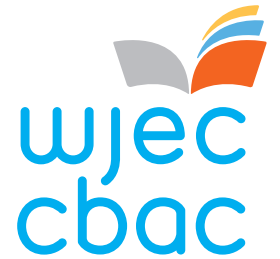


GCE AS/A LEVEL



WJEC GCE AS/A LEVEL in  
DRAMA AND THEATRE

ADDITIONAL EXEMPLAR  
ASSESSMENT MATERIALS

Teaching from 2024

We have produced these additional exemplar materials using the Unit 2 texts for assessment from 2025 and the Unit 4 texts from 2026 and revised the layout to further support centres – they should be read in conjunction with the sample assessment materials.

Version 2 December 2025

# SUMMARY OF AMENDMENTS

Version	Description	Page number
2	New questions have been provided.	5-52 70-125

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## AS DRAMA and THEATRE

### UNIT 2

#### TEXT IN THEATRE

#### ADDITIONAL EXEMPLAR MATERIALS

1 hour 30 minutes

	Pages
<i>A Doll's House</i>	6-8
<i>The Caucasian Chalk Circle</i>	10-12
<i>Leave Taking</i>	14-16
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#### ADDITIONAL MATERIALS

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

#### INSTRUCTIONS TO CANDIDATES

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

Answer **all** the questions on the **one** play you have studied.

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.

Use both sides of the paper. Write only within the white areas of the booklet.

Write the question number in the two boxes in the left-hand margin at the start of each answer, for example 

1	1
---	---

Leave at least two line spaces between each answer.

#### INFORMATION FOR CANDIDATES

Candidates are advised to spend 15 minutes on questions 1.1-7.1, 45 minutes on questions 1.2-7.2 and 30 minutes on questions 1.3-7.3. Candidates must **only** answer the questions on the **one** play they have studied.

You should make detailed references to the play in all your answers and use specialist drama and theatre terminology.

Extracts for questions 

1	1
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1	2
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2	1
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 - 

2	2
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 ,

3	1
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3	2
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 , 

4	1
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 - 

4	2
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5	1
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5	2
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6	1
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6	2
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7	1
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7	2
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 are included within the examination booklet.

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

**A Doll's House** Tanika Gupta

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

1	1
---	---

 and 

1	2
---	---

1	1
---	---

 As a designer, discuss costume ideas for **NIRU** in this extract. In your answer you should refer to:

- the period in which the play is set
- hair and make up
- links between costume and character.

[10]

1	2
---	---

 (i) As a designer, explain how you would stage this extract. In your answer you should refer to:

- choice of stage
- style of production
- set and props

[15]

(ii) Analyse and evaluate how **at least one** live theatre production you have seen as part of the course has influenced your choices as a designer in 

1	2
---	---

 (i)

[15]

1	3
---	---

 As a performer, discuss how to play the role of **TOM** in a performance of the whole play.

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

1	1
---	---

 and 

1	2
---	---

In your answer you should refer to:

- two extracts within the play
- character motivation and relationships
- vocal skills
- movement and interaction

[20]

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

### **A Doll's House**

**TOM:** You think and talk like a thoughtless child.

**NIRU:** Maybe. But you neither think nor talk like the man I want to share my life with. When you read Das's letter, you were only concerned for yourself, not me you and when you had got over the fear and saw that you were out of danger, you behaved as if nothing had happened. I was your skylark again, your doll, which in future you would treat with more care and protect better because she had shown herself to be weak. Tom, that was the moment I realised that for eight years, I've been living with a virtual stranger and had borne him children. I can't bear to think of it! I could tear myself to pieces!

**TOM:** Is there no way of building a bridge between us?

**NIRU:** From now on, I am no wife to you.

**TOM:** I can change.

**NIRU:** Perhaps if you had your doll taken away from you.

**TOM:** I can't be separated from you, Niru. It is unthinkable!

*Niru stands up.*

**NIRU:** I am going now.

**TOM:** No, wait until the morning.

**NIRU:** I can't spend another night in a stranger's room.

**TOM:** Couldn't we live as brother and sister?

**NIRU:** That would never work. Goodbye, Tom. I know the children are in better hands than with me. Uma-di will take good care of them.

**TOM:** But Niru — someday you'll come back?

**NIRU:** I don't know how things will turn out.

**TOM:** But you are still my wife.

**NIRU:** I have heard that when a woman leaves her husband's house, just as I am doing now, he is absolved by law of all responsibility for her. In any case. I set you free. You are not bound to me as I am not bound to you. There must be freedom on both sides. Here is your ring back. Now give me mine.

*Niru puts down her ring, takes off her bangles and places them on the table.*

**TOM:** That too?

**NIRU:** Yes.

*Tom places his ring on the table.*

**NIRU:** Here are the keys.

*Niru takes out her keys and places them on the table.*

**NIRU:** Uma-di knows where everything is in the house — better than I do. Krishna will come in the morning after I've left to pick up the few things I brought from home.

**TOM:** Is this the end, Niru? Will you never think of me again?

**NIRU:** I'm sure I will think of you and the children often.  
And this house.

**TOM:** Can I at least write to you?

**NIRU:** No.

**TOM:** But surely I can send you ...

**NIRU:** No. Nothing.

**TOM:** What if you need help? Can I send you some ...

**NIRU:** I said no. I don't accept things from strangers.

**TOM:** Am I never to be anything more than a stranger  
to you?

**NIRU:** Only by a miracle of miracles.

**TOM:** I believe in miracles. I do, Niru. I believe!

**NIRU:** Both you and I would have to change to the point where we could make a real marriage of lives together. Where you accepted me for what I am, for who I am and where you respected my beliefs and trusted my judgments. But I don't believe in miracles anymore. Goodbye Tom.

*Niru places her hands together in namaskar and exits.*

**TOM:** Niru! Niru! Empty. She's gone?  
The miracle of miracles?

**BLANK PAGE**

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

**The Caucasian Chalk Circle** Bertolt Brecht

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

2	1
---	---

 and 

2	2
---	---

2	1
---	---

 As a designer, discuss costume ideas for **AZDAK** in this extract.

In your answer you should refer to:

- the period in which the play is set
- hair and make up
- links between costume and character.

[10]

2	2
---	---

 (i) As a designer, explain how you would stage this extract.

In your answer you should refer to:

- choice of stage
- style of production
- set and props.

[15]

(ii) Analyse and evaluate how **at least one** live theatre production you have seen as part of the course has influenced your choices as a designer in 

2	2
---	---

 (i) [15]

2	3
---	---

 As a performer, discuss how to play the role of **GRUSHA** in a performance of the whole play.

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

2	1
---	---

 and 

2	2
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In your answer you should refer to:

- two extracts within the play
- character motivation and relationships
- vocal skills
- movement and interaction

[20]

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

### **The Caucasian Chalk Circle**

**AZDAK:**

Plaintiff and defendant! The Court has listened to your case, and has come to no decision as to who the real mother of this child is. I as Judge have the duty of choosing a mother for the child. I'll make a test. Shauva, get a piece of chalk and draw a circle on the floor. (*Shauva does so.*) Now place the child in the centre. (*Shauva puts Michael, who smiles at GRUSHA, in the centre of the circle.*) Plaintiff and defendant, stand near the circle, both of you. (*The Governor's Wife and Grusha step up to the circle.*) Now each of you take the child by a hand. The true mother is she who has the strength to pull the child out of the circle, towards herself.

**THE SECOND LAWYER** (*quickly*):

High Court of Justice, I protest! I object that the fate of the great Abashvili estates, which are bound up with the child as the heir, should be made dependent on such a doubtful wrestling match. Moreover, my client does not command the same physical strength as this person, who is accustomed to physical work.

**AZDAK:**

She looks pretty well fed to me. Pull!

*The Governor's Wife pulls the child out of the circle to her side.  
Grusha has let it go and stands aghast.*

**THE FIRST LAWYER**

(*congratulating The Governor's Wife*):

What did I say! The bonds of blood!

**AZDAK** (*to Grusha*):

What's the matter with you? You didn't pull!

**GRUSHA:**

I didn't hold on to him. (*She runs to Azdak.*) Your Worship, I take back everything I said against you. I ask your forgiveness. If I could just keep him until he can speak properly. He knows only a few words.

**AZDAK:**

Don't influence the court! I bet you know only twenty yourself. All right, I'll do the test once more, to make certain.

*The two women take up positions again.*

**AZDAK:**

Pull!

*Again Grusha lets go of the child.*

Grusha (*in despair*):

I've brought him up! Am I to tear him to pieces? I can't do it!

**AZDAK** (*rising*):

And in this manner the Court has established the true mother. (*To Grusha:*) Take your child and be off with it. I advise you not to stay in town with him. (*To The Governor's Wife:*) And you disappear before I fine you for fraud. Your estates fall to the city. A playground for children will be made out of them. They need one, and I have decided it shall be called after me - The Garden of Azdak.

*The Governor's Wife has fainted and is carried out by the Adjutant. Her lawyers have preceded her. Grusha stands motionless. Shauva leads the child towards her.*

**AZDAK:**

Now I'll take off this Judge's robe — it has become too hot for me. I'm not cut out for a hero. But I invite you all to a little farewell dance, outside on the meadow. Oh, I had almost forgotten something in my excitement. I haven't signed the decree for divorce.

*Using the Judge's seat as a table, he writes something on a piece of paper and prepares to leave. Dance music has started.*

**SHAUVA** (*having read what is on the paper*): But that's not right. You haven't divorced the old couple. You've divorced Grusha from her husband.

**AZDAK:**

Have I divorced the wrong ones? I'm sorry, but it'll have to stand. I never retract anything. If I did, there'd be no law and order. (*To the old couple:*) Instead, I'll invite you to my feast. You won't mind dancing with each other. (*To Grusha and SIMON:*) I've still got 40 piastres coming from you.

**SIMON** (*pulling out his purse*):

That's cheap, Your worship. And many thanks.

**AZDAK** (*pocketing the money*):

I'll need it.

**GRUSHA:**

So we'd better leave town eh, Michael? (*About to take the child on her back. To Simon:*) You like him?

**SIMON** (*taking the child on his back*):

With my respects, I like him.

**GRUSHA:**

And now I can tell you: I took him because on that Easter Sunday I got engaged to you. And so it is a child of love. Michael, let's dance.

**BLANK PAGE**

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

**Leave Taking** Winsome Pinnock

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

3	1
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 and 

3	2
---	---

3	1
---	---

 As a designer, discuss costume ideas for **DEL** in this extract.

In your answer you should refer to:

- the period in which the play is set
- hair and make up
- links between costume and character.

[10]

3	2
---	---

 (i) As a designer, explain how you would stage this extract.

In your answer you should refer to:

- choice of stage
- style of production
- set and props.

[15]

(ii) Analyse and evaluate how **at least one** live theatre production you have seen as part of the course has influenced your choices as a designer in 

3	2
---	---

 (i) [15]

3	3
---	---

 As a performer, discuss how to play the role of **ENID** in a performance of the whole play.

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

3	1
---	---

 and 

3	2
---	---

In your answer you should refer to:

- two extracts within the play
- character motivation and relationships
- vocal skills
- movement and interaction

[20]

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

### **Leave Taking**

**ENID:** I have an appointment.

*Del takes a moment then lets Enid into the room.*

Place look different.

**DEL:** I been spring cleaning.

**ENID:** At home you couldn't boil water.

*Del looks down at her feet.*

I never know say daughter a mine would turn obeah woman.

**DEL:** Would you like a cup a tea?

**ENID:** No. Thank you.

**DEL:** Palm or cards?

**ENID:** Cards.

*Enid sits. Del shuffles the cards. Del puts the pile on the table and indicates for Enid to cut the deck. Enid does so. Del shuffles again then lays seven cards face up on the table. She examines the cards.*

**DEL:** I see... I see... I see...

*Del can't speak, the words won't come out. She blows out the candle and stands up from the table.:*

Uncle Brod told me about what that man did to you ...

**ENID:** Brod have no business telling you those things.

**DEL:** He wants me to know who I am.

**ENID:** Him think knowing what happen in my life going make you understand who you are?

**DEL:** Why did you have to make a big secret of everything?

**ENID:** Brod talk too much.

*Del goes to a cupboard and takes out the envelope that VIV gave her.*

**DEL:** Viv left this behind.

**ENID:** Keep it. What I have is yours.

**DEL:** I don't need money.

**ENID:** No?

**DEL:** Send it to your family back home. They need it more than me.

**ENID:** You think so? In a way we poorer than them. Them all in it together. when I was a girl you kill a cow you share it up, everybody in the distric' get a piece. Here, you poor and you by yourself.

**DEL:** I'm not coming home.

**ENID:** I just wanted to see you all right.

**DEL:** How's Viv?

**ENID:** She packing up to go to university.

**DEL:** Bet she's excited.

**ENID:** Black Studies. You ever hear of such a thing?

**DEL:** When we were kids and you come home off the night shift, you'd come into our room. It was like there was heat and light coming off you. You thought we was asleep and you 'd whisper stories into our ears. Then you'd go and we'd have kisses on our cheeks. We could still smell you, warm in the room.

Why don't you like me?

*Pause. It isn't easy for Enid to say what she has to say.*

**ENID:** Nobody see you, nobody hear you. You could work fifty years with people and they still don't know you name. People walk through you like you not there, push you out the way. All the time you screaming, you screaming inside but nobody come. You don't exist. How you going teach you children that they don 't exist? You got to show them how life hard. Mooma never like me. I was everything she never want to be: I was too black, me hair too dry, everything that make you invisible in the world. All the try I try I could never do anything right for her. Even the last time I go home on visit everybody come round say how I look sharp, call me Miss English, say how them proud a me. But not she... She never say a word. Right up to the end she never say a word to me.

**BLANK PAGE**

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

**Face to Face** Meic Povey

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

4	1
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 and 

4	2
---	---

4	1
---	---

 As a designer, discuss costume ideas for **TOM** in this extract.

In your answer you should refer to:

- the period in which the play is set
- hair and make up
- links between costume and character.

[10]

4	2
---	---

 (i) As a designer, explain how you would stage this extract.

In your answer you should refer to:

- choice of stage
- style of production
- set and props

[15]

(ii) Analyse and evaluate how **at least one** live theatre production you have seen as part of the course has influenced your choices as a designer in 

4	2
---	---

 (i) [15]

4	3
---	---

 As a performer, discuss how to play the role of **LAURA** in a performance of the whole play.

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

4	1
---	---

 and 

4	2
---	---

In your answer you should refer to:

- two extracts within the play
- character motivation and relationships
- vocal skills
- movement and interaction

[20]

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

**Face to Face**

**LAURA:** Egg House, that's what Tom and his father called our house when Tom was a boy. Both of them starving, as I was enjoying myself playing cards. Playing Patience like you were earlier.

**STEFF:** Were you out first round?

**LAURA:** No way. Where were you brought up?

**STEFF:** Who chooses Trumps?

**LAURA:** Oh, you, I dealt.

*Both study the cards in their hands.*

**STEFF:** Our house was similar. But my mam's obsession was cricket, not cards.

**LAURA:** No!

**STEFF:** Gospel! Though, she didn't really understand it. Dad was the fanatic, an' Mam made it a part of her life.

**LAURA:** Have you chosen?

**STEFF:** Hearts.

**LAURA:** Right!

*Steff looks at his cards. Tom appears, Laura acknowledges him.*

**LAURA:** Are you alright, my boy?

**TOM:** Never been better. So much to see on that river bank!

**STEFF:** 'Specially if you're by yourself.

**TOM:** I wasn't Steff, that's the point. I wasn't by myself.

**LAURA:** Come and play a game.

**TOM:** What are you playing?

**STEFF:** Too late, pal. We've started.

**LAURA:** Tut tut, we can start again. There are no Trumps in the first round. Of course we can start again!

**STEFF:** You're a soft touch, Mrs Davies, you know that, don't you? Come on then! Don't stand there like a spare prick!

**LAURA:** Come along, you silly boy!

*Tom smiles; he joins them. Laura gathers the cards; shuffles them and starts to deal. The light dims gradually.*

*Darkness.*

*In the new light, Laura faces the audience; Tom and Steff, side by side, with their backs to the audience.*

**LAURA:** Pity they're not children forever – sucking thumbs; sheltering behind aprons; helpless. (*Short pause*) Steff gets up first. He looks after Tom's needs first thing in the morning. It doesn't matter. I understand. They spend most of their time in the front room, listening to records and reading. Very much like Tom used to...when he was. (*Short pause*) Very few call by the house. About two in all, except for strangers asking the way to somewhere. Meeting the odd neighbour, seeing them squirm, like a worm on a hook, breaks my heart, and makes me want to rush home to the boys. I went to the minister's house recently, taking a box of plain chocolates with me. He, all of a sudden, is a diabetic. She only chose the ones wrapped in silver paper. (*Short pause*) The other day, I came to the parlour door without them knowing. There they were, standing side by side, looking out of the window at the garden; completely still, like two statues.

*During the following, Tom enacts what Laura is describing.*

**LAURA:** (*Continues*) Then Tom raised his hand very slowly, and rested it on Steff's shoulder. That's the first time I ever saw them both...together. It wasn't a natural thing for me to see – and yet, it was too. Natural – and very beautiful.

*The light slowly dims to darkness. The end.*

**BLANK PAGE**

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

**The Weir** Conor McPherson

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

5	1
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 and 

5	2
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5	1
---	---

 As a designer, discuss costume ideas for **VALERIE** in this extract.

In your answer you should refer to:

- the period in which the play is set
- hair and make up
- links between costume and character.

[10]

5	2
---	---

 (i) As a designer, explain how you would stage this extract.

In your answer you should refer to:

- choice of stage
- style of production
- set and props.

[15]

(ii) Analyse and evaluate how **at least one** live theatre production you have seen as part of the course has influenced your choices as a designer in 

5	2
---	---

 (i) [15]

5	3
---	---

 As a performer, discuss how to play the role of **BRENDAN** in a performance of the whole play.

In your answer you should refer to:

- two extracts within the play
- character motivation and relationships
- vocal skills
- movement and interaction

[20]

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

5	1
---	---

 and 

5	2
---	---

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

**The Weir**

*Brendan comes in turning the torch on and off.*

**BRENDAN:** The batteries are a bit weak. Come on, I'll drop you.

**JACK:** Are you sure?

**BRENDAN:** Sure, I'm giving Valerie a lift.

**VALERIE:** Come with us.

**JACK:** Okay. then. Grand.

*Brendan is clearing glasses, going in behind the bar, tidying up.*

**VALERIE:** Do you want a hand, Brendan?

**BRENDAN:** Oh no! Stay where you are, I'll be finished in a sec.

*Jack takes his anorak, joking.*

**JACK:** Is this yours. Valerie?

**VALERIE:** Yeah right.

*Jack takes her jacket and holds it for her to put on.*

**JACK:** Come on.

**VALERIE:** Oh now. Very nice.

**JACK:** These are the touches, ha, Brendan?

**BRENDAN:** That's them.

**JACK:** Now.

**VALERIE:** Thanks.

**JACK:** Mmm. Have a last fag I think.

*Taking cigarette packet.*

Anyone else?

**VALERIE:** No, I won't thanks.

**BRENDAN:** No, I'm grand thanks, Jack.

**JACK:** Up early in the morning. Over to Conor Boland. He's over the other side of Carrick there. Has about fifteen fucking kids. Dirty bollocks.

*Brendan and Valerie laugh.*

**JACK:** And you should see her. Built like a fucking tractor. The head on her.

**BRENDAN:** You're a terrible man.

**JACK:** I've had my moments.

*Brendan looks at Valerie and shakes his head.*

**VALERIE:** Will you be in here again soon?

**JACK:** Ah I'm always in and out. Got to keep the place afloat at least, you know?

**BRENDAN** (*working*): Don't mind him now, Valerie. Him and the Jimmy fella'll be fierce scarce around here the next few weeks.

**VALERIE:** Why?

**BRENDAN** (*stops work and lights a cigarette*): All the Germans'll be coming and they love it in here.

**VALERIE:** (*to Jack*). You don't like that?

*Jack makes a face.*

**BRENDAN:** He thinks they're too noisy.

**JACK:** See, you don't know what they do be saying or anything.

**BRENDAN:** Him and Jimmy be sitting there at the bar with big sour pusses on them. Giving out like a couple of old grannies.

**JACK:** Ah we're not that bad.

**BRENDAN:** You're like a pair of bloody auld ones, you should see them.

**VALERIE:** Where do you go instead?

**JACK:** Ah, a place down in Carrick, the Pot.

**BRENDAN** (*derision*): 'The Pot', There does be just as many of them down there don't be coddling yourself.

**JACK:** Ah no, it doesn't seem as bad down there, now.

**VALERIE:** That's because this is your place.

**BLANK PAGE**

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

**Once** Enda Walsh

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

6	1
---	---

 and 

6	2
---	---

6	1
---	---

 As a designer, discuss costume ideas for **DA** in this extract.

In your answer you should refer to:

- the period in which the play is set
- hair and make up
- links between costume and character.

[10]

6	2
---	---

 (i) As a designer, explain how you would stage this extract.

In your answer you should refer to:

- choice of stage
- style of production
- set and props.

[15]

(ii) Analyse and evaluate how **at least one** live theatre production you have seen as part of the course has influenced your choices as a designer in 

6	2
---	---

 (i) [15]

6	3
---	---

 As a performer, discuss how to play the role of **GUY** in a performance of the whole play.

In your answer you should refer to:

- two extracts within the play
- character motivation and relationships
- vocal skills
- movement and interaction

[20]

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

6	1
---	---

 and 

6	2
---	---

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

**Once  
The Moon**

**GUY:** So what do you think? You think it's any good — it's only a demo remember...

**DA:** It's fucking great.

**GUY:** Yeah?

**DA:** That'll be a hit, no question — even I can see that — it's magic, son — brilliant.

**GUY:** Thanks, Da.

*A pause.*

**DA:** I saw that ticket — says you're flying tomorrow.

**GUY:** Listen I'll be straight back if you need me for anything...

**DA:** Don't be daft, I'll be grand...

**GUY:** Honest Da...

**DA:** Go, son, do it...

**GUY:** But you'll be all right here alone?...

**DA:** I've got a lot more life in me than I give myself credit for.

**GUY:** I know you do.

**DA:** Making moves on Baruska in the studio, d' you see that?

**GUY:** I saw that. Da: She's taking me dancing on Friday.

**GUY:** Seriously?

**DA:** She's always serious - she's Czech.

**GUY:** Fair play to ya.

**DA:** Now here ya go.

*Da hands him a cheque. The Guy looks at it.*

**GUY:** Jesus, Da, that's loads!...

**DA:** It's just money - you might need it over there it'll make you feel brave. Take it, son.

**GUY:** Thanks.

*A slight pause.*

**DA:** So how's the heart?

**GUY:** It's travellin', Da.

*A pause.*

**DA:** It will all be great. Everything. Just live. (*Slight pause.*) Make your ma proud. (*About the CD.*) Now play it again!

*A phone is heard ringing — the Guy alone.*

*A light fades up on his Ex-Girlfriend as the phone is answered.*

**EX-GIRLFRIEND:** Hey there.

**GUY:** Hi. So how's it goin' over there...

**EX-GIRLFRIEND:** I'm really missing you.

**GUY:** Yeah?

*A slight pause.*

**EX-GIRLFRIEND:** so much.

**GUY:** I'm missing you, too. (*Slight pause.*) Listen I'm coming over there.

**EX-GIRLFRIEND:** Really?!

**GUY:** If you want — if you think —

**EX-GIRLFRIEND:** Just come!

**GUY:** It's all right then?

**EX-GIRLFRIEND:** You're joking me!! It's wonderful!

**GUY:** All right then.

**BLANK PAGE**

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

**Lovesong** Abi Morgan

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

7	1
---	---

 and 

7	2
---	---

7	1
---	---

As a designer, discuss costume ideas for **MAGGIE** in this extract. In your answer you should refer to:

- the period in which the play is set
- hair and make up
- links between costume and character.

[10]

7	2
---	---

(i) As a designer, explain how you would stage this extract. In your answer you should refer to:

- choice of stage
- style of production
- set and props.

[15]

(ii) Analyse and evaluate how **at least one** live theatre production you have seen as part of the course has influenced your choices as a designer in 

7	2
---	---

 (i) [15]

7	3
---	---

As a performer, discuss how to play the role of **BILLY** in a performance of the whole play.

In your answer you should refer to:

- two extracts within the play
- character motivation and relationships
- vocal skills
- movement and interaction

[20]

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

7	1
---	---

 and 

7	2
---	---

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

**Lovesong**

**BILLY:** At first they didn't believe us.

**MAGGIE:** Because it's not what you do.

**BILLY:** But who else —

**MAGGIE:** ...who else is going to live here but — Adam.

**BILLY:** The boy we once knew.

**MAGGIE:** And they thanked us, unsure at first,  
smiling. But in the end —

**BILLY:** They said yes.

**MAGGIE:** And why?

**BILLY:** And we said —

*Billy and Maggie look at one another. Maggie smiles.*

**MAGGIE:** 'Why not?'

*Suddenly the sound of starlings. Billy and Maggie look up. William crosses the grass, stands looking up at the starlings.*

**WILLIAM:** Come out here.

*Margaret finishes up, coming out on to the porch.*

**MARGARET:** What? It's got cold.

*Margaret crosses over, placing a glass of water on the table.*

**WILLIAM:** Just... Look.

*Margaret looks up, watching the starlings circling overhead. They stand in silence.*

**MAGGIE:** You will travel.

**BILLY:** There's still so much I have to say.

*Silence.*

Maggie —

**MAGGIE:** Ssh... It's all been said my —

*Billy grips Maggie's hand.*

**BILLY:** Darling.

**MAGGIE:** My boy.

**BILLY:** My girl.

**MAGGIE:** My love.

*Billy nods, slides across a plate of pills.*

**BILLY:** Yellow black —

*Maggie takes a handful of pills from the plate, puts them in her mouth, drinks from the glass, swallows.*

Yellow black.

*Maggie takes another pill from the plate, puts it in her mouth, drinks from the glass, swallows.*

Blue.

*Maggie takes another pill from the plate, puts it in her mouth, drinks from the glass, swallows.*

**BILLY:** Blue.

*Maggie takes another pill from the plate, puts it in her mouth, drinks from the glass, hesitates —*

Blue.

*Billy grips her hand, smiles, she looks at him suddenly uncertain. Then smiles, reassured.*

**MAGGIE:** Blue.

*Maggie takes a fourth handful of pills from the plate, puts them in her mouth, drinks from the glass, swallows.*

*And on that night —*

**MAGGIE:** Shall we - ?

*Billy nods, Maggie stands, Billy takes her arm, leads her, and then at once it is William leading Maggie, and then Maggie leading Margaret and then Margaret leading Billy and then Billy once more leading Maggie, gently easing her on to the hammock.*

*The swing of the door, Margaret already gone.*

**END OF PAPER**

## 2025 AS Drama and Theatre – Additional Exemplar Materials Mark Scheme

### GENERAL INFORMATION

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

### Band Descriptors

There is one assessment grid for each question, which covers every text. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark should be awarded
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range should be awarded
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

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

### Indicative Content

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

### Assessment Objectives

<b>AO3</b>	Demonstrate knowledge and understanding of how drama and theatre is developed and performed
<b>AO3: 1a</b>	Demonstrate knowledge of how drama and theatre is developed
<b>AO3: 1b</b>	Demonstrate knowledge of how drama and theatre is performed
<b>AO3: 1c</b>	Demonstrate understanding of how drama and theatre is developed
<b>AO3: 1d</b>	Demonstrate understanding of how drama and theatre is performed
<b>AO4</b>	Analyse and evaluate their own work and the work of others
<b>AO4: 1c</b>	Analyse the work of others
<b>AO4: 1d</b>	Evaluate the work of others

**Assessment Objective Coverage in Unit 2**

<b>Assessment objective</b>	<b>Question 11-71</b>	<b>Question 12-72</b>	<b>Question 12(ii)-72(ii)</b>	<b>Question 13-73</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>			✓	

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

		Indicative content: questions					1	1	-	7	1
1	1	<p><b>Period choice</b></p> <ul style="list-style-type: none"> <li>1920s India.</li> </ul> <p><b>Hair and make-up ideas</b></p> <ul style="list-style-type: none"> <li>Niru is preparing to leave her husband. Her hair could look dishevelled and informal.</li> <li>There could be use of minimal foundation and some black mascara</li> <li>A harsh rouge contour could accentuate the cheek bones, and a sharp black eyeliner could emphasise the eyes.</li> <li>A pale loose white powder could cover the face to appear pale in contrast.</li> <li>There may be signs that she has applied any make-up in haste.</li> </ul> <p><b>Costume and links with character</b></p> <ul style="list-style-type: none"> <li>At this point, Niru is preparing to leave Tom.</li> <li>The dishevelled clothes could reflect her rejection of patriarchal roles</li> <li>She could be seen to be revolting against Indian society and its rules by her choice of costume.</li> <li>Her lack of formality could denote a freeing from her role. She could be displaying her authentic self for the first time in her marriage.</li> </ul>									
2	1	<p><b>Period choice</b></p> <ul style="list-style-type: none"> <li>Contemporary Ukraine.</li> </ul> <p><b>Hair and make-up ideas</b></p> <ul style="list-style-type: none"> <li>Azdak's hair could be coloured jet black. It could be shoulder length but tied up in a man bun.</li> <li>There would not be a hair out of place. It could be gelled to make it look smooth and slick.</li> <li>Some grey contouring could emphasise his cheek bones and a black eyeliner could accentuate his eyes.</li> <li>Loose white powder could cover the face to be pale in contrast.</li> <li>When Azdak removes the coat, the hair could be freed from the bun and could fall about his shoulders.</li> </ul> <p><b>Costume and links with character</b></p> <ul style="list-style-type: none"> <li>Azdak is the authority in this scene and his appearance should reflect this authority.</li> <li>He could look like a formal judge or a leader of the group of people.</li> <li>His costume could loosen to show that he now feels relaxed and happy with the outcome of the court case.</li> <li>His costume should reflect his higher status among the people.</li> </ul>									

<table border="1" data-bbox="201 203 333 237"> <tr> <td data-bbox="201 203 268 237">3</td> <td data-bbox="268 203 333 237">1</td> </tr> </table> <p data-bbox="201 237 333 338"><b>Leave Taking</b> Pinnock</p>	3	1	<p data-bbox="416 203 612 237"><b>Period choice</b></p> <ul data-bbox="416 271 655 304" style="list-style-type: none"> <li data-bbox="416 271 655 304">• The year 2000.</li> </ul> <p data-bbox="416 338 751 371"><b>Hair and make-up ideas</b></p> <ul data-bbox="416 405 1398 719" style="list-style-type: none"> <li data-bbox="416 405 1326 439">• Del's hair could be styled into corn rows with multi-coloured beads.</li> <li data-bbox="416 439 1398 506">• She could wear a scarf over her forehead and the front of her hair which could be silk and red in colour.</li> <li data-bbox="416 506 1366 640">• Her make-up could be applied perfectly. Suggestions could include vibrant purple, yellow and pink striped eye shadow, with a glitter gold liner above her lids. Her mascara could also be purple and her lipstick could be a fuchsia pink with a darker pink lip liner.</li> <li data-bbox="416 640 1350 719">• Her cheek bones could be exaggerated with strong contouring and a warm pink rouge.</li> </ul> <p data-bbox="416 752 887 786"><b>Costume and links with character</b></p> <ul data-bbox="416 819 1398 1099" style="list-style-type: none"> <li data-bbox="416 819 1062 853">• Del has taken on the role of an Obeah woman.</li> <li data-bbox="416 853 1230 887">• Her change since the beginning of the play should be clear.</li> <li data-bbox="416 887 1350 954">• Her costume could convey the sense of purpose and confidence she now has.</li> <li data-bbox="416 954 1310 1021">• It could also convey how she has had to smarten her appearance because of the role she now plays in the community.</li> <li data-bbox="416 1021 1398 1099">• She could have spent time preparing to face this moment, with costume chosen being her best garments that suggest pride in her appearance.</li> </ul>
3	1		
<table border="1" data-bbox="201 1111 333 1144"> <tr> <td data-bbox="201 1111 268 1144">4</td> <td data-bbox="268 1111 333 1144">1</td> </tr> </table> <p data-bbox="201 1144 389 1223"><b>Face to Face</b> Povey</p>	4	1	<p data-bbox="416 1111 612 1144"><b>Period choice</b></p> <ul data-bbox="416 1178 624 1211" style="list-style-type: none"> <li data-bbox="416 1178 624 1211">• Early 1990s.</li> </ul> <p data-bbox="416 1245 751 1279"><b>Hair and make-up ideas</b></p> <ul data-bbox="416 1312 1398 1626" style="list-style-type: none"> <li data-bbox="416 1312 1398 1379">• Tom's hair could be unkempt and thinning. It could look as if he has lost some of his hair.</li> <li data-bbox="416 1379 1398 1491">• His make-up could be pale and very unhealthy. His foundation could be pale ivory and his eyes could have a smoky grey eyeliner and curling black liner on the lids.</li> <li data-bbox="416 1491 1326 1592">• He could have some grey shadowing under the eyes to convey tiredness. His complexion could be marked with brown lesions and small red spots.</li> <li data-bbox="416 1592 1286 1626">• There could be a slight layer of perspiration creating a sad aura.</li> </ul> <p data-bbox="416 1659 887 1693"><b>Costume and links with character</b></p> <ul data-bbox="416 1727 1382 1872" style="list-style-type: none"> <li data-bbox="416 1727 1206 1760">• This is the end of the play and Tom is dying. He is weak.</li> <li data-bbox="416 1760 1326 1794">• The costume could convey this weakness and how he is suffering.</li> <li data-bbox="416 1794 1382 1827">• Both costumes could convey how the illness has affected him visually.</li> <li data-bbox="416 1827 1046 1872">• His costume could reflect his state of health.</li> </ul>
4	1		

<table border="1" style="width: 100%;"> <tr> <td style="width: 50%; text-align: center;"><b>5</b></td> <td style="width: 50%; text-align: center;"><b>1</b></td> </tr> </table> <p><b>The Weir</b> McPherson</p>	<b>5</b>	<b>1</b>	<p><b>Period choice</b></p> <ul style="list-style-type: none"> <li>• Set in the 1990s.</li> </ul> <p><b>Hair and make-up ideas</b></p> <ul style="list-style-type: none"> <li>• This is the end of the play. Valerie's hair could be brown in colour with some light grey streaks.</li> <li>• It could be shoulder length and kept back with a neutral brown Alice band. The hair could appear dishevelled and untidy with some lengths of hair falling across her face.</li> <li>• Her make-up could be very pale. A pale red eyeshadow could make her eyes appear sore and there could be evidence of smudged black mascara having run.</li> <li>• Her foundation could be ivory giving a pale complexion. Her lipstick could be a beige red with some Vaseline to appear neutral.</li> </ul> <p><b>Costume and links with character</b></p> <ul style="list-style-type: none"> <li>• At the end of the play, Valerie could be exhausted having told her story.</li> <li>• She could feel a little better by having related what happened to her, which could be seen in her interaction with her costume, such as the wrapping of a baggy sweater around her knees to symbolise comfort.</li> <li>• She might not care about how she looks by this point in the play.</li> <li>• Her costume could reflect her true feelings.</li> </ul>
<b>5</b>	<b>1</b>		
<table border="1" style="width: 100%;"> <tr> <td style="width: 50%; text-align: center;"><b>6</b></td> <td style="width: 50%; text-align: center;"><b>1</b></td> </tr> </table> <p><b>Once</b> Walsh</p>	<b>6</b>	<b>1</b>	<p><b>Period choice</b></p> <ul style="list-style-type: none"> <li>• 2010 Dublin.</li> </ul> <p><b>Hair and make-up ideas</b></p> <ul style="list-style-type: none"> <li>• Da's hair could be silver in colour – slicked back from his forehead</li> <li>• His gelled hair could be combed to a side parting tidily and appear well kept with slick combing.</li> <li>• There could be pale loose white powder to convey his age. Soft grey shadowing could be applied under his eyes to convey bags and there could be some black eyeliner around the corner of his eyes to create claw wrinkles.</li> <li>• He could have a faint pink lipstick and slightly hollow cheeks with thin brown rouge contouring.</li> <li>• He could have stubble because he has not shaved.</li> </ul> <p><b>Costume and links with character</b></p> <ul style="list-style-type: none"> <li>• Da is described as an old man which should be reflected in the costume choices</li> <li>• This is the end of the play and Da is resigned to Guy leaving.</li> <li>• The costume could reflect his sadness at his son leaving.</li> <li>• Da could have mixed feelings about his departure which could be reflected in the colour of the costume.</li> <li>• The costume could reflect his age and how worn out he feels.</li> </ul>
<b>6</b>	<b>1</b>		

<table border="1"><tr><td data-bbox="201 192 272 237">7</td><td data-bbox="272 192 344 237">1</td></tr></table> <p data-bbox="201 237 344 304"><b>Lovesong</b> Morgan</p>	7	1	<p data-bbox="419 203 616 237"><b>Period choice</b></p> <ul data-bbox="419 271 914 304" style="list-style-type: none"><li data-bbox="419 271 914 304">• Contemporary period. Current day.</li></ul> <p data-bbox="419 338 751 371"><b>Hair and make-up ideas</b></p> <ul data-bbox="419 405 1377 719" style="list-style-type: none"><li data-bbox="419 405 1377 472">• Maggie's hair could look straggly and unkempt. There could be a lot of grey with some silver flecks</li><li data-bbox="419 472 1206 506">• The hair could be a short style which is easy to look after.</li><li data-bbox="419 506 1377 607">• The make-up could reflect how ill Maggie is. Her skin could have translucent white powder and her eyes could have a smouldering grey shadow and red eyeliner.</li><li data-bbox="419 607 1238 640">• Her lips could be made paler with foundation and no lipstick</li><li data-bbox="419 640 1361 719">• Her cheek bones could appear gaunt by contouring a thin pink line of rouge.</li></ul> <p data-bbox="419 752 892 786"><b>Costume and links with character</b></p> <ul data-bbox="419 819 1302 996" style="list-style-type: none"><li data-bbox="419 819 1166 853">• Maggie is at the end of her life and is preparing to die</li><li data-bbox="419 853 1278 920">• Her costume could reflect that she is not concerned about her appearance and wants to be natural and honest.</li><li data-bbox="419 920 1302 996">• Her costume could reflect that she is about to die and may be in contrast to the care and pride shown earlier in the play.</li></ul>
7	1		

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

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

		Indicative content: questions					1	2	–	7	2	(i)
1	2	<p><b>A Doll's House</b> Gupta</p> <p>Answers should explain how the extract could be staged. Answers are likely to include discussion of:</p> <ul style="list-style-type: none"> <li>• A choice of stage with justification.</li> <li>• A style of production (e.g. naturalistic or minimalistic) with justification and complemented by choice of set.</li> <li>• A choice of set, with reference to its position on stage, its quality and use of colour (e.g. the floor could be tiled with patterns. There would be plants and trees around the set to create shade. There could be arches to reflect the Indian setting).</li> <li>• The position of the set on stage.</li> </ul>										
2	2	<p><b>The Caucasian Chalk Circle</b> Brecht</p> <p>Answers should explain how the extract could be staged. Answers are likely to include discussion of:</p> <ul style="list-style-type: none"> <li>• A choice of stage with justification.</li> <li>• A style of production (e.g. naturalistic or minimalistic) with justification and complemented by choice of set.</li> <li>• A choice of set, with reference to its position on stage, its quality and use of colour (e.g. there could be use of wooden pallets painted black. The cyclorama could be a video wall with appropriate images. The floor could be wooden floor boards which are very worn).</li> <li>• The position of the set on stage.</li> </ul>										
3	2	<p><b>Leave Taking</b> Pinnock</p> <p>Answers should explain how the extract could be staged. Answers are likely to include discussion of:</p> <ul style="list-style-type: none"> <li>• A choice of stage with justification.</li> <li>• A style of production (e.g. naturalistic or symbolic) with justification and complemented by choice of set.</li> <li>• A choice of set, with reference to its position on stage, its quality and use of colour (e.g. a naturalistic living room painted in bright colours. An eclectic mixture of furniture with some exotic house plants).</li> <li>• The position of the set on stage.</li> </ul>										
4	2	<p><b>Face to Face</b> Povey</p> <p>Answers should explain how the extract could be staged. Answers are likely to include discussion of:</p> <ul style="list-style-type: none"> <li>• A choice of stage with justification.</li> <li>• A style of production (e.g. naturalistic or minimalistic) with justification and complemented by choice of set.</li> <li>• A choice of set, with reference to its position on stage, its quality and use of colour (e.g. a set which consist of sliding video screens. The floor would be carpeted in blue tiles. The set would be set against a bright cyclorama).</li> <li>• The position of the set on stage.</li> </ul>										

<table border="1"> <tr> <td>5</td> <td>2</td> </tr> </table> <p><b>The Weir</b> McPherson</p>	5	2	<p>Answers should explain how the extract could be staged. Answers are likely to include discussion of:</p> <ul style="list-style-type: none"> <li>• A choice of stage with justification.</li> <li>• A style of production (e.g. naturalistic or minimalistic) with justification and complemented by choice of set.</li> <li>• A choice of set, with reference to its position on stage, its quality and use of colour (e.g. The set could be a realistic depiction of a rural Irish pub with old furniture and a dishevelled, run-down appearance. Everything would appear in need of repair).</li> <li>• The position of the set on stage.</li> </ul>
5	2		
<table border="1"> <tr> <td>6</td> <td>2</td> </tr> </table> <p><b>Once</b> Walsh</p>	6	2	<p>Answers should explain how the extract could be staged. Answers are likely to include discussion of:</p> <ul style="list-style-type: none"> <li>• A choice of stage with justification.</li> <li>• A style of production (e.g. naturalistic or minimalistic) with justification and complemented by choice of set.</li> <li>• A choice of set, with reference to its position on stage, its quality and use of colour (e.g. the set would be simple and minimal. Just a counter with a Hoover on it. The stage would be bare except for the video wall which would have the image of a shop front displayed).</li> <li>• The position of the set on stage.</li> </ul>
6	2		
<table border="1"> <tr> <td>7</td> <td>2</td> </tr> </table> <p><b>Lovesong</b> Morgan</p>	7	2	<p>Answers should explain how the extract could be staged. Answers are likely to include discussion of:</p> <ul style="list-style-type: none"> <li>• A choice of stage with justification.</li> <li>• A style of production (e.g. naturalistic or minimalistic) with justification and complemented by choice of set.</li> <li>• A choice of set, with reference to its position on stage, its quality and use of colour (e.g. there would be a representational set creating the outline of a house with walls that are translucent. There is a dreamlike quality to the set. There would be branches of a tree hanging over the house and into the rooms).</li> <li>• The position of the set on stage.</li> </ul>
7	2		

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

<b>1</b>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"><li>• A very limited discussion on how to play the character demonstrating little knowledge and understanding of the role within the whole play</li><li>• A very limited explanation of the use of voice, movement and interaction within the chosen extracts</li><li>• A very limited knowledge and understanding of character motivation and relationships within the play</li><li>• The answer shows very little organisation and very limited use of subject terminology with many errors in grammar, punctuation and spelling affecting clarity of communication.</li></ul>
	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"><li>• Response not worthy of credit.</li></ul>

		Indicative content: questions					1	3	–	7	3
1	3	<p>Answers should focus on key extracts within the text. Answers should also discuss character motivation, relationships with other characters, use of vocal and physical skills. Answers are likely to include:</p> <p><b>Key extracts could include:</b></p> <ul style="list-style-type: none"> <li>• Act 1, Scene 1</li> <li>• Act 3, Scene 2.</li> </ul> <p><b>Character motivation and relationships</b></p> <ul style="list-style-type: none"> <li>• At the beginning of the play, Tom may be seen as the devoted husband and could be patronising Niru with his childish language. He may see Niru as his property and as someone who should be indulged.</li> <li>• After reading the letter in the second extract, Tom may change and realise the danger he is in.</li> <li>• As the play progresses, he may become more self-centred with no regard for how Niru feels.</li> </ul> <p><b>Vocal skills</b></p> <ul style="list-style-type: none"> <li>• Would underline the character motivation points above. Use of tone, tempo and pauses could be discussed to convey, for example how Tom uses a light breathy tone at the outset of the play.</li> <li>• In other scenes his rhythm could be fast as if he knows that Niru will not listen. On certain lines such as '<i>Has my little tooth fairy...</i>' his tone could be light and undulating, emphasising words such as '<i>no good</i>' with a higher pitch.</li> <li>• As the play progresses, Tom's tone could change from the opening exchanges which are warm and friendly to something more sinister after he has read the letter.</li> <li>• After reading the letter, his voice could be harsh and cold, spitting words and on the verge of shouting.</li> <li>• At the end of the play there could be danger in his tone, as if he is trying to control himself.</li> </ul> <p><b>Movement and interaction</b></p> <ul style="list-style-type: none"> <li>• Would also be linked to the motivation and the relationships discussed</li> <li>• At the play's opening, Tom could be affectionate, moving toward Niru all the time with an adoring smile, he could hold her hands and embrace her as if she was a child.</li> <li>• As the play progresses, Tom could change to be more forceful in his movement.</li> <li>• He could keep his distance from Niru with wider proxemics and be moving constantly as if he is trying to work out what to do.</li> </ul>									

1 3

**A Doll's House**

Gupta

<table border="1" data-bbox="204 197 336 232"> <tr> <td data-bbox="204 197 272 232">2</td> <td data-bbox="272 197 336 232">3</td> </tr> </table> <p data-bbox="204 232 384 331"><b>A Caucasian Chalk Circle</b> Brecht</p>	2	3	<p data-bbox="421 197 1396 295">Answers should focus on key extracts within the text. Answers should also discuss character motivation, relationships with other characters, use of vocal and physical skills. Answers are likely to include:</p> <p data-bbox="421 360 799 396"><b>Key extracts could include</b></p> <ul data-bbox="421 434 580 501" style="list-style-type: none"> <li>• Scene 2</li> <li>• Scene 3.</li> </ul> <p data-bbox="421 533 971 568"><b>Character motivation and relationships</b></p> <ul data-bbox="421 607 1362 815" style="list-style-type: none"> <li>• Early in the play, Grusha could be trying to flee the palace but is distracted by Simon who she loves.</li> <li>• She is practical and could accept his chain as a token of his affection</li> <li>• later, Grusha could be panicking because the soldiers are near and wants to hide the child.</li> <li>• She may be practical and resolute in her task.</li> </ul> <p data-bbox="421 846 587 882"><b>Vocal skills</b></p> <ul data-bbox="421 920 1396 1294" style="list-style-type: none"> <li>• Would underline the character motivation points above. Use of tone, tempo and pauses could be discussed to convey, for example how, at the beginning, Grusha could have an impatient tone to her voice; she is in rush and has no time for Simon.</li> <li>• Later, her tone could be one of frustration and her tempo could be getting quicker and more intense as she realises that time is of the essence.</li> <li>• Grusha could also be quick in her responses and shouting at the peasant woman later in the play, to ensure that she understands what she has to do.</li> <li>• Her pitch could be harsh and practical.</li> </ul> <p data-bbox="421 1326 791 1361"><b>Movement and interaction</b></p> <ul data-bbox="421 1400 1385 1774" style="list-style-type: none"> <li>• Would also be linked to the motivation and the relationships discussed</li> <li>• In the early part of the play, Grusha could be moving quickly about the space collecting things, stopping occasionally to respond to Simon.</li> <li>• She could constantly be wiping her brow and looking in frustration at Simon.</li> <li>• Later, Grusha could have a stillness with an intense stare and look of fear on her facial expression</li> <li>• She could try to explain to the Peasant woman with some hand gestures.</li> <li>• She could constantly be looking into the middle distance to check if the soldiers are on their way.</li> </ul>
2	3		

<table border="1" data-bbox="193 192 336 237"> <tr> <td data-bbox="193 192 264 237">3</td> <td data-bbox="264 192 336 237">3</td> </tr> </table> <p data-bbox="193 237 336 338"><b>Leave Taking</b> Pinnock</p>	3	3	<p data-bbox="408 192 1402 304">Answers should focus on key extracts within the text. Answers should also discuss character motivation, relationships with other characters, use of vocal and physical skills. Answers are likely to include:</p> <p data-bbox="408 371 1402 405"><b>Key extracts could include</b></p> <ul data-bbox="408 439 1402 506" style="list-style-type: none"> <li>• Scene 1</li> <li>• Scene 2.</li> </ul> <p data-bbox="408 539 1402 573"><b>Character motivation and relationships</b></p> <ul data-bbox="408 607 1402 909" style="list-style-type: none"> <li>• At the beginning of the play, Enid may eagerly visit the obeah woman as she is a believer in this type of force. She may be frustrated with Mai, who seems to have forgotten that she is coming.</li> <li>• Enid may also be frustrated with her daughters who do not believe in the powers of Mai. Enid might be trying to pass on her traditions to her daughters.</li> <li>• Later, Enid might be cleaning the floor but could show herself to be proud of her daughter Viv who is studying. She may be frustrated with Brod as she thinks that he is a drunkard and has no time for him.</li> </ul> <p data-bbox="408 943 1402 976"><b>Vocal skills</b></p> <ul data-bbox="408 1010 1402 1245" style="list-style-type: none"> <li>• Would underline the character motivation points above. Use of tone, tempo and pauses could be discussed to convey, for example how, Enid's tone could be forceful in the early part of the play. She wants Mai's services and is determined to get what she came for.</li> <li>• Her tone could be harsh and increase in volume.</li> <li>• Later, Enid's tempo could be quick to show her frustration at Brod</li> <li>• She could mumble as she cleans.</li> </ul> <p data-bbox="408 1279 1402 1312"><b>Movement and interaction</b></p> <ul data-bbox="408 1346 1402 1693" style="list-style-type: none"> <li>• Would also be linked to the motivation and the relationships discussed</li> <li>• early in the play, Enid could be forceful in her movements as she is determined to see Mai.</li> <li>• She is the one with high status at that moment and could stand strongly, with conviction.</li> <li>• Later, Enid may be cleaning the floor but is still in control.</li> <li>• She could stop constantly to talk with Viv. When Brod enters, she could stop working and watch him with disdain.</li> <li>• Her cleaning movement could become more agitated and frustrated as she blatantly rolls her eyes.</li> </ul>
3	3		

Answers should focus on key extracts within the text. Answers should also discuss character motivation, relationships with other characters, use of vocal and physical skills. Answers are likely to include:

**Key extracts could include**

- The extract at the beginning between Laura and Tom.
- The extract where Laura explains why she has arranged a date for Tom.

**Character motivation and relationships**

- At the beginning of the play, Laura's main motivation may be to get the truth from Tom.
- They are close to her, but she could be embarrassed because he has been sent home.
- Later in the play, we may see Laura trying to explain why she has arranged a date for Tom.
- She might want everything to be normal and for her son to do as everyone in the village does.

**Vocal skills**

- Would underline the character motivation points above. Use of tone, tempo and pauses could be discussed to convey, for example how Laura's tone could be harsh at the beginning and uncertain/agitated. Her tempo could be fast as she's thinking on her feet.
- There could be a sense of frustration in her tone as she spits her words out. She could raise her voice.
- As time passes, Laura's voice could be softer and loving as she is trying to help her son.
- Her tone could be warm and friendly.

**Movement and interaction**

- Would also be linked to the motivation and the relationships discussed
- in the beginning, Laura could be agitated and trying to be as far away from Tom as possible.
- She might not be able to look at him and may maintain a disdain in her stance.
- As time passes, Laura could be more relaxed with Tom.
- She could sit near him and close their proxemics, placing her hand on his shoulder as she tries to listen to him.

5

3

**The Weir**  
McPherson

Answers should focus on key extracts within the text. Answers should also discuss character motivation, relationships with other characters, use of vocal and physical skills. Answers are likely to include:

### Key extracts could include

- Extract from beginning of play when Brendan prepares the bar.
- Extract where Valerie first enters the pub.

### Character motivation and relationships

- Early in the play, Brendan may know all the customers well as he runs the pub. At the beginning, he may be busy preparing the pub, such as tending to the fire, tidying the bar and cleaning glasses. This may be part of his daily routine.
- In later scenes, Brendan might be very much the host, chatting with Jack and Jim. When Valerie enters, he may change and become more animated, making a fuss about getting the wine. He could be presented as a straight-talking person but also one who knows that he must listen to his customers.

### Vocal skills

- Would underline the character motivation points above. Use of tone, tempo and pauses could be discussed to convey, for example how Brendan, in the early exchanges, could be quite terse in his response to Jack because he seems to be criticising him.
- Brendan could have a strong Irish accent, there is humour in his voice at times with a playful tone, such as *'right couple of worms.'*
- There could be frustration in his tone when he discusses his sister's visit.
- Later, there could be cynicism in his tone when he discusses the field
- His tempo could be steady, he thinks before responding.
- His tone could change when Valerie enters. He could become more animated and lighter in tone.
- He's eager to please.

### Movement and interaction

- Would also be linked to the motivation and the relationships discussed
- In the beginning, he could be moving all the time, moving from the fire to the bar, then to the tables while he holds a conversation with Jack.
- He is in his thirties so he could move quickly with purpose responding to Jack as he moves.
- In later scenes, he could be behind the bar, listening to the customers with a relaxed posture. Then he could respond with more animation when Valerie enters, straightening his posture and styling his hair.
- His stance could become stronger and more positive.

6 3

**Once**  
Walsh

Answers should focus on key extracts within the text. Answers should also discuss character motivation, relationships with other characters, use of vocal and physical skills. Answers are likely to include:

### Key extracts could include

- Extract at beginning between Guy and Girl.
- Extract where Guy fixes the Hoover.

### Character motivation and relationships

- Early in the play, Guy could play it cool with the Girl and let her do all the talking. She could ask questions and he reacts. He may be confused by her at the beginning, not quite sure what to make of her, especially when the Hoover appears.
- Later in the play, Guy may be more welcoming to a point but she may still be asking the questions. He might try to explain himself to her before fixing her Hoover, possibly intrigued by her.

### Vocal skills

- Would underline the character motivation points above. Use of tone, tempo and pauses could be discussed to convey, for example how, Guy could be very laid back in tone at the beginning. There could be a tone of disdain in his voice.
- He might not want to talk and there could be some frustration in his voice with frequent pauses.
- Later on, his voice could be softer with a slower tempo as he watches Da talk to her. He could be a little warmer in tone and lighter in inflection.

### Movement and interaction

- Would also be linked to the motivation and the relationships discussed
- In the opening, Guy may have been singing on the stage and be about to leave when the Girl approaches. He could try and leave the stage, but the Girl could be blocking him.
- He could stand in a frustrated way with an awkward posture, holding his guitar as protection; unable to move to where he wants to go
- Later, when Guy is sitting mending the Hoover, he could be watching the Girl throughout and trying to fix the Hoover.
- He could be slightly less tense because he's in his own space.

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7	3		



## A2 DRAMA and THEATRE

### Unit 3

#### TEXT IN ACTION

#### ADDITIONAL EXEMPLAR MATERIALS

#### Stimulus materials for assessment in xxxx

### INFORMATION AND ADVICE FOR CANDIDATES

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

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

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

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

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

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

## 1. Research

In preparation for the practical work, you must:

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

## 2. Development

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

### 1. Turn around

2. *The Wall*, Dannie Abse or *Eifionydd*, R. Williams Parry

3. *Benedictus (Armed Man)*, Karl Jenkins

4. *Mona Lisa*, Leonardo Da Vinci.

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

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

### 3. Realisation

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

### 4. Process and evaluation report

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

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

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

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

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

**Unit 3: Performing candidates**

- The following grid should be used twice, once for the devised piece and once for the text piece. Each piece is marked separately out of 45
- The appropriate band **for each column** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1 and band 5 for AO2 column 1
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

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

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

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

### Unit 3: Design candidates

- The following grid should be used twice, once for the devised piece and once for the text piece. Each piece is marked separately out of 45
- The appropriate band **for each column** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1 and band 5 for AO2 column 1
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries

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

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

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

**Unit 3: Process Report and Evaluation. Performing Candidates**

- The appropriate band **for each column** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1 and band 5 for AO4 column 1
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

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

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

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

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

**Unit 3: Process Report and Evaluation. Design Candidates**

- The appropriate band **for each column** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1 and band 5 for AO4 column 1
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

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

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

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

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



## A2 DRAMA and THEATRE

### UNIT 4

#### TEXT IN PERFORMANCE

#### ADDITIONAL EXEMPLAR MATERIALS

**2 hours 30 minutes**

#### ADDITIONAL MATERIALS

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

#### INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Answer **all** the questions on the **one** play you have studied for Section A. Answer **all** the questions on **one different** play you have studied for Section B.

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.

Use both sides of the paper. Write only within the white areas of the booklet.

Write the question number in the two boxes in the left-hand margin at the start of each answer, for example 

1	1
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Leave at least two line spaces between each answer.

#### INFORMATION FOR CANDIDATES

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

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

Extracts for Section A questions are included within this examination booklet.

## SECTION A

The Trial	72-75
Blues for an Alabama Sky	76-79
One Man, Two Guvnors	80-83
The Curious Incident of the Dog in the Night-Time	84-87
The Watsons	88-91
Nurses	92-95
Our Generation	96-99

## SECTION B

The Trial	100
Blues for an Alabama Sky	101
One Man, Two Guvnors	102
The Curious Incident of the Dog in the Night-Time	103
The Watsons	104
Nurses	105
Our Generation	106

## SECTION A

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

*You must answer on a **different** play in Section B.*

### **The Trial** Steven Berkoff

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

1	1
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 , 

1	2
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 and 

1	3
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1	1
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 As a designer, devise costumes for **two** characters in this extract explaining how meaning can be communicated through them. [15]

1	2
---	---

 Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for 

1	1
---	---

 . [10]

1	3
---	---

 As a director, discuss how meaning can be communicated through character movement and spatial relationships in this extract. In your answer, you should only refer to the relationship between **K** and **PRIEST**. [30]

**THE TRIAL** Steven Berkoff

**10. CATHEDRAL**

*Figures outside the central aisle as gargoyles and angels.*

**CHOIR** (*sing*): He's going in – but there is no one there to tell him it's empty, except for an old woman kneeling before a Madonna.

**K**: Where the hell's my client?

**CHOIR**: You can wait half an hour. That won't hurt you.

**K**: It's growing dark. So early in the day too.

**CHOIR**: See the great pulpit. Wrought all over with foliage, in which little angels were entangled, now vivacious, now serene.

**K**: I never knew this pulpit existed.

**CHOIR**: By chance, K notices a verger in the shadows. He is watching him with the eyes of compassion. He is the guardian of us all.

**K**: What does he want – a tip? (*Verger disappears.*)

**CHOIR**: Go now, Joseph. You'll never have a chance of going. If you don't go now you cannot go. During the sermon you'll have to stay as long as it lasts. Go now. Go now, Joseph.

*Priest is suddenly revealed as a giant effigy – screen folds back. Priest is stretched between a trapeze of rope, as a figure of Leonardo.*

**PRIEST**: Joseph K. (*Singing continues in background.*)  
Joseph K. You are Joseph K?

**K**: Yes, I am Joseph K, I used to like giving my name. Nowadays, it's a burden. Everybody seems to know it before they ask. The price of fame.

**PRIEST**: That's because you are an accused man.

**K**: So everybody keeps telling me. A bit early, isn't it, to preach a sermon? However, carry on, I'll listen. I'm supposed to show a client around the Cathedral. I'll hang around until the weather clears.

**PRIEST**: I'm here for you. I am the Prison Chaplain, and you are the man, I see. I had you summoned here to talk to you.

**K**: I didn't know that.

- PRIEST:** That doesn't matter now. What is that in your hand, K? A book of prayer?
- K:** No, an A to Z.
- PRIEST:** Put it away. You know your case is going badly?
- K:** Funny you should say that. I have done what I can. It's not over yet.
- PRIEST:** How do you think it will end?
- K:** It could turn out well, but I can't be sure.
- PRIEST:** I fear it will end badly. You are considered guilty. Your case won't get beyond the Lower Court. Your guilt is for the present supposed to have been proved.
- K:** But I'm not guilty. It's all been a big mistake. Everybody's guilty if I am, including you.
- PRIEST:** That's how the guilty speak.
- K:** So you're prejudiced against me too.
- PRIEST:** I have no prejudice against you, K. You are misinterpreting the facts. The verdict is not suddenly arrived at. The proceedings gradually merge into the verdict. What is your next move?
- K:** There are several possibilities I haven't explored yet.
- PRIEST:** You cast about too much for outside help, especially for women. It's not the right kind of help.
- K:** But women have great influence in the courts. The magistrates fall over backwards to get a sniff of them. Now if I could unite some women to join forces with me, I couldn't help but win through.
- PRIEST:** You don't know the nature of the courts, to speak like that. Can't you see one pace in front of you!
- CHOIR:** It was like an angry cry, but at the same time sounded like the unwary shriek of one who sees another fall.
- K:** Since you're not preaching a sermon, why don't you come down from there?
- PRIEST:** I can't. I must speak to you from here. Otherwise, I might be swayed from my duty.
- K:** But you can spare a few moments.
- PRIEST:** As much as you need.
- K:** It's very good of you to say that. I'm sure I can trust you, even if you do belong to the Court.
- PRIEST:** Don't delude yourself.

**K:** How am I being deluded?

**PRIEST:** You know in the writings that preface the Law your particular delusion is described? “Before the door stands a doorkeeper. Before this door stands the figure of a man waiting to gain admittance to the Law. The doorkeeper says he cannot admit him just yet. The man asks, ‘Will I gain admittance later?’ It is possible but not at this moment. However, since the door gapes open as usual, the man ventures to peep inside. ‘If you are tempted to try and enter without my permission but note that I am powerful....and I am only the lowest doorkeeper....through the hall is another door which you must pass and another door through which you must pass and another yet and each man guarding them is successively stronger than I. ‘The man thinks the Law should be accessible to everyone but on reflection decides to wait.....He waits for years.....He is given a stool. He sits for years exchanging small talk, but never is allowed in. He eventually grows old and his eyes grow dim....He knows not whether his eyes are deceiving him, or whether the world is growing darker....Yet in all these years of waiting he has seen no other man seek admittance to the Law and questions the doorkeeper about this....He beckons the doorkeeper to him as he can no longer raise his body. ‘There could be no one else since the door was intended only for you. I am now going to shut it...”

**K:** The doorkeeper deceived the man, just as the Law is deceiving me. There is no door and no entrance.

**PRIEST:** But doesn't the keeper say, “The door was meant only for you”? There is no mention of deception in it. You must accept the Law's servant or doubt the Law itself. It is not necessary to accept everything as true, one must only accept it as necessary.

**K:** I want to go. Where is the main doorway?

**PRIEST:** Do you want to leave already?

**K:** Of course I do. I'm Chief Clerk at the Bank. I have work to do. *Preach to stone. What do you want from me?*

**PRIEST:** Nothing. I only belong to the Court – you see who I am.

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

You must answer on a **different** play in Section B.

**Blues for an Alabama Sky** Pearl Cleage

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

2	1
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2	2
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 and 

2	3
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2	1
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As a designer, devise costumes for **two** characters in this extract explaining how meaning can be communicated through them.

[15]

2	2
---	---

Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for 

2	1
---	---

. [10]

2	3
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As a director, discuss how meaning can be communicated through character movement and spatial relationships in this extract.

[30]

**BLUES FOR AN ALABAMA SKY** Pearl Cleage

*Two weeks later. Delia enters from her bedroom. She is looking at a newspaper. Guy enters from his bedroom. He has a small suitcase which he places by the door. There is a champagne bottle resting in a silver ice bucket with two glasses nearby. He gently turns the bottle. Delia finishes reading the story and folds the paper slowly. She picks up her coat and hat and a small photograph and crosses to Guy's apartment. He is looking at the photograph of Josephine and doesn't notice Delia at first. He looks up and sees her watching him.*

**GUY:** It's not time to go yet, is it?

**DELIA:** No. I was just rattling around over there driving myself crazy, so I thought I'd come over here.

**GUY:** And drive me crazy, too? Well, come on and sit down. I'm trying not to forget anything. I've sent the rest of my luggage ahead and paid the landlord through the end of next month in case.....she comes back to get her things.

**DELIA:** Have you seen the paper?

**GUY:** Not today.

**DELIA (reads):** 'Murdered physician accused of performing illegal abortion on missing Harlem showgirl.'

**GUY:** Why do you keep reading that stuff?

**DELIA:** Everybody in Harlem is reading it!

**GUY:** Hardly a recommendation!

**DELIA:** They make it sound so tawdry.

**GUY:** It is tawdry. And so what? So are we all! Tawdry and tainted and running for our natural lives! *(Sees the photo of Sam.)* You got a picture of Sam. Good.

**DELIA:** They had one at the hospital. It isn't a very good one. Look how young he is .....

**GUY:** It doesn't matter. He has to be here for the send-off.

ACT ONE, SCENE FIVE

*Delia hands him the photo of Sam, which he props up under the photo of Josephine. He pours a glass of champagne for himself and Delia.*

Drink up, Sweetie. Sam's spirit requires champagne to ease the journey.

*Delia turns away.*

Are you okay?

*Delia (looking at Sam's photo).*

We only had a chance to.... be together three times ..... and I just keep thinking about it. I don't even know I'm thinking about it, and there it is. Pictures in my mind and everything. (*A beat.*) I'm sorry... I didn't mean to embarrass you.

**GUY:** You can't embarrass me.

**DELIA:** I just didn't know how much I'd miss him. There isn't a single place in Harlem where I don't think about something we did, something he said...(*A beat.*) I thought after the funeral, 'd be able to move on, but...

**GUY (gently):** It's only been a couple of weeks, Sweetie. Give it time.

**DELIA:** Margaret offered me her place in the mountains. I might just take her up on it.

**GUY:** Are you serious?

**DELIA:** Well, you're leaving and the trial isn't for another month at least.

**GUY:** If you're going away for a month, what's the point of moping around the Catskills? Come with me!

**DELIA:** To Paris? You're mixing up your lady friends, aren't you?

**GUY:** Not a chance! Listen to me for a minute. Harlem was supposed to be a place where Negroes could come together and really walk about, and for a red-hot minute, we did. But this isn't the end of the world, you know. It's just New York City.

**DELIA:** What if Angel comes back?

*A beat.*

**GUY:** When I first met Angel at Miss Lillie's, she was already saving her getaway money. She had her little coins and crumpled-up dollar bills all knotted up in somebody's great big silk handkerchief. She was headed up to Harlem as fast as she could get there and she believed it so hard, I believed it, too. So I got my own white silk handkerchief and started putting those coins in there every day and counting them every night. And I'd be lying there with my eyes closed, letting those old men touch me wherever they felt like it, but it didn't matter, because in my mind, I was stomping at the Savoy! But I never told Angel. I just kept my ears open so when she was ready to make a move, I'd be ready too. One of the other girls told me she was leaving one night late, so I got my little suitcase and met her at the train station. She was happy to see me, but she sure would have left without me. (*A beat.*) Angel doesn't like to say goodbye.

**DELIA:** I want her to say she's sorry.

- GUY:** Sorry ain't worth waiting for, trust me. All sorry can do is sit there. It can't ever make it right. We got our hearts broken, Deal, but we don't have to pay for it with our lives. Sam already took care of those dues.
- DELIA:** I don't even have a ticket!
- GUY:** Do you have a passport?
- DELIA:** Yes, but.....
- GUY:** It's never crowded this time of year. We can book your passage at the dock. I've got plenty of money and a huge stateroom. If worse comes to worse, we'll tell them you're my little sister and you can bunk in with me.
- DELIA:** I can't just pick up and....what about the clinic?
- GUY:** Don't tell me those suffragettes down there can't figure out what to do for a couple of weeks without you!
- DELIA:** I'm not even packed.
- GUY:** We'll buy you whatever you need on the ship! Including a new hat!
- DELIA:** I love this hat!
- GUY:** I know!

*He opens the door and grabs his suitcase.*

Ready?

*She clearly wants to go, but she hesitates, amazed at her own boldness.*

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

You must answer on a **different** play in Section B.

**One Man, Two Guvnors** Richard Bean

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

3	1
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3	2
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 and 

3	3
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3	1
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 As a designer, devise costumes for **two** characters in this extract explaining how meaning can be communicated through them. [15]

3	2
---	---

 Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for 

3	1
---	---

 . [10]

3	3
---	---

 As a director, discuss how meaning can be communicated through character movement and spatial relationships in this extract. In your answer, you should only refer to the relationship between **STANLEY** and **FRANCIS**. [30]

**ONE MAN, TWO GUVNORS** Richard Bean

*Enter Stanley*

**STANLEY:** Henshall?! What's going on? I swear I saw a chap slap you across the chops.

**FRANCIS:** Yeah, one of the locals.

**STANLEY:** What had you done?

**FRANCIS:** I kissed his girlfriend.

**STANLEY:** Out of the blue you just went up and kissed a chap's girl?

**FRANCIS:** Yup.

**STANLEY:** That's a bit Japanese. I'm sorry, I'm on his side. Come here.

**FRANCIS:** Oh no please guv.

*Stanley slaps him.*

**STANLEY:** I'll give you one hour, to finish my ironing that you never started, and then I want you to go to the pier and find Paddy.

*Stanley exits to the pub. Enter Alfie, with a coat on and scarf.)*

**FRANCIS:** Alfie! Do you know where there's a Thomas Cook's?

**ALFIE:** Of course I know her, she's my wife.

**FRANCIS:** HAS BRIGHTON GOT A TRAVEL AGENTS?

**ALFIE:** There's a Thomas Cook's opposite the Pavilion.

**FRANCIS:** Pick us up a brochure for Majorca. I'll either be ironing indoors or down on the pier.

*(Alfie exits, on the errand. Francis sits.)*

*(Aside)* So, do you see how this play works? In the first half I'm driven by my animal urges, hunger, but in this second half, because I've eaten, I am humanized, civilized, and I can embrace the potentiality of love. Which, in this version, is expressed as a bunk up in Majorca.

*End of scene.*

SCENE THREE

*The corridor outside rooms 10 and 11. An ironing board, and an iron. Stanley's trunk is set to stage right outside his room, room 10, and the trunk is open. Rachel's trunk is outside Room 11, and the trunk lid closed.*

**FRANCIS:** *(Direct address.)* Now, Mister Stubbers is asleep in number ten. Roscoe's chasing Charlie for the money. The plan is to do both sets of ironing and then go and look for Paddy on the pier. Yes, I know, Paddy doesn't exist, but that's the kind of insanity that makes perfect sense when you've got two jobs. *(Francis pulls out a pile of shirts from Rachel's trunk and drops them on the ironing board. On top of the pile of shirts is a framed photograph.)* What's this? Bloody hell! It's a framed photograph of Mister Stubbers. What is my number one guv Roscoe doing with a framed photograph of my number two guv, Mister Stubbers?

**STANLEY:** *(Off)* Henshall!

*Francis quickly puts a couple of cushions on Rachel's trunk, and pushes it against the Wall, instantly turning it into a bench. Francis sits on it. Enter Stanley naked from the waist up, but wearing trousers with braces hanging down. The great shock though is that he is extraordinarily hairy. His chest and up his neck is totally covered in thick chest hair. It is extreme.*

**STANLEY:** What are you gawping at Henshall? Never seen a man naked from the waist up eh? Don't tell me that you're the kind of man that didn't shower.  
That's how we won two world wars. The Germans had superior technology, but our officers showered together. This is the business Henshall!  
*(He picks up the framed photo.)* What's this?

**FRANCIS:** Oh sorry guv, that's mine.

**STANLEY:** *(Aside)* This is a framed photograph of me on graduation day, the very one I gave to Rachel. I think. Is it me? Yes, that third class honours degree in Zoology has got my name on it.  
*(To Francis.)* Are you developing a thing for me?

**FRANCIS:** Oh sorry guv, that's mine.

**STANLEY:** *(Aside)* Gotta be very careful what I say here. *(To Stanley)* I bought it off Paddy, who was given it by his employer in lieu of payment before...he died.

*Silence.*

**STANLEY:** Before he did...before he did what?

**FRANCIS:** Before he did...die.

**STANLEY:** He did die did he?

**FRANCIS:** He did

**STANLEY:** What did he die of?

**FRANCIS:** He was diagnosed with diarrhoea but died of diabetes.

**STANLEY:** He died of diabetes did he?

- FRANCIS:** He did, didn't he?
- STANLEY:** Were you there?
- FRANCIS:** When?
- STANLEY:** When he was diagnosed with diarrhoea but died of diabetes.
- FRANCIS:** No, I was in Didcot, and he was diagnosed with diarrhoea but died of diabetes in Dagenham.
- STANLEY:** When did he die?
- FRANCIS:** Of diabetes? Or of diarrhoea?
- STANLEY:** He didn't die of diarrhoea he died of diabetes.
- FRANCIS:** He did did he? Where?
- STANLEY:** In Dagenham! That's what you said!
- FRANCIS:** Paddy told me it was a couple of days ago.
- STANLEY:** Rachel is dead. But she is all I live for. Grief. Grief. Look, I'm shaking. I'm shaking. My girl, my love, my life, is dead. Breathe man, breathe. Everything. There is nothing without her.

*Stanley goes back into his room. The door closes.*

- FRANCIS:** That went quite well. *(Francis continues ironing.)*

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

You must answer on a **different** play in Section B.

***The Curious Incident of the Dog in the Night-Time*** Simon Stephens

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

4	1
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4	2
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 and 

4	3
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4	1
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 As a designer, devise costumes for **two** characters in this extract explaining how meaning can be communicated through them. [15]

4	2
---	---

 Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for 

4	1
---	---

. [10]

4	3
---	---

 As a director, discuss how meaning can be communicated through character movement and spatial relationships in this extract. In your answer, you should only refer to the relationship between **SIOBHAN** and **CHRISTOPHER**. [30]

**THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME** Simon Stephens

**SIOBHAN:** How's your flat?

**CHRISTOPHER:** It's not really a flat. It's a room. It's small. The corridor's painted brow. Other people use the toilet. Mother has to clean the toilet before I can use it. Sometimes there are other people in there so I do wet myself. The corridor smells like gravy and bleach. The room smells like socks and pine air freshener. I don't like waiting for my A-Level result.

If I was living at your house I would have room to put all my things and I wouldn't have to share the toilet with strangers.

Can I come and live in your house so that I'll have room to put all my things and I won't have to share the toilet with strangers?

**SIOBHAN:** No, Christopher. You can't.

**CHRISTOPHER:** Why can't I? Is it because I'm too noisy and sometimes I'm 'difficult to control'.

**SIOBHAN:** No. It's because I'm not your mother, Christopher.

**CHRISTOPHER:** No.

**SIOBHAN:** That's very important, Christopher. Do you understand that?

**CHRISTOPHER:** I don't know.

Mother doesn't get back from work till 5.30. So I have to go to Father's house between 3.49 and 5.30 because I'm not allowed to be on my own. Mother said I didn't have a choice. I pushed the bed up against the door in case Father tries to come in. Sometimes he tries to talk to me through the door. I don't answer him. Sometimes he sits outside the door quietly for a long time.

*Ed enters. He's holding a kitchen timer.*

**ED:** Christopher, can I have a talk with you?

*Christopher turns away from Siobhan.*

**CHRISTOPHER:** No. No. No. No. No. No, you can't. No.

**JUDY:** It's OK. I'll be here.

**CHRISTOPHER:** I don't want to talk to Father.

**ED:** I'll do you a deal. Five minutes, OK? That's all. Then you can go.

*Ed sets the timer for five minutes. It starts ticking.*

Christopher, look.....Things can't go on like this. I don't know about you, but this....this just hurts too much. You being in the house but refusing to talk to me. You have to learn to trust me... And I don't care how long it takes...if it's a minute one day and two minutes the next and three minutes the next and it takes years I don't care. Because this is important. This is more important than anything else. Let's call it...let's call it a project. A project we have to do together. You have to spend more time with me. And I....I have to show you that you can trust me. And it will be difficult at first because.....because it's a difficult project. But it will get better, I promise. You don't have to say anything, not right now. You have to think about it. And...I've got you a present. To show you that I really mean what I say. And to say sorry. And because.....well you'll see what I mean.

*Ed leaves.*

*He comes back with a big cardboard box. It is importantly cardboard and different to the other boxes. There's a blanket in it. He puts his hands in the box. He takes out a little sandy-coloured Golden Retriever.*

**ED:** He's two months old.

*The dog sits on Christopher's lap.*

**JUDY:** You won't be able to take him away with you, I'm afraid. The bedsit's too small. But your father's going to look after him here. And you can come here and take him out for walks whenever you want.

**CHRISTOPHER:** Does he have a name?

**ED:** No. You can decide what to call him.

**CHRISTOPHER:** Sandy. He's called Sandy.

*The alarm goes off.*

*They look at each other.*

**JUDY:** We need to go now.

**ED:** Yes

**JUDY:** We'll come back tomorrow and you can see him then.

**SIOBHAN:** Christopher.

**CHRISTOPHER:** Yes.

**SIOBHAN:** Here.

**CHRISTOPHER:** What's this?

**SIOBHAN:** It's your result, Christopher.

**CHRISTOPHER:** Right.

**SIOBHAN:** You need to open it and read it.

**CHRISTOPHER:** Right.

*He does.*

**SIOBHAN:** Well? What does it say?

**CHRISTOPHER:** I got an A.

**SIOBHAN:** Oh. Oh. That's just. That's terrific, Christopher.

**CHRISTOPHER:** Yes.

**SIOBHAN:** Aren't you happy?

**CHRISTOPHER:** Yes. It's the best result.

**SIOBHAN:** I know it is. How's your dog?

**CHRISTOPHER:** He's very well. I stayed last week at Father's because Mother got flu and he slept on my bed so he can bark in case anybody comes into my room at night.

**SIOBHAN:** Right. How are you getting on with your father, Christopher?

**CHRISTOPHER:** He planted a vegetable patch in his garden. I helped him and Sandy watched. We planted carrots and peas and spinach and I'm going to pick them when they're ready. He bought me a book, which is called *Further Maths for A-Level*. He told Mrs Gascoyne that I'm going to take Further Maths next year. She said OK.

**MRS GASGOYNE:** OK.

**SIOBHAN:** I Heard that.

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

You must answer on a **different** play in Section B.

**The Watsons** Laura Wade

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

5	1
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 , 

5	2
---	---

 and 

5	3
---	---

5	1
---	---

 As a designer, devise costumes for **two** characters in this extract explaining how meaning can be communicated through them. [15]

5	2
---	---

 Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for 

5	1
---	---

 . [10]

5	3
---	---

 As a director, discuss how meaning can be communicated through character movement and spatial relationships in this extract. [30]

**THE WATSONS** Laura Wade

*Laura sits up slowly.*

**LAURA:** Sorry, I feel like I've been spun around.

**EMMA:** You have a bit.

'A bit'. I've started talking like you.

How d'you feel?

**LAURA:** Flayed.

**EMMA:** Are you going to be alright?

**LAURA:** Do you care?

**EMMA:** I've got to ask you something.

**LAURA:** OK.

**EMMA:** Jane Austen – did she die?

**LAURA:** Yes. What d'you mean?

**EMMA:** My mother died giving birth to me. They don't talk about it but I know it's true. That's why they sent me away.

**LAURA:** I think it was more financial. It wasn't that uncommon, at the time.

**EMMA:** My mother died because of me and now it looks like I might have killed you as well, and I can't stop thinking the reason Jane Austen didn't finish my story is because I killed her because I kill people.

**LAURA:** Oh Emma. Jane didn't die. I mean she did, but. Later. Not while she was writing you.

**EMMA:** Really?

**LAURA:** It was right in the middle of her life, she wrote three books afterwards. We don't know why she stopped this one, she just stopped.

The problem I'm having is finding a story good enough for you.

I think maybe that was Jane's problem as well.

Maybe she couldn't finish your story in the way she wanted. Maybe that ending wasn't possible yet.

She might have wanted to be another Mary Wollstonecraft, make some kind of amazing revolutionary feminist but she thought her readers weren't ready or she was scared of it or

I don't know. We'll never know.

**EMMA:** But I didn't kill her.

**LAURA:** No. You didn't kill me, either. Much as you might have liked to.

Are we going to work together now?

*Emma nods.*

**EMMA:** I've got an idea. For my story. Could I become a writer?

**LAURA:** Oh god don't be a writer.

**EMMA:** It's what Jane Austen did.

**LAURA:** Jane Austen didn't have much of a life.

**EMMA:** What do you mean?

**LAURA:** She never married so she was never independent and she couldn't live off her writing, which in any case was anonymous. She never knew what a success she became. She never got to be 'Jane Austen'.

**EMMA:** But I'm fictional, aren't I? There's no need for my life to turn out like that.

**LAURA:** Do you like writing?

**EMMA:** I don't know, I've never tried it. I mean I know how to write. I've always loved writing letters.

**LAURA:** OK.

**EMMA:** It must be wonderful. Isn't it? Tasting the world through other people's eyes. Like trying on a hundred different hats and never having to choose just one. I want my brain to fizz. I can feel it fizzing already.

**LAURA:** It's not very easy.

**EMMA:** Good. I'm not interested in easy.

**LAURA:** I mean it's not difficult like being a surgeon or anything but

**EMMA:** I've seen what it does to you. But it's worth it, isn't it?

*Laura smiles.*

**LAURA:** Yeah.

**EMMA:** You think it's worth it.

**LAURA:** You have to write, though. You have to do it. You're not a write unless you write. You have to feel pulled towards the desk and when it pulls you, you have to go. You have to drop everything. The best writers don't mind that, don't mind the effect it has on anyone else.

I do mind, which is why I'll never be a great

OK. If that's what you want, then go for it.

**EMMA:** I want to write myself into other worlds, like you have. To be me but someone else as well. I could write a story about a writer who has a character who becomes a writer and then that character

**LAURA:** On and on and on.

**EMMA:** Exactly. How wonderful. The possibilities are endless.

**LAURA:** Oh that's it, isn't it? God I'm so stupid.

*Laura gets out of bed, excited.*

**EMMA:** What?

**LAURA:** That's why she didn't finish. Because the possibilities were endless.

**EMMA:** She couldn't choose?

**LAURA:** She didn't want to. She chose not to. She did it for you. She realised.

**EMMA:** What?

**LAURA:** That you're better off unfinished.

Finishing means you only get one story. All possibilities collapse down into one. All those infinite possibilities, all those shimmering ideas.

One life isn't enough for you. It isn't enough for any of us, she knew that.

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

You must answer on a **different** play in Section B.

**Nurses** Bethan Marlow

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

6	1
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 , 

6	2
---	---

 and 

6	3
---	---

6	1
---	---

 As a designer, devise costumes for **two** characters in this extract explaining how meaning can be communicated through them. [15]

6	2
---	---

 Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for 

6	1
---	---

. [10]

6	3
---	---

 As a director, discuss how meaning can be communicated through character movement and spatial relationships in this extract. In your answer, you should only refer to the relationship between **NURSE 5** and **SISTER**. [30]

**NURSES** Bethan Marlow

**NURSE 5:** I think, because of the experiences I've had with death, at work and personally...I can actually say that I'm not scared as I used to be when I was younger. For me, I feel....I like to think that we go somewhere else afterwards and that this journey.....we're supposed to learn something in this life in order to be better people in the next life. Not that I'm religious or anything. I don't know.....that's how I feel.

There's quite a few of us as a team on the ward, with different experiences of losing people in our own personal lives so....we're .... we are very close....we laugh together, we cry together, we go out together. We do a lot together, y'know. I think that's important. All the patients say they can...they can see that we work well together as a team. It's like a second home to them, they say that themselves, the patients. Some of them phone us and are like, "I'm fine, my temperature is ok, I've taken my tablet and everything, I'm fine, I just wanted to hone to say hello and see how you are." Yeah. *(Laughs)* Some of them actually miss us! *(Laughs)* Yeah.

Scene 10

Song 8: 'The Last Song'

*We hear the intro to song 1.*

*Nurses 4 and 5 finish their night shift; Nurse 2 Crisis Nurse and Sister start the day shift.*

*Alarm.*

*Everybody goes back to work.*

Song 8: 'The Last Song'

**ALL:**

*Medication,  
Observation,  
Fluid balance,  
Respiration.*

*Help to wash them,  
Help to dress them,  
Always chatting  
While you're working.*

*How the heart is beating?  
How the blood is flowing?  
Pulse, urine, blood and poo  
Speak volumes, see, they really do.*

*And then there's skin, skin, skin,  
We check the skin, skin, skin.*

*The next musical phrase needs to merge into the last song (echoing 'cancer song').*

**NURSE 2:**           *Everyone's got someone,  
Even us nurses,  
There'll be someone at home...  
There's no immune card for nurses.*

**NURSE 4:**           *Mam.*

**SISTER:**           *My boyfriend.*

**NURSE 5:**           My daughter. Ummm....well.....I've lost a daughter. I have one daughter she's almost twenty now and I have.....I had another daughter. She died when she was five and a half. She needed a lot of care so I had to take a lot of time off work to nurse her at home. So yeah, there was lots going on and then my sister had breast cancer so....I thought.....if I'm going back to....I'm going.....to Oncology. And that's what I did. She was a big reason I came back to do Oncology really. I thought if I am going back, I want to go to the cancer ward.

*Nurse 2 is busy, back and forth with patients, and Crisis Nurse sits in front of her computer.*

**NURSE 2:**           I'm fed up of nursing in a hospital. I work on a really busy ward, flat out, with no time to actually sit and chat to people. The paperwork has gotten ridiculous, and there are so many cuts and management and.....I go home feeling that I haven't had enough time to do a good job. It's frustrating. So I'm leaving to go and work in a hospice.

**CRISIS NURSE:**   I've been head-hunted. They need a Senior Nurse to help create the infrastructure on a brand-new cancer clinic. It was a big decision to move from the NHS to the private sector. It's a different world.

**NURSE 5:**           I wouldn't leave here, y'know.

**SISTER:**           No. I wouldn't want to go anywhere else.

**NURSE 4:**           No, nor me.

*Nurse 2 walks into Sam's cube. The bed is empty – no pillow.*

**NURSE 2:**           He's going home today, just been officially discharged this morning and...he wasn't supposed to make it.

*All the nurses watch Sam leaving.*

**CRISIS NURSE:** He turned around and said, "Thank you." He was really crying, poor thing, and saying, "Thank you, *I wouldn't be here now if it wasn't for you.*"

*Pause.*

*The nurses go back to work. Nurse 2 is still for a few seconds, watching Sam go. Sister asks her to do something. She starts cleaning Sam's bed and makes it up ready for the next patient.*

**NURSE 4:** I've cut my hours....I'm a granny now and.....y'know, you have to do it today, you can't wait till tomorrow.

**SISTER:** People say it all the time, don't they, "Oh, I don't know how you do it."

**NURSE 5:** I never know how to answer that.

**NURSE 4:** No, nor me.

**NURSE 5:** Spiritual journey, that's what's brought me here.

**NURSE 2:** You don't do it for the thanks, you do it 'cause you want to do it.

**SISTER:** Yeah.

**ALL:** *When the heart is beating.  
When the blood is flowing.  
Pulse, urine, blood and poo.*

**NURSE 5:** *On a sunny day I forget the strife.*

**ALL:** *Speak volumes, see, they really do.*

**NURSE 5:** *And give thanks for all I have in life.*

**ALL:** *While I'm here, I'll live.  
We've got to live, live, live.*

**CRISIS NURSE:** Gloves on, ladies, it's Diarrhoea Central in Cube Six, please. Thank you.

**SISTER:** You just adapt to the situation, don't you?

**NURSE 4:** *Another day. Yeah.*

*Sister walks into her office.*

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

You must answer on a **different** play in Section B.

**Our Generation** Alecky Blythe

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

7	1
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 , 

7	2
---	---

 and 

7	3
---	---

7	1
---	---

As a designer, devise costumes for **two** characters in this extract explaining how meaning can be communicated through them.

[15]

7	2
---	---

Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for 

7	1
---	---

 .

[10]

7	3
---	---

As a director, discuss how meaning can be communicated through character movement and spatial relationships in this extract. In your answer, you should only refer to the relationship between **LUAN** and **AGRON**.

[30]

**OUR GENERATION** Alecky Blythe

**3.6.4. Big Fish**

*At home, Loading up the car with luggage.*

**LUAN:** Yeah I am feeling good man, I'm excited. They've given the go ahead for October November for the BBL. So that's the professional league.

**AGRON:** The games are televised.

**LUAN:** IF we make the finals as well – we'll be on the BBC.

**AGRON:** He's a big fish now. *(Clicking fingers.)* My guy.  
*(Clicking fingers.)* My guy.

**3.6.5. GCSEs are not a joke**

*On the way to school.*

**AYESHA:** I haven't bought a mask, oh shit, they can give me one in school, I'm not paying for a mask. We're not allowed to hug or touch. We're not allowed, and *(Pause.)* I think we're jus' gonna do it anyways. Oh my God I'm so scared. Ya-know, I used to think oh my God GCSEs are a joke: GCSEs are not a joke I just realised.

**3.6.6. I don't know if I can do it**

*On the way to school.*

**IERUM:** I was in Year 10 for like five minutes and then *(Beat.)* I'm suddenly in Year 11. So I missed all that like umm Year 10 stuff that I needed, that's why I'm not really happy with Corona. Now it's just like, oh my God, like I'm in Year 11 *(Beat.)* and *(Beat.)* my GCSEs are literally in a few months. *(Beat.)* Ah – I don't know if I can do it. Ah-cos-it's been like such a mess.

**3.6.7. I'm not fuckin' cryin'**

*At home.*

**TAYLOR:** It's a two-year course so, I'll be like *(Beat.)* a qualified coach at the end.

**GEORGE:** Yeah, I'm happy.

**TAYLOR:** Before you start crying ya know. He's bin crying for a bit.

**GEORGE:** I'll miss the little bastard already yeah. I'm not crying you idiot.

**TAYLOR:** Really yeah.

**GEORGE:** I'm not fuckin' cryin'!

### 3.6.8. We'll miss her

*At home, packing for university.*

**JEN:** An' I'm gonna miss her yeah. I know she spends a lot of time in her room and she's been out quite a bit but it's just having that, knowing somebody's there as well as you can / bump in the kitchen and you know argue over the kettle or you know.

**EMILY:** I literally don't spend any time in my room, what are you talking about?

**JEN:** Yeah, we'll we'll miss her an awful lot, erm.....

**EMILY:** I don't spend any time in my room.

### 3.6.9. Getting married

*On the way to college.*

**ALI:** My last year at college now. I'm literally soo nervous. Being in a *(Beat.)* relationship – it's fun but tiring. No actually she's really really nice, I really like her. I just hope everything works out in the end. And then *(Beat.)* get married. *(Clicks his cheek.)* Like I can't believe it, like the other day I was in Year 6 and now look at me now, last year of college.

### 3.6.10. Smooth operator

*Same as 3.6.4.*

**AGRON:** O ricky ta ka te, o ricky ta ka ta. Let's go. Here we go, he look, look, look.

*AGRON takes out a smoothie machine from one of the bags. (Sings.) Smooth operator. Smooth machine, yeah. Beat.*

**DRIN:** Oh my god.

*Agron laughs  
That was such a Dad moment.*

**AGRON:** Why you all laughing with Dad? What's so wrong?

**DRIN:** We're not laughing, we're laughing at you. *(Beat.)* Not with you though.

*Luan and Lujeta arrive with the last bags.*

**AGRON:** That's it son.

**LUAN:** Nah.

*Drin hugs Luan tightly.*

**DRIN:** Enjoy yourself *(Beat.)* See you soon.

*A schoolgirl walks past.*

**LUAN:** Look at that guy, look at that. That used to be me.

**LULJETA:** Huh?

**AGRON:** I know.

**DRIN:** Heheh.

**LULJETA:** Ah – it used to be you, yeah I know.

**LUAN:** But I wouldn't leave this early, I'd leave about eight-ten just fives minutes before school. And I'd be jogging to school like, 'ah no'. I –

**LULJETA:** Hey!

**LUAN:** I've learnt my lessons now. I'm good, I'm good, I'm good.

### 3.6.11. Gap year

*At home.*

**LUCAS:** So some of my mates they're already in lockdown in unis and – ah ju' – miserable. So I'm (*Beat.*) thankful with the gap year. Year off now, get some money (*Beat.*) do some (*Beat.*) travel.

### 3.6.12. Resilient

*Cai's mum's house.*

**MIA:** 2020 showed me yeah – (*Beat.*) I'm stronger than I thought. My dad fucked up though, I don't be with him. I never want be him. I'll never speak to him again. I moved up here, Cai's mum's house. (*Beat.*) I know, it's nice though, yeah? Look at all this yeah. I ha', I'm resilient yeah. Ca', I'm lucky yeah, I've landed on my feet with Cai. His dad owns a big like mo – like a lorry firm in Gloucester. So we can both go up there, there's work there for us. He's gonna pay, he's gonna put me through my test. I just need to pass my theory. I've been smashing my theory for days upstairs yeah. I'm determined now yeah.

## SECTION B

Answer **all** the questions on **one** play you have studied.  
You must answer on a **different** play to that chosen for Section A.  
Quality of written communication, including spelling, punctuation and grammar, will be assessed in this section.

### **The Trial** Steven Berkoff

1	4
---	---

As a director, explain how you would interpret an extract of your choice for a contemporary audience and show how your ideas relate to the play as a whole. [20]

1	5
---	---

Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your interpretation. [20]

**Blues for an Alabama Sky** Pearl Cleage

2	4
---	---

As a director, explain how you would interpret an extract of your choice for a contemporary audience and show how your ideas relate to the play as a whole. [20]

2	5
---	---

Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your interpretation. [20]

**One Man, Two Guvnors** Richard Bean

3	4
---	---

As a director, explain how you would interpret an extract of your choice for a contemporary audience and show how your ideas relate to the play as a whole. [20]

3	5
---	---

Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your interpretation [20]

***The Curious Incident of the Dog in the Night-Time*** Simon Stephens

4	4
---	---

As a director, explain how you would interpret an extract of your choice for a contemporary audience and show how your ideas relate to the play as a whole. [20]

4	5
---	---

Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your interpretation. [20]

**The Watsons** Laura Wade

5	4
---	---

As a director, explain how you would interpret an extract of your choice for a contemporary audience and show how your ideas relate to the play as a whole. [20]

5	5
---	---

Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your interpretation [20]

**Nurses** Bethan Marlow

6	4
---	---

As a director, explain how you would interpret an extract of your choice for a contemporary audience and show how your ideas relate to the play as a whole. [20]

6	5
---	---

Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your interpretation. [20]

***Our Generation*** Alecky Blythe

7	4
---	---

As a director, explain how you would interpret an extract of your choice for a contemporary audience and show how your ideas relate to the play as a whole. [20]

7	5
---	---

Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your interpretation. [20]

**END OF PAPER**

## 2026 A2 Drama and Theatre – Additional Assessment Materials

### Mark Scheme

#### GENERAL INFORMATION

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

#### Band Descriptors

There is one assessment grid for each question, which covers every text. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark should be awarded
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range should be awarded
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

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

#### Indicative Content

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

## Assessment objectives

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

**AO3:1a** Demonstrate knowledge of how drama and theatre is developed

**AO3:1b** Demonstrate knowledge of how drama and theatre is performed

**AO3:1c** Demonstrate understanding of how drama and theatre is developed

**AO3:1d** Demonstrate understanding of how drama and theatre is performed

**AO4:** Analyse and evaluate their own work and the work of others

**AO4:1c** Analyse the work of others

**AO4:1d** Evaluate the work of others

Assessment Objective	Section A			Section B	
	11 -71	12-72	13-73	14-74	15-75
AO3 1a	x		x	x	
AO3 1b	x		x	x	
AO3 1c	x		x	x	
AO3 1d	x		x	x	
AO4 1c		x			x
AO4 1d		x			x

**GCE A LEVEL DRAMA AND THEATRE – UNIT 4****SECTION A**

The grid below provides the relevant criteria for assessment of Section A, questions

**1 1** – **7 1** (AO3) and questions **1 2** – **7 2** (AO4).

Indicative content for each text follows.

<b>Band</b>	<b>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>	<b>AO4 Analyse and evaluate (their own work) and the work of others</b>
<b>5</b>	<p><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>Two highly effective costumes are devised for the extract</li> <li>An excellent explanation of how meaning can be communicated through the costumes</li> <li>Highly relevant use of subject specific terminology</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>An excellent evaluation of costume seen in live theatre</li> <li>An excellent analysis of how live theatre seen as part of the course influenced their costume choices</li> </ul>
<b>4</b>	<p><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>Two effective costumes are devised for the extract</li> <li>A good explanation of how meaning can be communicated through the costumes</li> <li>Relevant use of subject specific terminology</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>A good evaluation of costume seen in live theatre</li> <li>A good analysis of how live theatre seen as part of the course influenced their costume choices</li> </ul>
<b>3</b>	<p><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>Two generally effective costumes are devised for the extract</li> <li>A good explanation of how meaning can be communicated through the costumes</li> <li>General use of subject specific terminology</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>A satisfactory evaluation of costume seen in live theatre</li> <li>A satisfactory analysis of how live theatre seen as part of the course influenced their costume choices</li> </ul>
<b>2</b>	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>One generally effective or two limited costumes are devised for the extract</li> <li>A limited explanation of how meaning can be communicated through the costume(s)</li> <li>Limited use of subject specific terminology</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>A limited evaluation of costume seen in live theatre</li> <li>A limited analysis of how live theatre seen as part of the course influenced their costume choices</li> </ul>

<p><b>1</b></p>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• One or two basic costumes are devised for the extract</li> <li>• A very limited explanation of how meaning can be communicated through the costume(s)</li> <li>• Very little use of subject specific terminology</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• A very limited evaluation of costume seen in live theatre</li> <li>• A very limited analysis of how live theatre seen as part of the course influenced their choices</li> </ul>
<p><b>0</b></p>	<p style="text-align: center;"><b>0 marks</b> Response not worthy of credit.</p>	<p style="text-align: center;"><b>0 marks</b> Response not worthy of credit.</p>

		Indicative content: questions					1	1	-	7	1		
<p>Answers for questions 11-17 should include a description of a suitable costume for <b>two</b> different characters. There should also be an explanation of how each costume described communicates meaning. The following indicates some <b>possible costume ideas</b>. All valid approaches should be considered and marked appropriately:</p>													
<table border="1"> <tr> <td>1</td> <td>1</td> </tr> </table> <p><b>The Trial</b> Steven Berkoff</p>		1	1	<p><b>Costume for Priest</b></p> <ul style="list-style-type: none"> <li>• Possible period: Contemporary.</li> <li>• Could choose physical theatre production style: Costume description e.g. gold and white vestments, very ornate, white gloves, gold head band, white under garment and white trainers.</li> <li>• Meaning of costume e.g. looks angelic and mighty, contrast to dark costume of K.</li> <li>• The original theatrical element of Berkoff's expressionistic design could be reflected with a more contemporary physical theatre, such as loose slacks and dazzling white trainer footwear.</li> </ul> <p><b>Costume for K</b></p> <ul style="list-style-type: none"> <li>• Possible period: Contemporary.</li> <li>• Could choose Berkoffian production style: Costume description e.g. old black leather boots, pinstripe trousers, baggy at the knees, white collarless shirt, black waistcoat unbuttoned, black round spectacles.</li> <li>• Meaning of costume e.g. looks dishevelled after his ordeal, contrast to priest, looks beaten.</li> <li>• The black and white theme could reflect Berkoff's style of simplicity that does not interfere with the art of the performer.</li> </ul>									
1	1												

<table border="1" style="width: 100%;"> <tr> <td style="width: 50%; text-align: center;">2</td> <td style="width: 50%; text-align: center;">1</td> </tr> </table> <p><b>Blues for an Alabama Sky</b> Pearl Cleage</p>	2	1	<p><b>Costume for Guy</b></p> <ul style="list-style-type: none"> <li>• Possible period: 1920's New York.</li> <li>• Could choose naturalistic production style: Costume description e.g. smart black chinos, black woollen overcoat, red patterned silk bohemian scarf, clean tanned Chelsea boots, blackcap.</li> <li>• Meaning of costume e.g. ready to leave for Paris, travelling clothes.</li> <li>• The heavy material of the overcoat could imply the weight, whilst the silk of the scarf could convey his flamboyant nature</li> </ul> <p><b>Costume for Delia</b></p> <ul style="list-style-type: none"> <li>• Possible period: 1920's New York</li> <li>• Could choose Katie Mitchell's naturalistic production style: Costume description e.g. three-quarter length dress, patterned with yellow and blue lilies, flat red ballet shoes, brown woollen coat -fur around collar, red trilby hat. Old leather black boots.</li> <li>• Meaning of costume e.g. about to travel with Guy to Paris. The feminist nature of Mitchell's style could be implied through the bold colours while keeping with the chosen period.</li> </ul>
2	1		
<table border="1" style="width: 100%;"> <tr> <td style="width: 50%; text-align: center;">3</td> <td style="width: 50%; text-align: center;">1</td> </tr> </table> <p><b>One Man, Two Guvnors</b> Richard Bean</p>	3	1	<p><b>Costume for Francis</b></p> <ul style="list-style-type: none"> <li>• Possible period: Early 1960's.</li> <li>• Could choose farcical comedy production style: Costume description e.g. pair of brown leather lace up boots, a brown checked gingham cotton poplin creased suit, slightly too tight, red polka dot tie with coffee stains, blue faded cotton shirt with top collar button open, yellow crumpled handkerchief in jacket pocket.</li> <li>• Meaning of costume e.g. his clothes have seen better days and does not take care of his appearance.</li> <li>• The farcical nature could be implied through the worn and distressed design of the costume.</li> </ul> <p><b>Costume for Stanley</b></p> <ul style="list-style-type: none"> <li>• Possible period: Early 1960's.</li> <li>• Could choose naturalistic production style: Costume description e.g. black oxford brogues, a smart expensive mohair suit in a tan colour, blue crisp cotton shirt, blue silk tie, neatly folded navy handkerchief in jacket.</li> <li>• Could take off the shirt, tie and jacket in the second half of the extract to convey the comic nature.</li> <li>• Meaning of costume e.g. higher status, rich and looks after his appearance.</li> </ul>
3	1		

<table border="1" data-bbox="212 181 341 219"> <tr> <td data-bbox="212 181 276 219">4</td> <td data-bbox="276 181 341 219">1</td> </tr> </table> <p data-bbox="204 221 384 421"><b>The Curious Incident of the Dog in the Night-Time</b> Simon Stephens</p>	4	1	<p data-bbox="421 181 772 219"><b>Costume for Christopher</b></p> <ul data-bbox="421 253 1401 562" style="list-style-type: none"> <li>• Possible period: Contemporary.</li> <li>• Could choose physical theatre production style: Costume description e.g. pair of off-white, dirty converse pumps, pair of well-worn jeans, red t-shirt and blue denim jacket, notebook in hand.</li> <li>• Meaning of costume e.g. doesn't really worry about his appearance but wears the same type of clothes all the time.</li> <li>• Could convey the struggles at home due to his unkempt nature.</li> <li>• The primary colours and worn fabrics could be comforting for Christopher.</li> </ul> <p data-bbox="421 595 722 633"><b>Costume for Siobhan</b></p> <ul data-bbox="421 667 1407 1010" style="list-style-type: none"> <li>• Possible period: Contemporary.</li> <li>• Could choose naturalistic production style: Costume description e.g. pair of white non-branded leather trainers, black trousers with clear iron crease down the middle, pink t-shirt, black loose cotton three quarter jacket, gold bracelet, pink and white neckerchief</li> <li>• Meaning of costume e.g. she is a teacher and likes to look professional.</li> <li>• The soft hues could be comforting for Christopher and reflect her caring nature.</li> <li>• The pragmatic design could reflect how she supports Christopher.</li> </ul>
4	1		
<table border="1" data-bbox="212 1025 341 1064"> <tr> <td data-bbox="212 1025 276 1064">5</td> <td data-bbox="276 1025 341 1064">1</td> </tr> </table> <p data-bbox="204 1066 392 1131"><b>The Watsons</b> Laura Wade</p>	5	1	<p data-bbox="421 1025 687 1064"><b>Costume for Laura</b></p> <ul data-bbox="421 1097 1401 1440" style="list-style-type: none"> <li>• Possible period: Contemporary</li> <li>• Could choose naturalistic production style: Costume description e.g. black Doc Marten boots, blue denim dungarees with lots of marks over them, green mohair jumper under the dungarees, red loop earring, lots of multi-colour, plastic bracelets.</li> <li>• Meaning of costume e.g. a creative writer who likes to look relaxed and practical.</li> <li>• The vibrant jewellery and relaxed fabric choices could imply Laura's Generation Z chilled vibe in contrast to the constraints of Austen's period.</li> </ul> <p data-bbox="421 1473 695 1512"><b>Costume for Emma</b></p> <ul data-bbox="421 1545 1401 1749" style="list-style-type: none"> <li>• Possible period: Early 19<sup>th</sup> century.</li> <li>• Could choose naturalistic production style: Costume description e.g. an empire dress in light blue satin with white lace decorations on sleeves and the neckline, flat white ballet shoes, simple gold necklace.</li> <li>• Meaning of costume e.g. she is of the wealthy early 19<sup>th</sup> middle class.</li> <li>• The pale pastels could convey Emma's youth and her innocence.</li> </ul>
5	1		

<table border="1"> <tr> <td style="width: 20px; height: 20px;">6</td> <td style="width: 20px; height: 20px;">1</td> </tr> </table> <p><b>Nurses</b> Bethan Marlow</p>	6	1	<p><b>Costume for Nurse 1</b></p> <ul style="list-style-type: none"> <li>• Possible period: Contemporary.</li> <li>• Could choose naturalistic production style: Costume description e.g. pale blue staff nurse dress uniform, black belt, name badge, blue crocs, white cuffs on short sleeve and white collar, watch on uniform, pocket contain latex gloves and protective mask.</li> <li>• Meaning of costume e.g. uniform of a hard-working staff nurse; not glamorous, practical.</li> <li>• The stuffed mask and gloves could symbolise the pressures of the role and the colour can show the grade of her status within the ward.</li> </ul> <p><b>Costume for Crisis Nurse</b></p> <ul style="list-style-type: none"> <li>• Possible period: Contemporary.</li> <li>• Could choose naturalistic production style: Costume description e.g. royal blue specialist nurse uniform, red collar and red short-sleeve cuffs, white trainers, mask around her neck, name tag, pass key on a key ring, pen in pocket.</li> <li>• Meaning of costume e.g. practical uniform, authority with the keys to the lifesaving equipment.</li> <li>• The colour choices denote her higher status role.</li> </ul>
6	1		

<table border="1" data-bbox="212 181 341 219"> <tr> <td data-bbox="212 181 276 219">7</td> <td data-bbox="276 181 341 219">1</td> </tr> </table> <p data-bbox="204 221 389 315"><b>Our Generation</b> Alecky Blythe</p>	7	1	<p data-bbox="421 181 667 215"><b>Costume for Drin</b></p> <ul data-bbox="421 253 1412 595" style="list-style-type: none"> <li data-bbox="421 253 868 286">• Possible period: Generation X</li> <li data-bbox="421 288 1378 423">• Could choose naturalistic production style: Costume description e.g. white and gold trainers, white and gold tracksuit bottoms, white t-shirt with image of a pop group, tracksuit top with zip, white and gold baseball cap on backwards, mobile in back pocket.</li> <li data-bbox="421 425 1369 524">• Meaning of costume e.g. young man who likes to fit in and reflect his peers. The mobile could convey the internet addiction of the current period.</li> <li data-bbox="421 526 1412 595">• The colour choice could imply his innocence, and the music band could reflect the current generation x period.</li> </ul> <p data-bbox="421 629 687 663"><b>Costume for Emily</b></p> <ul data-bbox="421 701 1378 976" style="list-style-type: none"> <li data-bbox="421 701 868 734">• Possible period: Generation X</li> <li data-bbox="421 736 1378 835">• Costume description e.g. pair of red Doc Marten boots, tight black leggings, denim skirt, crop top in red, blue denim jacket, baseball cap on the right way.</li> <li data-bbox="421 837 1321 907">• Meaning of costume e.g. reflects her peer group and her effort to remain part of a group</li> <li data-bbox="421 909 1362 976">• The choice of red could imply the perilous nature of the pandemic in which they're living through.</li> </ul>
7	1		

The grid below is for Section A, questions 

1	3
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7	3
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. Indicative content for each text follows.

<b>Band</b>	<b>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
<b>5</b>	<b>25-30 marks</b> <ul style="list-style-type: none"> <li>• An excellent discussion of the extract demonstrating an in-depth knowledge and understanding of how meaning can be communicated through character movement</li> <li>• An excellent discussion of the extract demonstrating an in-depth knowledge and understanding of how meaning can be communicated through spatial relationships on stage</li> <li>• Highly relevant use of subject specific terminology</li> </ul>
<b>4</b>	<b>19-24 marks</b> <ul style="list-style-type: none"> <li>• A good discussion of the extract demonstrating a good knowledge and understanding of how meaning can be communicated through character movement</li> <li>• A good discussion of the extract demonstrating a good knowledge and understanding of how meaning can be communicated through spatial relationships on stage</li> <li>• Relevant use of subject specific terminology</li> </ul>
<b>3</b>	<b>13-17 marks</b> <ul style="list-style-type: none"> <li>• A satisfactory discussion of the extract demonstrating a satisfactory knowledge and understanding of how meaning can be communicated through character movement</li> <li>• A satisfactory discussion of the extract demonstrating some knowledge and understanding of how meaning can be communicated through spatial relationships on stage</li> <li>• Generally relevant use of subject specific terminology</li> </ul>
<b>2</b>	<b>7-12 marks</b> <ul style="list-style-type: none"> <li>• A limited discussion of the extract demonstrating a limited knowledge and understanding of how meaning can be communicated through character movement</li> <li>• A limited discussion of the extract demonstrating a limited knowledge and understanding of how meaning can be communicated through spatial relationships on stage</li> <li>• Limited use of subject specific terminology</li> </ul>
<b>1</b>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>• A very limited discussion of the extract demonstrating a very limited knowledge and understanding of how meaning can be communicated through character movement</li> <li>• A very limited discussion of the extract demonstrating a very limited knowledge and understanding of how meaning can be communicated through spatial relationships on stage</li> <li>• Very limited use of subject specific terminology</li> </ul>
<b>0</b>	<b>0 marks</b> Response not worthy of credit

		<b>Indicative content: questions</b>				<b>1</b>	<b>3</b>	<b>–</b>	<b>7</b>	<b>3</b>		
<p>Answers should discuss how meaning can be communicated by character movement and spatial relationships on stage. The following points provide examples of possible answers.</p> <p>All valid alternative answers should be considered and marked appropriately.</p>												
<table border="1"> <tr> <td><b>1</b></td> <td><b>3</b></td> </tr> </table> <p><b>The Trial</b> Steven Berkoff</p>		<b>1</b>	<b>3</b>	<p><b>Movement</b></p> <ul style="list-style-type: none"> <li>• May focus on K wanting to escape and the Priest wanting to teach K a lesson about the parable of the doorkeeper.</li> <li>• The Priest could be still, in direct contrast to K's more frenzied reaction to his fate.</li> <li>• K could try to remain poised with a strong posture as 'The Clerk of the Bank' but we could see his stiffness begin to crumble as the parable proceeds.</li> <li>• The Chorus could trap K by surrounding him by the end of the extract at a signal from the Priest's glare and the K could look pleadingly towards him.</li> </ul> <p><b>Spatial placement</b></p> <ul style="list-style-type: none"> <li>• Possible use of In the Round staging.</li> <li>• Priest could be symbolically placed above the stage, flying.</li> <li>• When K asks him to come down, K could move from an upright position to kneeling underneath the Priest.</li> <li>• K could look up despairingly at the Priest as he recites his parable with stillness and a haunting, absurd stare.</li> <li>• Priest and chorus that symbolically surround him, could symbolize the absurdity of K's trial and that the door was always meant for him but there was no way out.</li> </ul>								
<b>1</b>	<b>3</b>											

<table border="1" style="width: 100%;"> <tr> <td style="width: 50%; text-align: center;"><b>2</b></td> <td style="width: 50%; text-align: center;"><b>3</b></td> </tr> </table> <p><b>Blues for an Alabama Sky</b> Pearl Cleage</p>	<b>2</b>	<b>3</b>	<p><b>Movement</b></p> <ul style="list-style-type: none"> <li>• The melancholic start to the extract could have the actors stroke the respective picture frames slowly.</li> <li>• Guy could hold himself strong as he gets the champagne and his suitcase; he's ready for action.</li> <li>• Delia could quicken her tempo as Guy fuels her energy.</li> </ul> <p><b>Spatial placement</b></p> <ul style="list-style-type: none"> <li>• Possible use of Proscenium Arch staging.</li> <li>• The friends could look at each other with distant proxemics at the start of the extract before coming together to drink their champagne.</li> <li>• Delia could 'look away' when reminiscing, spurring Guy to come closer and persuade her to join him on the ship to Paris.</li> <li>• They could hug and jump up and down as the prospect of escape.</li> </ul>
<b>2</b>	<b>3</b>		
<table border="1" style="width: 100%;"> <tr> <td style="width: 50%; text-align: center;"><b>3</b></td> <td style="width: 50%; text-align: center;"><b>3</b></td> </tr> </table> <p><b>One Man, Two Guvnors</b> Richard Bean</p>	<b>3</b>	<b>3</b>	<p><b>Movement</b></p> <ul style="list-style-type: none"> <li>• Francis could wittily run up to Stanley, trying to cover his tracks.</li> <li>• Stanley could attempt to slap him a few times, but Francis ducks.</li> <li>• Could change to a more slumped posture when ironing and then stand alert when lying.</li> <li>• Francis could put his hand to his mouth to usher his aside to the audience.</li> <li>• Stanley could point at him and then storm off before re-entering with a confused facial expression when questioning.</li> <li>• Both could interact happily with the audience in the final song.</li> </ul> <p><b>Spatial placement</b></p> <ul style="list-style-type: none"> <li>• Possible use of Thrust staging</li> <li>• Francis could share panicked facial expressions with the audience.</li> <li>• He could grovel to Stanley, trying to avoid eye contact</li> <li>• He could try to widen the proxemics between them by attempting to run away from Stanley when he attempts to slap him.</li> </ul>
<b>3</b>	<b>3</b>		

<table border="1" data-bbox="212 181 341 219"> <tr> <td data-bbox="212 181 276 219">4</td> <td data-bbox="276 181 341 219">3</td> </tr> </table> <p data-bbox="204 221 384 421"><b><i>The Curious Incident of the Dog in the Night-Time</i></b> Simon Stephens</p>	4	3	<p data-bbox="421 181 571 215"><b>Movement</b></p> <ul data-bbox="421 219 1406 461" style="list-style-type: none"> <li>• Christopher could move quickly, in an agitated manner at the beginning of the extract and come to an abrupt halt.</li> <li>• Possibly looking up to the sky when he reveals that Toby has died.</li> <li>• He could have an OCD mannerism when his father tries to speak with him.</li> <li>• Siobhan's movements could be more still, following Christopher intently as he moves around the stage.</li> </ul> <p data-bbox="421 495 683 528"><b>Spatial placement.</b></p> <ul data-bbox="421 533 1406 909" style="list-style-type: none"> <li>• Possible use of Thrust staging.</li> <li>• Christopher's gait and posture could come alive as the play ends, and he reveals his solution to the equation.</li> <li>• Siobhan could be sat on a stool, centre stage.</li> <li>• She could subtly move upstage when Christopher meets his father, only to walk confidently back to his side to end the play.</li> <li>• Christopher could continue to move in sequence along a grid when he completes a thought process</li> <li>• Their mutual respect could be symbolized with this distant proxemic.</li> <li>• He could come closer by the end of the extract as he lays out his hopes for the future.</li> </ul>
4	3		
<table border="1" data-bbox="212 929 341 967"> <tr> <td data-bbox="212 929 276 967">5</td> <td data-bbox="276 929 341 967">3</td> </tr> </table> <p data-bbox="204 969 395 1032"><b><i>The Watsons</i></b> Laura Wade</p>	5	3	<p data-bbox="421 929 571 963"><b>Movement</b></p> <ul data-bbox="421 967 1398 1279" style="list-style-type: none"> <li>• Laura could slowly uncover herself from under the bedsheets, listening to her protagonist with a little fear.</li> <li>• The protagonist could reach out to Emma, and she could jump out of bed and across the space for her monologue.</li> <li>• Emma could still hold herself with an upright Georgian posture, only to slump a little when she realises she's becoming modernized by her writer.</li> <li>• When Laura must leave, Emma could clasp her hands together at the thought of standing on her own two feet.</li> </ul> <p data-bbox="421 1312 683 1346"><b>Spatial placement.</b></p> <ul data-bbox="421 1350 1398 1655" style="list-style-type: none"> <li>• Possible use of Thrust staging. The bed could be centre stage. Emma could in an upstage position, far from the bed</li> <li>• Their proxemics could become closer as discussions progress.</li> <li>• Emma could end up on the bed.</li> <li>• They could hold hands before Laura jumps up and steps away from Emma for the very last time.</li> <li>• Laura could choose not to look back, while Emma could reach out for her composer.</li> </ul>
5	3		

<table border="1" style="width: 100%;"> <tr> <td style="width: 50%; text-align: center;"><b>6</b></td> <td style="width: 50%; text-align: center;"><b>3</b></td> </tr> </table> <p><b>Nurses</b> Bethan Marlow</p>	<b>6</b>	<b>3</b>	<p><b>Movement</b></p> <ul style="list-style-type: none"> <li>• Nurse 5 could hold her patients' notes to her chest during her monologue and look at the note before referring to the audience with her tale.</li> <li>• Sister could be busy writing notes at her station, looking down intently until the song starts.</li> <li>• Sister could smile at Nurse 5 and hand her some papers pointing to the next patient.</li> <li>• When they sing, they could both repeat a motif of movements.</li> <li>• When Nurse 5 explains to the audience how close the team of staff are, Sister is superior in position, but their interaction could juxtapose this to show the development of the relationship, with both characters relaxed and friendly during their 'hand washing movement.'</li> </ul> <p><b>Spatial positioning</b></p> <ul style="list-style-type: none"> <li>• Possible use of Proscenium Arch stage.</li> <li>• Sister could be positioned upstage on her desk before they sing.</li> <li>• Nurse 5 could be sharing a moment with the audience.</li> <li>• They could come together as they sing.</li> <li>• Their choice to part could be seen as forced, as they are forced to return to their important daily chores.</li> </ul>
<b>6</b>	<b>3</b>		
<table border="1" style="width: 100%;"> <tr> <td style="width: 50%; text-align: center;"><b>7</b></td> <td style="width: 50%; text-align: center;"><b>3</b></td> </tr> </table> <p><b>Our Generation</b> Alecky Blythe</p>	<b>7</b>	<b>3</b>	<p><b>Movement</b></p> <ul style="list-style-type: none"> <li>• Luan is feeling good as he packs the car with his worldly goods, so his gait could be open as he mimes taking a drop ball.</li> <li>• When Agron says his son's games will be televised, he could mimic a gun to his head in disbelief.</li> <li>• He could look up to the sky as a thank you.</li> <li>• Agron could dance with some stereotypically bad Dad moves, as he sings 'Smooth Operator'.</li> <li>• Luan's head could go down in disbelief as he shakes it.</li> </ul> <p><b>Spatial positioning</b></p> <ul style="list-style-type: none"> <li>• Possible use of In the Round staging.</li> <li>• At the beginning of the extract, both could be far apart.</li> <li>• Luan could be constantly moving, getting closer to Agron.</li> <li>• Both could come together, centre stage, as they laugh at the jokes.</li> </ul>
<b>7</b>	<b>3</b>		

## SECTION B

The grid below provides the relevant criteria for assessment of Section B, questions

**1 4** – **7 4** (AO3) and questions **1 5** – **7 5** (AO4).

Indicative content for each text follows.

Band	<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>	<b>AO4</b> <b>Analyse and evaluate (their own work) and the work of others</b>
<b>5</b>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• An excellent interpretation of the chosen extract within the context of the whole text</li> <li>• An excellent interpretation for a contemporary audience</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>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• An excellent evaluation of live theatre seen as part of the course</li> <li>• An excellent analysis of how live theatre influenced their own interpretation.</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• A good interpretation of the chosen extract within the context of the whole text</li> <li>• A good interpretation for a contemporary audience</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>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• A good evaluation of live theatre seen as part of the course</li> <li>• A good analysis of how live theatre influenced their own interpretation.</li> </ul>

3	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• A satisfactory interpretation of the chosen extract within the context of the whole text</li> <li>• A satisfactory interpretation for a contemporary audience</li> <li>• The answer is partly organised with some use of subject terminology and generally accurate grammar, punctuation and spelling</li> </ul>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• A satisfactory evaluation of live theatre seen as part of the course</li> <li>• A satisfactory analysis of how live theatre influenced their own interpretation.</li> </ul>
2	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• A limited interpretation of the chosen extract within the context of the whole text</li> <li>• A limited interpretation for a contemporary audience</li> <li>• The answer shows a limited level of organisation and basic use of subject terminology with errors in grammar, punctuation and spelling affecting clarity of communication</li> </ul>	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• A limited evaluation of live theatre seen as part of the course</li> <li>• A limited analysis of how live theatre influenced their own interpretation.</li> </ul>
1	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• A very limited interpretation of the chosen extract within the context of the whole text</li> <li>• A very limited interpretation for a contemporary audience</li> <li>• The answer shows a very limited level of organisation and very limited use of subject terminology with many errors in grammar, punctuation and spelling affecting clarity of communication</li> </ul>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• A very limited evaluation of live theatre seen as part of the course</li> <li>• A very limited analysis of how live theatre influenced their own interpretation.</li> </ul>
0	<p style="text-align: center;"><b>0 marks</b></p> <p style="text-align: center;">Response not worthy of credit</p>	<p style="text-align: center;"><b>0 marks</b></p> <p style="text-align: center;">Response not worthy of credit</p>

		<b>Indicative content: questions</b>				<b>1</b>	<b>4</b>	<b>–</b>	<b>7</b>	<b>4</b>		
<p>Answers should offer a relevant interpretation of the chosen extract for a contemporary audience, showing how ideas relate to the play as a whole. The following provides examples of possible answers.</p> <p>All valid alternative answers should be considered and marked appropriately.</p>												
<table border="1"> <tr> <td><b>1</b></td> <td><b>4</b></td> </tr> </table> <p><b><i>The Trial</i></b> Steven Berkoff</p>		<b>1</b>	<b>4</b>	<p><b>Relationship to the play as a whole</b></p> <ul style="list-style-type: none"> <li>One interpretation of an extract as a director could be to set the opening three pages in a soulless corporate, bureaucratic office which could set the clinical atmosphere ahead of Kafka's Trial. The director could position K in the centre of a cold stage with the chorus coming at him from all angles.</li> </ul> <p><b>Interpretation for a contemporary audience</b></p> <ul style="list-style-type: none"> <li>The extract could reflect a paranoid world, emphasising the themes of loss of self and authoritarianism with AI monitors and cameras.</li> <li>An alternative interpretation could allow for the black and white world of Kafka's 1970s to kaleidoscope around the protagonist as is relevant in today's world with the demands surrounding the working classes.</li> </ul>								
<b>1</b>	<b>4</b>											
<table border="1"> <tr> <td><b>2</b></td> <td><b>4</b></td> </tr> </table> <p><b><i>Blues for an Alabama Sky</i></b> Pearl Cleage</p>		<b>2</b>	<b>4</b>	<p><b>Relationship to the play as a whole</b></p> <ul style="list-style-type: none"> <li>One interpretation of an extract as a director could be to set the opening three pages in 1920s Harlem, setting the claustrophobic atmosphere of a racist, homophobic and misogynistic society. The characters could sway across a possibly minimalistic setting.</li> </ul> <p><b>Interpretation for a contemporary audience</b></p> <ul style="list-style-type: none"> <li>Emphasising the characters escape to alcohol could allow the contemporary audience to empathise with the characters' struggles during a divided modern society.</li> <li>An alternative interpretation could be a promenade style theatre in a site-specific outdoor street area that draws the audience into the apartments as we follow the protagonist's journey.</li> </ul>								
<b>2</b>	<b>4</b>											

<table border="1" style="width: 100%;"> <tr> <td style="width: 50%; text-align: center;">3</td> <td style="width: 50%; text-align: center;">4</td> </tr> </table> <p><b>One Man, Two Guvvors</b> Richard Bean</p>	3	4	<p><b>Relationship to the play as a whole</b></p> <ul style="list-style-type: none"> <li>One interpretation of an extract as a director could be to set the opening three pages on a proscenium arch stage in a 1960s living room in Brighton to set the scene for this comedy to unfold. The characters could be dancing in true 60s style.</li> </ul> <p><b>Interpretation for a contemporary audience</b></p> <ul style="list-style-type: none"> <li>Set in 1963 in Brighton. Underlying themes of power and duplicity, style of commedia dell'arte which could be relevant to a contemporary audience who could associate this period with freedom, with underlying tensions.</li> <li>An alternative interpretation could be a more minimalistic setting, with the characters swaying in a non-specified period to emphasise the universal commedia dell'arte style.</li> </ul>
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<table border="1" style="width: 100%;"> <tr> <td style="width: 50%; text-align: center;">4</td> <td style="width: 50%; text-align: center;">4</td> </tr> </table> <p><b>The Curious Incident of the Dog in the Night-Time</b> Simon Stephens</p>	4	4	<p><b>Relationship to the play as a whole</b></p> <ul style="list-style-type: none"> <li>One interpretation of an extract as a director could be to set the opening three pages in the round, with the protagonist centre stage and the chorus around him, looking down at him from a higher level. He could interact with his neighbour in an awkward manner to set the tense atmosphere and lack of communication of the rest of the play.</li> </ul> <p><b>Interpretation for a contemporary audience</b></p> <ul style="list-style-type: none"> <li>An alternative interpretation could be set in contemporary England with emphasis on themes of integration and acceptance of differences.</li> <li>Alternatively, a large arena could communicate the main character's state of mind with the focus of his movements zoomed in on a live cam zoomed in and projected on live screens around the auditorium.</li> </ul>
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<table border="1" style="width: 100%;"> <tr> <td style="width: 50%; text-align: center;">5</td> <td style="width: 50%; text-align: center;">4</td> </tr> </table> <p><b>The Watsons</b> Laura Wade</p>	5	4	<p><b>Relationship to the play as a whole</b></p> <ul style="list-style-type: none"> <li>One interpretation of an extract as a director could be to set the opening three pages on a Proscenium Arch stage with the sisters positioned on the apron and the ball opening out behind them. Their proxemics could be distant to imply how they have been separated for some time.</li> <li>They could move closer to show how the sisters become closer during the play.</li> </ul> <p><b>Interpretation for a contemporary audience</b></p> <ul style="list-style-type: none"> <li>An alternative interpretation could be set in a contemporary End On stage in a confined space, with the emphasis on control of a narrative and a life, who controls our lives.</li> <li>The director could position the sisters in close, cramped proximity and movements could be restrained to show how society can be trapped.</li> </ul>
5	4		

<table border="1" data-bbox="212 181 341 219"> <tr> <td data-bbox="212 181 276 219">6</td> <td data-bbox="276 181 341 219">4</td> </tr> </table> <p data-bbox="204 221 311 315"><b>Nurses</b> Bethan Marlow</p>	6	4	<p data-bbox="421 181 914 219"><b>Relationship to the play as a whole</b></p> <ul data-bbox="421 253 1412 423" style="list-style-type: none"> <li>• One interpretation of an extract as a director could be to set the opening three pages at a site-specific community hall set up as a temporary medical centre.</li> <li>• The Nurses could be positioned apart although trying to work as a team reflecting the pressures the NHS are under in this verbatim play.</li> </ul> <p data-bbox="421 456 1027 495"><b>Interpretation for a contemporary audience</b></p> <ul data-bbox="421 528 1412 725" style="list-style-type: none"> <li>• An alternative interpretation could be to set the extract in a contemporary hospital to reflect the themes of compassion, survival and love that we all feel in an NHS that continues to struggle with a funding crisis.</li> <li>• The nurses' movements could be rigid and show their tiredness as they stretch to reflect sterility and order within a hospital.</li> </ul>
6	4		
<table border="1" data-bbox="212 743 341 781"> <tr> <td data-bbox="212 743 276 781">7</td> <td data-bbox="276 743 341 781">4</td> </tr> </table> <p data-bbox="204 784 387 887"><b>Our Generation</b> Alecky Blythe</p>	7	4	<p data-bbox="421 743 914 781"><b>Relationship to the play as a whole</b></p> <ul data-bbox="421 815 1412 985" style="list-style-type: none"> <li>• One interpretation of an extract as a director could be to set the opening three pages on a Travers stage with the teenagers running in from both ends and crossing over to both sides of the audience. Their facial expressions could be zoomed in upon in a Katie Mitchell style to show their reactions to their situations and to each other.</li> </ul> <p data-bbox="421 1019 1027 1057"><b>Interpretation for a contemporary audience</b></p> <ul data-bbox="421 1090 1412 1261" style="list-style-type: none"> <li>• An alternative interpretation could be to set in a non-specific street site to imply the themes of resilience, challenge and desire during a difficult time for teens in contemporary society.</li> <li>• Additionally, the actors could be spaced apart on the site with fast and high energy movement to relate to the energy and optimism of youth.</li> </ul>
7	4		