

WJEC GCSE Drama

Approved by Qualifications Wales

Sample Assessment Materials

Unit 3: Interpreting Theatre

Teaching from 2025

For award from 2027



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

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SAMPLE

Unit 3: Interpreting Theatre

Unit 3: Interpreting Theatre is assessed by Digital Examination. The online Sample Assessment Materials can be accessed here:

<https://web.download.wjec.co.uk/surpass/packaged-exams/GCSE-Drama-EN/index.html>

Guidance for accessing the online Sample Assessment Materials is detailed in the following steps:

1. Click on the link provided:	
2. Click 'OK':	
3. Click 'Yes':	
4. Click 'Start the Test':	
5. To navigate through the assessment, click 'Back' or 'Next' at the bottom of the screen:	
6. Once the Sample Assessment Material has been viewed, close the tab or browser.	

MARK SCHEME

Guidance for examiners

Generic marking principles

- Marks awarded are always whole marks (not half marks, or other fractions).
- Answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.
- Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).
- Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Positive marking

It should be remembered that candidates are writing under examination conditions and credit should be given for what the candidate writes, rather than adopting the approach of penalising candidates for any omissions. It should be possible for a very good response to achieve full marks and a very poor one to achieve zero marks. Marks should not be deducted for a less than perfect answer if it satisfies the criteria of the mark scheme.

For questions that are objective or points-based, the mark scheme should be applied precisely. Marks should be awarded as indicated and no further subdivision made.

Mark schemes often list points which may be included in candidates' answers. The list is not exhaustive. The inclusion of '*Credit any other valid response.*' (or similar instruction) within mark schemes allows for the possible variation in candidates' responses. Credit should be given according to the accuracy and relevance of candidates' answers.

Appropriate terminology is reflected in exemplar responses in mark schemes. However, unless there is a specific requirement within a question, candidates may be awarded marks where the answer is accurate but expressed in their own words.

Banded mark schemes

For band marked questions mark schemes are in two parts; the indicative content and the assessment grid.

The indicative content suggests the range of points and issues which may be included in candidates' answers. It can be used to assess the quality of the candidate's response. As noted above, indicative content is not intended to be exhaustive and candidates do not have to include all the indicative content to reach the highest level of the mark scheme.

However, to reach the highest level of the mark scheme a candidate must meet the requirements of the highest mark band. Where a response is not creditworthy, that is, it contains nothing of any significance to the mark scheme, or where no response has been provided, no marks should be awarded.

The marking of banded mark questions should always be positive. This means that, for each candidate's response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.

Examiners should first read and annotate the candidate's answer to pick out the evidence that is being assessed in that question. The mark scheme can then be applied. This is done as a two-stage process.

Stage 1 – Deciding on the band

Beginning at the lowest band, examiners should look at the candidate's answer and check whether it matches the descriptors for that band. If the descriptors at the lowest band are satisfied, examiners should move up to the next band and repeat this process for each band until the descriptors most closely matches the work.

Stage 2 – Deciding on the mark

Having determined the appropriate band, deciding on the mark within a band will be made on the basis of a 'best fit' procedure, weaknesses in some areas being compensated for by strengths in others.

Examiners should use the full range of marks available to them. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria, and all responses must be marked according to the banded levels provided for each question.

Standardising material that has already been awarded a mark will be provided during standardising and this should be used as a reference material when assessing work. Examiners are reminded of the need to revisit the standardising material as they apply the mark scheme in order to confirm that the band and the mark allocated is appropriate to the work submitted.

This mark scheme instructs examiners to look for and reward valid alternatives where indicative content is suggested for an answer. This is not a checklist for expected content in an answer, or set out as a 'model answer', as responses must be marked in the banded levels of response provided for each question. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement to determine the validity of the response in light of the task and reward as directed by the bands. Candidates are free to choose any approach that is relevant to the set task. Candidates can (and will most likely) incorporate ideas other than those mentioned in the mark scheme.

EITHER

A Midsummer Night's Dream William Shakespeare

Question	Answer			AO1	AO2	AO3	Total Mark
1.	A Midsummer Night's Dream William Shakespeare						
	(a)	(i)	Choose one line from the extract, which shows the Fairy's motivation.	1			1
		(ii)	Explain why the line you have chosen shows the Fairy's motivation.	1			1
<p style="text-align: center;">AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed</p>							
Award one mark for stating a suitable line from the specified extract.							
<p style="text-align: center;">Indicative content</p>							
<p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p>							
<ul style="list-style-type: none">• 'And I serve the Fairy Queen, to dew her orbs upon the green.'• 'Farewell thou lob of spirit I'll be gone.'• 'Or else you are that shrewd and knavish sprite.'• 'And here my mistress. Would that he were gone.'							
Award one mark for a brief explanation as to why they have chosen the line.							
The explanation should be linked to the chosen line.							
<ul style="list-style-type: none">• To show the Fairy's relationship to Titania.• To show her annoyance with Puck.• To show her curiosity with Puck.• To show her fear of Titania.							

Question	Answer	AO1	AO2	AO3	Total Mark
1.	<p>A Midsummer Night's Dream William Shakespeare</p> <p>(a) (iii) Briefly describe the tone and tempo that could be used when speaking your chosen line.</p>	2			2
AO1					
Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
<ul style="list-style-type: none"> • Award one mark for a suitable tone and one mark for a suitable tempo. • The response should link with the given line in the previous question. • Answers must refer to both tone and tempo to be awarded the maximum 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark. 					
Indicative content					
<p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <ul style="list-style-type: none"> • A proud tone and a slow tempo to emphasise the importance of my role. • A sneering tone and fast tempo to show her dislike of Puck and how unimportant he is. • An inquisitive tone and slow tempo to show her interest has been aroused. • A worried tone and a fast tempo to show she's worried the entrance of Oberon will have on Titania. 					

Question	Answer	AO1	AO2	AO3	Total Mark
1.	<p>A Midsummer Night's Dream William Shakespeare</p> <p>(a) (iv) Briefly describe one movement and one facial expression an actor playing Fairy could use in the extract.</p>	2			2
AO1					
Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
<ul style="list-style-type: none"> • Award one mark for a suitable movement and one mark for a suitable facial expression. • The candidate should display an understanding of the character within the specified extract. • Answers must refer to both movement and facial expressions to be awarded the maximum two marks. If only one is discussed, answers will be marked out of a maximum of one mark. A gesture can be accepted as a movement. No marks awarded for an incorrect character. 					
Indicative content					
<p>Suitable ideas could include:</p> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <ul style="list-style-type: none"> • She could walk delicately and have a facial expression which shows concentration. • She could move close to Puck with a curious facial expression. • She could fall about laughing with a joyful facial expression. • She could stand up very straight with a worried expression. 					

Question	Answer	AO1	AO2	AO3	Total Mark
1.	<p>A Midsummer Night's Dream William Shakespeare</p> <p>(a) (v) Give two reasons for your suggestions</p>	2			2
	<p style="text-align: center;">AO1</p> <p>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</p> <ul style="list-style-type: none"> • Award up to 1 mark for each valid reason up to a maximum of two marks. • The reason should display knowledge of the given circumstances of the extract and character. The reasons should be linked to movement and gesture stated in 1(a)(iii) <p style="text-align: center;">Indicative content</p> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <ul style="list-style-type: none"> • She is a typical fairy and her job is to look after nature, a job which she takes very seriously. • She has heard all about Puck and his antics and stands close to him to check it is him and is curious to find out if he is really the infamous Puck. • She finds all of Puck's antics very funny and they make her laugh, she enjoys recalling them. • Titania is her mistress and her encounter with Puck has momentarily made her lose her composure. She's worried about the effect meeting Oberon will have on her mistress. 				

Question	Answer	AO1	AO2	AO3	Total Mark
1.	<p>A Midsummer Night's Dream William Shakespeare</p> <p>(b) (i) Describe the character of ROBIN GOODFELLOW / PUCK in the extract.</p>				
	<p style="text-align: center;">AO1</p> <p>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</p> <p>Award up to 4 marks for a detailed description of ROBIN GOODFELLOW / PUCK'S character. The description should display knowledge and understanding of the character and the given circumstances within the extract. The description should acknowledge the relationship with the other characters within the extract. A general description of character with no reference to extract award up to 1 mark. Description of an incorrect character or no response 0 marks.</p> <ul style="list-style-type: none"> • Award 4 marks for an excellent understanding, referencing the character throughout the whole extract. • Award 3 marks for a good understanding of referencing the character throughout most of the extract or an excellent understanding of a specific part of the extract. • Award 2 marks for a basic explanation with some specific reference throughout most of the extract or a good understanding of a specific part of the extract. • Award 1 mark for a limited explanation demonstrating little or no understanding of the character within the extract. <p>Indicative content</p> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <ul style="list-style-type: none"> • He is authoritative and thinks he is far more important than the fairy. • He is proud of all his naughty antics and his rebellious nature. • He warms to the fairy and enjoys talking to her. • He recognises the importance of Oberon and his authority. 	4			4

Question	Answer			AO1	AO2	AO3	Total Mark
1.	<p>A Midsummer Night's Dream William Shakespeare</p> <p>(b) (ii) Suggest a suitable costume for PUCK.</p> <p>In your answer refer to:</p> <ul style="list-style-type: none"> • style or period • garments • colour • hair and make-up. <p>Give two reasons for your suggestions.</p>			6			6

AO1

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

- Award 1 mark for a suitable style or period.
- Award 1 mark for suitable garments.
- Award 1 mark for suitable colour.
- Award 1 mark for suitable hair and make-up.
- Award 1 mark for each reason for recommendation up to a maximum of 2 marks. There should be two distinct reasons in order for the candidate to be awarded a maximum of 2 marks. The reasons should display knowledge and understanding of the character, the given circumstances of the extract and be linked to their costume description.

Indicative content

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

Suggestion:

- The style I have chosen is based on the Punk era.
- The garments Puck would be wearing would be a t-shirt with holes in and a motif of the Sex Pistols and baggy jeans with lots of chains, Converse trainers.
- All his garments would be black with a red SP motif, his shoes would be black and white.
- His hair would be in a Mohican and he would have black eyeliner around his eyes.

Reason:

- My reason for this costume is the Punk era is all about rebellion and Puck is a rebellious spirit. Since Titania and Oberon have quarrelled a darkness has come across Fairyland, the black colours of the costume could emphasise this.

Question	Answer	AO1	AO2	AO3	Total Mark
1.	A Midsummer Night's Dream William Shakespeare				
	(c) (i) Name these two stages	2			2
AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
Award one mark for each correctly named stage up to a maximum of 2 marks.					
<ul style="list-style-type: none"> • Diagram A - Thrust stage • Diagram B - Proscenium Arch stage 					
1.	A Midsummer Night's Dream William Shakespeare				
	(c) (ii) Choose one of the above stages from question (c) (i) and describe your set design ideas for this extract. You should refer to: <ul style="list-style-type: none"> • your choice of stage • your choice of production style • your choice of set and props • the type of stage used in the original production. 	10			10
AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • A perceptive explanation of how the extract can be staged using either a thrust stage or proscenium arch stage. • A perceptive understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Perceptive knowledge of how set and props could be used to communicate meaning. • Highly appropriate references to the extract. • Highly appropriate knowledge, understanding and use of drama terminology. • Reference to the type of stage used in the original production. 				
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • A detailed understanding of how the extract can be staged using either a thrust stage or proscenium arch stage. • A detailed understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Detailed knowledge and understanding of how set and props could be used to communicate meaning. • Appropriate references to the extract. • Relevant knowledge, understanding and use of drama terminology. 				

	5-6 marks
3	<ul style="list-style-type: none"> • A satisfactory understanding of how the extract can be staged using either a thrust stage or proscenium arch stage. • A satisfactory understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • A satisfactory knowledge and understanding of how set and props could be used to communicate meaning. • Generally appropriate references to the extract. • Generally relevant knowledge, understanding and use of drama terminology.
2	3-4 marks
	<ul style="list-style-type: none"> • Basic understanding of how the extract can be staged using either a thrust stage or proscenium arch. • Basic understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Basic knowledge and understanding of how set and props could be used to communicate meaning. • Some appropriate references to the extract. • Some relevant knowledge, understanding and use of drama terminology.
1	1-2 marks
	<ul style="list-style-type: none"> • Limited understanding of how the extract can be staged using either a thrust stage or proscenium arch stage. • Limited understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Limited knowledge and understanding of how set and props could be used to communicate meaning. • Limited references to the extract. • Limited knowledge, understanding and use of drama terminology.
0 marks	<ul style="list-style-type: none"> • Response not credit worthy / not attempted.

Indicative content

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

Type of stage used in the original production:

First staged in January 1605 at The Curtain Theatre. It was a large octagonal shaped building with a thrust/apron stage.

Given circumstances

Puck and the Fairy meet, they both follow Titania and Oberon who are sworn enemies.

Location - A wood.

Choice of stage

Candidates must state which stage type they will use either Thrust or Proscenium Arch. Their response must show an understanding how their choice of stage reflects their choice of set *for example* an awareness of sight lines, audience position. The choice of staging should be reflected in their choice of style.

Production style

Candidates must choose a production style for their staging ideas. Candidates could choose from a range of styles; however, the chosen style must work on the stage that they have chosen. They must justify their ideas.

Set

- The choice of set should reflect the style, for example if candidates choose a minimalistic style the set would not be detailed/naturalistic.
- Candidates should show an awareness of all stage areas *for example*; the area above the stage, the floor area.
- Candidates may include the following: backdrops, cycloramas, gauze screens, levels, colour, texture, period etc. when considering set.
- Candidates may choose a generic design to emphasise the main themes of the play e.g. love, dreams, the supernatural.
- Remember some candidates will have been taught to use lighting/projections/effects **to create set**, therefore some candidates could choose to use projections to suggest the wood, and coloured gels to create atmosphere.

Props

- Candidates should identify the props they are using. For example, they could be part of the set a bush or they may decide to use personal props such as a bunch of flowers for the Fairy.
- Candidates should give specific reasons for each of their props, choices and there should be a holistic understanding of how all elements i.e. stage, style, set/props work together to produce a cohesive design.

Question	Answer	AO1	AO2	AO3	Total Mark
1.	<p>A Midsummer Night's Dream William Shakespeare</p> <p>(d) As an actor you have been asked to perform the role of THESEUS in a production of <i>A Midsummer Night's Dream</i>. Choose one extract from the play and explain how you could communicate the character to the audience.</p> <p>Do not use the extract used for questions 1(a) to 1(c)</p> <p>In your answer refer to:</p> <ul style="list-style-type: none"> • character motivation • voice • movement • interaction. 	15			15
Band	AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed				
5	<p>13-15 marks</p> <ul style="list-style-type: none"> • Perceptive explanation of character motivation within the chosen extract. • Perceptive knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Perceptive knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Perceptive knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Highly detailed references to the extract to support the vocal/movement/interaction skills suggested. • Highly relevant knowledge, understanding and use of drama terminology. 				
4	<p>10-12 marks</p> <ul style="list-style-type: none"> • Detailed explanation of character motivation within the chosen extract. • Detailed knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Detailed knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Detailed knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Detailed references to the extract to support the vocal/movement/interaction skills suggested. • Relevant knowledge, understanding and use of drama terminology. 				

3	<p>7-9 marks</p> <ul style="list-style-type: none"> • Satisfactory explanation of character motivation within the chosen extract. • Satisfactory knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Satisfactory knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Satisfactory knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • General references to the extract to support the vocal/movement/interaction skills suggested. • Generally relevant knowledge, understanding and use of drama terminology.
2	<p>4-6 marks</p> <ul style="list-style-type: none"> • Basic explanation of character motivation within the chosen extract. • Basic knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Basic knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Basic knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Some references to the extract to support the vocal/movement/interaction skills suggested. • Some relevant knowledge, understanding and use of drama terminology.
1	<p>1-3 marks</p> <ul style="list-style-type: none"> • Limited explanation of character motivation within the chosen extract. • Limited knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Limited knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Limited knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Limited references to the extract to support the vocal/movement/interaction skills suggested. • Limited knowledge, understanding and use of relevant drama terminology.
0 marks	<ul style="list-style-type: none"> • Response not credit worthy / not attempted.

Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately according to the chosen scene.

If candidates use the same extract as in Question 1(a) – 1(c) they cannot score higher than band 2.

Theseus' character

He is the Duke of Athens and is the play's central patriarchal figure.

Character motivation

The character's motivation should be understood within the context of the chosen extract.

Voice

Candidates may consider: accent, tone, tempo, volume, pause, silence, subtext.

Movement:

Candidates may consider: quality of movement, gestures, facial expressions, movement involving props, set, costume. Candidates could refer to the use of the acting space and refer to the proxemics with other characters.

Interaction

With the other characters, audience, set/props.

All the above should be linked closely to characters/moments within the chosen extract

End of *A Midsummer Night's Dream* William Shakespeare

OR

The Glass Menagerie Tennessee Williams

Question	Answer			AO1	AO2	AO3	Total Mark
2.	The Glass Menagerie , Tennessee Williams						
(a)	(i)	Choose one line from the extract, which shows Tom's motivation.		1			1
	(ii)	Explain why the line you have chosen shows Tom's motivation.		1			1
AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed							
Award one mark for stating a suitable line from the specified extract.							
Indicative content							
<i>These are examples only and all valid alternatives should be considered and marked appropriately.</i>							
<ul style="list-style-type: none">• “I have, that’s true, <i>driven</i> out”.• “Look! I’ve got <i>no thing</i>, no single thing.”• “Yesterday you confiscated my books! You had the nerve to”.• “House! House! Who pays rent on it, who makes a slave of himself to”.							
Award one mark for a brief explanation as to why they have chosen the line.							
The explanation should be linked to the chosen line.							
<ul style="list-style-type: none">• To show the Tom’s relationship with Amanda.• To show his annoyance with Amanda.• To show his frustration with his situation.• To show how Tom feels misunderstood.							

Question	Answer			AO1	AO2	AO3	Total Mark
2.	The Glass Menagerie , Tennessee Williams						
	(a)	(iii)	Briefly describe the tone and tempo that could be used when speaking your chosen line.	2			2
AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed							
<ul style="list-style-type: none"> • Award one mark for a suitable tone and one mark for a suitable tempo. • The response should link with the given line in the previous question. • Answers must refer to both tone and tempo to be awarded the maximum 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark. 							
Indicative content							
<p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <ul style="list-style-type: none"> • An angry tone and a fast tempo to emphasise his anger at Amanda. • A sneering tone and fast tempo to show his dislike of Amanda and how she treats him. • A spiteful tone and slow tempo to put Amanda in her place. • An incredulous tone and a fast tempo to show he can't believe Amanda would confiscate his books. 							

Question	Answer			AO1	AO2	AO3	Total Mark
2.	The Glass Menagerie Tennessee Williams						
	(a)	(iv)	Briefly describe one movement and one facial expression an actor playing Tom could use in the extract.	2			2
AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed							
<ul style="list-style-type: none"> • Award one mark for a suitable movement and one mark for a suitable facial expression. • The candidate should display an understanding of the character within the specified extract. • Answers must refer to both movement and facial expressions to be awarded the maximum two marks. If only one is discussed, answers will be marked out of a maximum of one mark. A gesture can be accepted as a movement. No marks awarded for an incorrect character. 							
Indicative content							
<p>Suitable ideas could include:</p> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <ul style="list-style-type: none"> • Tom could rush in with an angry facial expression. • He could move close to Amanda with a spiteful facial expression. • He could bang the table with a sarcastic facial expression. • He could stand up very straight with a determined expression. 							

Question	Answer	AO1	AO2	AO3	Total Mark
2.	The Glass Menagerie Tennessee Williams (a) (v) Give two reasons for your suggestions	2			2
AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
<ul style="list-style-type: none"> • Award up to 1 mark for each valid reason up to a maximum of two marks. • The reason should display knowledge of the given circumstances of the extract and character. The reasons should be linked to movement and gesture stated in 1(a)(iii) 					
Indicative content					
<p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <ul style="list-style-type: none"> • Tom is trying to get away from Amanda and is angry at the way she treats him. • Tom could stand close to Amanda to show he is not intimidated by her and his spiteful facial expression would show he is saying things to hurt her. • Tom could bang the table to show his frustration with Amanda, his sarcastic facial expression would show his utter disbelief at the way she treats him. • Tom could stand up very straight to emphasise his status and to show Amanda he is not going to take any more of her behaviour, his determined facial expression would show he is going to start doing things his own way. 					

Question	Answer	AO1	AO2	AO3	Total Mark
2.	<p>The Glass Menagerie Tennessee Williams</p> <p>(b) (i) Describe the character of AMANDA in the extract.</p>	AO1			4
		<p>AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed</p> <p>Award up to 4 marks for a detailed description of Amanda's character. The description should display knowledge and understanding of the character and the given circumstances within the extract. The description should acknowledge the relationship with the other characters within the extract. A general description of character with no reference to extract award up to 1 mark. Description of an incorrect character or no response 0 marks.</p> <ul style="list-style-type: none"> • Award 4 marks for an excellent understanding, referencing the character throughout the whole extract. • Award 3 marks for a good understanding of referencing the character throughout most of the extract or an excellent understanding of a specific part of the extract. • Award 2 marks for a basic explanation with some specific reference throughout most of the extract or a good understanding of a specific part of the extract. • Award 1 mark for a limited explanation demonstrating little or no understanding of the character within the extract. <p>Indicative content</p> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <ul style="list-style-type: none"> • She is authoritative and thinks she is far more important than Tom. • She is angry with Tom and the way she perceives he behaves. • She has very exacting standards and is extremely disappointed by Tom's failure to follow her rules. • She is disappointed with the way her children have turned out. 			

Question	Answer			AO1	AO2	AO3	Total Mark
2.	<p>The Glass Menagerie Tennessee Williams</p> <p>(b) (ii) Suggest a suitable costume for AMANDA.</p> <p>In your answer refer to:</p> <ul style="list-style-type: none"> • style or period • garments • colour • hair and make-up <p>give two reasons for your suggestions.</p>			6			6

AO1

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

- Award 1 mark for a suitable style or period.
- Award 1 mark for suitable garments.
- Award 1 mark for suitable colour.
- Award 1 mark for suitable hair and make-up.
- Award 1 mark for each reason for recommendation up to a maximum of 2 marks. There should be two distinct reasons in order for the candidate to be awarded a maximum of 2 marks. The reasons should display knowledge and understanding of the character, the given circumstances of the extract and be linked to their costume description.

Indicative content

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

Suggestion:

- The period I have chosen is the 1930s, the original setting for the play.
- The garments Amanda would be wearing are a straight tweed skirt to just above her ankles, a blouse with a frilly collar, a woollen cardigan buttoned up and flat shoes.
- The skirt would be brown, the blouse white and the cardigan would be cream. The shoes would be brown with a small gold buckle.
- Her hair would be neat and tidy in a small bun and she would have some pink lipstick on.

Reason:

- Amanda's costume would reflect the period the play is set in. Her costume would look neat and tidy to emphasise her strict standards and the pride she takes in keeping up appearances. Her clothes, although neat and tidy would look quite shabby as Amanda lives in relative poverty.

Question	Answer	AO1	AO2	AO3	Total Mark
2.	The Glass Menagerie Tennessee Williams (c) (i) Name these two stages.	2			2
AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
Award one mark for each correctly named stage up to a maximum of 2 marks.					
	<ul style="list-style-type: none"> Diagram A - Thrust stage Diagram B - Proscenium Arch stage 				
2.	The Glass Menagerie Tennessee Williams (c) (ii) Choose one of the stages from question (c) (i) and describe your set design ideas for this extract. You should refer to: <ul style="list-style-type: none"> your choice of performance space your choice of production style your choice of set and props the type of performance space used in the original production. 	10			10
AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> A perceptive explanation of how the extract can be staged using either a thrust stage or proscenium arch stage. A perceptive understanding of how and why a production style which is appropriate to the choice of stage has been chosen. Perceptive knowledge of how set and props could be used to communicate meaning. Highly appropriate references to the extract. Highly appropriate knowledge, understanding and use of drama terminology. Reference to the type of stage used in the original production. 				
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> A detailed understanding of how the extract can be staged using either a thrust stage or proscenium arch stage. A detailed understanding of how and why a production style which is appropriate to the choice of stage has been chosen. Detailed knowledge and understanding of how set and props could be used to communicate meaning. Appropriate references to the extract. Relevant knowledge, understanding and use of drama terminology. 				

	5-6 marks
3	<ul style="list-style-type: none"> • A satisfactory understanding of how the extract can be staged using either a thrust stage or proscenium arch stage. • A satisfactory understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • A satisfactory knowledge and understanding of how set and props could be used to communicate meaning. • Generally appropriate references to the extract. • Generally relevant knowledge, understanding and use of drama terminology.
2	3-4 marks
	<ul style="list-style-type: none"> • Basic understanding of how the extract can be staged using either a thrust stage or proscenium arch. • Basic understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Basic knowledge and understanding of how set and props could be used to communicate meaning. • Some appropriate references to the extract. • Some relevant knowledge, understanding and use of drama terminology.
1	1-2 marks
	<ul style="list-style-type: none"> • Limited understanding of how the extract can be staged using either a thrust stage or proscenium arch stage. • Limited understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Limited knowledge and understanding of how set and props could be used to communicate meaning. • Limited references to the extract. • Limited knowledge, understanding and use of drama terminology.
0 marks	<ul style="list-style-type: none"> • Response not credit worthy / not attempted.

Indicative content

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

Type of stage used in the original production:

First staged in Chicago, 1944 at the Civic Theatre. The stage type was a Proscenium Arch.

Given circumstances

Tom and Amanda, mother and son are having an argument.

Location – The Wingfield Apartment.

Choice of stage

Candidates must state which stage type they will use either Thrust or Proscenium Arch. Their response must show an understanding how their choice of stage reflects their choice of set *for example* an awareness of sight lines, audience position. The choice of staging should be reflected in their choice of style.

Production style

Candidates must choose a production style for their staging ideas. Candidates could choose from a range of styles; however, the chosen style must work on the stage that they have chosen. They must justify their ideas.

Set

- The choice of set should reflect the style, for example if candidates choose a minimalistic style the set would not be detailed/naturalistic.
- Candidates should show an awareness of all stage areas *for example*; the area above the stage, the floor area.
- Candidates may include the following: backdrops, cycloramas, gauze screens, levels, colour, texture, period etc. when considering set.
- Candidates may choose a generic design to emphasise the main themes of the play e.g. memories, dreams, isolation.
- Remember some candidates will have been taught to use lighting/projections/effects **to create set**, therefore some candidates could choose to use projections to suggest the room, and coloured gels to create atmosphere.

Props

- Candidates should identify the props they are using. For example, they could be part of the set the typewriter or they may decide to use personal props such as a book which Amanda could throw at Tom.
- Candidates should give specific reasons for each of their props, choices and there should be a holistic understanding of how all elements i.e. stage, style, set/props work together to produce a cohesive design.

Question	Answer	AO1	AO2	AO3	Total Mark
2.	<p>The Glass Menagerie Tennessee Williams</p> <p>(d) As an actor you have been asked to perform the role of JIM in a production of <i>The Glass Menagerie</i>. Choose one extract from the play and explain how you could communicate the character to the audience.</p> <p>Do not use the extract used for questions 2(a) – 2(c)</p> <p>In your answer refer to:</p> <ul style="list-style-type: none"> • character motivation • voice • movement • interaction. 	15			15
Band	AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed				
5	<p>13-15 marks</p> <ul style="list-style-type: none"> • Perceptive explanation of character motivation within the chosen extract. • Perceptive knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Perceptive knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Perceptive knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Highly detailed references to the extract to support the vocal/movement/interaction skills suggested. • Highly relevant knowledge, understanding and use of drama terminology. 				
4	<p>10-12 marks</p> <ul style="list-style-type: none"> • Detailed explanation of character motivation within the chosen extract. • Detailed knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Detailed knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Detailed knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Detailed references to the extract to support the vocal/movement/interaction skills suggested. • Relevant knowledge, understanding and use of drama terminology. 				

		7-9 marks
3		<ul style="list-style-type: none"> • Satisfactory explanation of character motivation within the chosen extract. • Satisfactory knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Satisfactory knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Satisfactory knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • General references to the extract to support the vocal/movement/interaction skills suggested. • Generally relevant knowledge, understanding and use of drama terminology.
2		<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Basic explanation of character motivation within the chosen extract. • Basic knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Basic knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Basic knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Some references to the extract to support the vocal/movement/interaction skills suggested. • Some relevant knowledge, understanding and use of drama terminology.
1		<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Limited explanation of character motivation within the chosen extract. • Limited knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Limited knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Limited knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Limited references to the extract to support the vocal/movement/interaction skills suggested. • Limited knowledge, understanding and use of relevant drama terminology.
0 marks		<ul style="list-style-type: none"> • Response not credit worthy / not attempted.

Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately according to the chosen scene.

If candidates use the same extract as in Question 1(a) – 1(c) they cannot score higher than band 2.

Jim' character

He is the “gentleman caller” and a friend of Tom.

Character motivation

The character's motivation should be understood within the context of the chosen extract.

Voice

Candidates may consider: accent, tone, tempo, volume, pause, silence, subtext.

Movement

Candidates may consider: quality of movement, gestures, facial expressions, movement involving props, set, costume. Candidates could refer to the use of the acting space and refer to the proxemics with other characters.

Interaction

With the other characters, audience, set/props.

All the above should be linked closely to characters/moments within the chosen extract.

End of The Glass Menagerie Tennessee Williams

OR

Blue Remembered Hills, Dennis Potter

Question	Answer			AO1	AO2	AO3	Total Mark
3.	Blue Remembered Hills , Dennis Potter						
	(a)	(i)	Choose one line from the extract, which shows AUDREY's motivation.	1			1
		(ii)	Explain why the line you have chosen shows AUDREY's motivation.	1			1

AO1

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

Award one mark for stating a suitable line from the specified extract.

Indicative content

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

- “So I said, I said, well Betty, I said, I’m not speaking to you no more”.
- “You’re my Best Friend, Angela.”
- “Are you Wallace Wilson’s Best Friend?”
- “He don’t half like her, though”.

Award one mark for a brief explanation as to why they have chosen the line.

The explanation should be linked to the chosen line.

- To show Audery’s relationship with Angela.
- To show how she is trying to get into Angela’s good books.
- To show how she’s trying to get “important” information out of Angela.
- To show how Audery likes to get a sly dig in.

Question	Answer	AO1	AO2	AO3	Total Mark
3.	<p>Blue Remembered Hills, Dennis Potter</p> <p>(a) (iii) Briefly describe the tone and tempo that could be used when speaking your chosen line.</p>	2			2
AO1					
Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
<ul style="list-style-type: none"> • Award one mark for a suitable tone and one mark for a suitable tempo. • The response should link with the given line in the previous question. • Answers must refer to both tone and tempo to be awarded the maximum 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark. 					
Indicative content					
<p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <ul style="list-style-type: none"> • An annoyed tone and a fast tempo to emphasise how she felt towards Betty. • A sweet tone and a slow tempo to emphasise to Angela that she is now her best friend. • A sly tone and slow tempo to try and find out Angela's secret. • A spiteful tone and a fast tempo to emphasise to Angela that she isn't that special that Wallace likes lots of girls. 					

Question	Answer	AO1	AO2	AO3	Total Mark
3.	<p>Blue Remembered Hills, Dennis Potter</p> <p>(a) (iv) Briefly describe one movement and one facial expression an actor playing AUDREY could use in the extract.</p>	2			2
AO1					
Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
<ul style="list-style-type: none"> • Award one mark for a suitable movement and one mark for a suitable facial expression. • The candidate should display an understanding of the character within the specified extract. • Answers must refer to both movement and facial expressions to be awarded the maximum two marks. If only one is discussed, answers will be marked out of a maximum of one mark. A gesture can be accepted as a movement. No marks awarded for an incorrect character. 					
Indicative content					
<p>Suitable ideas could include:</p> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <ul style="list-style-type: none"> • Audery could walk slowly with a concentrated facial expression. • She could hold Angela's hand and smile sweetly at her. • She could rock the doll in her arms and look annoyed. • She could stamp her foot and have a spiteful facial expression. 					

Question	Answer	AO1	AO2	AO3	Total Mark
3.	<p>Blue Remembered Hills, Dennis Potter</p> <p>(a) (v) Give two reasons for your suggestions</p>	2			2
	<p style="text-align: center;">AO1</p> <p style="text-align: center;">Demonstrate knowledge and understanding of how drama and theatre is developed and performed</p> <ul style="list-style-type: none"> • Award up to 1 mark for each valid reason up to a maximum of two marks. • The reason should display knowledge of the given circumstances of the extract and character. The reasons should be linked to movement and gesture stated in 1(a)(iii). <p style="text-align: center;">Indicative content</p> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <ul style="list-style-type: none"> • Audery is walking slowly because she is intent on telling Angela a very important story and is concentrating to make sure she gets all the details right. • Audery could hold Angela's hand to emphasise how close she wants to be to Angela. She would smile sweetly to emphasise that they are best friends. • Audery could pretend to rock the doll to sleep as they are two little girls playing in the wood. She could look annoyed because the "baby" wouldn't sleep and Audery doesn't like it when people don't listen to her. • She could stamp her foot to emphasise her aggression and how she will treat anyone who messes around with her best friend's "boyfriend". Her spiteful facial expression could show how she hates Hilary as she is Wallace's girlfriend. 				

Question	Answer	AO1	AO2	AO3	Total Mark
3.	Blue Remembered Hills , Dennis Potter				
	(b) (i) Describe the character of ANGELA in the extract.	4			4

AO1
Demonstrate knowledge and understanding of how drama and theatre is developed and performed

Award up to 4 marks for a detailed description of Angela's character. The description should display knowledge and understanding of the character and the given circumstances within the extract. The description should acknowledge the relationship with the other characters within the extract. A general description of character with no reference to extract award up to 1 mark. Description of an incorrect character or no response 0 marks.

- Award 4 marks for an excellent understanding, referencing the character throughout the whole extract.
- Award 3 marks for a good understanding of referencing the character throughout most of the extract or an excellent understanding of a specific part of the extract.
- Award 2 marks for a basic explanation with some specific reference throughout most of the extract or a good understanding of a specific part of the extract.
- Award 1 mark for a limited explanation demonstrating little or no understanding of the character within the extract.

Indicative content

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

- Angela is manipulative.
- She enjoys playing Audery along by not admitting immediately that they are best friends.
- Angela is extremely put out when she realises, she may not be the most popular choice of girlfriend.
- She is vicious and spiteful when she can't get her own way and what she wants.

Question	Answer			AO1	AO2	AO3	Total Mark
3.	<p>Blue Remembered Hills, Dennis Potter</p> <p>(b) (ii) Suggest a suitable costume for ANGELA.</p> <p>In your answer refer to:</p> <ul style="list-style-type: none"> • style or period • garments • colour • hair and make-up. <p>give two reasons for your suggestions.</p>			6			6

AO1

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

- Award 1 mark for a suitable style or period.
- Award 1 mark for suitable garments.
- Award 1 mark for suitable colour.
- Award 1 mark for suitable hair and make-up.
- Award 1 mark for each reason for recommendation up to a maximum of 2 marks. There should be two distinct reasons in order for the candidate to be awarded a maximum of 2 marks. The reasons should display knowledge and understanding of the character, the given circumstances of the extract and be linked to their costume description.

Indicative content

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

Suggestion:

- The period I have chosen is the 1943, the original setting for the play.
- The garments Angela would be wearing are a pretty summer dress with puffed selves and a little collar, she would have white ankle socks and Mary-Jane shoes.
- The dress would be pink with tiny white flowers, the socks white and the shoes would be black.
- Her hair would be long and curled with a big, pink bow at the top, I would use make-up to give her a healthy, tanned appearance to emphasise it is the summer and the children are playing outdoors.

Reason:

- Angela's costume would reflect the period the play is set in. Her costume would look neat and tidy even though she is out playing. This emphasises she looks like the perfect little girl and adds to her status. Her costume would look light and pretty to emphasise summertime to help reinforce brightness before the loss of innocence at the end of the play.

Question	Answer	AO1	AO2	AO3	Total Mark
3.	Blue Remembered Hills , Dennis Potter (c) (i) Name these two stages.	2			2
AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
Award one mark for each correctly named stage up to a maximum of 2 marks.					
	<ul style="list-style-type: none"> • Diagram A- Thrust stage • Diagram B- Proscenium Arch stage 				
3.	Blue Remembered Hills , Dennis Potter (c) (ii) Choose one of the above stages from question (c) (i) and describe your set design ideas for this extract. You should refer to: <ul style="list-style-type: none"> • your choice of performance space • your choice of production style • your choice of set and props • the type of performance space used in the original production. 	10			10
AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
5	<p>9-10 marks</p> <ul style="list-style-type: none"> • Reference to the type of stage used in the original production. • A perceptive explanation of how the extract can be staged using either a thrust stage or proscenium arch stage. • A perceptive understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Perceptive knowledge of how set and props could be used to communicate meaning. • Highly appropriate references to the extract. • Highly appropriate knowledge, understanding and use of drama terminology. 				
4	<p>7-8 marks</p> <ul style="list-style-type: none"> • A detailed understanding of how the extract can be staged using either a thrust stage or proscenium arch stage. • A detailed understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Detailed knowledge and understanding of how set and props could be used to communicate meaning. • Appropriate references to the extract. • Relevant knowledge, understanding and use of drama terminology. 				

	5-6 marks
3	<ul style="list-style-type: none"> • A satisfactory understanding of how the extract can be staged using either a thrust stage or proscenium arch stage. • A satisfactory understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • A satisfactory knowledge and understanding of how set and props could be used to communicate meaning. • Generally appropriate references to the extract. • Generally relevant knowledge, understanding and use of drama terminology.
2	3-4 marks
	<ul style="list-style-type: none"> • Basic understanding of how the extract can be staged using either a thrust stage or proscenium arch. • Basic understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Basic knowledge and understanding of how set and props could be used to communicate meaning. • Some appropriate references to the extract. • Some relevant knowledge, understanding and use of drama terminology.
1	1-2 marks
	<ul style="list-style-type: none"> • Limited understanding of how the extract can be staged using either a thrust stage or proscenium arch stage. • Limited understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Limited knowledge and understanding of how set and props could be used to communicate meaning. • Limited references to the extract. • Limited knowledge, understanding and use of drama terminology
0 marks	<ul style="list-style-type: none"> • Response not credit worthy / not attempted.

Indicative content

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

Type of stage used in the original production:

Originally written as a TV drama. First broadcast in 1979

Given circumstances

Angela and Audery are discussing best friends and boyfriends

Location – A wood in the West Country

Choice of stage

Candidates must state which stage type they will use either Thrust or Proscenium Arch. Their response must show an understanding how their choice of stage reflects their choice of set. For example an awareness of sight lines, audience position. The choice of staging should be reflected in their choice of style.

Production style

Candidates must choose a production style for their staging ideas. Candidates could choose from a range of styles; however, the chosen style must work on the stage that they have chosen. They must justify their ideas.

Set

- The choice of set should reflect the style, for example if candidates choose a minimalistic style the set would not be detailed/naturalistic.
- Candidates should show an awareness of all stage areas. For example; the area above the stage, floor area.
- Candidates may include the following: backdrops, cycloramas, gauze screens, levels, colour, texture, period etc. when considering set.
- Candidates may choose a generic design to emphasise the main themes of the play e.g. innocence, childhood, effects of war.
- Remember some candidates will have been taught to use lighting/projections/effects **to create set**, therefore some candidates could choose to use projections to suggest the wood, and coloured gels to create atmosphere.

Props

- Candidates should identify the props they are using. For example they could be part of the set the typewriter or they may decide to use personal props such as a doll which Audery and Angela could play.
- Candidates should give specific reasons for each of their props choices and there should be a holistic understanding of how all elements i.e stage, style, set/props work together to produce a cohesive design.

Question	Answer	AO1	AO2	AO3	Total Mark
3.	<p>Blue Remembered Hills, Dennis Potter</p> <p>(d) As an actor you have been asked to perform the role of JOHN in a production of <i>Blue Remembered Hills</i>. Choose one extract from the play and explain how you could communicate the character to the audience.</p> <p>Do not use the extract used for questions 3(a)-3(c)</p> <p>In your answer refer to:</p> <ul style="list-style-type: none"> • character motivation • voice • movement • interaction. 	15			15
Band	AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed				
5	<p>13-15 marks</p> <ul style="list-style-type: none"> • Perceptive explanation of character motivation within the chosen extract. • Perceptive knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Perceptive knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Perceptive knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Highly detailed references to the extract to support the vocal/movement/interaction skills suggested. • Highly relevant knowledge, understanding and use of drama terminology. 				
4	<p>10-12 marks</p> <ul style="list-style-type: none"> • Detailed explanation of character motivation within the chosen extract. • Detailed knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Detailed knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Detailed knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Detailed references to the extract to support the vocal/movement/interaction skills suggested. • Relevant knowledge, understanding and use of drama terminology. 				

		7-9 marks
3		<ul style="list-style-type: none"> • Satisfactory explanation of character motivation within the chosen extract. • Satisfactory knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Satisfactory knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Satisfactory knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • General references to the extract to support the vocal/movement/interaction skills suggested. • Generally relevant knowledge, understanding and use of drama terminology.
2		<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Basic explanation of character motivation within the chosen extract. • Basic knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Basic knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Basic knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Some references to the extract to support the vocal/movement/interaction skills suggested. • Some relevant knowledge, understanding and use of drama terminology.
1		<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Limited explanation of character motivation within the chosen extract. • Limited knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Limited knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Limited knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Limited references to the extract to support the vocal/movement/interaction skills suggested. • Limited knowledge, understanding and use of relevant drama terminology.
0 marks		<ul style="list-style-type: none"> • Response not credit worthy / not attempted.

Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately according to the chosen scene.

If candidates use the same extract as in Question 1(a) – 1(c) they cannot score higher than band 2.

John's character

Fair-minded, not afraid to challenge bullies.

Character motivation

The character's motivation should be understood within the context of the chosen extract.

Voice

Candidates may consider: accent, tone, tempo, volume, pause, silence, subtext.

Movement:

Candidates may consider: quality of movement, gestures, facial expressions, movement involving props, set, costume. Candidates could refer to the use of the acting space and refer to the proxemics with other characters.

Interaction

With the other characters, audience, set/props.

All the above should be linked closely to characters/moments within the chosen extract.

End of *Blue Remembered Hills*, Dennis Potter

OR

Face, adapted by Benjamin Zephaniah and Richard Conlon

Question	Answer	AO1	AO2	AO3	Total Mark
4.	<i>Face, adapted by Benjamin Zephaniah and Richard Conlon</i>				
	(a) (i) Choose one line from the extract, which shows the FORM TUTOR'S motivation.	1			1
	(ii) Explain why the line you have chosen shows the FORM TUTOR'S motivation.	1			1

AO1

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

Award one mark for stating a suitable line from the specified extract.

Indicative content

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

- ‘Martin, is that you? I’m glad I found you’.
- ‘I thought perhaps we should talk about what you want to do about returning.’
- “How long you want to leave it”.
- “When the other students have had a chance to get used to- the new situation”.

Award one mark for a brief explanation as to why they have chosen the line.

The explanation should be linked to the chosen line.

- To show the form teacher’s concern.
- To show they need to put a plan in place.
- To show that Martin must be the one to make the decision.
- To show Martin that this is a difficult situation for everyone concerned.

Question	Answer	AO1	AO2	AO3	Total Mark
4.	<p><i>Face, adapted by Benjamin Zephaniah and Richard Conlon</i></p> <p>(a) (iii) Briefly describe the tone and tempo that could be used when speaking your chosen line.</p>	2			2
AO1					
Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
<ul style="list-style-type: none"> • Award one mark for a suitable tone and one mark for a suitable tempo. • The response should link with the given line in the previous question. • Answers must refer to both tone and tempo to be awarded the maximum 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark. 					
Indicative content					
<p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <ul style="list-style-type: none"> • A shocked tone and a slow tempo to emphasise she is surprised by Martin's appearance. • A caring tone and a slow tempo to emphasise to Martin that they are concerned about his welfare. • A thoughtful tone and slow tempo to try and let Martin know the decision is his. • A wary tone and a slow tempo to let Martin know in a subtle way that everyone is going to find the situation difficult. 					

Question	Answer	AO1	AO2	AO3	Total Mark
4.	<i>Face, adapted by Benjamin Zephaniah and Richard Conlon</i>				
	(a) (iv) Briefly describe one movement and one facial expression an actor playing FORM TUTOR could use in the extract.	2			2

AO1

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

- Award one mark for a suitable movement and one mark for a suitable facial expression.
- The candidate should display an understanding of the character within the specified extract.
- Answers must refer to **both** movement and facial expressions to be awarded the maximum two marks. If only one is discussed, answers will be marked out of a maximum of one mark. A gesture can be accepted as a movement. No marks awarded for an incorrect character.

Indicative content

Suitable ideas could include:

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

- The form teacher could move uneasily with a shocked expression.
- She could touch Martin's arm and look reassuringly at him.
- She could stand at a distance and smile at him.
- She could look away and have a worried facial expression.

Question	Answer	AO1	AO2	AO3	Total Mark
4.	<p><i>Face, adapted by Benjamin Zephaniah and Richard Conlon</i></p> <p>(a) (v) Give two reasons for your suggestions.</p>	2			2
	<p style="text-align: center;">AO1</p> <p>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</p> <ul style="list-style-type: none"> • Award up to 1 mark for each valid reason up to a maximum of two marks. • The reason should display knowledge of the given circumstances of the extract and character. The reasons should be linked to movement and gesture stated in 1(a)(iii). <p style="text-align: center;">Indicative content</p> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <ul style="list-style-type: none"> • She could move uneasily and fidget because she is nervous about seeing Martin for the first time and is shocked by his appearance. • She wants Martin to feel comfortable and at ease so her movements like touching him on the arm and smiling at him are to reassure him. • She might keep her distance and stand away from him as she knows Martin feels self-conscious and does not want him to feel awkward. She smiles to reassure him. • She could look away when discussing the other students as she realises this is going to be a massive hurdle for Martin to overcome and is conscious about raising it. Her worried expression would show this is a difficult subject to broach. 				

Question	Answer	AO1	AO2	AO3	Total Mark
4.	<i>Face, adapted by Benjamin Zephaniah and Richard Conlon</i>				
	(b) (i) Describe the character of PRESENT MARTIN in the extract.	4			4
AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
<p>Award up to 4 marks for a detailed description of Angela's character. The description should display knowledge and understanding of the character and the given circumstances within the extract. The description should acknowledge the relationship with the other characters within the extract. A general description of character with no reference to extract award up to 1 mark. Description of an incorrect character or no response 0 marks.</p> <ul style="list-style-type: none"> • Award 4 marks for an excellent understanding, referencing the character throughout the whole extract. • Award 3 marks for a good understanding of referencing the character throughout most of the extract or an excellent understanding of a specific part of the extract. • Award 2 marks for a basic explanation with some specific reference throughout most of the extract or a good understanding of a specific part of the extract. • Award 1 mark for a limited explanation demonstrating little or no understanding of the character within the extract. 					
Indicative content					
<p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <ul style="list-style-type: none"> • Martin is surprised. • He is self-conscious both by his appearance and the fact the teacher is on his doorstep. • He is touched by the teacher's kindness and concern. • Martin is determined and resilient. 					

Question	Answer	AO1	AO2	AO3	Total Mark
4.	<p><i>Face, adapted by Benjamin Zephaniah and Richard Conlon</i></p> <p>(b) (ii) Suggest a suitable costume for PRESENT MARTIN.</p> <p>In your answer refer to:</p> <ul style="list-style-type: none"> • style or period • garments • colour • hair and make-up <p>give two reasons for your suggestions.</p>	6			6

AO1

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

- Award 1 mark for a suitable style or period.
- Award 1 mark for suitable garments.
- Award 1 mark for suitable colour.
- Award 1 mark for suitable hair and make-up.
- Award 1 mark for each reason for recommendation up to a maximum of 2 marks. There should be two distinct reasons for the candidate to be awarded a maximum of 2 marks. The reasons should display knowledge and understanding of the character, the given circumstances of the extract and be linked to their costume description.

Indicative content

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

Suggestion:

- The period I have chosen is the 2024 as it is a contemporary play.
- The garments Present Martin would be wearing are jogging bottoms, a hoodie, tee shirt and trainers.
- The jogging bottoms and tee shirt would be black, the hoodie grey, trainers white with a blue stripe.
- His hair would be shaved on the side where they have had to operate on him, I would use make-up to show how badly disfigured his face is.

Reason:

- Martin's costume looks basic and non-descript. He is recovering at home and since the accident does not care what he would look like. The clothes would look baggy and relaxed to emphasise his body is still recovering after the horrific accident, his make-up would also emphasise this to the audience.

Question	Answer	AO1	AO2	AO3	Total Mark
4.	<i>Face, adapted by Benjamin Zephaniah and Richard Conlon</i>				
	(c) (i) Name these two stages.	2			2
AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
Award one mark for each correctly named stage up to a maximum of 2 marks.					
<ul style="list-style-type: none"> • Diagram A- Thrust stage • Diagram B- Proscenium Arch stage 					
4.	<i>Face, adapted by Benjamin Zephaniah and Richard Conlon</i>				
	(c) (ii) Choose one of the above stages from question (c) (i) and describe your set design ideas for this extract. You should refer to: <ul style="list-style-type: none"> • your choice of performance space • your choice of production style • your choice of set and props • the type of performance space used in the original production. 	10			10
AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
5	<p>9-10 marks</p> <ul style="list-style-type: none"> • Reference to the type of stage used in the original production. • A perceptive explanation of how the extract can be staged using either a thrust stage or proscenium arch stage. • A perceptive understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Perceptive knowledge of how set and props could be used to communicate meaning. • Highly appropriate references to the extract. • Highly appropriate knowledge, understanding and use of drama terminology. 				
		<p>7-8 marks</p> <ul style="list-style-type: none"> • A detailed understanding of how the extract can be staged using either a thrust stage or proscenium arch stage. • A detailed understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Detailed knowledge and understanding of how set and props could be used to communicate meaning. • Appropriate references to the extract. • Relevant knowledge, understanding and use of drama terminology. 			

	5-6 marks
3	<ul style="list-style-type: none"> • A satisfactory understanding of how the extract can be staged using either a thrust stage or proscenium arch stage. • A satisfactory understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • A satisfactory knowledge and understanding of how set and props could be used to communicate meaning. • Generally appropriate references to the extract. • Generally relevant knowledge, understanding and use of drama terminology.
2	3-4 marks
	<ul style="list-style-type: none"> • Basic understanding of how the extract can be staged using either a thrust stage or proscenium arch. • Basic understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Basic knowledge and understanding of how set and props could be used to communicate meaning. • Some appropriate references to the extract. • Some relevant knowledge, understanding and use of drama terminology.
1	1-2 marks
	<ul style="list-style-type: none"> • Limited understanding of how the extract can be staged using either a thrust stage or proscenium arch stage. • Limited understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Limited knowledge and understanding of how set and props could be used to communicate meaning. • Limited references to the extract. • Limited knowledge, understanding and use of drama terminology.
0 marks	<ul style="list-style-type: none"> • Response not credit worthy / not attempted.

Indicative content

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

Type of stage used in the original production:

Originally written as a novel in 1999, the novel was adapted into a play in 2008. It was first performed at the Anvil theatre, Basingstoke. The Welsh premier was staged by Whitchurch High School in March 2015.

Given circumstances

Martin's form teacher has visited him to discuss the future.

Location – A street

Choice of stage

Candidates must state which stage type they will use either Thrust or Proscenium Arch. Their response must show an understanding how their choice of stage reflects their choice of set for example an awareness of sight lines, audience position. The choice of staging should be reflected in their choice of style.

Production style

Candidates must choose a production style for their staging ideas. Candidates could choose from a range of styles; however, the chosen style must work on the stage that they have chosen. They must justify their ideas.

Set

- The choice of set should reflect the style, for example if candidates choose a minimalistic style the set would not be detailed/naturalistic.
- Candidates should show an awareness of all stage areas. For example; the area above the stage, floor area.
- Candidates may include the following: backdrops, cycloramas, gauze screens, levels, colour, texture, period etc. when considering set.
- Candidates may choose a generic design to emphasise the main themes of the play e.g. self - image, identity, peer pressure.
- Remember some candidates will have been taught to use lighting/projections/effects **to create set**, therefore some candidates could choose to use projections to suggest the street, and coloured gels to create atmosphere.

Props

- Candidates should identify the props they are using. For example, they could be part of the set, like the typewriter, or they may decide to use personal props such as a doll which Audery and Angela could play.
- Candidates should give specific reasons for each of their props choices and there should be a holistic understanding of how all elements i.e. stage, style, set/props work together to produce a cohesive design.

Question	Answer	AO1	AO2	AO3	Total Mark
4.	<p><i>Face, adapted by Benjamin Zephaniah and Richard Conlon</i></p> <p>(d) As an actor you have been asked to perform the role of MATTHEW in a production of <i>Face</i>. Choose one extract from the play and explain how you could communicate the character to the audience.</p> <p>Do not use the extract used for questions 4(a)-4(c)</p> <p>In your answer refer to:</p> <ul style="list-style-type: none"> • character motivation • voice • movement • interaction. 	15			15
Band	AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed				
5	<p>13-15 marks</p> <ul style="list-style-type: none"> • Perceptive explanation of character motivation within the chosen extract. • Perceptive knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Perceptive knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Perceptive knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Highly detailed references to the extract to support the vocal/movement/interaction skills suggested. • Highly relevant knowledge, understanding and use of drama terminology. 				
4	<p>10-12 marks</p> <ul style="list-style-type: none"> • Detailed explanation of character motivation within the chosen extract. • Detailed knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Detailed knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Detailed knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Detailed references to the extract to support the vocal/movement/interaction skills suggested. • Relevant knowledge, understanding and use of drama terminology. 				

		7-9 marks
3		<ul style="list-style-type: none"> • Satisfactory explanation of character motivation within the chosen extract. • Satisfactory knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Satisfactory knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Satisfactory knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • General references to the extract to support the vocal/movement/interaction skills suggested. • Generally relevant knowledge, understanding and use of drama terminology.
2		<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Basic explanation of character motivation within the chosen extract. • Basic knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Basic knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Basic knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Some references to the extract to support the vocal/movement/interaction skills suggested. • Some relevant knowledge, understanding and use of drama terminology.
1		<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Limited explanation of character motivation within the chosen extract. • Limited knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Limited knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Limited knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Limited references to the extract to support the vocal/movement/interaction skills suggested. • Limited knowledge, understanding and use of relevant drama terminology.
0 marks		<ul style="list-style-type: none"> • Response not credit worthy / not attempted.

Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately according to the chosen scene.

If candidates use the same extract as in Question 1(a) – 1(c) they cannot score higher than band 2.

Matthew's character

One of Martin's good friends before the accident.

Character motivation

The character's motivation should be understood within the context of the chosen extract.

Voice

Candidates may consider: accent, tone, tempo, volume, pause, silence, subtext.

Movement:

Candidates may consider: quality of movement, gestures, facial expressions, movement involving props, set, costume. Candidates could refer to the use of the acting space and refer to the proxemics with other characters.

Interaction

With the other characters, audience, set/props.

All the above should be linked closely to characters/moments within the chosen extract.

End of Face, adapted by Benjamin Zephaniah and Richard Conlon

Question	Answer	AO1	AO2	AO3	Total Mark
5.	Lionboy , by Zizou Corder, adapted by Marcelo Dos Santos				
(a)	(i) Choose one line from the extract, which shows RAFI'S motivation.	1			1
	(ii) Explain why the line you have chosen shows RAFI'S motivation.	1			1

AO1

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

Award one mark for stating a suitable line from the specified extract.

Indicative content

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

- “You seen a boy around here?”
- “Oi deafo I’m talking to you”.

Award one mark for a brief explanation as to why they have chosen the line.

The explanation should be linked to the chosen line.

- Rafi is desperate to find Charlie.
- He is angry and annoyed.
- He is rude and bad mannered.
- He has no respect for anyone.

Question	Answer	AO1	AO2	AO3	Total Mark
5.	<p>Lionboy, by Zizou Corder, adapted by Marcelo Dos Santos</p> <p>(a) (iii) Briefly describe the tone and tempo that could be used when speaking your chosen line.</p>	2			2
AO1					
Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
<ul style="list-style-type: none"> • Award one mark for a suitable tone and one mark for a suitable tempo. • The response should link with the given line in the previous question. • Answers must refer to both tone and tempo to be awarded the maximum 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark. 					
Indicative content					
<p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <ul style="list-style-type: none"> • Rafi could use an aggressive tone and a slow tempo. • He could use a threatening tone and a fast tempo. • He could use a sneering tone and a fast tempo. • He could use a spiteful tone and a slow tempo. 					

Question	Answer	AO1	AO2	AO3	Total Mark
5.	Face, adapted by Benjamin Zephaniah and Richard Conlon				
	<p>(a) (iv) Briefly describe one movement and one facial expression an actor playing RAFI could use in the extract.</p>	2			2
AO1					
Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
<ul style="list-style-type: none"> • Award one mark for a suitable movement and one mark for a suitable facial expression. • The candidate should display an understanding of the character within the specified extract. • Answers must refer to both movement and facial expressions to be awarded the maximum two marks. If only one is discussed, answers will be marked out of a maximum of one mark. A gesture can be accepted as a movement. No marks awarded for an incorrect character. 					
Indicative content					
<p>Suitable ideas could include:</p> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <ul style="list-style-type: none"> • Rafi could walk slowly looking around with a concentrated facial expression. • He could stand very close to Mr Ubsworth with a threatening facial expression. • He could push Mr Ubsworth, laughing and grinning. • He could grab Mr Ubsworth's arm and shout in his ear with a sneering facial expression. 					

Question	Answer	AO1	AO2	AO3	Total Mark
5.	<p>Lionboy, by Zizou Corder, adapted by Marcelo Dos Santos</p> <p>(a) (v) Give two reasons for your suggestions.</p>	2			2
	<p style="text-align: center;">AO1</p> <p>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</p> <ul style="list-style-type: none"> • Award up to 1 mark for each valid reason up to a maximum of two marks. • The reason should display knowledge of the given circumstances of the extract and character. The reasons should be linked to movement and gesture stated in 1(a)(iii). <p style="text-align: center;">Indicative content</p> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <ul style="list-style-type: none"> • Rafi is desperate to find Charlie so when he enters, he could be walking slowly so he doesn't miss him, his concentrated facial expression would show he is serious. • He suspects Mr Ubsworth knows where Charlie is so he would stand close to him to try and impose his status, Rafi would look threatening to show he means business. • Rafi does not show any respect for Mr Ubsworth, so pushing the older man could emphasise this. Laughing and grinning would emphasise Rafi thinks he is just a joke. • Rafi is the complete opposite to Charlie and the way he mocks the old man emphasises this. Rafi thinks he is funny and his sneering facial expression would show his contempt for the old man. 				

Question	Answer	AO1	AO2	AO3	Total Mark
5.	Lionboy , by Zizou Corder, adapted by Marcelo Dos Santos				
(b) (i)	Describe the character of MR UBSWORTH in the extract.	4			4

AO1

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

Award up to 4 marks for a detailed description of Mr Ubsworth's character. The description should display knowledge and understanding of the character and the given circumstances within the extract. The description should acknowledge the relationship with the other characters within the extract. A general description of character with no reference to extract award up to 1 mark. Description of an incorrect character or no response 0 marks.

- Award 4 marks for an excellent understanding, referencing the character throughout the whole extract.
- Award 3 marks for a good understanding of referencing the character throughout most of the extract or an excellent understanding of a specific part of the extract.
- Award 2 marks for a basic explanation with some specific reference throughout most of the extract or a good understanding of a specific part of the extract.
- Award 1 mark for a limited explanation demonstrating little or no understanding of the character within the extract.

Indicative content

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

- He is an honest, hardworking man.
- He has standards and will not compromise them.
- He is not afraid of Rafi and hates the way he behaves.
- He establishes a rapport with the audience and wants them on his side.

Question	Answer			AO1	AO2	AO3	Total Mark
5.	<p>Lionboy, by Zizou Corder, adapted by Marcelo Dos Santos</p> <p>(b) (ii) Suggest a suitable costume for MR UBSWORTH</p> <p>In your answer refer to:</p> <ul style="list-style-type: none"> • style or period • garments • colour • hair and make-up <p>give two reasons for your suggestions.</p>			6			6

AO1

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

- Award 1 mark for a suitable style or period.
- Award 1 mark for suitable garments.
- Award 1 mark for suitable colour.
- Award 1 mark for suitable hair and make-up.
- Award 1 mark for each reason for recommendation up to a maximum of 2 marks. There should be two distinct reasons for the candidate to be awarded a maximum of 2 marks. The reasons should display knowledge and understanding of the character, the given circumstances of the extract and be linked to their costume description.

Indicative content

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

Suggestion:

- The period I have chosen is the 1940's.
- The garments Mr Ubsworth would be wearing could include baggy pin stripe trousers, covered with patches, a waistcoat, a white collarless shirt with the sleeves rolled up. A tatty bowler hat and scruffy shoes.
- The trousers would be black but faded with red patches, a grey waistcoat, the shirt would be white but look very grubby. A black bowler hat with a red carnation. The hat should look dusty. The shoes would be black.
- His hair is short and neat, he would look tanned from working outside, he would have tattoos up his arms.

Reason:

- Although no specific period is given for *Lionboy*, I think Mr Ubsworth's costume should represent a past time when everyone knew their manners. His clothes would look second hand and look very worn, the red patches give him almost a clownlike appearance.

Question	Answer	AO1	AO2	AO3	Total Mark
5.	<p>Lionboy, by Zizou Corder, adapted by Marcelo Dos Santos</p> <p>(c) (i) Name these two stages</p>	2			2
AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
Award one mark for each correctly named stage up to a maximum of 2 marks.					
	<ul style="list-style-type: none"> • Diagram A- Thrust stage • Diagram B- Proscenium Arch stage 				
5.	<p>Lionboy, by Zizou Corder, adapted by Marcelo Dos Santos</p> <p>(c) (ii) Choose one of the above stages from question (c) I and describe your set design ideas for this extract.</p> <p>You should refer to:</p> <ul style="list-style-type: none"> • your choice of performance spaces • your choice of production style • your choice of set and props • the type of performance space used in the original production. 	10			10
AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
5	<p>9-10 marks</p> <ul style="list-style-type: none"> • A perceptive explanation of how the extract can be staged using either a thrust stage or proscenium arch stage. • A perceptive understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Perceptive knowledge of how set and props could be used to communicate meaning. • Highly appropriate references to the extract. • Highly appropriate knowledge, understanding and use of drama terminology. • Reference to the type of stage used in the original production. 				
4	<p>7-8 marks</p> <ul style="list-style-type: none"> • A detailed understanding of how the extract can be staged using either a thrust stage or proscenium arch stage. • A detailed understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Detailed knowledge and understanding of how set and props could be used to communicate meaning. • Appropriate references to the extract. • Relevant knowledge, understanding and use of drama terminology. 				

	5-6 marks
3	<ul style="list-style-type: none"> • A satisfactory understanding of how the extract can be staged using either a thrust stage or proscenium arch stage. • A satisfactory understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • A satisfactory knowledge and understanding of how set and props could be used to communicate meaning. • Generally appropriate references to the extract. • Generally relevant knowledge, understanding and use of drama terminology.
2	3-4 marks
	<ul style="list-style-type: none"> • Basic understanding of how the extract can be staged using either a thrust stage or proscenium arch. • Basic understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Basic knowledge and understanding of how set and props could be used to communicate meaning. • Some appropriate references to the extract. • Some relevant knowledge, understanding and use of drama terminology.
1	1-2 marks
	<ul style="list-style-type: none"> • Limited understanding of how the extract can be staged using either a thrust stage or proscenium arch stage. • Limited understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Limited knowledge and understanding of how set and props could be used to communicate meaning. • Limited references to the extract. • Limited knowledge, understanding and use of drama terminology.
0 marks	<ul style="list-style-type: none"> • Response not credit worthy / not attempted.

Indicative content

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

Type of stage used in the original production:

Originally performed by Complicite in May 2013 at the Old Vic. The stage type was End-On.

Given circumstances

Mr Ubsworth hides Charlie and as a result has a confrontation with Rafi who is desperately looking for him.

Location – Not specified

Choice of stage

Candidates must state which stage type they will use either Traverse or Proscenium Arch. Their response must show an understanding how their choice of stage reflects their choice of set for example an awareness of sight lines, audience position. The choice of staging should be reflected in their choice of style.

Production style

Candidates must choose a production style for their staging ideas. Candidates could choose from a range of styles; however, the chosen style must work on the stage that they have chosen. They must justify their ideas.

Set

- The choice of set should reflect the style, for example if candidates choose a minimalistic style the set would not be detailed/naturalistic.
- Candidates should show an awareness of all stage area. For example; the area above the stage, floor area.
- Candidates may include the following: backdrops, cycloramas, gauze screens, levels, colour, texture, period etc. when considering set.
- Candidates may choose a generic design to emphasise the main themes of the play e.g. family, power, animal cruelty.
- Remember some candidates will have been taught to use lighting/projections/effects **to create set**, therefore some candidates could choose to use projections to suggest the circus, and coloured gels to create atmosphere.

Props

- Candidates should identify the props they are using. For example, they could be part of the set e.g. a trapeze or they may decide to use personal props e.g. Mr Ubsworth could have a basket of rubber tubes.
- Candidates should give specific reasons for each of their props choices and there should be a holistic understanding of how all elements i.e. stage, style, set/props work together to produce a cohesive design.

Question	Answer	AO1	AO2	AO3	Total Mark
5.	<p>Lionboy, by Zizou Corder, adapted by Marcelo Dos Santos</p> <p>(d) As an actor you have been asked to perform the role of CEO in a production of <i>Lionboy</i>. Choose one extract from the play and explain how you could communicate the character to the audience.</p> <p>Do not use the extract used for questions 5(a)-5(c)</p> <p>In your answer refer to:</p> <ul style="list-style-type: none"> • character motivation • voice • movement • interaction. 	15			15
Band	AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed				
5	<p>13-15 marks</p> <ul style="list-style-type: none"> • Perceptive explanation of character motivation within the chosen extract. • Perceptive knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Perceptive knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Perceptive knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Highly detailed references to the extract to support the vocal/movement/interaction skills suggested. • Highly relevant knowledge, understanding and use of drama terminology. 				
4	<p>10-12 marks</p> <ul style="list-style-type: none"> • Detailed explanation of character motivation within the chosen extract. • Detailed knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Detailed knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Detailed knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Detailed references to the extract to support the vocal/movement/interaction skills suggested. • Relevant knowledge, understanding and use of drama terminology. 				

		7-9 marks
3		<ul style="list-style-type: none"> • Satisfactory explanation of character motivation within the chosen extract. • Satisfactory knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Satisfactory knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Satisfactory knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • General references to the extract to support the vocal/movement/interaction skills suggested. • Generally relevant knowledge, understanding and use of drama terminology.
2		<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Basic explanation of character motivation within the chosen extract. • Basic knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Basic knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Basic knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Some references to the extract to support the vocal/movement/interaction skills suggested. • Some relevant knowledge, understanding and use of drama terminology.
1		<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Limited explanation of character motivation within the chosen extract. • Limited knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Limited knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Limited knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Limited references to the extract to support the vocal/movement/interaction skills suggested. • Limited knowledge, understanding and use of relevant drama terminology.
0 marks		<ul style="list-style-type: none"> • Response not credit worthy / not attempted.

Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately according to the chosen scene.

If candidates use the same extract as in Question 1(a) – 1(c) they cannot score higher than band 2.

CEO's character

Manager of the pharmaceutical company, powerful and selfish.

Character motivation

The character's motivation should be understood within the context of the chosen extract.

Voice

Candidates may consider: accent, tone, tempo, volume, pause, silence, subtext.

Movement:

Candidates may consider: quality of movement, gestures, facial expressions, movement involving props, set, costume. Candidates could refer to the use of the acting space and refer to the proxemics with other characters.

Interaction

With the other characters, audience, set/props.

All the above should be linked closely to characters/moments within the chosen extract.

END OF *Lionboy* by Zizou Corder, adapted by Marcelo Dos Santos

OR

***Resting Restless*, Bethan Marlow**

Question	Answer			AO1	AO2	AO3	Total Mark
6.	<i>Resting Restless</i>, Bethan Marlow						
	(a)	(i)	Choose one line from the extract, which shows JESSE'S motivation.	1			1
		(ii)	Explain why the line you have chosen shows JESSE'S motivation.	1			1

AO1

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

Award one mark for stating a suitable line from the specified extract.

Indicative content

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

- “What’s wrong with your arms, Alaw?”
- “Right, come on, from the shuffle, shuffle, twist, twerk ok?”
- “What did you win?”
- “Absolutely nothing”.

Award one mark for a brief explanation as to why they have chosen the line.

The explanation should be linked to the chosen line.

- Jesse is desperate to get the dance routine correct.
- They are taking charge and giving orders to the rest.
- They are interested that dancing won someone a prize.
- They are fed up no one is taking the dance seriously.

Question	Answer	AO1	AO2	AO3	Total Mark
6.	<p>Resting Restless, Bethan Marlow</p> <p>(a) (iii) Briefly describe the tone and tempo that could be used when speaking your chosen line.</p>	2			2
AO1					
Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
<ul style="list-style-type: none"> • Award one mark for a suitable tone and one mark for a suitable tempo. • The response should link with the given line in the previous question. • Answers must refer to both tone and tempo to be awarded the maximum 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark. 					
Indicative content					
<p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <ul style="list-style-type: none"> • Jesse could use an annoyed tone and a fast tempo. • She could use a commanding tone and slow tempo. • She could use an interested tone and a fast tempo. • She could use a bored tone and a slow tempo. 					

Question	Answer	AO1	AO2	AO3	Total Mark
6.	<p>Resting Restless, Bethan Marlow</p> <p>(a) (iv) Briefly describe one movement and one facial expression an actor playing JESSE could use in the extract.</p>	2			2
AO1					
Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
<ul style="list-style-type: none"> • Award one mark for a suitable movement and one mark for a suitable facial expression. • The candidate should display an understanding of the character within the specified extract. • Answers must refer to both movement and facial expressions to be awarded the maximum two marks. If only one is discussed, answers will be marked out of a maximum of one mark. A gesture can be accepted as a movement. No marks awarded for an incorrect character. 					
Indicative content					
<p>Suitable ideas could include:</p> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <ul style="list-style-type: none"> • Jesse could be moving her arms around in a choreographed dance with her facial expression showing she is concentrating. • She could stand very close to Alaw with an exasperated facial expression. • She could be sitting on the desk with a bored facial expression. • She could march over to Gonc with an annoyed facial expression. 					

Question	Answer	AO1	AO2	AO3	Total Mark
6.	<p>Resting Restless, Bethan Marlow</p> <p>(a) (v) Give two reasons for your suggestions.</p>	2			2

AO1
Demonstrate knowledge and understanding of how drama and theatre is developed and performed

- Award up to 1 mark for each valid reason up to a maximum of two marks.
- The reason should display knowledge of the given circumstances of the extract and character. The reasons should be linked to movement and gesture stated in 1(a)(iii).

Indicative content

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

- Jesse thinks she is one of the best dancers so her movement would show a perfectly choreographed dance routine, she would be concentrating as she wants to get it right.
- She is standing close to Alaw to help her get the dance routine correct; she would look exasperated as Alaw can't seem to get the moves correct.
- Jesse would sit on the desk because she is fed up with them not listening to her and is bored with the conversation.
- She marches over to Gonc to stand up to him because she is annoyed at him having a go at Sam.

Question	Answer	AO1	AO2	AO3	Total Mark
6.	Resting Restless , Bethan Marlow (b) (i) Describe the character of MABLI in the extract.	4			4
	AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed <p>Award up to 4 marks for a detailed description of Mabli's character. The description should display knowledge and understanding of the character and the given circumstances within the extract. The description should acknowledge the relationship with the other characters within the extract. A general description of character with no reference to extract award up to 1 mark. Description of an incorrect character or no response 0 marks.</p> <ul style="list-style-type: none"> • Award 4 marks for an excellent understanding, referencing the character throughout the whole extract. • Award 3 marks for a good understanding of referencing the character throughout most of the extract or an excellent understanding of a specific part of the extract. • Award 2 marks for a basic explanation with some specific reference throughout most of the extract or a good understanding of a specific part of the extract. • Award 1 mark for a limited explanation demonstrating little or no understanding of the character within the extract <p>Indicative content</p> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <p>Character of Mabli:</p> <ul style="list-style-type: none"> • Mabli is sarcastic because the rest of the girls did not want her to practise the dance over the weekend and now it is not looking good, she is making clear her feelings. • She is being awkward as she does not want to take part. • She is annoyed at the way Sam challenges her. • She is defensive regarding her behaviour over the weekend and the way she treated Sam. 				

Question	Answer	AO1	AO2	AO3	Total Mark
6.	<p>Resting Restless, Bethan Marlow</p> <p>(b) (ii) Suggest a suitable costume for MABLI.</p> <p>In your answer refer to:</p> <ul style="list-style-type: none"> • style or period • garments • colour • hair and make-up. <p>Give two reasons for your suggestions.</p>	6			6

AO1

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

- Award 1 mark for a suitable style or period.
- Award 1 mark for suitable garments.
- Award 1 mark for suitable colour.
- Award 1 mark for suitable hair and make-up.
- Award 1 mark for each reason for recommendation up to a maximum of 2 marks. There should be two distinct reasons in order for the candidate to be awarded a maximum of 2 marks. The reasons should display knowledge and understanding of the character, the given circumstances of the extract and be linked to their costume description.

Indicative content

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

Suggestion:

- Resting Restless is a contemporary play and Mabli's costume would reflect the period of 2024.
- She is wearing school trousers, a white blouse, her tie would be undone. Mabli is also wearing a hoodie. She would be wearing trainers. She would have a wrist band on and lots of bracelets.
- The trousers would be grey, shirt white and the tie red and green. She would have a navy hoodie with a white Superdry logo on. The wristband would be rainbow coloured and she'd have a number of silver bangles on.
- Her hair would be short gelled up into spikes, it would have plum highlights. She would be wearing some black eye liner.

Reason:

- Mabli is at school so her costume would have some aspects of a school uniform. As she is not taking part in the dance, I would imagine she is wearing a hoodie and it is wrapped around her almost like a comfort blanket as perhaps she is still feeling fragile after getting drunk over the previous weekend. Mabli is a confident person so there would be elements which add to her individuality like the colour/style of her hair and her jewellery. As she is gay, I would put a rainbow wristband on from some festival she has been to, to emphasise she is out and is perfectly at ease.

Question	Answer	AO1	AO2	AO3	Total Mark
6.	Resting Restless , Bethan Marlow (c) (i) Name these two stages.	2			2
AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
Award one mark for each correctly named stage up to a maximum of 2 marks.					
	<ul style="list-style-type: none"> • Diagram A- Thrust stage • Diagram B- Proscenium Arch stage 				
6.	Resting Restless , Bethan Marlow (c) (ii) Choose one of the above stages from question (c) (i) and describe your set design ideas for this extract. You should refer to: <ul style="list-style-type: none"> • your choice of performance space • your choice of production style • your choice of set and props • the type of performance space used in the original production. 	10			10
AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
5	<p>9-10 marks</p> <ul style="list-style-type: none"> • Reference to the type of stage used in the original production. • A perceptive explanation of how the extract can be staged using either a thrust stage or proscenium arch stage. • A perceptive understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Perceptive knowledge of how set and props could be used to communicate meaning. • Highly appropriate references to the extract. • Highly appropriate knowledge, understanding and use of drama terminology. 				
4	<p>7-8 marks</p> <ul style="list-style-type: none"> • A detailed understanding of how the extract can be staged using either a thrust stage or proscenium arch stage. • A detailed understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Detailed knowledge and understanding of how set and props could be used to communicate meaning. • Appropriate references to the extract. • Relevant knowledge, understanding and use of drama terminology. 				

3	5-6 marks <ul style="list-style-type: none"> • A satisfactory understanding of how the extract can be staged using either a thrust stage or proscenium arch stage. • A satisfactory understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • A satisfactory knowledge and understanding of how set and props could be used to communicate meaning. • Generally appropriate references to the extract. • Generally relevant knowledge, understanding and use of drama terminology.
2	3-4 marks <ul style="list-style-type: none"> • Basic understanding of how the extract can be staged using either a thrust stage or proscenium arch. • Basic understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Basic knowledge and understanding of how set and props could be used to communicate meaning. • Some appropriate references to the extract. • Some relevant knowledge, understanding and use of drama terminology.
1	1-2 marks <ul style="list-style-type: none"> • Limited understanding of how the extract can be staged using either a thrust stage or proscenium arch stage. • Limited understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Limited knowledge and understanding of how set and props could be used to communicate meaning. • Limited references to the extract. • Limited knowledge, understanding and use of drama terminology.
0 marks	<ul style="list-style-type: none"> • Response not credit worthy / not attempted.

Indicative content

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

Type of stage used in the original production:

Originally written in 2014 for the Urdd Youth Theatre. Performed professionally in 2016 by Arad Goch Theatre Company.

Given circumstances

The gang are together some practising the dance.

Location – A classroom

Choice of stage

Candidates must state which stage type they will use either Traverse or Proscenium Arch. Their response must show an understanding how their choice of stage reflects their choice of set for example an awareness of sight lines, audience position. The choice of staging should be reflected in their choice of style.

Production style

Candidates must choose a production style for their staging ideas. Candidates could choose from a range of styles; however, the chosen style must work on the stage that they have chosen. They must justify their ideas.

Set

- The choice of set should reflect the style, for example, if candidates choose a minimalistic style the set would not be detailed/naturalistic.
- Candidates should show an awareness of all stage areas. For example the area above the stage, floor area.
- Candidates may include the following: backdrops, cycloramas, gauze screens, levels, colour, texture, period etc. when considering set.
- Candidates may choose a generic design to emphasise the main themes of the play e.g. friendship, peer pressure.
- Remember some candidates will have been taught to use lighting/projections/effects **to create set**, therefore some candidates could choose to use projections to suggest the classroom, and coloured gels to create atmosphere.

Props

- Candidates should identify the props they are using. For example, they could be part of the set e.g. chairs or they may decide to use personal props e.g. Mobile phones.
- Candidates should give specific reasons for each of their prop choices and there should be a holistic understanding of how all elements i.e. stage, style, set/props work together to produce a cohesive design.

Question	Answer	AO1	AO2	AO3	Total Mark
6.	<p>Resting Restless, Bethan Marlow</p> <p>(d) As an actor you have been asked to perform the role of SAM in a production of <i>Resting Restless</i>. Choose one extract from the play and explain how you could communicate the character to the audience.</p> <p>Do not use the extract used for questions 6(a)-6(c)</p> <p>In your answer refer to:</p> <ul style="list-style-type: none"> • character motivation • voice • movement • interaction. 	15			15
Band	AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed				
5	<p>13-15 marks</p> <ul style="list-style-type: none"> • Perceptive explanation of character motivation within the chosen extract. • Perceptive knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Perceptive knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Perceptive knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Highly detailed references to the extract to support the vocal/movement/interaction skills suggested. • Highly relevant knowledge, understanding and use of drama terminology. 				
4	<p>10-12 marks</p> <ul style="list-style-type: none"> • Detailed explanation of character motivation within the chosen extract. • Detailed knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Detailed knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Detailed knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Detailed references to the extract to support the vocal/movement/interaction skills suggested. • Relevant knowledge, understanding and use of drama terminology. 				

		7-9 marks
3		<ul style="list-style-type: none"> • Satisfactory explanation of character motivation within the chosen extract. • Satisfactory knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Satisfactory knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Satisfactory knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • General references to the extract to support the vocal/movement/interaction skills suggested. • Generally relevant knowledge, understanding and use of drama terminology.
2		<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Basic explanation of character motivation within the chosen extract. • Basic knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Basic knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Basic knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Some references to the extract to support the vocal/movement/interaction skills suggested. • Some relevant knowledge, understanding and use of drama terminology.
1		<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Limited explanation of character motivation within the chosen extract. • Limited knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Limited knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Limited knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Limited references to the extract to support the vocal/movement/interaction skills suggested. • Limited knowledge, understanding and use of relevant drama terminology.
0 marks		<ul style="list-style-type: none"> • Response not credit worthy / not attempted.

Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately according to the chosen scene.

If candidates use the same extract as in Question 1(a) – 1(c) they cannot score higher than band 2.

Sam's character

Talented football player but doesn't feel she's encouraged.

Character motivation

The character's motivation should be understood within the context of the chosen extract.

Voice

Candidates may consider: accent, tone, tempo, volume, pause, silence, subtext.

Movement:

Candidates may consider: quality of movement, gestures, facial expressions, movement involving props, set, costume. Candidates could refer to the use of the acting space and refer to the proxemics with other characters.

Interaction

With the other characters, audience, set/props.

All the above should be linked closely to characters/moments within the chosen extract.

END OF *Resting Restless*, Bethan Marlow

OR

Tuesday, by Alison Carr

Question	Answer			AO1	AO2	AO3	Total Mark
7.	Tuesday , Alison Carr						
	(a)	(i)	Choose one line from the extract, which shows MACK'S motivation.	1			1
		(ii)	Explain why the line you have chosen shows MACK'S motivation.	1			1

AO1

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

Award one mark for stating a suitable line from the specified extract.

Indicative content

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

- “What are you saying? Shh Cam’s saying something”.
- “No way”.
- “I can’t”.
- “I can’t do it on my own”.

Award one mark for a brief explanation as to why they have chosen the line.

The explanation should be linked to the chosen line.

- Mack wants everyone to listen as Cam is saying something important.
- She is frightened and does not want to take part.
- She is frightened by what has and what could happen.
- She does not want to be left behind and is frightened by what could happen.

Question	Answer	AO1	AO2	AO3	Total Mark
7.	<p>Tuesday, Alison Carr</p> <p>(a) (iii) Briefly describe the tone and tempo that could be used when speaking your chosen line.</p>	2			2

AO1
Demonstrate knowledge and understanding of how drama and theatre is developed and performed

- Award one mark for a suitable tone and one mark for a suitable tempo.
- The response should link with the given line in the previous question.
- Answers must refer to **both** tone and tempo to be awarded the maximum 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark.

Indicative content

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

- Mack could use a shocked tone and a fast tempo.
- She could use a determined tone and fast tempo.
- She could use a frightened tone and a fast tempo.
- She could use a scared tone and a slow tempo.

Question	Answer	AO1	AO2	AO3	Total Mark
7.	<p>Tuesday, Alison Carr</p> <p>(a) (iv) Briefly describe one movement and one facial expression an actor playing MACK could use in the extract.</p>	2			2

AO1
Demonstrate knowledge and understanding of how drama and theatre is developed and performed

- Award one mark for a suitable movement and one mark for a suitable facial expression.
- The candidate should display an understanding of the character within the specified extract.
- Answers must refer to **both** movement and facial expressions to be awarded the maximum two marks. If only one is discussed, answers will be marked out of a maximum of one mark. A gesture can be accepted as a movement. No marks awarded for an incorrect character.

Indicative content

Suitable ideas could include:

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

- Mack could be jumping up and down with an annoyed expression.
- She could stand away from the others with a frightened facial expression.
- She could be holding onto Billy's arm with a scared facial expression.
- Mack could be sitting on the floor in a huddle with a worried facial expression.

Question	Answer	AO1	AO2	AO3	Total Mark
7.	<p>Tuesday, Alison Carr</p> <p>(a) (v) Give two reasons for your suggestions.</p>	2			2
	<p style="text-align: center;">AO1</p> <p>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</p> <ul style="list-style-type: none"> • Award up to 1 mark for each valid reason up to a maximum of two marks. • The reason should display knowledge of the given circumstances of the extract and character. The reasons should be linked to movement and gesture stated in 1(a)(iii). <p style="text-align: center;">Indicative content</p> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <ul style="list-style-type: none"> • Mack wants to see and listen to Cam as she knows he has been through a strange experience and is annoyed the others are making too much noise and she cannot hear. • The others are all getting ready to take part in the chain but Mack is frightened so she could move away to show she does not want to take part. • Mack is frightened and isolated by everything that has happened he could be holding onto Billy's arm for reassurance. • She is frightened and overwhelmed, and is hugging herself trying to make herself small so none will see her. She is worried by everything that has happened and what is about to happen. 				

Question	Answer	AO1	AO2	AO3	Total Mark
7.	<p>Tuesday, Alison Carr</p> <p>(b) (i) Describe the character of CAM in the extract.</p>	4			4
	<p style="text-align: center;">AO1</p> <p style="text-align: center;">Demonstrate knowledge and understanding of how drama and theatre is developed and performed</p> <p>Award up to 4 marks for a detailed description of Cam's character. The description should display knowledge and understanding of the character and the given circumstances within the extract. The description should acknowledge the relationship with the other characters within the extract. A general description of character with no reference to extract award up to 1 mark. Description of an incorrect character or no response 0 marks.</p> <ul style="list-style-type: none"> • Award 4 marks for an excellent understanding, referencing the character throughout the whole extract. • Award 3 marks for a good understanding of referencing the character throughout most of the extract or an excellent understanding of a specific part of the extract. • Award 2 marks for a basic explanation with some specific reference throughout most of the extract or a good understanding of a specific part of the extract. • Award 1 mark for a limited explanation demonstrating little or no understanding of the character within the extract <p style="text-align: center;">Indicative content</p> <p><i>These are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <ul style="list-style-type: none"> • He is from a different universe to Mack. • He is logical and has thought of a plan which could work. • He wants them all to work together to find a solution. • Cam is determined and motivating. 				

Question	Answer	AO1	AO2	AO3	Total Mark
7.	<p>Tuesday, Alison Carr</p> <p>(b) (ii) Suggest a suitable costume for CAM.</p> <p>In your answer refer to:</p> <ul style="list-style-type: none"> • style or period • garments • colour • hair and make-up. <p>Give two reasons for your suggestions.</p>	6			6

AO1

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

- Award 1 mark for a suitable style or period.
- Award 1 mark for suitable garments.
- Award 1 mark for suitable colour.
- Award 1 mark for suitable hair and make-up.
- Award 1 mark for each reason for recommendation up to a maximum of 2 marks. There should be two distinct reasons in order for the candidate to be awarded a maximum of 2 marks. The reasons should display knowledge and understanding of the character, the given circumstances of the extract and be linked to their costume description.

Indicative content

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

Suggestion:

- The period I have chosen is 2024.
- The garments Cam would be wearing are school trousers, jumper, shirt, tie, puffa jacket, trainers.
- The trousers would be black, a grey jumper, the shirt would be white. A grey puffa jacket. The shoes would be black.
- His hair is short and neat, he would look pale with black shadows under his eyes.

Reason:

- Cam is a nervous schoolboy and normally does not want to stand out, so his school uniform would be understated with nothing to make him stand out. As he is recovering from glandular fever, he'd be wearing a thick jacket to keep him warm. He would look very pale as he is still recovering.

Question	Answer	AO1	AO2	AO3	Total Mark
7.	<p>Tuesday, Alison Carr</p> <p>(c) (i) Name these two stages.</p>	2			2
AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
Award one mark for each correctly named stage up to a maximum of 2 marks.					
	<ul style="list-style-type: none"> • Diagram A- Thrust stage • Diagram B- Proscenium Arch stage 				
7.	<p>Tuesday, Alison Carr</p> <p>(c) (ii) Choose one of the above stages from question (c) (i) and describe your set design ideas for this extract.</p> <p>You should refer to:</p> <ul style="list-style-type: none"> • your choice of performance spaces • your choice of production style • your choice of set and props • the type of performance spaces used in the original production. 	10			10
AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed					
5	<p>9-10 marks</p> <ul style="list-style-type: none"> • Reference to the type of stage used in the original production. • A perceptive explanation of how the extract can be staged using either a thrust stage or proscenium arch stage. • A perceptive understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Perceptive knowledge of how set and props could be used to communicate meaning. • Highly appropriate references to the extract. • Highly appropriate knowledge, understanding and use of drama terminology. 				
4	<p>7-8 marks</p> <ul style="list-style-type: none"> • A detailed understanding of how the extract can be staged using either a thrust stage or proscenium arch stage. • A detailed understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Detailed knowledge and understanding of how set and props could be used to communicate meaning. • Appropriate references to the extract. • Relevant knowledge, understanding and use of drama terminology. 				

3	5-6 marks <ul style="list-style-type: none"> • A satisfactory understanding of how the extract can be staged using either a thrust stage or proscenium arch stage. • A satisfactory understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • A satisfactory knowledge and understanding of how set and props could be used to communicate meaning. • Generally appropriate references to the extract. • Generally relevant knowledge, understanding and use of drama terminology.
2	3-4 marks <ul style="list-style-type: none"> • Basic understanding of how the extract can be staged using either a thrust stage or proscenium arch. • Basic understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Basic knowledge and understanding of how set and props could be used to communicate meaning. • Some appropriate references to the extract. • Some relevant knowledge, understanding and use of drama terminology.
1	1-2 marks <ul style="list-style-type: none"> • Limited understanding of how the extract can be staged using either a thrust stage or proscenium arch stage. • Limited understanding of how and why a production style which is appropriate to the choice of stage has been chosen. • Limited knowledge and understanding of how set and props could be used to communicate meaning. • Limited references to the extract. • Limited knowledge, understanding and use of drama terminology.
0 marks	<ul style="list-style-type: none"> • Response not credit worthy / not attempted.

Indicative content

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

Type of stage used in the original production:

Written specifically as part of the NT Connections in 2020/2021. First performed by Headington school, Oxford on a Proscenium Arch Stage.

Given circumstances

Everyone is waiting to see what will happen next.

Location – A school yard.

Choice of stage

Candidates must state which stage type they will use either Thrust or Proscenium Arch. Their response must show an understanding how their choice of stage reflects their choice of set for example an awareness of sight lines, audience position. The choice of staging should be reflected in their choice of style.

Production style

Candidates must choose a production style for their staging ideas. Candidates could choose from a range of styles; however, the chosen style must work on the stage that they have chosen. They must justify their ideas.

Set

- The choice of set should reflect the style, for example if candidates choose a minimalistic style the set would not be detailed/naturalistic.
- Candidates should show an awareness of all stage areas. For example the area above the stage, floor area.
- Candidates may include the following: backdrops, cycloramas, gauze screens, levels, colour, texture, period etc. when considering set.
- Candidates may choose a generic design to emphasise the main themes of the play e.g. friendship, memories, grief, loneliness.
- Remember some candidates will have been taught to use lighting/projections/effects **to create set**, therefore some candidates could choose to use projections to suggest the yard, and coloured gels to create atmosphere.

Props

- Candidates should identify the props they are using. For example, they could be part of the set e.g. bins or they may decide to use personal props e.g. mobile phones.
- Candidates should give specific reasons for each of their props choices and there should be a holistic understanding of how all elements i.e. stage, style, set/props work together to produce a cohesive design.

Question	Answer	AO1	AO2	AO3	Total Mark
7.	<p>Tuesday, Alison Carr</p> <p>(d) As an actor you have been asked to perform the role of JAY in a production of <i>Tuesday</i>. Choose an extract from the play and explain how you could communicate the character to the audience.</p> <p>Do not use the extract used for questions 7(a)-7(c)</p> <p>In your answer refer to:</p> <ul style="list-style-type: none"> • character motivation • voice • movement • interaction. 	15			15
Band	AO1 Demonstrate knowledge and understanding of how drama and theatre is developed and performed				
5	<p>13-15 marks</p> <ul style="list-style-type: none"> • Perceptive explanation of character motivation within the chosen extract. • Perceptive knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Perceptive knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Perceptive knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Highly detailed references to the extract to support the vocal/movement/interaction skills suggested. • Highly relevant knowledge, understanding and use of drama terminology. 				
4	<p>10-12 marks</p> <ul style="list-style-type: none"> • Detailed explanation of character motivation within the chosen extract. • Detailed knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Detailed knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Detailed knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Detailed references to the extract to support the vocal/movement/interaction skills suggested. • Relevant knowledge, understanding and use of drama terminology. 				

		7-9 marks
3		<ul style="list-style-type: none"> • Satisfactory explanation of character motivation within the chosen extract. • Satisfactory knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Satisfactory knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Satisfactory knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • General references to the extract to support the vocal/movement/interaction skills suggested. • Generally relevant knowledge, understanding and use of drama terminology.
2		<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Basic explanation of character motivation within the chosen extract. • Basic knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Basic knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Basic knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Some references to the extract to support the vocal/movement/interaction skills suggested. • Some relevant knowledge, understanding and use of drama terminology.
1		<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Limited explanation of character motivation within the chosen extract. • Limited knowledge and understanding of how voice can be used to communicate the character in the chosen extract. • Limited knowledge and understanding of how movement can be used to communicate character within the chosen extract. • Limited knowledge and understanding of how interaction can be used to communicate character within the chosen extract. • Limited references to the extract to support the vocal/movement/interaction skills suggested. • Limited knowledge, understanding and use of relevant drama terminology.
0 marks		<ul style="list-style-type: none"> • Response not credit worthy / not attempted.

Indicative content

The following are examples only and all valid alternatives should be considered and marked appropriately according to the chosen scene.

If candidates use the same extract as in Question 1(a) – 1(c) they cannot score higher than band 2.

Sam's character

Intelligent and reasonable.

Character motivation

The character's motivation should be understood within the context of the chosen extract.

Voice

Candidates may consider: accent, tone, tempo, volume, pause, silence, subtext.

Movement:

Candidates may consider: quality of movement, gestures, facial expressions, movement involving props, set, costume. Candidates could refer to the use of the acting space and refer to the proxemics with other characters.

Interaction

With the other characters, audience, set/props.

All the above should be linked closely to characters/moments within the chosen extract.

END OF Tuesday by Alison Carr

SECTION B

Question		Answer	AO1	AO2	AO3	Total Mark
8.	(a)	<p>Select the performance style.</p> <p>Select from one of the following options:</p> <p><u>Drop down box</u></p> <p>Theatre in Education Physical Theatre Musical Theatre Naturalism</p>	1			1

AO1
Demonstrate knowledge and understanding of how drama and theatre is developed and performed

Award 1 mark for correctly identifying the performance style - Musical Theatre.

Question		Answer	AO1	AO2	AO3	Total Mark
8.	(b)	Based on the clip, give two reasons for your choice of performance style.	2			2

AO1
Demonstrate knowledge and understanding of how drama and theatre is developed and performed

Award up to 1 mark for each valid reason up to a maximum of two marks. The explanation should display knowledge and should be linked to their choice of performance style stated in 2(a).

Indicative content

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

- The character sings at the beginning of the extract.
- The first character we see (who sings) engages with the audience.
- The audience clap at the end of the song.
- The gestures/movement are heightened.

Question	Answer	AO1	AO2	AO3	Total Mark
8.	(c) Look at character A's costume, hair and make-up.				
	(i) Discuss the costume, hair and make-up for Character A in the clip.			4	4

AO3
Analyse and evaluate (their own work and) the work of others

The discussion should solely be based on the character's costume, hair and make-up within the clip

- Award up to 4 marks for a detailed discussion of the character's costume, hair and make-up. A detailed explanation would reference some of the key areas stated within the indicative content.
- Award up to 3 marks for a good understanding of the character's costume, hair and make-up.
- Award 2 marks for a general understanding of the character's costume, hair and make-up.
- Award 1 mark for a limited explanation demonstrating little or no understanding of the character's costume, hair and make-up.

Indicative content

These are examples only and all valid alternatives should be considered and marked appropriately and could include:

- type of costume, hair and make-up
- how the production style influenced the costume, hair and makeup
- use of colour/pattern to communicate meaning
- use of fabric/material to communicate meaning
- choice of garments
- period
- accessories.

Hair

- use of facial hair
- colour
- style.

Make-up

- colour
- natural/basic stage make-up.

Question	Answer	AO1	AO2	AO3	Total Mark
8.	(c) Look at Character A's costume, hair and make-up.				
	(ii) Explain how the costume, hair and make-up are used to communicate meaning in the clip.			4	4

AO3

Analyse and evaluate (their own work and) the work of others

The explanation should solely be based on how the character's costume, hair and make-up communicate meaning within the clip. The response should be linked to the candidate's response in (i)

- Award up to 4 marks for a detailed explanation of how the character's costume, hair and make-up are used to communicate meaning.
- Award up to 3 marks for a good understanding of how the character's costume, hair and make-up are used to communicate meaning.
- Award 2 marks for a general understanding of how the character's costume, hair and make-up are used to communicate meaning.
- Award 1 mark for a limited explanation demonstrating little or no understanding of how the character's costume, hair and make-up are used to communicate meaning.

Indicative content

Answers could include:

- the style of the production
- the type of character the costume, hair and make-up conveys to an audience
- how the costume hair and make-up can convey a mood/atmosphere
- how costume, hair and make-up can convey a time period, location, time of day
- the character's job/status.

Question		Answer	AO1	AO2	AO3	Total Mark
8.	(c)	Look at character A's costume, hair and make-up.				
	(iii)	Discuss how effective you think the costume, hair and make-up is in the clip.			4	4

AO3- Analyse and evaluate (their own work and) the work of others

- Award up to 4 marks for a detailed and perceptive explanation which analyses and evaluates their own response how the costume, hair and make-up are used to communicate meaning.
- Award up to 3 marks for a good explanation which analyses and evaluates their own response how the costume, hair and make-up are used to communicate meaning in the clip.
- Award up to 2 marks for a general explanation which describes their own response to how the costume, hair and/or make-up are used to communicate meaning in the clip.
- Award up to 1 mark for a limited response to how the costume, hair and/or make-up are used to communicate meaning in the clip.

Indicative content

Answers could include:

- how successful **and/or** unsuccessful they felt the costume, hair and make-up was in the performance
- what elements they felt were successful **and/or** unsuccessful
- whether one aspect e.g. costume was more effective than the hair/make-up.

Question		Answer	AO1	AO2	AO3	Total Mark
8.	(d)	Analyse and evaluate the performance skills of Character B .				
		In your answer refer to: <ul style="list-style-type: none"> • the acting style • how the actor used vocal and physical skills to create character and communicate meaning • your response to the actor's performance. 			12	12
Band		AO3 Analyse and evaluate (their own work and) the work of others				
5		10-12 marks <ul style="list-style-type: none"> • Perceptive analysis and evaluation of the use of vocal and physical skills to communicate meaning to the audience including reference to the acting style. • Perceptive analysis and evaluation of their own response to the effectiveness of the vocal and physical skills. • Highly detailed and focused examples from the chosen clip. • The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology. 				
4		8-9 marks <ul style="list-style-type: none"> • Detailed analysis and evaluation of the use of vocal and physical skills to communicate meaning to the audience including reference to the acting style. • Detailed analysis and evaluation of their own response to the effectiveness of the vocal and physical skills. • Detailed examples from the chosen clip. • The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology. 				
3		6-7 marks <ul style="list-style-type: none"> • Satisfactory analysis and evaluation of the use of vocal and physical skills to communicate meaning to the audience including reference to the acting style. • Satisfactory analysis and evaluation of their own response to the effectiveness of the vocal and physical skills. • Satisfactory examples from the chosen clip. • The answer is partly well organised and with some use of appropriate subject terminology. 				
2		4-5 marks <ul style="list-style-type: none"> • Basic analysis and evaluation of the use of vocal and physical skills to communicate meaning to the audience including reference to the acting style. • Basic analysis and evaluation of their own response to the effectiveness of the vocal and physical skills. • Basic examples from the chosen clip. • The answer shows a basic level of organisation and basic use of subject terminology. 				

	1-3 marks
1	<ul style="list-style-type: none"> • Limited analysis and evaluation of the use of vocal and physical skills to communicate meaning to the audience including reference to the acting style. • Limited analysis and evaluation of their own response to the effectiveness of the vocal and physical skills. • Limited appropriate examples from the chosen clip • The answer shows a limited level of organisation and limited use of subject terminology.
0	Response not credit worthy / not attempted.

Indicative content

Vocal skills:

- use of voice to communicate meaning
- use of pace, tone, accent, volume to create atmosphere
- how the voice made an impact on you as an audience member.

Physical Skills:

- use of body language to communicate meaning
- use of facial expressions and gestures
- use of proxemics
- how the acting style influenced the use of physical skills.

Interaction:

- how the actor interacted with others to create meaning
- how relationships were communicated using interaction
- how interaction created atmosphere.

Individual response to the vocal and physical skills which may include a preference for one moment.

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

Mapping of questions to specification content and assessment objectives: Unit 3

Question			Mark allocation					
			Topic and Section		Total Marks	AO1 Marks	AO3 Marks	
			3.1.1	3.1.2	3.1.3			
1	(a)	(i)	✓			1	1	
		(ii)	✓			1	1	
		(iii)	✓			2	2	
		(iv)	✓			2	2	
		(v)	✓			2	2	
1	(b)	(i)		✓		4	4	
		(ii)		✓		6	6	
1	(c)	(i)	✓			2	2	
		(ii)		✓	✓	10	10	
1	(d)			✓		15	15	
8	(a)				✓	1	1	
8	(b)				✓	2	2	
8	(c)	(i)	✓			4		4

		(ii)		✓		4		4
		(iii)		✓		4		4
2	(d)		✓	✓		12		12
Total marks						72	48	24

SAMPLE

Appendix A – WJEC Drama Digital Assessment

Digital Assessment Information

1. Arrangements and access of the digital examination:

Digital examinations will be delivered to centres through Surpass software. An application named WJEC SecureClient will need to be installed on candidate's PC's within centres so that candidates can complete the exams. The Surpass software will be available throughout the academic year and centres will be encouraged to complete practice exams (e.g. Digital Specimen Assessment Materials and past papers as they become available) using the on-screen assessment software so that candidates can familiarise themselves with the software in readiness for the live exams.

2. Controls within digital examination:

Centre staff will need to:

- modify the duration of on-screen exams for candidates that require additional time (access arrangements)
- ensure invigilators can log into Surpass to be able to pause and resume exams during the delivery of on-screen exams. Used for candidates who have supervised rest breaks (access arrangements) and for individual or cohort issues that may occur during live exams e.g. disruption.

Candidates will have the ability to:

- change the colour preferences of the on-screen exam.
- zoom in/out functionality.

3. Candidate instructions for digital examinations:

Centres will be provided with a Candidate User Guide for candidates completing on-screen assessments. The Surpass software will be available throughout the academic year and centres will be encouraged to complete practice exams (e.g. Digital Specimen Assessment Materials and past papers as they become available) using the on-screen assessment software so that candidates can familiarise themselves with the software in readiness for the live exams.

4. Digital examination arrangements – clarity over support:

Live exams will be scheduled by WJEC at least 7 days before the date of the exam. The 'Home' screen of Surpass will contain information to assist with the installation and testing of the software as well as a user guide detailing the administration process of delivering on-screen exams within a centre.