



GCSE MARKING SCHEME

SUMMER 2025

DRAMA - UNIT 3
3690U30-1

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCSE DRAMA – UNIT 3
SUMMER 2025 MARK SCHEME

SECTION A

A Midsummer Night's Dream, William Shakespeare

- 1 1** (i) You are going to perform the role of Demetrius and you are about to say the following line from the extract:

‘I love thee not: therefore pursue me not.’

Describe one tone and one tempo you would use when speaking these lines.

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for a suitable tone and 1 mark for a suitable tempo up to maximum of two marks. If two tones/tempo are given award 1 mark. No response/ wrong response award 0 marks
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Tone • Annoyed • Exasperated • Angry • Bored • Spitefully • Patiently Tempo • Fast • Measured • Slow

- (ii) **Give one** reason to explain your choice of tone and **one** reason to explain your choice of tempo [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each valid reason up to a maximum of 2 marks. Answers must refer to reasons for both tone and tempo to be awarded the maximum of 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark. The explanation should display knowledge and understanding of the given circumstances of the extract and character
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> Tone • Demetrius is annoyed with Helena because she won't leave him alone • He's angry because he can't find Lysander and Hermia, plus he's fed up with Helena following him • He's had enough of Helena and by using a spiteful tone he's hoping she'll take the hint and get lost • By explaining his feelings patiently Demetrius is hoping that Helena will take the hint Tempo • His tempo could be fast because he's in a rush to find Lysander and Hermia • His tempo could be fast because he's eager to get away from Helena • His tempo could be slow because he's stop and looking around to see where Lysander and Hermia are and is distracted • His tempo could be slow because he wants to clarify his feelings to Helena so she'll understand and leave him alone

1 2

(i) Briefly describe the character of **Helena** in this extract.

[3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 3 marks for a full description of the character. The description should display knowledge and understanding of the character and the given circumstances of the extract. There should be 3 relevant points relating to character in order for the response to be awarded 3 marks.
Indicative content <i>The following are examples only and all valid alternatives should be given and marked appropriately.</i> Answers may include: • Helena is madly in love with Demetrius • She is obsessed with him • She is making a fool of herself • She is resilient and determined • She is faithful in spite of the way Demetrius treats her

- (ii) As an actor, state **one** movement, **one** gesture and **one** facial expression you would use to communicate her character [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for 1 movement, 1 mark for 1 gesture and 1 mark for a facial expression. The explanation should display knowledge and understanding of the given circumstances of the extract and character and should be linked to the response given above
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> Movement • Running after Demetrius • Standing in front of him to block him • Kneeling in front of him • Grabbing his arm Gesture • Stroking his face • Looking around to see if they are alone • Placing her hand on her heart • Hitting herself to emphasise how she doesn't mind how badly he treats her Facial Expressions • Sad because he doesn't love her • Determined because she's going to make him love her • She would look lovingly at him • Hurt because he's treating her so badly

- 1 3** (i) As a designer, describe **two** props that could be used in this extract. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up 1 mark each prop chosen. 1 mark for a full description of each prop. The description of the prop could relate to the colour/quality/condition/period/ size etc. of chosen prop. The suggested prop should be relevant to the specified extract/character (s) No marks can be awarded for suggestions relating to actual set <i>for example</i>. windows, doors. Marks can be awarded if a response states a set prop <i>for example</i>. table, chair as opposed to a hand prop <i>for example</i>. a wine bottle, newspaper. An article of clothing can be accepted if the candidate describes its use as part of the action for example: If a hat is described and then used to strike a character it can be accepted as a prop.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> • A long, brown tree branch covered with green leaves • A silver sword with a jewelled handle • A mobile phone with a white cover with <i>Helena loves Demetrius</i> in red letters surrounded by a huge heart • A red, fluffy heart shaped toy

- (ii) Explain how the actor(s) could use **both** these props in this extract. Give reasons for your suggestions [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each suggestion and 1 mark for a clear reason up to a maximum of 4 marks. The response may choose both props for one character, if appropriate award marks accordingly.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> • The scene takes place in a wood. Demetrius would pick up the branch and when he says the line “Hence get thee gone and follow me no more” He would hold it front of him to act as a barrier to keep Helena at a distance. • The production style could be Elizabethan. As the scene progresses and Demetrius is getting more angry and annoyed he would pull out his sword and point it at Helena. This would show his frustration and desperation with her and the fact he can’t find Lysander and Hermia. • The production style could be contemporary. Helena could be using her phone to take pictures of Demetrius and “selfies” of them both. This could help to provide humour especially as it would make Demetrius even more annoyed. • As Helena is infatuated with Demetrius, she could pull the red heart out of her pocket. It would represent the fact she is giving him her heart. When he says the line “I cannot love you” he could throw the heart on the floor.

1 4 Explain how a director would use movement to communicate character relationships to an audience in this extract.

- In your answer refer to:
- Your choice of stage
- Your ideas for characters' positioning
- Your ideas for characters' movement
- Reasons for your choices

[12]

A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	10-12 marks	• A detailed and perceptive understanding of how and why the type of stage has been chosen to communicate the relationship • A detailed and perceptive understanding of characters' positioning and movement, which is appropriate to the choice of stage • Detailed and discerning knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	• A well-informed understanding of how and why the type of stage has been chosen to communicate the relationship • Detailed understanding of characters' positioning and movement which is appropriate to the choice of stage • Detailed knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	• A satisfactory understanding of how and why the type of stage has been chosen to communicate the relationship • A satisfactory understanding of characters' positioning and movement which is appropriate to the choice of stage • Satisfactory knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract. • Generally appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-5 marks	• Some understanding of how and why the type of stage has been chosen to communicate the relationship • Some understanding of characters' positioning and movement which is appropriate to the choice of stage • Some knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract. • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited understanding of how and why the type of stage has been chosen to communicate the relationship • Limited understanding of characters' positioning and movement which is appropriate to the choice of stage • Limited knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract. • Limited references to the extract • Limited knowledge, understanding and use of drama terminology
	0 marks	• Response not worthy / not attempted.

Indicative content

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

Answers may include:

The scene takes place in a wood. The scene creates opportunities for both tension and comedy

- A clear and recognised stage shape *for example* End-On; Proscenium Arch; Thrust; Traverse; Theatre in the Round
- Clear suggestions relating to movement in relation to their chosen stage and how it communicates relationship: *for example*, Posture, quality of movement, stillness, gesture, eye-contact,
- Positioning in relation to their chosen stage shape and how positioning communicates relationship: *for example*, starting/end positions, proxemics, spatial relationships
- Justification for their choices for movement and positioning with clear reasons

1 5

With reference to **one** extract from the play, describe how you would stage your chosen extract using a **theatre in the round stage**.

Do not refer to the extract used for questions:

1 1 to **1 4**

In your answer refer to:

- The type of stage used in the original production
- your choice of production style
- your choice of set and props
- your choice of lighting
- reasons for your choices

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	13-15 Marks	• Reference to the type of stage used in the original production. • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Perceptive and discerning knowledge and understanding of chosen production style • Highly detailed description of how set, props and lighting could be used to stage the chosen extract • Highly detailed examples which fully support the design • Highly relevant contextual knowledge, understanding and use of drama terminology
Band 4	10-12 Marks	• Staging/design concept is explored demonstrating knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Detailed knowledge and understanding of chosen production style • Detailed description of how set, props and lighting could be used to stage the chosen extract • Detailed and appropriate references to the text • Relevant contextual knowledge, understanding and use of drama terminology
Band 3	7-9 Marks	• Staging/design concept is generally explored demonstrating general knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • General knowledge and understanding of chosen production style • General description of how set, props and lighting could be used to stage the chosen extract • Generally appropriate references to the chosen extract • Generally relevant contextual knowledge, understanding and use of drama terminology

Band 2	4-6 Marks	- Staging/design concept is partially explored demonstrating partial knowledge and understanding of how the chosen extract can be designed for Theatre in the Round - Some knowledge and understanding of chosen production style - Some description of how set, props and lighting could be used to stage the chosen extract - Some appropriate references to the chosen extract - Some relevant contextual knowledge, understanding and use of drama terminology
Band 1	1-3 Marks	- Staging/design concept shows limited exploration demonstrating limited knowledge and understanding of how the chosen extract can be designed for Theatre in the Round - Limited knowledge and understanding of chosen production style - Limited description of how set, props and lighting could be used to stage the chosen extract - Limited references to the chosen extract - Limited knowledge, understanding and use of drama terminology
	0 marks	Response not creditworthy/not attempted.

Indicative content

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

Answers may include:

Original Production

- Elizabethan, January 1605

Style

- A Theatre in the Round can lend itself to a variety of different production styles for example. expressionism, minimalism, symbolism. However, the choice of style should be reflected in the candidates choice and understanding of set.

Set & Props

- An understanding of how design is used for Theatre in the Round stage for example. awareness of audience position/the set has to work from all angles.
- How it reflects the candidate's chosen extract for example. location, theme.
- Use of levels, floorcoverings, area above the stage, choice of set, colour, texture, positioning of set.
- Props for example. personal props linked to chosen extract/character.

LFX

- An understanding of how LFX is used in Theatre in the Round for example. stage is lit from above.
- Use of specific lights for example. Gobos, colour, LED FLOORING PROJECTIONS.
- Candles, lanterns, mobile phones.

The design chosen should make reference to the candidate's chosen extract and show a holistic understanding of design for a Theatre in the Round stage.

The Glass Menagerie, Tennessee Williams

- 2 1** (i) You are going to perform the role of **Jim** and you are about to say the following lines from the extract:

“Drink it- but don’t get drunk “

Describe one tone and one tempo you would use when speaking these lines. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for a suitable tone and 1 mark for a suitable tempo up to maximum of two marks. If two tones/tempo are given award 1 mark
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Tone • Playful • Serious • Encouraging • Teasing • Gentle • Kind Tempo • Slow • Measured • Fast • Variable

- (ii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each valid reason up to a maximum of 2 marks. Answers must refer to reasons for both tone and tempo to be awarded the maximum of 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark. The explanation should display knowledge and understanding of the given circumstances of the extract and character
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> Tone • Jim is using a playful tone because he suspects Laura might be nervous • He realises that Laura is not used to drinking and uses an encouraging tone to try and get her to taste the dandelion wine which might relax her • Jim knows Laura has been unwell and uses a gentle tone to show his concern • Jim could use a teasing tone to try and break the tense atmosphere Tempo • His tempo could be slow because he wants Laura to listen to his advice • His tempo could be slow because he's watching Laura carefully as he hands her the wine • His tempo could be variable, it could begin slow as he hands Laura the wine and after the pause get faster as he makes a joke to lighten the situation • Jim's tempo could be fast as he's full of fun and wants Laura to enjoy the wine and his company

2 2

(i) Briefly describe the character of **Laura** in this extract

[3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 3 marks for a full description of character. The explanation should display knowledge and understanding of the character and the given circumstances of the extract. There should be 3 relevant points relating to character in order for the response to be awarded 3 marks.
Indicative content <i>The following are examples only and all valid alternatives should be given and marked appropriately.</i> Answers may include: • Laura is feeling nervous • She is overcome with the events of the evening and meeting Jim after all these years • She is embarrassed as she is not used to company • She allows Jim to control the situation as she's used to being controlled by Amanda • Even though she is nervous she is still curious to find out more about Jim • As the scene continues she does try to relax and enjoy Jim's company

- (ii) As an actor, state **one** movement, **one** gesture and **one** facial expression you would use to communicate her character [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for 1 movement, 1 mark 1 gesture and 1 mark for a facial expression. The explanation should display knowledge and understanding of the given circumstances of the extract and character and should be linked to the response given above.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> Movement • Sitting on the edge of a chair • Walking awkwardly • Reaching out nervously to take the glass from Jim • Shuffling with the pillow to move closer to Jim Gestures • Holding the pillow tightly to try and protect herself • Biting her nails to show her nervousness • Smoothing the piece of gum Jim gave her because its precious to her • Placing her hand in front of her mouth as clears her throat Facial Expressions • Frightened because she's uneasy with the situation • Smiling because in spite of herself she want's Jim to know she's enjoying his company • Apprehensive as she's not sure how to act • Curious because she wants to find out more about Jim

- (i) As a designer, describe **two** props that could be used in this extract. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up 1 mark each prop chosen. 1 mark for a full description of each prop. The description of the prop could relate to the colour/quality/condition/period/ size etc. of chosen prop. The suggested prop should be relevant to the specified extract/character (s) No marks can be awarded for suggestions relating to actual set <i>for example</i>. windows, doors Marks can be awarded if a response states a set prop <i>for example</i>. Table, chair as opposed to a hand prop <i>for example</i>. a wine bottle, newspaper An article of clothing can be accepted if the candidate describes its use as part of the action for example: If a hat is described and then used to strike a character it can be accepted as a prop.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> • A pink cushion with red roses embroidered in the middle • A crystal wine glass filled with a reddish coloured liquid • A small round table covered with tiny glass animals • An oblong packet of chewing gum. White with Wrigley's Chewing Gum written in red letters

- (ii) Explain how the actor(s) could use **both** these props in this extract. Give reasons for your suggestions. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each suggestion and 1 mark for a clear reason up to a maximum of 4 marks. The response may choose both props for one character, if appropriate award marks accordingly.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> • The cushion would show that Amanda has made an effort to make the house look nice for Jim's visit. When Jim enters Laura would hold the cushion in front of her clutching it tightly. It would act as a barrier and protection because she is feeling nervous and uneasy • Jim would offer the glass to Laura as he is trying to be friendly. Laura would hold the glass tightly to show her nervousness • Laura would sit near the table as her menagerie acts as her friend and comfort blanket. At the beginning of the scene Laura would place her hand on it as it would give her comfort as she is overwhelmed by the events of the night • Jim would take the packet out of his pocket; he would look at it carefully and then offer Laura a piece. She would gently take it and smooth it, almost as if it's a present from Jim

2 4 Explain how a director would use movement to communicate character relationships to an audience in this extract

- In your answer refer to:
- Your choice of stage
- Your ideas for characters' positioning
- Your ideas for characters' movement
- Reasons for your choices

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	10-12 marks	• A perceptive understanding of how and why the type of stage has been chosen to communicate the relationship • A perceptive understanding of characters' positioning and movement which is appropriate to the choice of stage. • Detailed and discerning knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	• A well-informed understanding of how and why the type of stage has been chosen to communicate the relationship • Detailed understanding of characters' positioning and movement which is appropriate to the choice of stage • Detailed knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	• A satisfactory understanding of how and why the type of stage has been chosen to communicate the relationship • A satisfactory understanding of characters' positioning and movement which is appropriate to the choice of stage • General knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract. • Generally appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-5 marks	• Some understanding of how and why the type of stage has been chosen to communicate the relationship • Some understanding of characters' positioning and movement which is appropriate to the choice of stage • Some knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract. • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited understanding of how and why the type of stage has been chosen to communicate the relationship • Limited understanding of characters' positioning and movement which is appropriate to the choice of stage • Limited knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract. • Limited references to the extract • Limited knowledge, understanding and use of drama terminology
	0 marks	• Response not worthy / not attempted.

Indicative content

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

Answers may include:

The scene takes place in the Wingfield apartment. The scene creates opportunities for tension which becomes less awkward as the scene develops and Jim helps Laura to relax

- A clear and recognised stage shape for example End-On; Proscenium Arch; Thrust; Traverse; Theatre in the Round
- Clear suggestions relating to movement in relation to their chosen stage and how it communicates relationship: for example, Posture, quality of movement, stillness, gesture, eye-contact,
- Positioning in relation to their chosen stage shape and how positioning communicates relationship: for example, starting/end positions, proxemics, spatial relationships
- Justification for their choices for movement and positioning with clear reasons.

2 5

With reference to **one** extract from the play, describe how you would stage your chosen extract using a **Theatre in the Round** stage.

Do not refer to the extract used for questions

2 1 to **2 4**

In your answer refer to:

- The type of stage used in the original production
- your choice of production style
- your choice of set and props
- your choice of lighting
- reasons for your choices

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	13-15 Marks	• Reference to the type of stage used in the original production. • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Perceptive and discerning knowledge and understanding of chosen production style • Highly detailed description of how set, props and lighting could be used to stage the chosen extract • Highly detailed examples which fully support the design • Highly relevant contextual knowledge, understanding and use of drama terminology
Band 4	10-12 Marks	• Staging/design concept is explored demonstrating knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Detailed knowledge and understanding of chosen production style • Detailed description of how set, props and lighting could be used to stage the chosen extract • Detailed and appropriate references to the text • Relevant contextual knowledge, understanding and use of drama terminology

Band 3	7-9 Marks	• Staging/design concept is generally explored demonstrating general knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • General knowledge and understanding of chosen production style • General description of how set, props and lighting could be used to stage the chosen extract • Generally appropriate references to the chosen extract • Generally relevant contextual knowledge, understanding and use of drama terminology
Band 2	4-6 Marks	• Staging/design concept is partially explored demonstrating partial knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Some knowledge and understanding of chosen production style • Some description of how set, props and lighting could be used to stage the chosen extract • Some appropriate references to the chosen extract • Some relevant contextual knowledge, understanding and use of drama terminology
Band 1	1-3 Marks	• Staging/design concept shows limited exploration demonstrating limited knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Limited knowledge and understanding of chosen production style • Limited description of how set, props and lighting could be used to stage the chosen extract • Limited references to the chosen extract • Limited knowledge, understanding and use of drama terminology
	0 marks	• Response not creditworthy/not attempted.

Indicative content

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

A response should be marked from band 2 if the response deals with the same extract that is specified in section A

Answers may include:

Original Production

- First performed in Chicago 1944

Style

- A Theatre in the Round can lend itself to a variety of different production styles for example. expressionism, minimalism, symbolism. However the choice of style should be reflected in the candidates choice and understanding of set.

Set & Props

- An understanding of how design is used for Theatre in the Round stage for example. awareness of audience position/the set has to work from all angles
- How it reflects the candidate's chosen extract for example. location, theme.
- Use of levels, floorcoverings, area above the stage, choice of set, colour, texture, positioning of set.
- Props for example. personal props linked to chosen extract/character

LFX

- An understanding of how LFX is used in Theatre in the Round for example. stage is lit from above
- Use of specific lights for example. Gobos, colour, LED flooring, projections
- candles, lanterns, mobile phones,

The design chosen should make reference to the candidate's chosen extract and show an holistic understanding of design for a Theatre in the Round stage.

Blue Remembered Hills, Dennis Potter

- 3** **1** (i) You are going to perform the role of **Peter** and you are about to say the following lines from the extract:

“What do you think of that, then, Willie? Good weren’t it”

Describe **one** tone and **one** tempo you would use when speaking these lines. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for a suitable tone and 1 mark for a suitable tempo up to maximum of two marks. If two tones/tempo are given award 1 mark.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Tone • Proud • Boastful • Elated • Sneering • Superior • Powerful Tempo • Slow • Measured • Fast

- (ii) Give **one** reason to explain your choice of tone and **one** reason to explain your choice of tempo [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each valid reason up to a maximum of 2 marks. Answers must refer to reasons for both tone and tempo to be awarded the maximum of 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark. The explanation should display knowledge and understanding of the given circumstances of the extract and character.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> Tone • He could use a proud tone because he has just successfully jumped from the tree • Peter is extremely proud of successfully jumping from the tree and is boasting about it to Willie • Peter thinks he's superior to all the other boys and would use a sneering tone as he doesn't think Willie is capable of such an action • He's elated that he's accomplished jumping from the tree especially as Willie has witnessed the action Tempo • Peter could use a fast tempo because he's so excited by what he's just accomplished • Peter could use a fast tempo because he's elated that he's jumped and Willie has witnessed it • Peter could use a slow tempo because he wants Willie to listen and realise how magnificent he is • Peter could use a measured tempo because he wants to emphasise to Willy his actions make him superior to him.

3 2

(i)

Briefly describe the character of **Willie** in this extract

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 3 marks for a full description of character. The explanation should display knowledge and understanding of the character and the given circumstances of the extract. There should be 3 relevant points relating to character in order for the response to be awarded 3 marks.
Indicative content <i>The following are examples only and all valid alternatives should be given and marked appropriately.</i> Answers may include: • At the beginning Willie is wary of Peter • He knows Peter is a bully and has to listen to what Peter is telling him • He's curious to find out more information about the actions • He's desperate not to give Peter his apple by deflecting attention and trying to flatter Peter • Willie tries to impress Peter when he tells him he wants to become a commando • He's naughty and giggly • He tries to stand his ground against Peter

- (ii) As an actor, state **one** movement, **one** gesture and **one** facial expression you would use to communicate his character [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for 1 movement, 1 mark for 1 gesture and 1 mark for a facial expression. The explanation should display knowledge and understanding of the given circumstances of the extract and character and should be linked to the response given above.
Indicative content <i>The following are examples only and all valid alternatives should be given and marked appropriately.</i> Movement • Walking slowly and warily • Swaggering when he says he's going to be a commando • Rolling on the floor when he mentions knickers • Lying on the floor ridged trying to hide his apple Gestures • Throwing his apple in the air • Using his fingers to create a gun to shot imaginary Germans • Looking around before he says "knickers" • Putting his hands together when he says "honest" to emphasise he's telling the truth Facial Expressions • Wary • Curious • Impressed • Smiling

- 3 3** (i) As a designer, describe **two** props that could be used in this extract. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up 1 mark each prop chosen. 1 mark for a full description of each prop. The description of the prop could relate to the colour/quality/condition/period/ size etc. of chosen prop. The suggested props should be relevant to the specified extract/character (s) No marks can be awarded for suggestions relating to actual set <i>for example</i>. windows, doors. Marks can be awarded if a response states a set prop for example. table, chair as opposed to a hand prop <i>for example</i>. a wine bottle, newspaper. An article of clothing can be accepted if the candidate describes its use as part of the action for example: If a hat is described and then used to strike a character it can be accepted as a prop.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> • A long wooden tree branch covered with leaves • A large, green apple • A wooden catapult made from a tree branch with some elastic at the top • A small, grey stone

- (ii) Explain how the actor(s) could use **both** these props in this extract. Give reasons for your suggestions [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each suggestion and 1 mark for a clear reason up to a maximum of 4 marks. The response may choose both props for one character, if appropriate award marks accordingly.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> • The scene takes place in the wood during the WW2. Willie could pick up the branch and pretend to use it as a gun when he says the line “I going to be a commando” • Willie could be throwing the apple up in the air when he makes his entrance. Peter sees it and it becomes the focus of his attention throughout the scene • When Peter asks for some of his apple, Willie could put it in his pocket and bring out his catapult and start playing with that to try and deflect attention • Peter could pick up the stone and throw it, both boys could look into the distance as it emphasises that Peter thinks he’s good at everything.

3 4 Explain how a director would use movement to communicate character relationships to an audience in this extract.

- In your answer refer to:
- Your choice of stage
- Your ideas for characters' positioning
- Your ideas for characters' movement
- Reasons for your choices

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	10-12 marks	• A detailed and perceptive understanding of how and why the type of stage has been chosen to communicate the relationship • A detailed and perceptive understanding of characters' positioning and movement which is appropriate to the choice of stage. • Detailed and discerning knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	• A well-informed understanding of how and why the type of stage has been chosen to communicate the relationship • Detailed understanding of characters' positioning and movement which is appropriate to the choice of stage • Detailed knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	• A satisfactory understanding of how and why the type of stage has been chosen to communicate the relationship • A satisfactory understanding of characters' positioning and movement which is appropriate to the choice of stage • Satisfactory knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract. • Generally appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-5 marks	• Some understanding of how and why the type of stage has been chosen to communicate the relationship • Some understanding of characters' positioning and movement which is appropriate to the choice of stage • Some knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract. • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited understanding of how and why the type of stage has been chosen to communicate the relationship • Limited understanding of characters' positioning and movement which is appropriate to the choice of stage • Limited knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract. • Limited references to the extract • Limited knowledge, understanding and use of drama terminology
	0 marks	• Response not worthy / not attempted.

Indicative content

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

Answers may include:

The scene takes place in a wood. The scene creates opportunities for both tension and comedy

- A clear and recognised stage shape *for example*. End-On; Proscenium Arch; Thrust; Traverse; Theatre in the Round
- Clear suggestions relating to movement in relation to their chosen stage and how it communicates relationship: *for example*, Posture, quality of movement, stillness, gesture, eye-contact,
- Positioning in relation to their chosen stage shape and how positioning communicates relationship: *for example*, starting/end positions, proxemics, spatial relationships
- Justification for their choices for movement and positioning with clear reasons

3 5

With reference to **one** extract from the play, describe how you would stage your chosen extract using a **Theatre in the Round** stage.

Do not refer to the extract used for questions

3 1 to **3 4**

In your answer refer to:

- The type of stage used in the original production
- your choice of production style
- your choice of set and props
- your choice of lighting
- reasons for your choices

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	13-15 Marks	• Reference to the type of stage used in the original production. • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Perceptive and discerning knowledge and understanding of chosen production style • Highly detailed description of how set, props and lighting could be used to stage the chosen extract • Highly detailed examples which fully support the design • Highly relevant contextual knowledge, understanding and use of drama terminology
Band 4	10-12 Marks	• Staging/design concept is explored demonstrating knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Detailed knowledge and understanding of chosen production style • Detailed description of how set, props and lighting could be used to stage the chosen extract • Detailed and appropriate references to the text • Relevant contextual knowledge, understanding and use of drama terminology

Band 3	7-9 Marks	• Staging/design concept is generally explored demonstrating general knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • General knowledge and understanding of chosen production style • General description of how set, props and lighting could be used to stage the chosen extract • Generally appropriate references to the chosen extract • Generally relevant contextual knowledge, understanding and use of drama terminology
Band 2	4-6 Marks	• Staging/design concept is partially explored demonstrating partial knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Some knowledge and understanding of chosen production style • Some description of how set, props and lighting could be used to stage the chosen extract • Some appropriate references to the chosen extract • Some relevant contextual knowledge, understanding and use of drama terminology
Band 1	1-3 Marks	• Staging/design concept shows limited exploration demonstrating limited knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Limited knowledge and understanding of chosen production style • Limited description of how set, props and lighting could be used to stage the chosen extract • Limited references to the chosen extract • Limited knowledge, understanding and use of drama terminology
	0 marks	• Response not creditworthy/not attempted.

Indicative content

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

Answers may include:

Original Production

- Originally written as a TV drama. First broadcast in 1979

Style

- A Theatre in the Round can lend itself to a variety of different production styles *for example*. Expressionism, minimalism, symbolism. However the choice of style should be reflected in the candidates choice and understanding of set.

Set & Props

- An understanding of how design is used for Theatre in the Round stage for example. Awareness of audience position/the set has to work from all angles
- How it reflects the candidate's chosen extract for example. Location, theme.
- Use of levels, floorcoverings, area above the stage, choice of set, colour, texture, positioning of set.
- Props for example. Personal props linked to chosen extract/character

LFX

- An understanding of how LFX is used in Theatre in the Round for example. Stage is lit from above
- Use of specific lights for example. Gobos, colour, LED flooring, projections
- candles, lanterns, mobile phones,

The design chosen should make reference to the candidate's chosen extract and show an holistic understanding of design for a Theatre in the Round stage.

Face, Benjamin Zephaniah and Richard Conlon

- 4** **1** (i) You are going to perform the role of **Present Martin** and you are about to say the following lines from the extract:

‘Good. And I have made up my mind.’

Describe **one** tone and **one** tempo you would use when speaking these lines.
[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for a suitable tone and 1 mark for a suitable tempo up to maximum of two marks. If two tones/tempo are given award 1 mark
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Tone • Frightened • Determined • Curious • Matter of fact • Firm • Anxious Tempo • Slow • Fast • Measured

- (ii) Give **one** reason to explain your choice of tone and **one** reason to explain your choice of tempo [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each valid reason up to a maximum of 2 marks. Answers must refer to reasons for both tone and tempo to be awarded the maximum of 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark. The explanation should display knowledge and understanding of the given circumstances of the extract and character.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> Tone • PM could use a frightened tone because this will be the first time he will see his face since the accident and he's unsure what he's going to look like • In spite of all the advice from his parents and Drs PM would use a determined tone as he wants to take control of the situation • PM could use a curious tone, even though he's frightened he might still be curious as to how much he has changed • PM could use a firm tone. He has made the decision he wants to take back control of his life and has made up his mind and nothing is going to change it. Tempo • PM could use a slow tempo, because although it's his decision he's still thinking whether it is the right one • PM could use a fast tempo because he's anxious and he wants to get this over and done with • PM could use a measured tone, he's still unsure and thinking whether it's the right decision but wants to get things done quickly.

4 2

(i) Briefly describe the character of **Dr Owens** in this extract.

[3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 3 marks for a full description of character. The explanation should display knowledge and understanding of the character and the given circumstances of the extract. There should be 3 relevant points relating to character in order for the response to be awarded 3 marks.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> • Dr Owens is concerned about PM decision • He is understanding and professional • He is honest giving PM information which will help him make an informed decision • He is friendly and approachable and listens carefully to PM wishes • He is caring and wants to make the experience as easy as possible for PM • He is bewildered when PM gets out of bed

- (ii) As an actor, state **one** movement, **one** gesture and **one** facial expression you would use to communicate his character [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for 1 movement, 1 mark for 1 gesture, 1 mark for 1 facial expression. The explanation should display knowledge and understanding of the given circumstances of the extract and character and should be linked to the response given above.
Indicative content <i>The following are examples only and all valid alternatives should be given and marked appropriately.</i> Answers may include: Movement • Dr Owen could be sitting on a chair next to PM bed • He could stand and look out into the audience when he asks if PM has ever seen a burn's victim • Dr Owen could sit on bed next to PM his body could be tense as hands over the mirror • He could stand up quickly when PM goes over to the window Gestures • Tapping his fingers because he's anxious about the situation • He could shake his head slowly to emphasise this isn't a film • He would slowly hand the mirror over to PM • He could point in amazement when PM walks towards the window Facial Expressions • Concerned because PM is determined against all advice • Serious as he gives PM all the information • Amused when he makes the comment about PM parents • Shocked when PM walks towards the window

- 4 3** (i) As a designer, describe **two** props that could be used in this extract. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up 1 mark each prop chosen. 1 mark for a full description of each prop. The description of the prop could relate to the colour/quality/condition/period/ size etc. of chosen prop The suggested props should be relevant to the specified extract/character (s) No marks can be awarded for suggestions relating to actual set <i>for example</i>. windows, doors. Marks can be awarded if a response states a set prop <i>for example</i>. table, chair as opposed to a hand prop <i>for example</i>. a wine bottle, newspaper. An article of clothing can be accepted if the candidate describes its use as part of the action for example: If a hat is described and then used to strike a character it can be accepted as a prop.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> • A pair of rimless glasses • A black, leather briefcase with the initials DO • A small square mirror • A phone in a case with 'West Ham United' written on the back

- (ii) Explain how the actor(s) could use **both** these props in this extract. Give reasons for your suggestions. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each suggestion and 1 mark for a clear reason up to a maximum of 4 marks. The response may choose both props for one character, if appropriate award marks accordingly.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> • Dr O would take off his glasses and look directly at PM when he says the line “Martin, have you ever seen anyone with facial burns” This would emphasise the seriousness • Dr O would pick up his briefcase and slowly take the mirror out on the line, ‘Okay’ this would emphasise the tension of this pivotal moment • Dr O would slowly hand the mirror to PM because he’s unsure whether this is the right decision • PM would look at his phone to try and distract himself. He’s made up his mind and he doesn’t want to listen to Dr O advice.

- 4 4** Explain how a director would use movement to communicate character relationships to an audience in this extract.

In your answer refer to:

- Your choice of stage
- Your ideas for characters' positioning
- Your ideas for characters' movement
- Reasons for your choices

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	10-12 marks	• A detailed and perceptive understanding of how and why the type of stage has been chosen to communicate the relationship • A detailed and perceptive understanding of characters' positioning and movement which is appropriate to the choice of stage. • Detailed and discerning knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	• A well-informed understanding of how and why the type of stage has been chosen to communicate the relationship • Detailed understanding of characters' positioning and movement which is appropriate to the choice of stage • Detailed knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	• A satisfactory understanding of how and why the type of stage has been chosen to communicate the relationship • A satisfactory understanding of characters' positioning and movement which is appropriate to the choice of stage • Satisfactory knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract. • Generally appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-5 marks	• Some understanding of how and why the type of stage has been chosen to communicate the relationship • Some understanding of characters' positioning and movement which is appropriate to the choice of stage • Some knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract. • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited understanding of how and why the type of stage has been chosen to communicate the relationship • Limited understanding of characters' positioning and movement which is appropriate to the choice of stage • Limited knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract. • Limited references to the extract • Limited knowledge, understanding and use of drama terminology
	0 marks	• Response not worthy / not attempted.

Indicative content

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

Answers may include:

The scene takes place in the hospital. The scene creates opportunities for both tension and intimacy

- A clear and recognised stage shape for example. End-On; Proscenium Arch; Thrust; Traverse; Theatre in the Round
- Clear suggestions relating to movement in relation to their chosen stage and how it communicates relationship: for example, Posture, quality of movement, stillness, gesture, eye-contact,
- Positioning in relation to their chosen stage shape and how positioning communicates relationship: for example, starting/end positions, proxemics, spatial relationships
- Justification for their choices for movement & positioning with clear reasons

- 4 5** With reference to **one** extract from the play, describe how you would stage your chosen extract using a **Theatre in the Round** stage.

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

In your answer refer to:

- The type of stage used in the original production
- your choice of production style
- your choice of set and props
- your choice of lighting
- reasons for your choices

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	13-15 Marks	• Reference to the type of stage used in the original production. • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Perceptive and discerning knowledge and understanding of chosen production style • Highly detailed description of how set, props and lighting could be used to stage the chosen extract • Highly detailed examples which fully support the design • Highly relevant contextual knowledge, understanding and use of drama terminology
Band 4	10-12 Marks	• Staging/design concept is explored demonstrating knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Detailed knowledge and understanding of chosen production style • Detailed description of how set, props and lighting could be used to stage the chosen extract • Detailed and appropriate references to the text • Relevant contextual knowledge, understanding and use of drama terminology

Band 3	7-9 Marks	• Staging/design concept is generally explored demonstrating general knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • General knowledge and understanding of chosen production style • General description of how set, props and lighting could be used to stage the chosen extract • Generally appropriate references to the chosen extract • Generally relevant contextual knowledge, understanding and use of drama terminology
Band 2	4-6 Marks	• Staging/design concept is partially explored demonstrating partial knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Some knowledge and understanding of chosen production style • Some description of how set, props and lighting could be used to stage the chosen extract • Some appropriate references to the chosen extract • Some relevant contextual knowledge, understanding and use of drama terminology
Band 1	1-3 Marks	• Staging/design concept shows limited exploration demonstrating limited knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Limited knowledge and understanding of chosen production style • Limited description of how set, props and lighting could be used to stage the chosen extract • Limited references to the chosen extract • Limited knowledge, understanding and use of drama terminology
	0 marks	• Response not creditworthy/not attempted.

Indicative content

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

Answers may include:

Original Production

- Originally written as a novel in 1999, the novel was adapted into a play in 2008

Style

- A Theatre in the Round can lend itself to a variety of different production styles *for example*. Expressionism, minimalism, symbolism. However the choice of style should be reflected in the candidates choice and understanding of set.

Set & Props

- An understanding of how design is used for Theatre in the Round stage for example. Awareness of audience position/the set has to work from all angles
- How it reflects the candidate's chosen extract for example. Location, theme.
- Use of levels, floorcoverings, area above the stage, choice of set, colour, texture, positioning of set.
- Props for example. Personal props linked to chosen extract/character

LFX

- An understanding of how LFX is used in Theatre in the Round for example. Stage is lit from above
- Use of specific lights for example. Gobos, colour, LED flooring, projections
- candles, lanterns, mobile phones,

The design chosen should make reference to the candidate's chosen extract and show an holistic understanding of design for a Theatre in the Round stage.

LionBoy, Zizou Corder

- 5** **1** (i) You are going to perform the role of **Charlie** and you are about to say the following lines from the extract:

“I was just trying to make friends. Which was the truth”

Describe **one** tone and **one** tempo you would use when speaking these lines [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for a suitable tone and 1 mark for a suitable tempo up to maximum of two marks. If two tone/tempo are given award 1 mark
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Tone • Sad • Defensive • Matter of fact • Surprised • Amused • Shocked Tempo • Slow • Fast • Measured

- (ii) Give **one** reason to explain your choice of tone and **one** reason to explain your choice of tempo. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each valid reason up to a maximum of 2 marks. Answers must refer to reasons for both tone/tempo to be awarded the maximum of 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark. The explanation should display knowledge and understanding of the given circumstances of the extract and character.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> Tone • Charlie could use a shocked tone because he finds it hard to believe Maccomo doesn't believe him • He could use a sad tone because Maccomo is so suspicious of him • Charlie is an honest and says the line using a matter of fact tone as he stating the truth • He could use an amused tone because he thinks it's funny that Maccomo suspects him Tempo • A slow tempo because Charlie is pondering what Maccomo actually means • A fast tempo because Charlie is emphasising the truth • A measured tempo because he is thinking but also wants to defend himself

- 5 2** (i) Briefly describe the character of **Maccomo** in this extract. [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 3 marks for a full description of character. The explanation should display knowledge and understanding of the character and the given circumstances of the extract. There should be 3 relevant points relating to character in order for the response to be awarded 3 marks
Indicative content <i>The following are examples only and all valid alternatives should be given and marked appropriately.</i> Answers may include: • Maccomo is suspicious of Charlie • He is devious and trying to pretend he's Charlie's friend • He's ignorant because he doesn't believe Charlie is from London because of the colour of his skin • He gets more and more frustrated as he tries to understand how Charlie converses with the lions • As the scene progresses he gets more and more angry • He wants to control the situation but realises he can't that Charlie seems to have all the power

- (ii) As an actor, state **one** movement, **one** gesture and **one** facial expression you would use to communicate his character [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for 1 movement, 1 mark for 1 gesture and 1 mark for 1 facial expression. The explanation should display knowledge and understanding of the given circumstances of the extract and character and should be linked to the response given above.
Indicative content <i>The following are examples only and all valid alternatives should be given and marked appropriately.</i> Answers may include: Movement • Maccomo would stride powerfully into the cage • He could stand in front of Charlie making himself look big and powerful to show he was in control • He could stamp in foot in anger as he can't understand what Charlie is doing • Maccomo could turn slowly and face the audience when he says his final lines to take us into his confidence Gesture • He could point angrily at Charlie when he enters the cage • He could pull at his hair as he becomes more and more frustrated • Maccomo could twirl his moustache like a pantomime villain when he says the line "I saw through his tricks" • He could clap angrily clap his hands together on "Speak.Speak.Speak" to emphasise his annoyance Facial Expressions • Angry as he thinks Charlie is deceiving him • Bewildered when he can't grasp where Charlie is from because of the colour of his skin • Frustrated when Charlie begins talking to the lions and he can't understand • Determined as he decides to take control of the situation and watch Charlie's every move

- 5 3** (i) As a designer, describe **two** props that could be used in this extract. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up 1 mark each prop chosen. 1 mark for a full description of each prop. The description of the prop could relate to the colour/quality/condition/period/ size etc. of chosen prop. The suggested props should be relevant to the specified extract/character (s) No marks can be awarded for suggestions relating to actual set <i>for example</i>. windows, doors. Marks can be awarded if a response states a set prop <i>for example</i>. table, chair as opposed to a hand prop <i>for example</i>. a wine bottle, newspaper. An article of clothing can be accepted if the candidate describes its use as part of the action for example: If a hat is described and then used to strike a character it can be accepted as a prop.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> • A long, thin black whip with a red jewelled handle • A phone with a red cover with a picture of a cat on the back • A small, brown wooden three legged stool • A red tin bucket faded in colour, with Maccommo's Circus written in black letters

- (ii) Explain how the actor(s) could use **both** these props in this extract. Give reasons for your suggestions. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each suggestion and 1 mark for a clear reason up to a maximum of 4 marks. The response may choose both props for one character, if appropriate award marks accordingly.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> • Maccomo is a lion tamer and we would crack the whip when he enters the cage to show his authority over the lions but more importantly Charlie • Charlie has just come off the phone to Rafi, at the beginning of the scene he could be holding it tightly because it's his only connection to the outside world • The stool could be used to tame the lions but Charlie could be sitting on it stroking the lion when he his talking to them to show he is their friend • The bucket is important because it is full of drugged water, Charlie should keep his eye on it throughout the scene as he doesn't want them to get hurt. At the end of the scene he would pick the bucket up and throw the water away to show the lions are his friends.

5 4 Explain how a director would use movement to communicate character relationships to an audience in this extract

- In your answer refer to:
- Your choice of stage
- Your ideas for characters' positioning
- Your ideas for characters' movement
- Reasons for your choices

[12]

A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded		
Band 5	10-12 marks	• A detailed and perceptive understanding of how and why the type of stage has been chosen to communicate the relationship • A detailed and perceptive understanding of characters' positioning and movement which is appropriate to the choice of stage. • Detailed and discerning knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	• A well-informed understanding of how and why the type of stage has been chosen to communicate the relationship • A detailed understanding of characters' positioning and movement which is appropriate to the choice of stage • Detailed knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology

Band 3	6-7 marks	• A satisfactory understanding of how and why the type of stage has been chosen to communicate the relationship • A satisfactory understanding of characters' positioning and movement which is appropriate to the choice of stage • Satisfactory knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract. • Generally appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology
Band 2	4-5 marks	• Some understanding of how and why the type of stage has been chosen to communicate the relationship • Some understanding of characters' positioning and movement which is appropriate to the choice of stage • Some knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract. • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited understanding of how and why the type of stage has been chosen to communicate the relationship • Limited understanding of characters' positioning and movement which is appropriate to the choice of stage • Limited knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract. • Limited references to the extract • Limited knowledge, understanding and use of drama terminology
	0 marks	• Response not worthy / not attempted.

Indicative content

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

Answers may include:

The scene takes place in the lion's cage The scene creates opportunities for both tension and conflict

- A clear and recognised stage shape for example. End-On; Proscenium Arch; Thrust; Traverse; Theatre in the Round
- Clear suggestions relating to movement in relation to their chosen stage and how it communicates relationship: for example, Posture, quality of movement, stillness, gesture, eye-contact,
- Positioning in relation to their chosen stage shape and how positioning communicates relationship: for example, starting/end positions, proxemics, spatial relationships
- Justification for their choices for movement & positioning with clear reasons

5 5

With reference to **one** extract from the play, describe how you would stage your chosen extract using a **Theatre in the Round** stage.

Do not refer to the extract used for questions 5 1 to 5 4

In your answer refer to:

- The type of stage used in the original production
- your choice of production style
- your choice of set and props
- your choice of lighting
- reasons for your choices

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	13-15 Marks	• Reference to the type of stage used in the original production. • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Perceptive and discerning knowledge and understanding of chosen production style • Highly detailed description of how set, props and lighting could be used to stage the chosen extract • Highly detailed examples which fully support the design • Highly relevant contextual knowledge, understanding and use of drama terminology
Band 4	10-12 Marks	• Staging/design concept is explored demonstrating knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Detailed knowledge and understanding of chosen production style • Detailed description of how set, props and lighting could be used to stage the chosen extract • Detailed and appropriate references to the text • Relevant contextual knowledge, understanding and use of drama terminology

Band 3	7-9 Marks	• Staging/design concept is generally explored demonstrating general knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • General knowledge and understanding of chosen production style • General description of how set, props and lighting could be used to stage the chosen extract • Generally appropriate references to the chosen extract • Generally relevant contextual knowledge, understanding and use of drama terminology
Band 2	4-6 Marks	• Staging/design concept is partially explored demonstrating partial knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Some knowledge and understanding of chosen production style • Some description of how set, props and lighting could be used to stage the chosen extract • Some appropriate references to the chosen extract • Some relevant contextual knowledge, understanding and use of drama terminology
Band 1	1-3 Marks	• Staging/design concept shows limited exploration demonstrating limited knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Limited knowledge and understanding of chosen production style • Limited description of how set, props and lighting could be used to stage the chosen extract • Limited references to the chosen extract • Limited knowledge, understanding and use of drama terminology
	0 marks	• Response not creditworthy/not attempted.

Indicative content

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

Answers may include:

Original Production

- First performed by Complicite in 2013

Style

- A Theatre in the Round can lend itself to a variety of different production styles *for example*. Expressionism, minimalism, symbolism. However the choice of style should be reflected in the candidates choice and understanding of set.

Set & Props

- An understanding of how design is used for Theatre in the Round stage for example. Awareness of audience position/the set has to work from all angles
- How it reflects the candidate's chosen extract for example. Location, theme.
- Use of levels, floorcoverings, area above the stage, choice of set, colour, texture, positioning of set.
- Props for example. Personal props linked to chosen extract/character

LFX

- An understanding of how LFX is used in Theatre in the Round for example. Stage is lit from above
- Use of specific lights for example. Gobos, colour, LED flooring, projections
- Candles, lanterns, mobile phones,

The design chosen should make reference to the candidate's chosen extract and show an holistic understanding of design for a Theatre in the Round stage.

Resting Restless, Bethan Marlow

- 6** **1** (i) You are going to perform the role of **Cai** and you are about to say the following lines from the extract:

“Why? Don’t know what pen to use in your exam?”

Describe **one** tone and **one** tempo you would use when speaking these lines.
[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for a suitable tone and 1 mark for a suitable tempo up to maximum of two marks. If two movements/fe are given award 1 mark
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Tone • Spiteful • Mocking • Angry • Amused • Resentful • Bitter Tempo • Fast • Slow • Measured

- (ii) Give **one** reason to explain your choice of tone and **one** reason to explain your choice of tempo [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each valid reason up to a maximum of 2 marks. Answers must refer to reasons for both tone and tempo to be awarded the maximum of 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark. The explanation should display knowledge and understanding of the given circumstances of the extract and character.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> Tone • Cai could use a mocking tone because he thinks Alaw is being pathetic • He could use an angry tone because he is still upset at what has just happened and is taking his anger out on Alaw • Cai could use a bitter tone because he thinks compared to him Alaw's problems are insignificant • He could use a spiteful tone because he's angry and he wants to hurt Alaw as much as possible Tempo • Cai could use a fast tempo because he's angry and his words come out in a rush • Cai could use a slow tempo because he wants his words to have maximum impact to hurt Alaw • H could use a measured tempo he thinks about what he's going to say but he still says it in order to hurt Alaw

6 2 (i) Briefly describe the character of **Alaw** in this extract [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 3 marks for a full description of character. The explanation should display knowledge and understanding of the character and the given circumstances of the extract. There should be 3 relevant points relating to character in order for the response to be awarded 3 marks.
Indicative content <i>The following are examples only and all valid alternatives should be given and marked appropriately.</i> • Alaw is angry at the way Cai has treated Princess • She is stressed not just by this situation but by her life in general • She feels misunderstood because Cai doesn't understand about her life • She's upset because Cai is shouting at her and the night is going so badly • She is frustrated because Cai keeps confronting her • Alaw feels belittled because Cai is mocking her and making out her concerns pale into comparison with his life

- (ii) As an actor, state **one** movement, **one** gesture and **one** facial expression you would use to communicate her character [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for 1 movement, 1 mark for 1 gesture, 1 mark for 1 facial expression. The explanation should display knowledge and understanding of the given circumstances of the extract and character and should be linked to the response given above
Indicative content <i>The following are examples only and all valid alternatives should be given and marked appropriately.</i> Answers may include: Movement • At the beginning she could be facing Cai with her body very tense • When she says her speech “I need to study tomorrow.” she could turn back and step away from him to show she can’t be bothered • Alaw could angrily stamp her foot and quickly move so she’s right in Cai’s face when she says the line “It means everything” • At the end she could run out crying because Cai has annoyed her so much Gesture • She could point at Cai angrily on the line “do shut up” • She could point to herself when she talks about the exam being a big deal • Alaw could cover her ears to avoid listening to Cai • She could begin rubbing her eyes because she might start crying at what Cai is saying Facial expressions • Angry at what Cai is saying • Stressed when she thinks of all she has to do • Direct eye contact with Cai when she stresses that she is going to succeed • A rude gesture when Cai says her life is tiny and just before she runs out There should be 3 relevant points relating to character in order for the response to be awarded 3 marks.

- 6 3** (i) As a designer, describe **two** props that could be used in this extract. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up 1 mark each prop chosen. 1 mark for a full description of each prop. The description of the prop could relate to the colour/quality/condition/period/ size etc. of chosen prop. The suggested props should be relevant to the specified extract/ character (s) No marks can be awarded for suggestions relating to actual set <i>for example</i>. windows, doors. Marks can be awarded if a response states a set prop <i>for example</i>. table, chair as opposed to a hand prop <i>for example</i>. a wine bottle, newspaper. An article of clothing can be accepted if the candidate describes its use as part of the action for example: If a hat is described and then used to strike a character it can be accepted as a prop.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> • A can of Red Bull energy drink • A red, leather shoulder bag • A phone with a blue background with Cardiff City written on the back • A white crumpled piece of tissue paper

- (ii) Explain how the actor(s) could use **both** these props in this extract. Give reasons for your suggestions [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each suggestion and 1 mark for a clear reason up to a maximum of 4 marks. The response may choose both props for one character, if appropriate award marks accordingly.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> • Cai could be drinking from the can when Alaw arrives. He should gesture at her with can and the liquid should slop out showing he doesn't care but it should annoy Alaw • Alaw could be holding her bag tightly and that could show how annoyed and tense she is. She could hold it in front of her almost as a barrier between her and Cai • Cai could be using his phone to film Alaw as she gets more annoyed she would make her even more annoyed and she could be trying to grab the phone from him • Alaw could pull the tissue from her sleeve and twist it in her hands as she gets more and more upset. When she runs out she could use it to wipe her eyes

- 6 4** Explain how a director would use movement to communicate character relationships to an audience in this extract

In your answer refer to:

- Your choice of stage
- Your ideas for characters' positioning
- Your ideas for characters' movement
- Reasons for your choices

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded		
Band 5	10-12 marks	• A detailed and perceptive understanding of how and why the type of stage has been chosen to communicate the relationship • A detailed and perceptive understanding of characters' positioning and movement which is appropriate to the choice of stage. • Detailed and discerning knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	• A well-informed understanding of how and why the type of stage has been chosen to communicate the relationship • Detailed understanding of characters' positioning and movement which is appropriate to the choice of stage • Detailed knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	• A general understanding of how and why the type of stage has been chosen to communicate the relationship • General understanding of characters' positioning and movement which is appropriate to the choice of stage • General knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract. • Generally appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-5 marks	• Some understanding of how and why the type of stage has been chosen to communicate the relationship • Some understanding of characters' positioning and movement which is appropriate to the choice of stage • Some knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract. • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited understanding of how and why the type of stage has been chosen to communicate the relationship • Limited understanding of characters' positioning and movement which is appropriate to the choice of stage • Limited knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract. • Limited references to the extract • Limited knowledge, understanding and use of drama terminology
	0 marks	• Response not worthy / not attempted.

Indicative content

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

Answers may include:

The scene takes place in a club on a night out. The scene provides opportunity for tension and conflict

- A clear and recognised stage shape for example. End-On; Proscenium Arch; Thrust; Traverse; Theatre in the Round
- Clear suggestions relating to movement in relation to their chosen stage and how it communicates relationship: for example, Posture, quality of movement, stillness, gesture, eye-contact,
- Positioning in relation to their chosen stage shape and how positioning communicates relationship: for example, starting/end positions, proxemics, spatial relationships
- Justification for their choices for movement & positioning with clear reasons

- 6 5** With reference to **one** extract from the play, describe how you would stage your chosen extract using a **Theatre in the Round** stage.

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

In your answer refer to:

- The type of stage used in the original production
- your choice of production style
- your choice of set and props
- your choice of lighting
- reasons for your choices

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	13-15 Marks	• Reference to the type of stage used in the original production. • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Perceptive and discerning knowledge and understanding of chosen production style • Highly detailed description of how set, props and lighting could be used to stage the chosen extract • Highly detailed examples which fully support the design • Highly relevant contextual knowledge, understanding and use of drama terminology
Band 4	10-12 Marks	• Staging/design concept is fully explored demonstrating knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Detailed knowledge and understanding of chosen production style • Detailed description of how set, props and lighting could be used to stage the chosen extract • Clear and appropriate references to the text • Relevant contextual knowledge, understanding and use of drama terminology

Band 3	7-9 Marks	• Staging/design concept is generally explored demonstrating general knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • General knowledge and understanding of chosen production style • General description of how set, props and lighting could be used to stage the chosen extract • Generally appropriate references to the chosen extract • Generally relevant contextual knowledge, understanding and use of drama terminology
Band 2	4-6 Marks	• Staging/design concept is partially explored demonstrating partial knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Some knowledge and understanding of chosen production style • Some description of how set, props and lighting could be used to stage the chosen extract • Some appropriate references to the chosen extract • Some relevant contextual knowledge, understanding and use of drama terminology
Band 1	1-3 Marks	• Staging/design concept shows limited exploration demonstrating limited knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Limited knowledge and understanding of chosen production style • Limited description of how set, props and lighting could be used to stage the chosen extract • Limited references to the chosen extract • Limited knowledge, understanding and use of drama terminology
	0 marks	• Response not creditworthy/not attempted.

Indicative content

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

Answers may include:

Original Production

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

Style

- A Theatre in the Round can lend itself to a variety of different production styles *for example*. Expressionism, minimalism, symbolism. However the choice of style should be reflected in the candidates choice and understanding of set.

Set & Props

- An understanding of how design is used for Theatre in the Round stage for example. Awareness of audience position/the set has to work from all angles
- How it reflects the candidate's chosen extract for example. Location, theme.
- Use of levels, floorcoverings, area above the stage, choice of set, colour, texture, positioning of set.
- Props for example. Personal props linked to chosen extract/character

LFX

- An understanding of how LFX is used in Theatre in the Round for example. Stage is lit from above
- Use of specific lights for example. Gobos, colour, LED flooring, projections
- candles, lanterns, mobile phones,

The design chosen should make reference to the candidate's chosen extract and show a holistic understanding of design for a Theatre in the Round stage.

Tuesday, Alison Carr

- 7 1** (i) You are going to perform the role of **Sam** and you are about to say the following lines from the extract:

"I'm not a baby. If I need the toilet I'll go to the toilet."

Describe **one** tone and **one** tempo you would use when speaking these lines.

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for a suitable tone and 1 mark for a suitable tempo up to maximum of two marks. If two tones/tempo are given award 1 mark
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Tone • Annoyed • Sarcastic • Amused • Resentful • Authoritative • Sharp Tempo • Slow • Fast • Measured

- (ii) Give **one** reason to explain your choice of tone and **one** reason to explain your choice of tempo. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each valid reason up to a maximum of 2 marks. Answers must refer to reasons for tone and tempo to be awarded the maximum of 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark. The explanation should display knowledge and understanding of the given circumstances of the extract and character
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> Tone • Sam would use annoyed tone because she thinks Billy is treating her like a baby • She could use an authoritative tone to let him know she is capable of looking after herself • Sam could use an amused tone because she thinks its funny Billy thinks she's not capable of looking after herself • She could use a sharp tone because she thinks Billy's response inappropriate Tempo • A fast tempo because she's annoyed at her brother • A slow tempo because she's thinking how stupid he's being • A measured tempo because she's thinking about the suggestion but definitely doesn't need help

7	2
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(i)

Briefly describe the character of **Billy** in this extract.

[3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 3 marks for a full description of the character. The explanation should display knowledge and understanding of the character and the given circumstances of the extract. There should be 3 relevant points relating to character in order for the response to be awarded 3 marks
Indicative content <i>The following are examples only and all valid alternatives should be given and marked appropriately.</i> Answers may include: • Billy is concerned about Sam's welfare • He's desperately trying to make her as comfortable as possible • Billy is unsure how to react/respond to Sam and is trying to say the right thing • He's in a state of shock and disbelief that Sam has appeared • Billy is trying to express his love for Sam • He feels guilty for the way he acted when she was alive

- (ii) As an actor, state **one** movement, **one** gesture and **one** facial expression you would use to communicate his character [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for 1 movement, 1 mark for 1 gesture, 1 mark for 1 facial expression. The explanation should display knowledge and understanding of the given circumstances of the extract and character and should be linked to the response given above.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> Movement • Billy could be sitting close to Sam and holding her hand • He could pick up her leg and begin rubbing it when she says her foot has gone asleep • Billy could hug Sam tightly when he tells her how much he loves • He could turn away from Sam at the end of the extract so Sam can't see how upset he is Gesture • Billy could point into the distance to indicate where the toilet is • He could put his hands by his heart when he tells her he loves her • He could point at Sam to emphasise she took the blame over the escaped rabbit • Billy could rub his eyes to stop himself from crying Facial Expressions • He could have a concerned expression when he asks her if she's warm enough etc. • Billy could smile when he talks about his mother smiling a lot • He could have a guilty expression when he admits about leaving the cage open • Billy could have a tender expression when he tells Sam how much he loves her.

- 7 3** (i) As a designer, describe **two** props that could be used in this extract. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up 1 mark each prop chosen. 1 mark for a full description of each prop. The description of the prop could relate to the colour/quality/condition/period/ size etc. of chosen prop The suggested props should be relevant to the specified extract/character (s) No marks can be awarded for suggestions relating to actual set <i>for example.</i> windows, doors. Marks can be awarded if a response states a set prop <i>for example.</i> table, chair as opposed to a hand prop for example. a wine bottle, newspaper. An article of clothing can be accepted if the candidate describes its use as part of the action for example: If a hat is described and then used to strike a character it can be accepted as a prop.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> • A black, canvas backpack with a white Vans logo • A bag of Haribo Star Mix sweets • A black Adidas all weather jacket • A white crumpled piece of tissue paper

- (ii) Explain how the actor(s) could use **both** these props in this extract. Give reasons for your suggestions [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each suggestion and 1 mark for a clear reason up to a maximum of 4 marks. The response may choose both props for one character, if appropriate award marks accordingly
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> • Billy could be carrying his backpack to indicate he's in school. He could use it to get various items out to try and make Sam more comfortable • When he asks Sam if she's hungry, he could rummage in his backpack and pull out the sweets and offer her one. • When he asks if she's cold he could take his jacket off and put it around her shoulders to protect her and keep her warm and safe • At the end of the extract he could pull the tissue from his sleeve in case he begins crying as he's so overcome with emotion

- 7 4** Explain how a director would use movement to communicate character relationships to an audience in this extract

In your answer refer to:

- Your choice of stage
- Your ideas for characters' positioning
- Your ideas for characters' movement
- Reasons for your choices

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded		
Band 5	10-12 marks	• A detailed and perceptive understanding of how and why the type of stage has been chosen to communicate the relationship • A detailed and perceptive understanding of characters' positioning and movement which is appropriate to the choice of stage. • Detailed and discerning knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	• A well-informed understanding of how and why the type of stage has been chosen to communicate the relationship • Detailed understanding of characters' positioning and movement which is appropriate to the choice of stage • Detailed knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	• A satisfactory understanding of how and why the type of stage has been chosen to communicate the relationship • A satisfactory understanding of characters' positioning and movement which is appropriate to the choice of stage • Satisfactory knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract. • Generally appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-5 marks	• Some understanding of how and why the type of stage has been chosen to communicate the relationship • Some understanding of characters' positioning and movement which is appropriate to the choice of stage • Some knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract. • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited understanding of how and why the type of stage has been chosen to communicate the relationship • Limited understanding of characters' positioning and movement which is appropriate to the choice of stage • Limited knowledge and understanding of how positioning and movement communicates character relationship to an audience relationship within the extract. • Limited references to the extract • Limited knowledge, understanding and use of drama terminology
	0 marks	• Response not worthy / not attempted.

Indicative content

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

Answers may include:

The scene takes place in a schoolyard. The scene creates opportunities for both tension and intimacy

- A clear and recognised stage shape for example. End-On; Proscenium Arch; Thrust; Traverse; Theatre in the Round
- Clear suggestions relating to movement in relation to their chosen stage and how it communicates relationship: for example, Posture, quality of movement, stillness, gesture, eye-contact,
- Positioning in relation to their chosen stage shape and how positioning communicates relationship: for example, starting/end positions, proxemics, spatial relationships
- Justification for their choices for movement and positioning with clear reasons

7 5

With reference to **one** extract from the play, describe how you would stage your chosen extract using a **Theatre in the Round** stage.

Do not refer to the extract used for questions

7 1 to 7 4

In your answer refer to:

- The type of stage used in the original production
- your choice of production style
- your choice of set and props
- your choice of lighting
- reasons for your choices

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	13-15 Marks	• Reference to the type of stage used in the original production. • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Perceptive and discerning knowledge and understanding of chosen production style • Highly detailed description of how set, props and lighting could be used to stage the chosen extract • Highly detailed examples which fully support the design • Highly relevant contextual knowledge, understanding and use of drama terminology
Band 4	10-12 Marks	• Staging/design concept is explored demonstrating knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Detailed knowledge and understanding of chosen production style • Detailed description of how set, props and lighting could be used to stage the chosen extract • Detailed and appropriate references to the text • Relevant contextual knowledge, understanding and use of drama terminology

Band 3	7-9 Marks	• Staging/design concept is generally explored demonstrating general knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • General knowledge and understanding of chosen production style • General description of how set, props and lighting could be used to stage the chosen extract • Generally appropriate references to the chosen extract • Generally relevant contextual knowledge, understanding and use of drama terminology
Band 2	4-6 Marks	• Staging/design concept is partially explored demonstrating partial knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Some knowledge and understanding of chosen production style • Some description of how set, props and lighting could be used to stage the chosen extract • Some appropriate references to the chosen extract • Some relevant contextual knowledge, understanding and use of drama terminology
Band 1	1-3 Marks	• Staging/design concept shows limited exploration demonstrating limited knowledge and understanding of how the chosen extract can be designed for Theatre in the Round • Limited knowledge and understanding of chosen production style • Limited description of how set, props and lighting could be used to stage the chosen extract • Limited references to the chosen extract • Limited knowledge, understanding and use of drama terminology
	0 marks	• Response not creditworthy/not attempted.

Indicative content

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

Original Production

- Written Specifically as part of the Connections National Theatre Connections in 2020/2021

Style

- A Theatre in the Round can lend itself to a variety of different production styles *for example*. Expressionism, minimalism, symbolism. However the choice of style should be reflected in the candidates choice and understanding of set.

Set & Props

- An understanding of how design is used for Theatre in the Round stage for example. Awareness of audience position/the set has to work from all angles
- How it reflects the candidate's chosen extract for example. Location, theme.
- Use of levels, floorcoverings, area above the stage, choice of set, colour, texture, positioning of set.
- Props for example. Personal props linked to chosen extract/character

LFX

- An understanding of how LFX is used in Theatre in the Round for example. Stage is lit from above
- Use of specific lights for example. Gobos, colour, LED flooring, projections
- candles, lanterns, mobile phones,

The design chosen should make reference to the candidate's chosen extract and show an holistic understanding of design for a Theatre in the Round stage.

SECTION B

- | | |
|----------|----------|
| 8 | 1 |
|----------|----------|
- Analyse and evaluate how sound and lighting were used in **one** moment to communicate meaning to the audience.

In your answer refer to:

- production style
- how sound and lighting were used to create atmosphere and communicate meaning
- your response to the sound and lighting as a member of the audience [15]

AO4 Analyse and evaluate (their own work and) the work of others		
- Where the candidate's work completely meets the descriptors, the highest mark should be awarded. - Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. - Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.		
Band 5	13-15 marks	- Perceptive analysis and evaluation of how the use of sound and lighting were used in one moment to create atmosphere and communicate meaning to the audience including reference to production style - Perceptive analysis and evaluation of their own response to the sound and lighting in performance as a member of the audience - Detailed and focused examples from the chosen moment - The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling
Band 4	10-12 marks	- Good analysis and evaluation of how the use of sound and lighting in one moment to create atmosphere and communicate meaning to the audience including reference to production style - Good analysis and evaluation of their own response to the sound and lighting in performance as a member of the audience - Purposeful examples from the chosen moment - The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling
Band 3	7-9 marks	- General analysis and evaluation of how the use of sound and lighting were used in one moment to create atmosphere and communicate meaning to the audience including reference to production style - General analysis and evaluation of their own response to sound and lighting in performance as a member of the audience - Generally appropriate examples from the chosen moment - The answer is partly well organised and with some use of appropriate subject terminology and generally accurate grammar, punctuation and spelling

Band 2	4-6 marks	- Some analysis and evaluation of how the use of sound and lighting were used to create atmosphere and communicate meaning to the audience including reference to production style - Some analysis and evaluation of their own response to sound and lighting in performance as a member of the audience - Some appropriate examples from the chosen moment - The answer shows a basic level of organisation and basic use of subject terminology with errors in grammar, punctuation and spelling affecting clarity of communication
Band 1	1-3 marks	- Limited analysis and evaluation of how the use of sound and lighting were used to create atmosphere and communicate meaning to the audience including reference to production style - Limited analysis and evaluation of their own response to sound and lighting in performance as a member of the audience - Limited appropriate examples from the chosen moment - The answer shows a limited level of organisation and limited use of subject terminology with many errors in grammar, punctuation and spelling affecting clarity of communication
	0 marks	Response not worthy / not attempted.

Indicative content

Answers should analyse and evaluate the use of **sound and lighting**

Answers could include:

Production Style

- How the production style influenced the choice of sound and lighting

Sound

How sound was used to create

- Time/location/Mood/atmosphere/events on/off stage
- Live/recorded sound/sound levels/music/echoes/reverbs/distorted/underscore

Lighting

- Colour, direction, movement, intensity
- Projections/gobos/candles/lanterns/touches/LED Flooring

Response as an audience member:

- Individual response to **sound and lighting**

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

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Analyse and evaluate how the voice and movement of **one** character/role was used in **one** moment to communicate meaning to the audience.

In your answer refer to:

- Acting/Performance style
- how voice and movement was used to create character/role and communicate meaning
- your response to the character/role as a member of the audience [15]

AO4 Analyse and evaluate (their own work and) the work of others		
• Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. • Where the candidate's work completely meets the descriptors, the highest		
Band 5	13-15 marks	• Perceptive analysis and evaluation of how one actor used voice and movement in one moment to create character and communicate meaning to the audience including reference to acting style • Perceptive analysis and evaluation of their own response to voice and movement in performance as a member of the audience • Detailed and focused examples from the chosen moment • The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling
Band 4	10-12 marks	• Good analysis and evaluation of how of how one actor used voice and movement in one moment to create character and communicate meaning to the audience including reference to acting style • Good analysis and evaluation of their own response to voice and movement in performance as a member of the audience • Purposeful examples from the chosen moment • The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling
Band 3	7-9 marks	• General analysis and evaluation of how one actor used voice and movement in one moment to create character and communicate meaning to the audience including reference to acting style • General analysis and evaluation of their own response to voice and movement in performance as a member of the audience • Generally appropriate examples from the chosen moment • The answer is partly well organised and with some use of appropriate subject terminology and generally accurate grammar, punctuation and spelling

Band 2	4-6 marks	- Some analysis and evaluation of how one actor used voice and movement in one moment to create character and communicate meaning to the audience including reference to acting style - Some analysis and evaluation of their own response to voice and movement in performance as a member of the audience - Some appropriate examples from the chosen moment - The answer shows a basic level of organisation and basic use of subject terminology with errors in grammar, punctuation and spelling affecting clarity of communication
Band 1	1-3 marks	- Limited analysis and evaluation of how of how one actor used voice and movement in one moment to create character and communicate meaning to the audience including reference to acting style - Limited analysis and evaluation of their own response to voice and movement in performance as a member of the audience - Limited appropriate examples from the chosen moment - The answer shows a limited level of organisation and limited use of subject terminology with many errors in grammar, punctuation and spelling affecting clarity of communication
	0 marks	Response not worthy / not attempted.
Indicative content Answers should analyse and evaluate the use of voice and movement Answers should include: - how the acting style influenced the voice and movement Voice - Accent, pace, tone, expression, pause, subtext Movement - Posture, gesture, quality of movement, stillness, use of props/set, spatial awareness, proxemics Response as an audience member: - Individual response to voice and movement <i>All valid alternatives should be assessed as indicated in the grid above.</i>		