

GCSE



# WJEC GCSE in DRAMA

APPROVED BY QUALIFICATIONS WALES

## SAMPLE ASSESSMENT MATERIALS

Teaching from 2016

Version 2 - February 2024



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



For teaching from 2016  
For award from 2018

GCSE DRAMA

SAMPLE ASSESSMENT  
MATERIALS



# SUMMARY OF AMENDMENTS

Version	Description	Page number
2	Notice on change to Set Texts from 2023 onwards added.	17

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**GCSE DRAMA**

**UNIT 1**

**DEVISING THEATRE**

**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 make-up design.

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

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

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

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

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

## 1. Devising

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

### Stimulus materials

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

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

(c) *American Pie*, Don Maclean

(d) *The Closed Door*.

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

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

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

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

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

Illustrative material may include any of the following:

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

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

## 2. Realisation

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

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

## 3. Evaluation

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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







## GCSE DRAMA

### UNIT 3

### INTERPRETING THEATRE

### SAMPLE ASSESSMENT MATERIALS

**1 hour 30 minutes**

The texts listed below are the texts which should be taught from September 2023 onwards, for first examination in Summer 2024.

1. ***A Midsummer Night's Dream*** William Shakespeare (Wordsworth: ISBN 978-1-85326-030-8)
2. ***The Glass Menagerie*** Tennessee Williams (Bloomsbury: ISBN 978-0-71368-512-1)
3. ***Blue Remembered Hills*** Dennis Potter Samuel French: ISBN 978-0-57301-699-8
4. ***Face*** Benjamin Zephaniah (Heinemann: ISBN 978-0-435233-44-0)
5. ***Lionboy*** Zizou Corder (adapted by Marcelo Dos Santos) (Nick Hern Books: 978-1-84842-476-0)
6. ***Resting Restless*** Bethan Marlow (Published: WJEC Secure Website)
7. ***Tuesday*** Alison Carr (Nick Hern Books: ISBN 987-1-83904-000-9)

This sample assessment that follows provides an illustration of the style and structure of the external assessment. However, please note that the following sample materials are based on texts which no longer form part of the specification and must not be taught.

### ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 16 page answer booklet and a clean, unannotated copy of the text you have studied for this unit.

### INSTRUCTIONS TO CANDIDATES

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

Answers to all questions must be written on the separate answer booklet provided. If you need additional paper, please ask your invigilator and attach the sheets securely to this answer booklet. Write your name, centre number and candidate number in the spaces at the top of all answer booklets. At the end of the examination, the answer booklet must be handed to the invigilator.

In Section A, answer **all** questions **on your chosen set text**. In Section B answer **either** question 6 **or** question 7.

### INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question or part-question. The number of marks indicates the length of the response required.

You are advised to spend approximately 1 hour and 5 minutes on Section A and approximately 25 minutes on Section B.

## SECTION A

You must answer **all** questions on **one** set text you have studied.  
Choose **either** question 1, **or** question 2, **or** question 3, **or** question 4 **or** question 5.

**Either,**

### 1. **Romeo and Juliet**, William Shakespeare

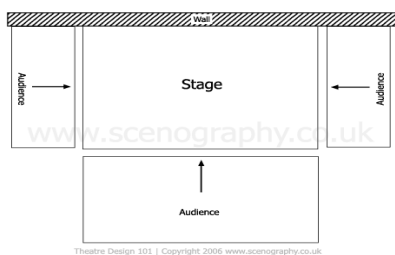
Questions (a) to (d) are based on the following extract:

Read from: **page 35**, Act 1 SCENE 1  
to: **page 37**, "...Have at thee, coward." *They fight*

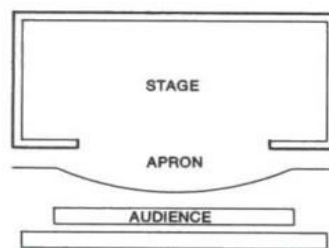
- (a) (i) As an actor playing the part of **GREGORY**, describe how you would enter the stage at the beginning of this scene. [2]
- (ii) Give **two** reasons for your answer. [2]
- (b) You are playing **BENVOLIO** and you are about to say the following lines from the extract:  
*"Part, fools!  
Put up your swords; you know not what you do."*
- (i) Describe the tone and tempo of voice you would use when speaking these lines. [2]
- (ii) Explain why this tone and tempo is appropriate. [3]
- (c) (i) Describe the location, mood and atmosphere in this scene. [3]
- (ii) Give three ways you would use lighting and/or sound to enhance this location, mood and atmosphere. Explain each of your ideas. [6]
- (d) You are going to play the role of **SAMPSON**. Explain how you would communicate his character to the audience. In your answer, refer to:
- character motivation and interaction
  - voice and movement.
- [10]

(e) Name these **two** types of stage: [2]

(i)



(ii)



(f) With reference to any **two key** extracts in the play, explain how you would use **one** of the stages in question (e) to stage this play. In your answer refer to:

- your choice of stage including position of audience
- structure and style
- set.

[15]

Or,

2. 100, Imaginary Body

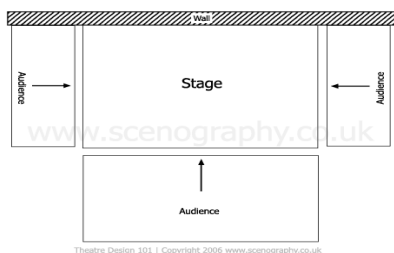
Questions (a) to (d) are based on the following extract:

Read from: **page 9**, Void  
to: **page 12**, *They all look at each other.*

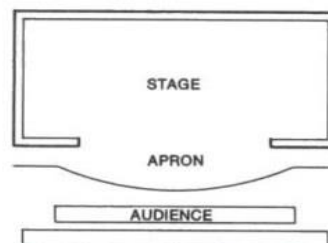
- (a) (i) As an actor playing the part of **SOPHIE**, describe how you would enter the stage at the beginning of this extract. [2]
- (ii) Give **two** reasons for your answer. [2]
- (b) You are playing **ALEX** and you are about to say the following line from the extract:
- “This isn’t right. This is not right at all.”*
- (i) Describe the tone and tempo of voice you would use when speaking this line. [2]
- (ii) Explain why this tone and tempo is appropriate. [3]
- (c) (i) Describe the location, mood and atmosphere in this extract. [3]
- (ii) Give three ways you would use lighting and/or sound to enhance this location, mood and atmosphere. Explain each of your ideas. [6]
- (d) You are going to play the role of **KETU**. Explain how you would communicate his character to the audience. In your answer, refer to:
- character motivation and interaction
  - voice and movement.
- [10]

(e) Name these **two** types of stage: [2]

(i)



(ii)



(f) With reference to any **two key** extracts in the play, explain how you would use **one** of the stages in question (e) to stage this play. In your answer refer to:

- your choice of stage including position of audience
- structure and style
- set.

[15]

**Or,**

**3. 1984** (Orwell), adapted Robert Icke and Duncan Macmillan

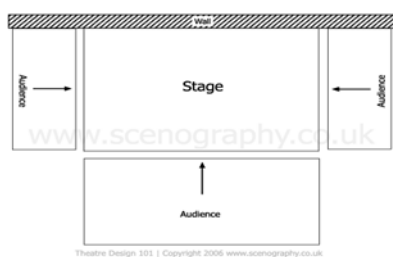
Questions (a) to (d) are based on the following extract:

Read from: **page 44**, *We're back in the antique shop...*  
to: **page 46 JULIA**, "....We're alone. We're safe."

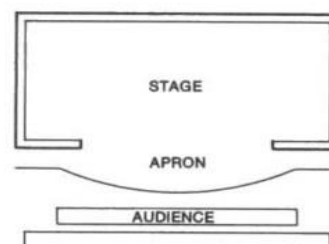
- (a) (i) As an actor playing the part of **CHARRINGTON**, describe how you would enter the stage at the beginning of this extract. [2]
- (ii) Give **two** reasons for your answer. [2]
- (b) You are playing **WINSTON** and you are about to say the following line from the extract.
- "Stop it stop it can you please stop it please please stop!"*
- (i) Describe the tone and tempo of voice you would use when speaking this line. [2]
- (ii) Explain why this tone and tempo is appropriate. [3]
- (c) (i) Describe the location, mood and atmosphere in this extract. [3]
- (ii) Give three ways you would use lighting and/or sound to enhance this location, mood and atmosphere. Explain each of your ideas. [6]
- (d) You are going to play the role of **JULIA**. Explain how you would communicate his character to the audience. In your answer, refer to:
- character motivation and interaction
  - voice and movement.
- [10]

(e) Name these **two** types of stage: [2]

(i)



(ii)



(f) With reference to any **two key** extracts in the play, explain how you would use **one** of the stages in question (e) to stage this play. In your answer refer to:

- your choice of stage including position of audience
- structure and style
- set.

[15]



**Or,**

**4. Two Faces, Manon Steffan Ros**

Questions (a) to (d) are based on the following extract:

Read from: **page 1**, Scene 1

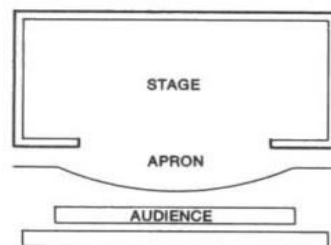
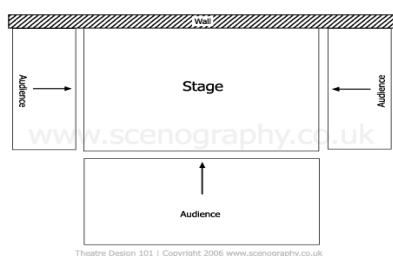
to: **page 3** Mai : Yes! Sorry, no problem.

- (a) (i) As an actor playing the part of **ELEN**, describe how you would enter the stage at the beginning of this scene. [2]
- (ii) Give **two** reasons for your answer. [2]
- (b) You are playing **ELEN** and you are about to say the following line from the extract:
- “Did you want something, Mam, or are you going to just stand there and stare at me?”*
- (i) Describe the tone and tempo of voice you would use when speaking this line. [2]
- (i) Explain why this tone and tempo is appropriate. [3]
- (c) (i) Describe the location, mood and atmosphere in this scene. [3]
- (ii) Give three ways you would use lighting and/or sound to enhance this location, mood and atmosphere. Explain each of your ideas. [6]
- (d) You are going to play the role of **MAI**. Explain how you would communicate his character to the audience. In your answer, refer to:
- character motivation and interaction
  - voice and movement.

[10]

(e) Name these **two** types of stage: [2]

(i)  
(ii)



(f) With reference to any **two key** extracts in the play, explain how you would use **one** of the stages in question (e) to stage this play. In your answer refer to:

- your choice of stage including position of audience
- structure and style
- set.

[15]

Or,

**5. Shadow of the Sickle** (Islwyn Ffowc Elis), adapted Sion Eirian.

Questions (a) to (d) are based on the following extract:

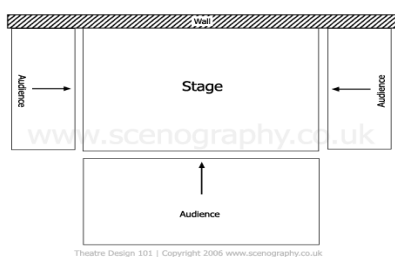
Read from: **page 14**, *HARRI reaches centre stage, EDWARD turns and goes to greet him...*

to: **page 16**, *EDWARD and HARRI half smile at each other...*

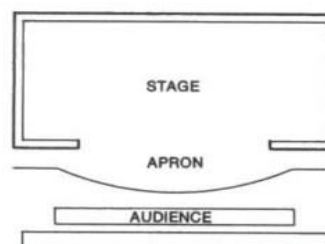
- (a) (i) As an actor playing the part of **Harri**, describe how you would enter the stage at the beginning of this extract. [2]
- (ii) Give **two** reasons for your answer. [2]
- (b) You are playing **MARGARET** and you are about to say the following line from the extract:
- "Harri, Hands! And Edward. I will want you to cut the meat in a minute..."*
- (i) Describe the tone and tempo of voice you would use when speaking this line. [2]
- (ii) Explain why this tone and tempo is appropriate. [3]
- (c) (i) Describe the location, mood and atmosphere in this extract. [3]
- (ii) Give three ways you would use lighting and/or sound to enhance this location, mood and atmosphere. Explain each of your ideas. [6]
- (d) You are going to play the role of **EDWARD**. Explain how you would communicate his character to the audience. In your answer, refer to:
- character motivation and interaction
  - voice and movement.
- [10]

(e) Name these **two** types of stage: [2]

(i)



(ii)



(f) With reference to any **two key** extracts in the play, explain how you would use **one** of the stages in question (e) to stage this play. In your answer refer to:

- your choice of stage including position of audience
- structure and style
- set.

[15]

## SECTION B

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

*Answer **either** question 6 **or** question 7.*

**Either,**

6. Analyse and evaluate the use of **costumes** in **two** key scenes to communicate meaning to the audience. In your answer refer to:

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

[15]

**Or,**

7. Analyse and evaluate the use of **movement** in **two** key scenes to communicate meaning to the audience. In your answer refer to:

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

[15]



## GCSE DRAMA

### UNIT 3

### INTERPRETING THEATRE

### MARK SCHEME

#### GENERAL INFORMATION

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

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

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

#### Band Descriptors

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

- Where the candidate's work **completely** meets the descriptors, the highest mark should be awarded.
- Where the candidate's work **mostly** meets the descriptors, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work **partially** meets the descriptors, the lowest mark should be awarded.

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

## Indicative Content

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

## Assessment Objectives

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

## Assessment Objective Coverage in Unit 3

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

**MARK SCHEME****1. *Romeo and Juliet*, William Shakespeare**

- (a) (i) As an actor playing the part of **GREGORY**, describe how you would enter the stage at the beginning of this scene. [2]
- (ii) Give **two** reasons for your answer. [2]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>	
Award 2 marks for movement and gesture and 2 marks for reasons.	
<b>Indicative content</b> <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i>	
<b>Movement/gesture</b> <ul style="list-style-type: none"> <li>• In this scene, Gregory rushes on to the stage in a very agitated state.</li> <li>• Clasping of hands.</li> </ul>	
<b>Possible reasons</b> <ul style="list-style-type: none"> <li>• He and Sampson are waiting for the servants of Montague.</li> <li>• He is feeling uneasy and nervous.</li> <li>• Both are ready for a fight. They are thinking of ways to provoke the Montague servants.</li> <li>• Gregory is really afraid of what could happen. He is no hero.</li> </ul>	



- (b) You are playing **BENVOLIO** and you are about to say the following lines from the extract:

*“Part fools!*

*Put up your swords, you know not what you do”*

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

<p style="text-align: center;"><b>AO3</b></p> <p style="text-align: center;"><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b></p>
<p>Award 1 mark for tone, 1 mark for tempo and 3 marks for reasons why they are appropriate.</p>
<p style="text-align: center;"><b>Indicative content</b></p> <p><i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <p><b><i>Tone and tempo</i></b></p> <ul style="list-style-type: none"> <li>• His tone is very aggressive</li> <li>• The tempo is fast paced.</li> <li>• He commands them to stop.</li> </ul> <p><b><i>Possible explanations</i></b></p> <ul style="list-style-type: none"> <li>• He is angered that both sets of servants have confronted each other.</li> <li>• He knows that if the families do not stop quarrelling they will pay with their lives.</li> <li>• He wants to prevent any violence between the Capulet and Montague servants.</li> <li>• He wants to prevent any confrontation between the two families.</li> <li>• He wants to keep the peace.</li> </ul>

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

<b>A03</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>	
(i) 1 mark per relevant observation for description of the location, mood and atmosphere. Maximum 3 marks. (ii) 1 mark per idea given to enhance the location, mood and atmosphere through lighting and/or sound, up to a maximum of 3 marks. 1 mark per explanation, up to a maximum of 3 marks.	
<b>Indicative content</b> <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i>	
<b>(i) Description of location, mood and atmosphere</b> <ul style="list-style-type: none"> <li>The scene is a public space, a street scene and the environment is threatening and hostile.</li> <li>The mood is aggressive and violent due to the gang culture.</li> <li>The atmosphere is tense because of the possibility of confrontation between the two sets of servants.</li> </ul>	
<b>(ii) Lighting and sound ideas plus explanations</b>	
Lighting and sound ideas	<b>Explanations</b> Possible responses include:
<ul style="list-style-type: none"> <li>Use of dark colours in the lighting</li> <li>Creation of shadows</li> <li>Indication of the strength/intensity of the lighting</li> <li>Fade up lighting from a blackout</li> <li>Fade in raucous, rough and vigorous music</li> <li>Sound of the Montague servants approaching in the background, perhaps getting louder</li> <li>Street sounds</li> </ul>	<ul style="list-style-type: none"> <li>To represent gang culture</li> <li>To create an aggressive and violent mood</li> <li>To create a threatening and hostile atmosphere</li> <li>To create tension as the servants approach</li> <li>To place the scene on a street</li> </ul>

- (d) You are going to play the role of **SAMPSON**. Explain how you would communicate his character to the audience. In your answer, refer to:
- character motivation and interaction
  - voice and movement.

[10]

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



### **Indicative content**

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

#### **Answers may include**

Character motivation and interaction:

- he wants to provoke a fight with servants of the Montague without breaking the law
- he wants to confront the servants
- he wants confrontation with the Montague servants
- he wants a fight with them without breaking the law
- he wants Gregory to start the fighting
- he is not really brave but pretends he is in the company of Gregory
- he taunts Gregory to start the fight.

Voice and movement:

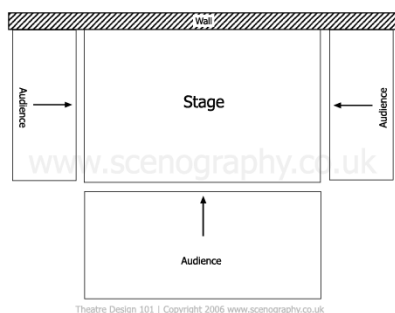
- sarcastic tone
- lewd tone
- quick tempo
- high pitched
- excited
- speaks with animosity about the Montagues
- moves around a lot
- agitated, quick and sharp movements
- highly insulting gesture-biting his thumb at the Montague servants
- loitering at the beginning.

- (e) Name these **two** types of stage: [2]

**A03**  
**Demonstrate knowledge and understanding of how drama and theatre is developed and performed**

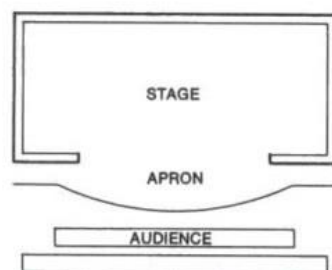
Award 1 mark for each correctly named stage up to a maximum of 2 marks.

(i)



THRUST  
STAGE

(ii)



PROSCENIUM ARCH

- (f) With reference to any **two key** extracts in the play, explain how you would use one of the above stages to stage this play. In your answer, refer to:
- your choice of stage including position of audience
  - structure and style
  - set.

[15]

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

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

#### Indicative content

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

#### **Answers may include**

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



## 2 100, Imaginary Body

- (a) (i) As an actor playing the part of **SOPHIE**, describe how you would enter the stage at the beginning of this extract.

2]

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

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	
Award 2 marks for movement and gesture and 2 marks for reasons.	
<p><b>Indicative content</b></p> <p><i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <p><b>Movement/gesture</b></p> <ul style="list-style-type: none"> <li>• She enters cautiously and slowly.</li> <li>• Measured movement.</li> <li>• Looks bewildered.</li> <li>• Quizzical expression.</li> </ul> <p><b>Possible Reasons</b></p> <ul style="list-style-type: none"> <li>• She doesn't really know where she is as she enters.</li> <li>• She seems to be disorientated.</li> <li>• She has come to a strange place and has no understanding of where she is.</li> </ul>	

- (b) You are playing **ALEX** and you are about to say the following words from the extract:

*"This isn't right. This is not right at all."*

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

2]

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

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	
Award 1 mark for tone, 1 mark for tempo and 3 marks for reasons why they are appropriate.	

**Indicative content**

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

***Tone and tempo***

- Very aggressive.
- Cynical tone.
- Indignant tone.
- Fast paced.

***Possible explanation***

- Lack of patience.
- Doesn't understand the circumstances.
- Angered because he senses that something is unjust.

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

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>	
(i) 1 mark per relevant observation for description of the location, mood and atmosphere. Maximum 3 marks. (ii) 1 mark per idea given to enhance the location, mood and atmosphere through lighting and/or sound, up to a maximum of 3 marks. 1 mark per explanation, up to a maximum of 3 marks.	
<b>Indicative content</b> <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i>	
<b>(i) Description of location, mood and atmosphere</b> <ul style="list-style-type: none"> <li>• A place perhaps outside time and space.</li> <li>• The Void is described as an unworldly place.</li> <li>• Desolate.</li> <li>• Cold.</li> </ul>	
<b>(ii) Lighting and sound ideas plus explanations</b>	
Lighting and sound ideas	Explanations
	Possible responses include:
<ul style="list-style-type: none"> <li>• Light flooding in from an unknown source</li> <li>• Creation of shadows</li> <li>• Use of cool colours e.g. blues, whites</li> <li>• Strange sounds in the background</li> <li>• Monotonous sounds in the background e.g. heartbeat</li> <li>• Possible use of smoke machine</li> </ul>	<ul style="list-style-type: none"> <li>• To communicate a cold atmosphere</li> <li>• To create a sense of The Void as being an unworldly place – not of this world</li> <li>• To emphasise the vast area</li> <li>• To create a desolate place and/or mood and atmosphere</li> </ul>

- (d) You are going to play the role of **KETU**. Explain how you would communicate his character to the audience. In your answer, refer to:
- character motivation and interaction
  - voice and movement.

[10]

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

### **Indicative Content**

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

#### **Answers may include**

Character motivation and interaction:

- he is curious about the place he has arrived at
- he wants to get to know the other characters
- he wants to understand why he is here
- he is unsure of the other characters
- looks at them quizzically
- cautious towards them
- shows offence at Sophie's response

Voice and movement:

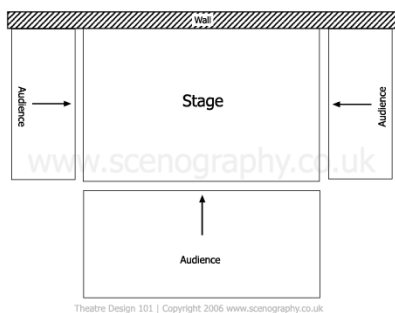
- clear diction
- slow tempo
- tight and constricted - because he is nervous and annoyed
- something animal about his movements
- moves slowly. Nervous. Quizzical. Curious
- clearly confused and disorientated
- sniffs the air

- (e) Name these **two** types of stage: [2]

**A03**  
**Demonstrate knowledge and understanding of how drama and theatre is developed and performed**

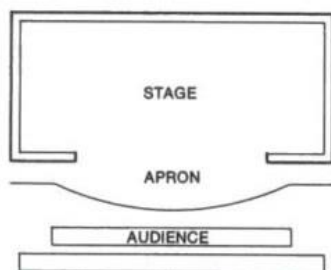
Award 1 mark for each correctly named stage up to a maximum of 2 marks.

(i)



\_\_\_\_\_ THRUST STAGE \_\_\_\_\_

(ii)



\_\_\_\_\_ PROSCENIUM  
 ARCH \_\_\_\_\_

- (f) With reference to any **two key** extracts in the play, explain how you would use one of the stages in question (e) to stage this play. In your answer refer to:
- your choice of stage including position of audience
  - structure and style
  - set.

[15]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>		
<ul style="list-style-type: none"> <li>Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul>		
<b>Band 5</b>	13-15 marks	<ul style="list-style-type: none"> <li>Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a thrust OR proscenium stage including audience position</li> <li>Perceptive and detailed explanation of structure and style</li> <li>Highly detailed description of the set in each extract</li> <li>Highly detailed examples which fully support the design are presented from two key extracts</li> <li>Highly relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 4</b>	10-12 marks	<ul style="list-style-type: none"> <li>Staging/design concept is explored demonstrating a knowledge and understanding of how the play can be designed for a thrust OR proscenium stage including audience position</li> <li>Detailed explanation of structure and style</li> <li>Detailed description of the set in each extract</li> <li>Detailed examples which fully support the design are presented from two key extracts</li> <li>Relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 3</b>	7-9 marks	<ul style="list-style-type: none"> <li>Staging/design concept is generally explored demonstrating a knowledge and understanding of how the play can be designed for a thrust OR proscenium stage including audience position</li> <li>General explanation of structure and style</li> <li>General description of the set in each extract</li> <li>General examples which support the design are presented from two key extracts</li> <li>Generally relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 2</b>	4-6 marks	<ul style="list-style-type: none"> <li>Staging/design concept is partially explored demonstrating some knowledge and understanding of how the play can be designed for a thrust OR proscenium stage including audience position</li> <li>Some explanation of structure and style</li> <li>Some description of the set in each extract</li> <li>Some examples which support the design are presented from one or two key extracts</li> <li>Some relevant knowledge, understanding and use of drama terminology</li> </ul>
<b>Band 1</b>	1-3 marks	<ul style="list-style-type: none"> <li>Staging/design concept is mentioned demonstrating limited knowledge and understanding of how the play can be designed for a thrust OR proscenium stage including audience position</li> <li>Limited explanation of structure and style</li> <li>Limited description of the set</li> <li>Limited which support the design are presented from one or two key extracts</li> <li>Limited knowledge, understanding and use of relevant drama terminology</li> </ul>
<b>0</b>	0 marks	<ul style="list-style-type: none"> <li>Response not creditworthy/not attempted</li> </ul>

**Indicative content**

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

**Answers may include**

- an explanation of how a thrust stage or a proscenium stage could contribute to the style and structure of the two key extracts chosen
- e.g. quick transition of extracts, breaking of the fourth wall, direct address to the audience
- how the specified stage can be used to demonstrate engagement/interaction with audience e.g. positioning of characters at two key moments in chosen extracts.
- how and where, within the chosen extracts, the type of stage could contribute to the design concept
- choice of style with reasons, e.g. how it could be linked to specified stage, set and chosen extracts
- choice of set appropriate to the two key extracts chosen e.g. generic backdrop, floor cloth, levels etc.
- how set is used within the chosen extracts, including an awareness of how the type of stage will influence how it is used e.g. awareness of sight lines, where set is placed
- how colour is used to create mood and atmosphere in the chosen extracts
- the floor space surrounded on three sides by the audience could represent the large empty void at the beginning of the play. The level at the back of the stage could represent the park in Alex and Nia's memory. Positioning the memories on the back level away from the audience gives the idea that they are far way
- the set for the park could be detailed with swings, sand pit and a park bench, giving the impression of a detailed memory. The scene of the park could be enhanced with a projection of trees, flowers and a bright blue sky giving the audience the impression of a perfect summer's day
- as the memories constantly change the projections could accommodate and show the audience quickly where the various memories take place



3. (a) **1984** (Orwell), adapted Robert Icke and Duncan Macmillan
- (i) As an actor playing the part of **CHARRINGTON**, describe how you would enter the stage at the beginning of this extract. [2]
- (ii) Give **two** reasons for your answer. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 2 marks for movement and gesture and 2 marks for reasons.
<p><b>Indicative content</b></p> <p><i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <p><b>Movement/gesture</b></p> <ul style="list-style-type: none"> <li>His movements would be slow, measured, careful, cautious and deliberate.</li> <li>Possible stopping. Sly fixed smile and other gestures suggesting something sinister.</li> </ul> <p><b>Possible reasons</b></p> <ul style="list-style-type: none"> <li>He is an old man - unhurried.</li> <li>As the keeper of an antique shop, he may be careful and deliberate.</li> <li>He wants to befriend Winston. He gives the impression that he wants to help him but there is a suspicion of something sinister in his motives.</li> </ul>

- (b) You are playing **WINSTON** and you are about to say the following line from the extract:  
*"Stop it stop it can you please stop it please please stop!"*
- (i) State the tone and tempo of voice you would use when speaking this line. [2]
- (ii) Explain why this tone and tempo is appropriate. [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for tone, 1 mark for tempo and 3 marks for reasons why they are appropriate.
<p><b>Indicative content</b></p> <p><i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <p><b>Tone and tempo</b></p> <ul style="list-style-type: none"> <li>He would say the words quickly without stopping</li> <li>He would shout the words</li> <li>There is panic in the voice</li> </ul> <p><b>Possible reasons</b></p> <ul style="list-style-type: none"> <li>He is feeling desperate</li> <li>His greatest fear is rats</li> <li>He wants Julia to stop talking about rats</li> </ul>

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

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>	
<p>(i) 1 mark per relevant observation for description of the location, mood and atmosphere. Maximum 3 marks.</p> <p>(ii) 1 mark per idea given to enhance the location, mood and atmosphere through lighting and/or sound, up to a maximum of 3 marks. 1 mark per explanation, up to a maximum of 3 marks.</p>	
<b>Indicative content</b> <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i>	
<p><b>(i) Description of location, mood and atmosphere</b></p> <ul style="list-style-type: none"> <li>• The scene opens in an antique shop</li> <li>• Threatening atmosphere</li> <li>• The mood is gloomy</li> </ul>	
<p><b>(ii) Lighting and sound ideas plus explanations</b></p>	
Lighting and sound ideas	<b>Explanations</b> Possible responses include:
<ul style="list-style-type: none"> <li>• Use of dark colours for the lighting</li> <li>• Use of the colour red in the lighting</li> <li>• Use of the the colour blue in the lighting</li> <li>• The creation of shadows</li> <li>• Indication of the strength/intensity of the lighting</li> <li>• Background sounds, coming from 'outside' of this room</li> <li>• A scream offstage</li> <li>• Sounds of the telescreen at the beginning of the scene</li> </ul>	<ul style="list-style-type: none"> <li>• To set the location as being in an antique shop</li> <li>• To convey an atmosphere of danger</li> <li>• To convey the warmer atmosphere in the back room</li> <li>• To suggest a more tranquil mood and atmosphere</li> <li>• To convey a sense of Big Brother's world outside this room</li> </ul>

- (d) You are going to play the role of **JULIA**. Explain how you would communicate her character to the audience. In your answer, refer to:
- character motivation and interaction
  - voice and movement.

[10]

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

**Indicative content**

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

**Answers may include**

Character motivation and interaction:

- she is in love with Winston
- she wants them both to be together on their own
- she wants him to confide in her and she wants to please him
- she is happy in the company of Winston and wants to please him with her surprises.

Voice and movement:

- sympathetic, soft and soothing
- loving
- excited quick pace
- nimble
- agile
- slow movement towards Winston and cradles his head.

(e) Name these 2 types of stage:

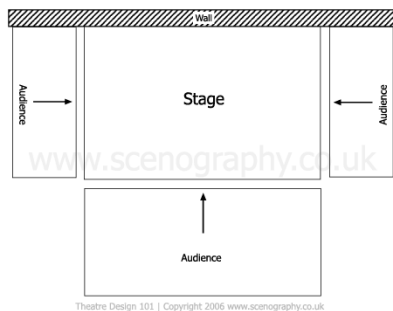
[2]

**AO3**

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

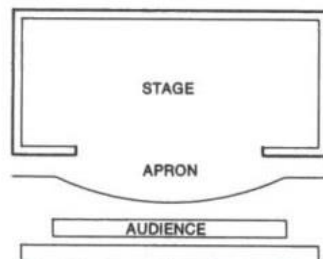
Award 1 mark for each correctly named stage up to a maximum of 2 marks.

(i)



\_\_\_\_\_ THRUST STAGE \_\_\_\_\_

(ii)



\_\_\_\_\_ PROSCENIUM ARCH \_\_\_\_\_

- (f) With reference to any **two key** extracts in the play, explain how you would use one of the stages in question (e) to stage this play. In your answer, refer to:

- your choice of stage including position of audience
- structure and style
- set.

[15]

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

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

#### Indicative content

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

#### Answers may include

- an explanation of how a thrust stage or a proscenium stage could contribute to the style and structure of the two key extracts chosen e.g. quick transition of extracts, breaking of the fourth wall, direct address to the audience
- how the specified stage can be used to demonstrate engagement/interaction with audience
- how and where, within the chosen extracts, the type of stage could contribute to the design concept
- choice of style with reasons, e.g. how it could be linked to specified stage, set and chosen extracts
- choice of set appropriate to the two key extracts chosen e.g. generic backdrop, floor cloth, levels etc.
- how set is used within the chosen extracts, including an awareness of how the type of stage will influence how it is used e.g. awareness of sight lines, where set is placed
- how colour is used to create mood and atmosphere in the chosen extracts.
- candidates may choose to use levels eg the office could be a lower level, the corridor could be depicted using a projection on a large screen high above the stage. This would be a strong visual image in keeping with one of the play's main theme "big brother is watching you". It would also act as the telescreen.
- the audience could be placed in front of the stage, and because the telescreen is placed above them they constantly have to look up at Big Brother
- the canteen could be more utilitarian with a large Formica table with chairs placed around it. It would also be important to have an empty chair at the top of the table to symbolise that SYME is absent, Parsons chair would be positioned next to it as he can give the impression he is talking naturally to SYME and hasn't noticed that he's not present.

**4. Two Faces**, Manon Steffan Ros

- (a) (i) As an actor playing the part of **ELEN**, describe how you would enter the stage at the beginning of this scene. [2]
- (ii) Give reasons for your answer. [2]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award 2 marks for movement and gesture and 2 marks for reasons.
<p><b>Indicative content</b></p> <p><i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <p><b>Movement/gesture</b></p> <ul style="list-style-type: none"> <li>• She walks slowly on to the stage</li> <li>• She stares out at the audience.</li> <li>• Fixed expression.</li> <li>• Then she rushes about the room as if getting ready to go out.</li> </ul> <p><b>Possible reasons</b></p> <ul style="list-style-type: none"> <li>• This is to make the audience feel uncomfortable</li> <li>• The audience do not know what to expect next.</li> </ul>

- (b) You are playing **ELEN** and you are about to say the following lines from the extract:  
*“Oeddat tisho rwbath, Mam, ta wyt ti jest yn mynd i sefyll yna'n syllu arna fi?”*
- (i) Describe the tone and tempo of voice you would use when speaking these words. [2]
- (ii) Explain why this tone and tempo is appropriate. [3]

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
Award 1 mark for tone, 1 mark for tempo and 3 marks for reasons why they are appropriate.
<p><b>Indicative content</b></p> <p><i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <p><b>Tone and tempo</b></p> <ul style="list-style-type: none"> <li>• Impatient</li> <li>• Sarcastic</li> <li>• Accusatory</li> </ul> <p><b>Possible explanations</b></p> <ul style="list-style-type: none"> <li>• She doesn't want her mother watching her get ready to go out</li> <li>• She has something to hide from her mother</li> <li>• She doesn't want her mother fussing over her</li> </ul>

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

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

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>	
<p>(i) 1 mark per relevant observation for description of the location, mood and atmosphere. Maximum 3 marks.</p> <p>(ii) 1 mark per idea given to enhance the location, mood and atmosphere through lighting and/or sound, up to a maximum of 3 marks. 1 mark per explanation, up to a maximum of 3 marks.</p>	
<b>Indicative content</b> <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i>	
<p><b>(i) Description of location, mood and atmosphere</b></p> <ul style="list-style-type: none"> <li>• appropriate description of Elen's bedroom where she is getting ready to go out.</li> <li>• mysterious</li> <li>• quiet, haunting, threatening</li> <li>• uncomfortable</li> </ul>	
<p><b>(ii) Lighting and sound ideas plus explanations</b></p>	
Lighting and sound ideas	<b>Explanations</b> Possible responses include:
<ul style="list-style-type: none"> <li>• Use of the colour red in the lighting</li> <li>• Spotlight on Elen</li> <li>• Creation of shadows surrounding Elen, possibly using projection to suggest computers</li> <li>• Loud, modern music</li> </ul>	<ul style="list-style-type: none"> <li>• To convey a sense of danger</li> <li>• To highlight Elen's entrance</li> <li>• To convey a sense of mystery</li> <li>• To create a haunting and threatening mood</li> <li>• To create an uncomfortable atmosphere</li> </ul>



- (d) You are going to play the role of **MAI**. Explain how you would communicate her character to the audience. In your answer refer to:
- character motivation and interaction
  - voice and movement

[10]

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

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

**Indicative content**

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

**Answers may include**

Character motivation and interaction:

- she is concerned about Elen
- she wants to make sure that she is fine
- she wants to show motherly love
- there is tension between Elen and Mai

Voice and movement:

- loving tone
- sincere tone
- even pace
- genuine
- slow and cautious
- measured
- careful
- uneasy
- wringing or clasping hands possibly

(e) Name these **two** types of stage:

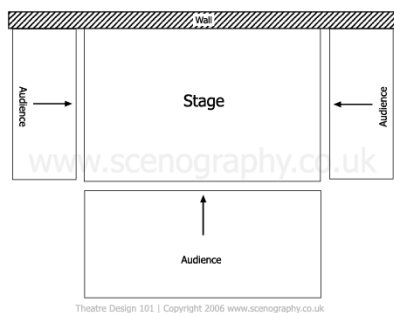
[2]

**AO3**

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

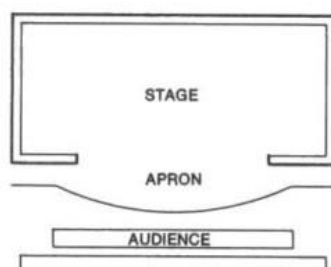
Award 1 mark for each correctly named stage up to a maximum of 2 marks.

(i)



\_\_\_\_\_ THRUST STAGE \_\_\_\_\_

(ii)



\_\_\_\_\_ PROSCENIUM ARCH \_\_\_\_\_

- (f) With reference to any **two key** extracts in the play, explain how you would use **one** of the stages in question (e) to stage this play. In your answer, refer to:
- your choice of stage including position of audience
  - structure and style
  - set.

[15]

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

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

### Indicative Content

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

#### **Answers may include**

- an explanation of how a thrust stage or a proscenium stage could contribute to the style and structure of the two key extracts chosen e.g. quick transition of scenes, breaking of the fourth wall, direct address to the audience
- how the specified stage can be used to demonstrate engagement/interaction with audience e.g. positioning of characters at two key moments in chosen extracts
- how and where, within the chosen extracts, the type of stage could contribute to the design concept
- choice of style with reasons, e.g. how it could be linked to specified stage, set and chosen extracts
- choice of set appropriate to the two key extracts chosen e.g. generic backdrop, floor cloth, levels etc.
- how set is used within the chosen extracts, including an awareness of how the type of stage will influence how it is used e.g. awareness of sight lines, where set is placed
- how colour is used to create mood and atmosphere in the chosen extracts
- the play is multi-locational and revolves around social media and relationships
- candidates may choose a minimalistic setting using computer screens in a symbolic way
- some may make extensive use of a back screen and projector in a symbolic way
- candidates may decide to use a neutral space and introduce key props/pieces of furniture for their chosen scenes

## 5. Shadow of the Sickle (Islwyn Ffowc Elis), adapted Sion Eirian

- (a) (i) As an actor playing the part of **HARRI**, describe how you would enter the stage at the beginning of this extract. [2]

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

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 2 marks for movement and gesture and 2 marks for reasons.
<p><b>Indicative content</b></p> <p><i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <p><b>Movement/gesture</b></p> <ul style="list-style-type: none"> <li>• His movements would be awkward and nervous</li> <li>• His whole body would be tense</li> <li>• He would have a very sombre expression</li> </ul> <p><b>Possible reasons</b></p> <ul style="list-style-type: none"> <li>• He knows that he has something awkward to say</li> <li>• He knows that his domineering father will object to his ideas</li> <li>• He feels uneasy coming home from college</li> </ul>

- (b) You are playing **MARGARET** and you are about to say the following words from the extract:

*"Harri. Dwylo. Ac Edward. Fydda i'ch angen chi i dorri'r cig 'ma i ni yn munud...."*

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

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

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for tone, 1 mark for tempo and 3 marks for reasons why they are appropriate
<p><b>Indicative content</b></p> <p><i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <p><b>Tone and tempo</b></p> <ul style="list-style-type: none"> <li>• A motherly tone to her voice</li> <li>• Kind and yet reprimanding tone at the same time</li> <li>• A sharp and quick tempo</li> </ul> <p><b>Possible explanations</b></p> <ul style="list-style-type: none"> <li>• However grown up Harri is, he is still her 'boy' and manners are important to her</li> <li>• She can be very authoritative towards her husband</li> <li>• She is a strong mother figure who knows how to control the men in her life</li> </ul>

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

<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>	
<p>(i) 1 mark per relevant observation for description of the location, mood and atmosphere. Maximum 3 marks.</p> <p>(ii) 1 mark per idea given to enhance the location, mood and atmosphere through lighting and/or sound, up to a maximum of 3 marks. 1 mark per explanation, up to a maximum of 3 marks.</p>	
<p style="text-align: center;"><b>Indicative content</b></p> <p><i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <p><b>(i) Description of location, mood and atmosphere</b></p> <ul style="list-style-type: none"> <li>the location is the living room at Lleifior but because of the episodic nature of the play there can't be a full set</li> <li>the atmosphere is tense</li> <li>a rather foreboding mood is present</li> </ul>	
<p><b>(ii) Lighting and sound ideas plus explanations</b></p>	
Lighting and sound ideas	Explanations
	Possible responses include:
<ul style="list-style-type: none"> <li>A mixture of colours e.g. red, blue and amber</li> <li>Shadows running around the main area of action</li> <li>The use of gobos to convey a window and the idea of a starry night in the background</li> <li>Use of music as an introduction to the scene</li> <li>Ticking of an old Grandfather clock</li> </ul>	<ul style="list-style-type: none"> <li>To convey the location of a living room at Lleifior, even without full set</li> <li>To convey the setting as interior</li> <li>To create an atmosphere of tension</li> <li>To create a mood of foreboding</li> </ul>

- (d) You are going to play the role of **EDWARD**. Explain how you would communicate his character to the audience. In your answer, refer to:
- character motivation and interaction
  - voice and movement.

[10]

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



**Indicative content**

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

**Answers may include**

Character motivation and interaction:

- he wants to be in control of Harri's future
- he wants Harri to take over the running of Lleifior
- he wants to be the authoritative figure in the household
- he feels that everybody should listen to him
- very strained with Harri
- unsure of Harri's thoughts and intentions
- wants to influence what Harri will do for the future
- very domineering towards Harri and everybody else in his household.

Voice and movement:

- he speaks directly without evasion
- his voice can be callous and harsh
- Contemptuous voice
- measured - careful and deliberate
- upright
- uneasy.

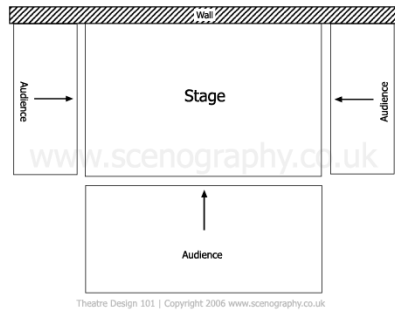
(e) Name these **two** types of stage:

[2]

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

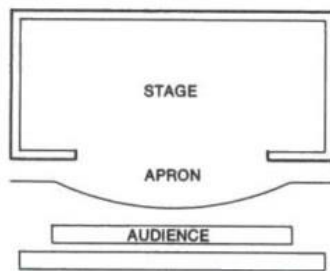
Award 1 mark for each correctly named stage up to a maximum of 2 marks.

(i)



\_\_\_\_\_ THRUST STAGE \_\_\_\_\_

(ii)



\_\_\_\_\_ PROSCENIUM ARCH \_\_\_\_\_

- (f) With reference to any **two key** extracts in the play, explain how you would use one of the stages in question (e) to stage this play. In your answer, refer to:
- your choice of stage including position of audience
  - structure and style
  - set.

[15]

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

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

#### Indicative content

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

#### Answers may include

- an explanation of how a thrust stage or a proscenium stage could contribute to the style and structure of the two key extracts chosen  
e.g. quick transition of extracts, breaking of the fourth wall, direct address to the audience
- how the specified stage can be used to demonstrate engagement/interaction with audience e.g. positioning of characters at two key moments in chosen extracts
- how and where, within the chosen extracts, the type of stage could contribute to the design concept
- choice of style with reasons, e.g. how it could be linked to specified stage, set and chosen extracts
- choice of set appropriate to the two key extracts chosen e.g. generic backdrop, floor cloth, levels etc.
- how set is used within the chosen extracts, including an awareness of how the type of stage will influence how it is used e.g. awareness of sight lines, where set is placed
- how colour is used to create mood and atmosphere in the chosen extracts
- the play is multi-locational but has two main geographical areas - Dyffryn Aeron and Bangor
- candidates may choose to emphasise the traditional farming community which is the background to the play
- candidates may draw attention to the communist/socialist ideals which drive the plot and characters
- candidates may decide to use a neutral space and introduce key props/pieces of furniture for their chosen scenes

## SECTION B

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

Answer **either** question 6 **or** question 7.

Either,

6. Analyse and evaluate the use of **costumes** in **two** key scenes, to communicate meaning to the audience. In your answer, refer to:
- the style of the production
  - how costumes are used to create atmosphere and communicate meaning
  - your response to the performance as an audience member. [15]

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

<b>Band 2</b>	4-6 marks	<ul style="list-style-type: none"> <li>Some analysis and evaluation of the use of costumes to communicate meaning to the audience, including reference to the style of the production</li> <li>Some analysis and evaluation of their own response to the costumes in performance as an audience member</li> <li>Some appropriate examples from one or both of the chosen scenes</li> <li>The answer shows a basic level of organisation and basic use of subject terminology with errors in grammar, punctuation and spelling affecting clarity of communication</li> </ul>
<b>Band 1</b>	1-3 marks	<ul style="list-style-type: none"> <li>Limited analysis and evaluation of the use of costumes to communicate meaning to the audience, including reference to the style of the production</li> <li>Limited analysis and evaluation of their own response to the costumes in performance as an audience member</li> <li>Limited reference to the chosen scenes</li> <li>The answer shows a limited level of organisation and limited use of subject terminology with many errors in grammar, punctuation and spelling affecting clarity of communication</li> </ul>
	0 marks	<ul style="list-style-type: none"> <li>Response not creditworthy/not attempted.</li> </ul>
<p style="text-align: center;"><b>Indicative content</b></p> <p>Answers should analyse and evaluate the use of costumes.</p> <p><b>Answers may include</b></p> <p>Costume design:</p> <ul style="list-style-type: none"> <li>use of colour/pattern to communicate meaning</li> <li>choice of garments and any other accessories</li> <li>how the style of production influenced the kind of costumes used.</li> </ul> <p>Response as audience member:</p> <ul style="list-style-type: none"> <li>individual response to the costumes which may include a preference for one scene.</li> </ul> <p>References to two key scenes:</p> <ul style="list-style-type: none"> <li>answers should explain the context of the scenes and how the costumes are presented and developed</li> <li>answers should focus on significant moments within the chosen scenes.</li> </ul> <p>All valid alternatives should be assessed as indicated in the grid above.</p>		

Or,

7. Analyse and evaluate the use of **movement** in **two** key scenes to communicate meaning to the audience. In your answer refer to:

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

[15]

<b>AO4</b> <b>Analyse and evaluate (their own work and) the work of others</b>		
<ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul>		
<b>Band 5</b>	13-15 marks	<ul style="list-style-type: none"> <li>• Perceptive analysis and evaluation of the use of movement to communicate meaning to the audience, including reference to the style of the production</li> <li>• Perceptive analysis and evaluation of their own response to the movement in performance as an audience member</li> <li>• Detailed and focused examples from both the chosen scenes</li> <li>• The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.</li> </ul>
<b>Band 4</b>	10-12 marks	<ul style="list-style-type: none"> <li>• Good analysis and evaluation of the use of movement to communicate meaning to the audience, including reference to the style of the production</li> <li>• Good analysis and evaluation of their own response to the movement in performance as an audience member</li> <li>• Purposeful examples from both the chosen scenes</li> <li>• The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.</li> </ul>
<b>Band 3</b>	7-9 marks	<ul style="list-style-type: none"> <li>• General analysis and evaluation of the use of movement to communicate meaning to the audience, including reference to the style of the production</li> <li>• General analysis and evaluation of their own response to the movement in performance as an audience member</li> <li>• Generally appropriate examples from both the chosen scenes but one scene might be covered in more detail than the other</li> <li>• The answer is partly organised with some use of subject terminology and generally accurate grammar, punctuation and spelling.</li> </ul>
<b>Band 2</b>	4-6 marks	<ul style="list-style-type: none"> <li>• Some analysis and evaluation of the use of movement to communicate meaning to the audience, including reference to the style of the production</li> <li>• Some analysis and evaluation of their own response to the movement in performance as an audience member</li> <li>• Some appropriate examples from one or both of the chosen scenes</li> <li>• The answer shows a basic level of organisation and basic use of subject terminology with errors in grammar, punctuation and spelling affecting clarity of communication.</li> </ul>

<b>Band 1</b>	1-3 marks	<ul style="list-style-type: none"> <li>Limited analysis and evaluation of the use of movement to communicate meaning to the audience, including reference to the style of the production</li> <li>Limited analysis and evaluation of their own response to the movement in performance as an audience member</li> <li>Limited reference to the chosen scenes</li> <li>The answer shows a limited level of organisation and limited use of subject terminology with many errors in grammar, punctuation and spelling affecting clarity of communication</li> </ul>
	0 marks	<ul style="list-style-type: none"> <li>Response not creditworthy/not attempted.</li> </ul>
<p style="text-align: center;"><b>Indicative content</b></p> <p>Answers should analyse and evaluate the use of movement.</p> <p><b>Answers may include</b></p> <p>Movement:</p> <ul style="list-style-type: none"> <li>use of body language to communicate meaning</li> <li>use of facial expressions and gestures</li> <li>how the style of production influenced the kind of physical skills used.</li> </ul> <p>Response as audience member:</p> <ul style="list-style-type: none"> <li>individual response to the movement which may include a preference for one scene.</li> </ul> <p>References to two key scenes:</p> <ul style="list-style-type: none"> <li>answers should explain the context of the scenes and how movement is presented and developed</li> <li>answers should focus on significant moments within the chosen scenes.</li> </ul> <p>All valid alternatives should be assessed as indicated in the grid above.</p>		