12 marks <ul style="list-style-type: none"> • Two effective costumes are devised for the extract • A good explanation of how meaning can be communicated through the costumes • Relevant use of subject specific terminology 	7-8 marks <ul style="list-style-type: none"> • A good evaluation of costume seen in live theatre • A good analysis of how live theatre seen as part of the course influenced their costume choices
3	7-9 marks <ul style="list-style-type: none"> • Two generally effective costumes are devised for the extract • A good explanation of how meaning can be communicated through the costumes • General use of subject specific terminology 	5-6 marks <ul style="list-style-type: none"> • A satisfactory evaluation of costume seen in live theatre • A satisfactory analysis of how live theatre seen as part of the course influenced their costume choices
2	4-6 marks <ul style="list-style-type: none"> • One generally effective or two limited costumes are devised for the extract • A limited explanation of how meaning can be communicated through the costume(s) • Limited use of subject specific terminology 	3-4 marks <ul style="list-style-type: none"> • A limited evaluation of costume seen in live theatre • A limited analysis of how live theatre seen as part of the course influenced their costume choices
1	1-3 marks <ul style="list-style-type: none"> • One or two basic costumes are devised for the extract • A very limited explanation of how meaning can be communicated through the costume(s) • Very little use of subject specific terminology 	1-2 marks <ul style="list-style-type: none"> • A very limited evaluation of costume seen in live theatre • A very limited analysis of how live theatre seen as part of the course influenced their choices
0	0 marks <ul style="list-style-type: none"> • Response not worthy of credit 	0 marks Response not worthy of credit

	Indicative Content: question a (i)
<p>1. A Day in the death of Joe Egg</p>	<p>Answers for question a (i) should include a description of a suitable costume for two different characters. There should also be an explanation of how each costume described communicates meaning. The following indicates some possible costume ideas. All valid approaches should be considered and marked appropriately:</p> <p>Possible costumes for Freddie and Pam (naturalistic) reflecting later 60s dress:</p> <ul style="list-style-type: none"> • Freddie could be dressed in fashionable brown suit, red and blue tie, white shirt with pointed collars. Trousers could be flared with shining brown shoes. Tidily cut hair and moustache. • His costume reflects his confidence and role in the middle class. • Pam could wear a blue trouser-suit with white buttons, white blouse and white shoes. She could have a blue and white scarf. Her hair is up in a bouffant style. • Their costumes reflect their conservative nature, make them look well-off and convey confidence, <p>Costume for Sheila (stylised)</p> <ul style="list-style-type: none"> • Sheila could wear black trainers, old black trousers, a white baggy T-shirt with marks on it • She could also have a loose baggy jacket in colours of rainbow over the T-shirt • The jacket suggests an attempt to hide all the pain and anguish felt by Sheila. Her wild, unkempt hair could suggest she has lost interest in herself and her appearance.
<p>2. Sweeney Todd</p>	<p>Answers for question a (i) should include a description of a suitable costume for two different characters. There should also be an explanation of how each costume described communicates meaning. The following indicates some possible costume ideas. All valid approaches should be considered and marked appropriately:</p> <p>Anthony (naturalistic)</p> <ul style="list-style-type: none"> • Anthony could be wearing the blue and white uniform of an ordinary sailor circa 1830. The costume itself would be dirty and threadbare. He could carry a large white canvas bag with all his possessions and a flat cap. Hair cut very short. • The costume suggests a carefree sailor just arrived on shore with an uncertain future. <p>Chorus (symbolic)</p> <ul style="list-style-type: none"> • The chorus could be dressed in black and white, very dark trousers for the men and long skirts for the women. Black shirts and blouses. They could all wear masks similar to those of the Commedia dell'Arte portraying older faces. • The chorus costume suggests death and foreboding.

<p>3. Absence of war</p>	<p>Answers for question a (i) should include a description of a suitable costume for two different characters. There should also be an explanation of how each costume described communicates meaning. The following indicates some possible costume ideas. All valid approaches should be considered and marked appropriately:</p> <p>Andrew (naturalistic 2016 dress)</p> <ul style="list-style-type: none"> • Andrew could be dressed in a Paul Smith two-piece suit, colour electric blue, glossy and perfectly tailored. White cotton shirt, red silk tie, and silk handkerchief in pocket . Black boots. Hair short and styled. • The costume reflects the importance of image to Andrew and the fact that he dresses to impress. <p>Vera (symbolic)</p> <ul style="list-style-type: none"> • Red dress, loose-fitting and matching red shoes. Hair combed and prominent. Loose dress is suggestive of red flag and dress suggests 'old Labour party'.
<p>4. The Radicalisation of Bradley Manning</p>	<p>Answers for question a (i) should include a description of a suitable costume for two different characters. There should also be an explanation of how each costume described communicates meaning. The following indicates some possible costume ideas. All valid approaches should be considered and marked appropriately:</p> <p>Bradley Manning (naturalistic)</p> <ul style="list-style-type: none"> • Id army boots, black a pair of desert combat trousers, old, faded, over-washed T-shirt. Hair short – marine-style. • The costume suggests military background but a character who has not been looking after himself. <p>Reporter (symbolic)</p> <ul style="list-style-type: none"> • Pair of trainers and well-washed, dark blue jeans. Large over-sized jacket and half-mask portraying a man with a long nose and a sneer. • This suggests contempt for a job linked to control and to the suppression of truth.

<p>5. Mametz</p>	<p>Answers for question a (i) should include a description of a suitable costume for two different characters. There should also be an explanation of how each costume described communicates meaning. The following indicates some possible costume ideas. All valid approaches should be considered and marked appropriately:</p> <p>Wyn Griffiths - old (naturalistic)</p> <ul style="list-style-type: none"> • Wyn Griffiths (old) could wear a dark pair of trousers, light shoes, a blue cardigan and a blue shirt. Hair unkempt under a black flat cap. • A contemporary costume suggesting age and an ordinary character. <p>Wyn Griffiths – young (symbolic)</p> <ul style="list-style-type: none"> • Wyn Griffiths could be dressed in white – white trainers, white cotton trousers, white linen shirt. The costume could gradually become darker and dirtier throughout the play. • This suggests his innocence and also a generation's innocence. The darkening of the costume suggests a gradual loss of innocence and being tainted by experience.
<p>6. One Moonlit Night</p>	<p>Answers for question a (i) should include a description of a suitable costume for two different characters. There should also be an explanation of how each costume described communicates meaning. The following indicates some possible costume ideas. All valid approaches should be considered and marked appropriately:</p> <p>Boy (naturalistic)</p> <ul style="list-style-type: none"> • 1920s boots, well-worn, grey socks, brown knee-length shorts, black braces, collarless shirt, dirty white. • Suggests age, social status, poor background. <p>Boy (symbolic)</p> <ul style="list-style-type: none"> • Half mask – big cheeks, red nose. Black T-shirt, black jeans, black trainers. • The mask suggests appearance conceals possibly dark forces.

The grid below is for Section A, **question b**. Indicative content for each text follows.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	<p style="text-align: center;">25-30 marks</p> <ul style="list-style-type: none"> • An excellent discussion of the extract demonstrating an in-depth knowledge and understanding of how meaning can be communicated through character movement • An excellent discussion of the extract demonstrating an in-depth knowledge and understanding of how meaning can be communicated through spatial relationships on stage • Highly relevant use of subject specific terminology
4	<p style="text-align: center;">19-24 marks</p> <ul style="list-style-type: none"> • A good discussion of the extract demonstrating a good knowledge and understanding of how meaning can be communicated through character movement • A good discussion of the extract demonstrating a good knowledge and understanding of how meaning can be communicated through spatial relationships on stage • Relevant use of subject specific terminology
3	<p style="text-align: center;">13-18 marks</p> <ul style="list-style-type: none"> • A satisfactory discussion of the extract demonstrating a satisfactory knowledge and understanding of how meaning can be communicated through character movement • A satisfactory discussion of the extract demonstrating some knowledge and understanding of how meaning can be communicated through spatial relationships on stage • Generally relevant use of subject specific terminology
2	<p style="text-align: center;">7-12 marks</p> <ul style="list-style-type: none"> • A limited discussion of the extract demonstrating a limited knowledge and understanding of how meaning can be communicated through character movement • A limited discussion of the extract demonstrating a limited knowledge and understanding of how meaning can be communicated through spatial relationships on stage • Limited use of subject specific terminology
1	<p style="text-align: center;">1-6 marks</p> <ul style="list-style-type: none"> • A very limited discussion of the extract demonstrating a very limited knowledge and understanding of how meaning can be communicated through character movement • A very limited discussion of the extract demonstrating a very limited knowledge and understanding of how meaning can be communicated through spatial relationships on stage • Very limited use of subject specific terminology
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit

	Indicative Content
<p>1. A Day in the death of Joe Egg</p>	<p>Answers should discuss how meaning can be communicated by character movement and spatial relationships on stage. The following points provide examples of possible answers. All valid alternative answers should be considered and marked appropriately.</p> <ul style="list-style-type: none"> • Stage in the round. Sheila goes to centre stage on her initial entrance. She stands apart from Pam and Freddie. • This suggests she feels uncomfortable in her own house because of the couple. The proxemics underline tension between the three. • After Sheila has left the stage, Pam and Freddie move close to each other and then apart, constantly shifting. • This suggests tension, uncertainty and divided views, the subtext of their dialogue.
<p>2. Sweeney Todd</p>	<p>Answers should discuss how meaning can be communicated by character movement and spatial relationships on stage. The following points provide examples of possible answers. All valid alternative answers should be considered and marked appropriately.</p> <ul style="list-style-type: none"> • Traverse stage with large chair in the middle. The three characters start in different positions: Mrs Lovett and Sweeney Todd are together by the chair. They wait in anticipation. Anthony races on stage full of excitement but remains separate from the tightly grouped Todd and Lovett. • Anthony's entrance diffuses tension. The separation of the two groups suggests different psychological states (Todd's emotions as the judge has not arrived/Anthony's contrasting emotions.) • Mrs Lovett moves between characters. Sweeney Todd and Mrs Lovett tense their bodies when Pirelli arrives, who walks around the stage confidently. Todd and Mrs Lovett stand isolated when Pirelli moves around stage. • Mrs Lovett's movement initially suggests excitement at the prospect of Johanna. Pirelli's movement indicates he has secret knowledge about Sweeney Todd. Sweeney Todd's isolation on stage indicates individual thoughts – he's planning another murder.

<p>3. Absence of war</p>	<p>Answers should discuss how meaning can be communicated by character movement and spatial relationships on stage. The following points provide examples of possible answers. All valid alternative answers should be considered and marked appropriately.</p> <ul style="list-style-type: none"> • In-the-round stage – space suggests an area full of activity. All characters enter from different entrances. Vera moves very little, standing in the middle of the stage, watching and listening. Andrew rushes in, trying to do more than one thing at a time • Vera's minimal movement suggest that she is being ignored or just tolerated. • Andrew's rushed movement suggests he is doing too much. • Bryden's rapid entrance and movement is accompanied by issuing orders and talking constantly on the phone. • This suggests the character's sense of his own importance and gives rise to sense of expectation and tension over the impending event.
<p>4. The Radicalisation of Bradley Manning</p>	<p>Answers should discuss how meaning can be communicated by character movement and spatial relationships on stage. The following points provide examples of possible answers. All valid alternative answers should be considered and marked appropriately.</p> <ul style="list-style-type: none"> • Traverse stage. Bradley and the reporter stand on one side of the stage with Tyler is on the other. Bradley and the reporter stand close to one another. Bradley is aware that Tyler is watching him from the other side of the stage. • The proxemics suggest mystery – raising audience expectations over why Tyler watches Bradley. • Bradley and Tyler gradually move closer together but circling one another. • This suggests some wariness and uncertainty.

<p>5. Mametz</p>	<p>Answers should discuss how meaning can be communicated by character movement and spatial relationships on stage. The following points provide examples of possible answers. All valid alternative answers should be considered and marked appropriately.</p> <ul style="list-style-type: none"> • Proscenium stage made up of three, rising levels. Old Wyn Griffiths is on the top level at the centre watching his past. His younger self enters on the lowest level with Taylor and Evans. Their proxemics suggest an awareness of rank from the war. • The spatial relationships suggest looking back on a past and the potential for uncovering events which would later become significant. • While old Wyn Griffiths watches the dialogue, the tension between the characters is demonstrated through their movement. • Taylor's rapid movement away from the general indicates frustration.
<p>6. One Moonlit Night</p>	<p>Answers should discuss how meaning can be communicated by character movement and spatial relationships on stage. The following points provide examples of possible answers. All valid alternative answers should be considered and marked appropriately.</p> <ul style="list-style-type: none"> • Proscenium stage. The two boys walk side by side. Huw's movement is hesitant. He does not get too close. • The relative closeness suggests friendship. The slight distance between the two indicates the bad news Huw has to give his friend. • When they start to talk about moving, they are sat down on the bank. Although close, there is a clear distance between them. When Huw starts to talk about leaving, he gets up and starts moving around. His friend sits for while in shock. He gets up slowly unable to believe what his friend has told him. The end of the scene sees them a little distance apart. • The movement and fluctuating proximity of characters suggests the emotional difficulty of conveying such shocking news. The impact of conveying this concludes with a poignant emotional distance created between the two friends.

SECTION B

The grid below is for Section B, **questions 7-12**. Indicative content for questions 7(i) to 12(i) for each text follows. The grid below provides the relevant criteria for the assessment of questions 7 - 12.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	AO4 Analyse and evaluate (their own work and) the work of others
5	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • An excellent interpretation of the extract within the context of the whole text • An excellent interpretation for a contemporary audience • The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • An excellent evaluation of live theatre seen as part of the course • An excellent analysis of how live theatre influenced their own interpretation
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • A good interpretation of the extract within the context of the whole text • A good interpretation for a contemporary audience • The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • A good evaluation of live theatre seen as part of the course • A good analysis of how live theatre influenced their own interpretation
3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • A satisfactory interpretation of the extract within the context of the whole text • A satisfactory interpretation for a contemporary audience • The answer is partly organised with some use of subject terminology and generally accurate grammar, punctuation and spelling 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • A satisfactory evaluation of live theatre seen as part of the course • A satisfactory analysis of how live theatre influenced their own interpretation

<p>2</p>	<p>5-8 marks</p> <ul style="list-style-type: none"> • A limited interpretation of the extract within the context of the whole text • A limited interpretation for a contemporary audience • The answer shows a limited level of organisation and basic use of subject terminology with errors in grammar, punctuation and spelling affecting clarity of communication 	<p>5-8 marks</p> <ul style="list-style-type: none"> • A limited evaluation of live theatre seen as part of the course • A limited analysis of how live theatre influenced their own interpretation
<p>1</p>	<p>1-4 marks</p> <ul style="list-style-type: none"> • A very limited interpretation of the extract within the context of the whole text • A very limited interpretation for a contemporary audience • The answer shows a very limited level of organisation and very limited use of subject terminology with many errors in grammar, punctuation and spelling affecting clarity of communication 	<p>1-4 marks</p> <ul style="list-style-type: none"> • A very limited evaluation of live theatre seen as part of the course • A very limited analysis of how live theatre influenced their own interpretation
<p>0</p>	<p>0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit 	<p>0 marks</p> <ul style="list-style-type: none"> • No analysis or evaluation

Indicative content for set texts: Section B, questions 7 (i) -12 (i)	
7. A Day in the death of Joe Egg	<p>Answers should offer a relevant interpretation of the extract for a contemporary audience, showing how ideas relate to the play as a whole. The following provides examples of possible answers. All valid alternative answers should be considered and marked appropriately.</p> <ul style="list-style-type: none"> • One interpretation of the extract as a director could be to emphasise the later 1960s setting. Stage could be proscenium with a later 1960s naturalistic design for set and props. The design could feature one living room which fades away when there are monologues to the audience. • Relationship to play as a whole: Emphasising its 1960s setting would draw attention to the treatment of disability almost 50 years ago, which contemporary audiences may well find shocking. • An alternative interpretation as a director of the extract could be to adapt it in a Brechtian way, using screens, projections, new technologies and other experimental techniques. • Relationship to play as a whole: This interpretation could allow for contrasting images of disability in the 1960s and 'ability' today – or it could potentially expose the fact that contemporary approaches to disability may not have progressed as much as we may think.
8. Sweeney Todd	<p>Answers should offer a relevant interpretation of the extract for a contemporary audience, showing how ideas relate to the play as a whole. The following provides examples of possible answers. All valid alternative answers should be considered and marked appropriately.</p> <ul style="list-style-type: none"> • One interpretation of the extract as a director is to stage it in a site specific shop. The shop could be set out as a rundown, 1980s café with the audience seated at tables. The action would take place around the audience. • Relationship to play as a whole: This interpretation could emphasise the horror elements, making them more grotesque and less 'grand guignol'. The musical elements could function in a Brechtian alienating way. • An alternative interpretation could be more naturalistic, using a proscenium stage. No specific period: scaffolding could suggest a nondescript, urban landscape with rooms coming out of the set which could be moved around the stage. Greys and greens could dominate to underline the industrial backdrop. • Relationship to play as a whole: This interpretation and style of staging could foreground the shocking elements of the play through a more 'grand guignol' approach to the horror – exaggerated, blood lust. LX and SFX could reflect this style.

<p>9. Absence of War</p>	<p>Answers should offer a relevant interpretation of the extract for a contemporary audience, showing how ideas relate to the play as a whole. The following provides examples of possible answers. All valid alternative answers should be considered and marked appropriately.</p> <ul style="list-style-type: none"> • One interpretation could be based on a site-specific set. The opening of the play could be staged in a local council chamber with the actors as MPs mingling with the audience throughout the scene. The long speech at the beginning could be adapted and possibly edited. The audience would be inside the chamber and all the characters would rush into the chamber. • Relationship to play as a whole: This interpretation could emphasise the way political issues could be understood in terms of local council politics. • An alternative interpretation could use traverse staging to give a sense of space similar to the House of Commons. The audience could be on banked seating on both sides, giving a sense of a gladiatorial trial. The audience could be both spectator and participant in the opening. • Relationship to play as a whole: This interpretation would overtly place the politics in a national, political setting familiar to audiences.
<p>10. The Radicalisation of Bradley Manning</p>	<p>Answers should offer a relevant interpretation of the extract for a contemporary audience, showing how ideas relate to the play as a whole. The following provides examples of possible answers. All valid alternative answers should be considered and marked appropriately.</p> <ul style="list-style-type: none"> • One interpretation could be based on a proscenium stage with numerous screens – some large, some small showing constantly shifting images of newspapers, information, codes and pictures of ordinary people. The stage could use different levels used for different sections of the play. • Relationship to play as a whole: This interpretation emphasises the rawness of the power depicted in the play as a whole. • An alternative interpretation could be staging the play in the round. In the centre of the stage, there could be one white metal table with castors to allow for maximum mobility. Around the side of the stage could be TV monitors which are on all the time. Screens could constantly flicker between clear images, numbers, maps of the world and random information. • Relationship to play as a whole: This interpretation creates an atmosphere of chaos with technology ruling people and suggests how institutional power and injustice give rise to individual political protest.
<p>11. Mametz</p>	<p>Answers should offer a relevant interpretation of the extract for a contemporary audience, showing how ideas relate to the play as a whole. The following provides examples of possible answers. All valid alternative answers should be considered and marked appropriately.</p> <ul style="list-style-type: none"> • One interpretation could involve the use of an empty proscenium stage - a black box with a very steep rake. The whole space would be fluid so that it is possible to change location and mood with LX and SFX. • Relationship to play as a whole: This interpretation stresses the fluidity between past and present and a psychological fluidity between different kinds of understanding. • An alternative interpretation would be to stress the historical roots of the play by staging the extract on a traverse stage to allow a rapid change of focus. Characters could be dressed in period costume and the change of scenes could be created by the LX. • Relationship to play as a whole: This interpretation stresses the specifically historical dimensions of the 1914-18 war and its impact on individuals.

<p>12. One Moonlit Night</p>	<p>Answers should offer a relevant interpretation of the extract for a contemporary audience, showing how ideas relate to the play as a whole. The following provides examples of possible answers. All valid alternative answers should be considered and marked appropriately.</p> <ul style="list-style-type: none">• One interpretation could show characters wearing clothes representative of 1920s and be set against a composite, representational set on a proscenium stage for this extract. The set could represent rocks of the mountains and include areas for grass and a river. There could be several levels to allow scenes to be played all over the set. There would be a wide cyclorama on which images of clouds and the sky would be projected.• Relationship to play as a whole: This interpretation stresses the way the harsh natural environment shapes the central character and thus how all environments, social and cultural, shape behaviour.• An alternative staging could be in-the-round. The floor would be covered with grass and flowers. It appears idyllic. Above the stage are branches in flower. There is a sense of natural perfection. As the actors walk on the set, the grass becomes muddier and more broken.• Relationship to play as a whole: This interpretation suggests the broken lives of the people in the village which contrasts starkly with the apparently beautiful natural world.
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