



GCSE MARKING SCHEME

SUMMER 2023

**DRAMA - UNIT 3
3690U30-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCSE DRAMA – UNIT 3
SUMMER 2023 MARK SCHEME

SECTION A

Either,

Romeo and Juliet William Shakespeare

- 1 1** (i) You are going to perform the role of **Juliet**. Choose any **one** line from the extract, which shows the character's motivation. [1]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for stating an appropriate line which shows character motivation
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> There are several options, however answers may include: <ul style="list-style-type: none">• Wilt thou be gone? It is not yet near day:• It is, it is, hie hence, be gone, away!• Then, window, let day in, and let life out.• O think'st thou we shall ever meet again?• O God, I have an ill-divining soul!

- (ii) Describe the tone and tempo you would use when speaking your chosen line. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for suitable tone. Award 1 mark for suitable tempo. The answer should link with the given line in the previous question. Answers must refer to 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.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> Answers will vary depending on the choice of line, but may include: <ul style="list-style-type: none">• Questioning/Pleading tone• Slow tempo• Distressed/agitated tone• Quick/hurried tempo• Thoughtful/resolved tone• Measured tempo acknowledging use of punctuation• Desperate/Mournful tone• Protected tempo• Ominous tone• Controlled tempo

1 2

(i) Briefly describe the relationship between **Romeo** and **Juliet** in this extract. [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each relevant point relating to the relationship up to a maximum of 3 marks
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> <ul style="list-style-type: none">• It is a passionate relationship especially as they both know Romeo is about to leave and they don't know when they will see each other.• It is a caring relationship as both are concerned about the other in spite of the consequences.• There is a reckless element as both want Romeo to stay in spite of the consequences.• As the scene continues and Juliet becomes more pragmatic it develops into a mature relationship.• It is a doomed relationship as Romeo gets ready to leave and Juliet has a premonition.

(ii) Explain how the **two** actors could use movement to communicate this relationship to an audience. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
The response should display a balance between the characters. 2 marks for appropriate movement and 2 marks for explanation. The explanation should display knowledge and understanding of the given circumstances of the extract. The response should link with the description of the relationship in the previous answer.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> <ul style="list-style-type: none">• R&J could stand very close to each with Juliet clinging on very tightly to emphasise her reluctance in letting him go.• When Juliet is agitated about him leaving, she could pace quickly, Romeo could take her hand and smooth her face to show his care and concern for her.• When Romeo decides to stay, he could throw himself on the bed and hold his hand to Juliet and pull her towards him to indicate his recklessness and emphasise he will stay despite the consequences.• When Juliet becomes more pragmatic and realises Romeo has to leave, she could pull him quickly towards the window to indicate her urgency, Romeo's body language might be stiff to indicate his reluctance.• As Juliet has a premonition of Romeo's death she could stand very still at the window staring into the distance with a terrified facial expression. Romeo could stand very still below staring up at her. He could reach up his arm to try and reassure her.

- 1 3** (i) Suggest a suitable costume, hair and make-up for the **Nurse** in this extract.[4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 4 marks for a detailed costume. The costume suggestion should represent a full costume for the character and could include details e.g. colour, fabric, accessories. If candidates state hair and make-up this can be considered under costume. If candidates only state one garment e.g. dress, award up to 1 mark if appropriate for character.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> <ul style="list-style-type: none">• A full costume which would be appropriate for the character in performance• Choice of an appropriate style• Colour and/or fabric of costume• Period of play• Accessories

- (ii) Give **two** reasons why the costume, hair and make-up you have chosen would help an audience to understand the character of the **Nurse** in this extract. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 2 marks for each valid reason up to a maximum of 4 marks. There should be two distinct reasons in order for the candidate to be awarded a maximum of 4 marks. The reasons should display knowledge and understanding of the character and the given circumstances of the extract.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> <ul style="list-style-type: none">• The given circumstances of the scene e.g. It is early morning.• The nurse's social class• The age of the character• The chosen style/period• The mood of the character

1 4 Describe how you would stage this extract using a **Traverse stage**.

In your answer refer to:

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

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Reference to the type of stage used in the original production • An excellent and perceptive understanding of how and why a specific production style has been chosen to stage this extract • Detailed and discerning knowledge and understanding of how set and lighting could be used to communicate meaning • Excellent and perceptive reasons for their choices • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	<ul style="list-style-type: none"> • A well-informed understanding of how and why a specific production style has been chosen to stage this extract • Detailed knowledge and understanding of how set and lighting could be used to communicate meaning • Detailed reasons for their choices • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	<ul style="list-style-type: none"> • A satisfactory understanding of how and why a specific production style has been chosen to stage this extract • A satisfactory knowledge and understanding of how set and lighting could be used to communicate meaning • Satisfactory reasons for their choices • Generally appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-5 marks	<ul style="list-style-type: none"> • Some understanding of how and why a specific production style has been chosen to stage this extract • Shows some knowledge and understanding of how set and lighting could be used to communicate meaning • Some appropriate reasons for their choices • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited understanding of how audience position • Limited understanding of how and why a specific production style has been chosen to stage this extract • Limited knowledge and understanding of how set and lighting could be used to communicate meaning • Limited reasons for their choices • Limited references to the extract • Limited knowledge, understanding and use of drama terminology
	0 marks	<ul style="list-style-type: none"> • 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:

Type of stage used in the original production:

The type of stage used was a polygonal-shaped in the yard of an inn which was known as The Theatre.

Production Style:

- The production style should be linked to an understanding of how and why it is appropriate for a traverse stage. The range of styles could vary e.g expressionistic, minimalistic.

Set:

- This should reflect the chosen production style and be appropriate for a traverse stage.
- The scene takes place in Juliet's bedroom as Romeo is about to leave.

Lighting:

- It is early morning, and this forms a key part of Romeo and Juliet's discussion at the beginning of the extract. Gobos and projections could be used. Colour and intensity of lighting.

Reasons for choices:

- all the above should be justified with clear reasons linked to the specified extract.
- choice of production style with clear justification, described with appropriate terminology e.g. expressionistic, symbolic. Linked to the traverse stage.
- discussion of the atmosphere of the chosen extract.
- choice of set is appropriate to traverse stage and production style chosen e.g. floor cloth, levels etc
- how set is used on the traverse stage, including an awareness of how the stage will influence possible choices e.g. awareness of sight lines, where set is placed
- how colour of set is used to create atmosphere in the extract
- some may choose a generic design to emphasise the main themes of the play e.g. love and hatred. And relate to extract
- some may choose a contemporary approach and have a graffiti wall to symbolise the conflict in Verona.

1 5

With reference to **one** extract, explain how the actor playing the role of **Mercutio** could communicate the character to the audience.

Do not use the extract used for questions 1.1 to 1.4.

In your answer refer to:

- character motivation
- voice
- movement
- interaction

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• An excellent and perceptive explanation of character motivation within the chosen extract• Detailed and discerning knowledge and understanding of how voice can be used to communicate the character within the chosen extract• Detailed and discerning knowledge and understanding of how movement and interaction can be used to communicate the character within the chosen extract• Highly detailed examples and appropriate references to the extract to support the vocal/movement/interaction suggestions• Highly relevant contextual knowledge, understanding and use of drama terminology
Band 4	10-12 marks	<ul style="list-style-type: none">• A well-informed explanation of character motivation within the chosen extract.• A sound knowledge and understanding of how voice can be used to communicate the character within the chosen extract• A sound knowledge and understanding of how movement and interaction can be used to communicate the character within the chosen extract• Clear and appropriate references to the extract to support the vocal/movement/interaction suggestions• Generally relevant contextual knowledge, understanding and use of drama terminology
Band 3	7-9 marks	<ul style="list-style-type: none">• A reasonable explanation of character motivation within the chosen extract• A reasonable knowledge and understanding of how voice can be used to communicate the character within the chosen extract• A reasonable knowledge and understanding of how movement and interaction can be to communicate the character within the chosen extract• Reasonably appropriate references to the chosen extract to support the vocal/movement/interaction suggestions• Reasonably relevant contextual knowledge, understanding and use of drama terminology

Band 2	4-6 marks	<ul style="list-style-type: none"> • Some explanation of character motivation within the chosen extract • Some knowledge and understanding of how voice can be used to communicate the character within the chosen extract • Some knowledge and understanding of how movement and interaction can be used to communicate the character within the chosen extract • Some appropriate references to the chosen extract to support the vocal/movement/interaction suggestions • Some relevant contextual knowledge, understanding and use of drama terminology
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited explanation of character motivation within the chosen extract • Limited knowledge and understanding of how voice can be used to communicate the character within the chosen extract • Limited knowledge and understanding of how movement and interaction can be used to communicate character within the chosen extract • Limited references to the chosen extract to support the vocal/movement/interaction suggestions. • 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:

Character motivation:

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

Voice:

Accent, tone, tempo, pause, silence, use of monologues

Movement:

Quality of movement, gestures, facial expressions, movement involving props, set, costume

Interaction:

With other characters, audience, set

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

Or,

100 Imaginary Body

- | | |
|---|---|
| 2 | 1 |
|---|---|

 (i) You are going to perform the role of **Alex**. Choose any **one** line from the extract which shows the character's motivation. [1]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for stating an appropriate line which shows character motivation
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> There are a number of options, however answers may include. <ul style="list-style-type: none">• I thought....she looks...interesting. But she's got a kid.• Some guy walks up...I think....OK here we go...this'll be good ole hubby.• Thomas play nice with the little girl. You're a gentleman remember?• That did the trick. She's gone all bashful on me.• I knew.

- (ii) Describe the tone and tempo you would use when speaking your chosen line. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for suitable tone. Award 1 mark for suitable tempo. The answer should link with the given line in the previous question. Answers must refer to 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.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> Answers will vary depending on the choice of line, but may include: <ul style="list-style-type: none">• Curious/Disappointed tone• Slow tempo• Annoyed tone• Measured tempo• Relived/Friendly tone• Deliberate tempo• Smug tone• Rapid tempo• Decisive tone• Quick tempo

2 | 2

- (i) Briefly describe the relationship between **Alex** and **Nia** in this extract. [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each relevant point relating to the relationship up to a maximum of 3 marks
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> <ul style="list-style-type: none">• It is an unknown relationship as at the beginning they haven't yet met.• The relationship initially is built on physical attraction as they are basing their opinion of each other on physicality.• It's a one-sided relationship as initially Alex seems more interested than Nia.• The relationship unfolds and develops as the scene continues.• Both Alex and Nia tease and flirt with each other.

- (ii) Explain how the **two** actors could use movement to communicate this relationship to an audience. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
The response should display a balance between the characters. 2 marks for appropriate movement and 2 marks for explanation. The explanation should display knowledge and understanding of the given circumstances of the extract. The response should link with the description of the relationship in the previous answer.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> <ul style="list-style-type: none">• Alex could suddenly stop his movement e.g playing ball and stand very still with his fixed on Nia. Nia could continue with her movement e.g pushing a swing oblivious to Alex. There could be a distance between them.• Alex could make some sneaky gestures to enhance his appearance e.g. smoothing his hair, brushing down his clothes, Nia could have a dismissive F.E to indicate she is not interested but occasionally she could turn her head towards Alex for a sneaky look as she is quite interested.• Alex could move closer to Nia as the scene progresses, he might occasionally smile or attempt to wave at her to try and register his interest. Nia would keep her distance and carry on playing with the child on the swing.• When the child throws the sand both of them would move quickly and stand close together for the first time, they could mirror each other's movement e.g. bending down at the same time, or accidentally touching each other. They could make eye contact and smile at each other.• Alex and Nia would keep their distance on stage for the first part of the scene but their gestures e.g. smoothing down their clothes, smoothing their hair, occasionally turning to face each other. When they both come together, they could be using their gestures and FE to flirt with each other.

2 3

- (i) Suggest a suitable costume, hair and make-up for **Nia** in this extract. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 4 marks for a detailed costume. The costume suggestions should represent a full costume for the character and could include details e.g. colour, fabric, accessories. If the candidates state hair and make-up this can be considered under costume, If candidates only state one garment e.g. dress, award up to 1 mark if appropriate for character.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> <ul style="list-style-type: none">• A full costume which would be appropriate for the character in performance• Choice of an appropriate style• Colour and/or fabric of costume• Period of play• Accessories• Hair and/or make-up

- (ii) Give **two** reasons why the costume, hair and make-up you have chosen would help an audience to understand the character of **Nia** in this extract. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 2 marks for each valid reason up to a maximum of 4 marks. There should be two distinct reasons in order for the candidate to be awarded a maximum of 4 marks. The reasons should display knowledge and understanding of the character and the given circumstances of the extract.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> <ul style="list-style-type: none">• The given circumstances of the extract e.g. It is a flashback• The extract takes place in the park, and it is the first time Alex and Nia meet• The age/social class of the character• The chosen style. Some responses because of the style of the play might dress the character all in black but add simple accessories to suggest location etc• The mood of the character/extract

2 4 Describe how you would stage this extract using a **Traverse Stage**.

In your answer refer to:

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

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Reference to the type of stage used in the original production • An excellent and perceptive understanding of how and why a specific production style has been chosen to stage this extract • Detailed and discerning knowledge and understanding of how set and lighting could be used to communicate meaning • Excellent and perceptive reasons for choices • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	<ul style="list-style-type: none"> • A well-informed understanding of how and why a specific production style has been chosen to stage this extract • Detailed knowledge and understanding of how set and lighting could be used to communicate meaning • Detailed reasons for their choices • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	<ul style="list-style-type: none"> • A satisfactory understanding of how and why a specific production style has been chosen to stage this extract • A satisfactory knowledge and understanding of how set and lighting could be used to communicate meaning • Satisfactory reasons for their choices • Generally appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-5 marks	<ul style="list-style-type: none"> • Some understanding of how and why a specific production style has been chosen to stage this extract • Shows some knowledge and understanding of how set and lighting could be used to communicate meaning • Some appropriate reasons for their choices • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited understanding of how and why a specific production style has been chosen to stage this extract • Limited knowledge and understanding of how set and lighting could be used to communicate meaning • Limited reasons for their choices • Limited references to the extract • Limited knowledge, understanding and use of drama terminology
	0 marks	<ul style="list-style-type: none"> • 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 type of stage was an arena style stage at The Underbelly which was part of the Edinburgh festival.

Production Style

- The production style should be linked to an understanding of how and why it is appropriate for a traverse stage. The range of styles could vary expressionistic to a more minimalistic interpretation.

Set

- This should reflect the production style and appropriate for a traverse stage.
- The extract takes place in the park and is a flashback of Nia and Alex's memory as they are now in the void.

Lighting:

- The memory is set in the daytime but is encapsulated within the void.
- Gobos and projections could be used, colour and intensity of lighting

Reasons for choices

- all the above should be justified with clear reasons linked to the specified extract.
- choice of production style with clear justification, described with appropriate terminology e.g. expressionistic, symbolic. Linked to the traverse stage.
- discussion of the atmosphere of the chosen extract.
- choice of set is appropriate for a traverse stage and production style chosen e.g. generic backdrop, floor cloth, levels etc

- how set is used on the traverse stage, including an awareness of how the stage will influence possible choices e.g. awareness of sight lines, where set is placed
- how colour of set is used to create atmosphere in the extract
- some may choose a generic design to emphasise the main themes of the play e.g. memory and emptiness
- some may choose a contemporary approach and have e.g. a white backdrop to indicate the void and suggest emptiness.

2 | 5

With reference to **one** extract, explain how the actor playing the role of the **Guide** could communicate the character to the audience.

Do not use the extract used for questions 2.1 to 2.4.

In your answer refer to:

- character motivation
- voice
- movement
- interaction

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• An excellent and perceptive explanation of character motivation within the chosen extract• Detailed and discerning knowledge and understanding of how voice can be used to communicate the character within the chosen extract• Detailed and discerning knowledge and understanding of how movement and interaction can be used to communicate the character within the chosen extract• Highly detailed examples and appropriate references to the extract to support the vocal/movement/ interaction suggestions• Highly relevant contextual knowledge, understanding and use of drama terminology
Band 4	10-12 marks	<ul style="list-style-type: none">• A well-informed explanation of character motivation within the chosen extract• A sound knowledge and understanding of how voice can be used to communicate the character within the chosen extract• A sound knowledge and understanding of how movement and interaction can be used to communicate the character within the chosen extract• Clear and appropriate references to the extract to support the vocal/movement/interaction suggestions• Generally relevant contextual knowledge, understanding and use of drama terminology
Band 3	7-9 marks	<ul style="list-style-type: none">• A reasonable explanation of character motivation within the chosen extract• A reasonable knowledge and understanding of how voice can be used to communicate the character within the chosen extract• A reasonable knowledge and understanding of how movement and interaction can be to communicate the character within the chosen extract• Reasonably appropriate references to the chosen extract to support the vocal/movement/interaction suggestions• Reasonably relevant contextual knowledge, understanding and use of drama terminology

Band 2	4-6 marks	<ul style="list-style-type: none"> • Some explanation of character motivation within the chosen extract • Some knowledge and understanding of how voice can be used to communicate the character within the chosen extract • Some knowledge and understanding of how movement and interaction can be used to communicate the character within the chosen extract • Some appropriate references to the chosen extract to support the vocal/movement/interaction suggestions • Some relevant contextual knowledge, understanding and use of drama terminology
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited explanation of character motivation within the chosen extract • Limited knowledge and understanding of how voice can be used to communicate the character within the chosen extract • Limited knowledge and understanding of how movement and interaction can be used to communicate the character within the chosen extract • Limited references to the chosen extract to support the vocal/movement/interaction suggestions • 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:

Character motivation:

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

Voice:

Accent, tone, tempo, pause, silence, use of monologues.

Movement:

Quality of movement, gestures, facial expressions, movement involving props, set, costume.

Interaction:

With other characters, audience, set.

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

Or,

1984 (George Orwell), adapted by Robert Icke and Duncan Macmillan

- | | |
|---|---|
| 3 | 1 |
|---|---|

 (i) You are going to perform the role of **Winston**. Choose any **one** line from the extract, which shows the character's motivation. [1]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for stating an appropriate line which shows character motivation
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> There are a number of options, however answers may include. <ul style="list-style-type: none">• 'we're all right here?'• "How did you know that's-"• You've done this before?• The more men you've been with, the better,• Chocolate! I remember-• I'm careful,

- (ii) Describe the tone and tempo you would use when speaking your chosen line. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for suitable tone. Award 1 mark for suitable tempo. The answer should link with the given line in the previous question. Answers must refer to 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.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> Answers will vary depending on the choice of line, but may include <ul style="list-style-type: none">• Secretive tone• Fast tempo• Happy/Relaxed tone• Languid tempo• Teasing/Sarcastic tone• Slow tempo• Seductive tone• Measured tempo• Excited and bitter tone• Quick tempo

3 | 2

(i) Briefly describe the relationship between **Winston** and **Julia** in this extract. [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each relevant point relating to the relationship.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> <ul style="list-style-type: none">• It is a forbidden and secretive relationship• The relationship is controlled by Julia• The relationship allows Winston to vent his feelings against the Party• A passionate and seductive relationship• It symbolises an ideal relationship

(ii) Explain how the **two** actors could use movement to communicate this relationship to an audience. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
The response should display a balance between the characters. 2 marks for appropriate movement and 2 marks for explanation. The explanation should display knowledge and understanding of the given circumstances of the extract. The response should link with the description of the relationship in the previous answer.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> <ul style="list-style-type: none">• Both Julia and Winston move quickly to the floor to pick up the tray. They would crouch closely to each other and focus their eyes on each other which would allow Julia to whisper the message.• When they are in the country, Julia would stand tall, she could hold Winston's hand and lead him, Winston's movement could be hesitant. Julia could gesture towards trees etc.• When Winston vent against the party he could pull Julia roughly towards him they could stand in close proximity with Winston's hands on her shoulders. They would make direct eye contact.• Julia would take the chocolate slowly out of her pocket and tempt Winston with it. His F.E would show he his mesmerised by her.

- 3 3** (i) Suggest a suitable costume, hair and make-up for **Julia** in this extract. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 4 marks for a detailed costume. The costume suggestions should represent a full costume for the character and could include details e.g. colour, fabric, accessories. If candidates state hair and make-up this can be considered under costume. If candidates only state one garment e.g. dress, award up to 1 mark if appropriate for character.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> <ul style="list-style-type: none">• A full costume which would be appropriate for the character in performance.• Choice of appropriate style• Colour and/or fabric of costume• Period of play• Accessories• Hair and/or make-up

- (ii) Give **two** reasons why the costume, hair and costume you have chosen would help an audience to understand the character of the **Julia** in this extract. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 2 marks for each valid reason up to a maximum of 4 marks. There should be two distinct reasons in order for the candidate to be awarded a maximum of 4 marks. The reasons should display knowledge and understanding of the character and the given circumstances of the extract.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> <ul style="list-style-type: none">• The given circumstances of the extract e.g. There are two locations; the canteen and the country• The society Julia is part of• The age of the character• The chosen style/period• The mood of the character

3 4 Describe how you would stage this extract using a **Traverse stage**.

In your answer refer to:

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

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Reference to the type of stage used in the original production • An excellent and perceptive understanding of how and why a specific production style has been chosen to stage this extract • Detailed and discerning knowledge and understanding of how set and lighting could be used to communicate meaning • Excellent and perceptive reasons for their choices • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	<ul style="list-style-type: none"> • A well-informed understanding of how and why a specific production style has been chosen to stage this extract • Detailed knowledge and understanding of how set and lighting could be used to communicate meaning • Detailed reasons for their choices • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	<ul style="list-style-type: none"> • A satisfactory understanding of how and why a specific production style has been chosen to stage this extract • A satisfactory knowledge and understanding of how set and lighting could be used to communicate meaning • Satisfactory reasons for choice of style and set • Generally appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-5 marks	<ul style="list-style-type: none"> • Some understanding of audience position • Some understanding of how and why a specific production style has been chosen to stage this extract • Shows some knowledge and understanding of how set and lighting could be used to communicate meaning • Some appropriate reasons for their choices • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited understanding of how and why a specific production style has been chosen to stage this extract • Limited knowledge and understanding of how set and lighting could be used to communicate meaning • Limited reasons for their choices • Limited references to the extract • Limited knowledge, understanding and use of drama terminology
	0 marks	<ul style="list-style-type: none"> • 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:

Type of stage used in the original production:

The type of stage was an End-on stage at the Nottingham Playhouse.

Production Style:

- The production style should be linked to an understanding of how and why it is appropriate for a traverse stage. The range of styles could vary e.g. expressionistic, minimalistic.

Set:

- This should reflect the production style and be appropriate for a traverse stage.
- The extract takes place in two locations; the canteen and the countryside.

Lighting:

- Once scene is set indoors and the other is outdoors. The lighting should reflect this.
- Gobos and projections could be used, colour and intensity of lighting.

Reasons for choices:

- all the above should be justified with clear reasons linked to the specified extract.
- choice of production style with clear justification, described with appropriate terminology e.g. expressionistic, symbolic. Linked to the traverse stage.
- discussion of the atmosphere of the chosen extract.

- choice of set is appropriate to traverse stage and production style chosen e.g. generic backdrop, floor cloth, levels etc
- how set is used on the traverse stage, including an awareness of how the stage will influence possible choices e.g. awareness of sight lines, where set is placed
- how colour of set is used to create atmosphere in the extract
- some may choose a generic design to emphasise the main themes of the play e.g. a dystopian society
- some may choose a contemporary approach and have e.g a red screen with a silhouette of Big Brother

3 | 5

With reference to **one** extract, explain how the actor playing the role of **O'Brien** could communicate the character to the audience.

Do not use the extract used for questions 3.1 to 3.4.

In your answer refer to:

- character motivation
- voice
- movement
- interaction

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• An excellent and perceptive explanation of character motivation in the chosen extract• Detailed and discerning knowledge and understanding of how voice can be used to communicate the character within the chosen extract• Detailed and discerning knowledge and understanding of how movement and interaction can be used to communicate the character within the chosen extract• Highly detailed examples and appropriate references to the extract to support the vocal/movement/interaction suggestions• Highly relevant contextual knowledge, understanding and use of drama terminology
Band 4	10-12 marks	<ul style="list-style-type: none">• A well-informed explanation of character motivation in the chosen extract• A sound knowledge and understanding of how voice can be used to communicate the character within the chosen extract• A sound knowledge and understanding of how movement and interaction can be used to communicate the character within the chosen extract• Clear and appropriate references to the extract to support the vocal/movement/interaction suggestions• Generally relevant contextual knowledge, understanding and use of drama terminology
Band 3	7-9 marks	<ul style="list-style-type: none">• A reasonable explanation of character motivation in the chosen extract• A reasonable knowledge and understanding of how voice can be used to communicate the character within the chosen extract• A reasonable knowledge and understanding of how movement and interaction can be used to communicate the character within the chosen extract• Reasonably appropriate references to the chosen extract to support the vocal/movement/interaction suggestions

		<ul style="list-style-type: none"> Reasonably relevant contextual knowledge, understanding and use of drama terminology
Band 2	4-6 marks	<ul style="list-style-type: none"> Some explanation of character motivation in the chosen extract Some knowledge and understanding of how voice can be used to communicate the character within the chosen extract Some knowledge and understanding of how movement and interaction can be used to communicate the character within the chosen extract Some appropriate references to the chosen extract to support the vocal/movement/interaction suggestions Some relevant contextual knowledge, understanding and use of drama terminology
Band 1	1-3 marks	<ul style="list-style-type: none"> Limited explanation of character motivation in the chosen extract Limited knowledge and understanding of how voice can be used to communicate the character within the chosen extract Limited knowledge and understanding of how movement and interaction can be used to communicate the character within the chosen extract Limited references to the chosen extract to support the vocal/movement/interaction suggestions 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:

Character motivation:

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

Voice:

Accent, tone, tempo, pause, silence, use of monologues

Movement:

Quality of movement, gestures, facial expressions, movement involving props, set, costume

Interaction:

With other characters, audience, set

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

Or,

Two Faces Manon Steffan Ros

- 4** **1** (i) You are going to perform the role of **Elen**. Choose any **one** line from the extract, which shows the character's motivation. [1]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for stating an appropriate line which shows character motivation
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> There are a number of options, however answers may include <ul style="list-style-type: none">• Helena? Was that her name?• I'd never do anything like that to you.• I mean, it Sam. I won't do that to you.• We don't have to talk like that, face to face.

- (ii) Describe the tone and tempo you would use when speaking your chosen line. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for suitable tone. Award 1 mark for suitable tempo. The answer should link with the given line in the previous question. Answers must refer to 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.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> <ul style="list-style-type: none">• Thoughtful tone• Measured tempo• Happy tone• Slow tempo• Injured tone• Quick tempo• Urgent /decisive tone• Brisk tempo• Devious tone• Unhurried tempo

- 4 2** (i) Briefly describe the relationship between **Sam** and **Elen** in this extract. [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each relevant point relating to the relationship up to a maximum of 3 marks.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> <ul style="list-style-type: none">• It is a manipulative and devious relationship on Sam's part.• It is an excited and innocent relationship on Elen's part.• It is dark and disturbing especially when Sam reminisces about Helena.• Although distant there is an intimacy as they confide in each other.

- (ii) Explain how the **two** actors could use movement to communicate this relationship to an audience. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
The response should display a balance between the characters. 2 marks for appropriate movement and 2 marks for explanation. The explanation should display knowledge and understanding of the given circumstances of the extract. The response should link with the description of the relationship in the previous answer.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> <ul style="list-style-type: none">• Sam could be sitting very relaxed on his chair as he tells Elen how he was treated by Helena; he would have a smirk on his face as he draws her into his story. Elen could be on the edge of her chair, gripping the screen with a hurt/shocked facial expression as she listens.• Elen could brush her hair experimenting with different FE into her phone. Sam could sit very still gazing intently into the screen.• Elen could sit very still intently staring at the screen, with an engrossed FE as she listens to Sam's story. Sam could get up from his chair with a predatory movement and move slowly towards Helena. He would stare at her with intent.• They would both sit at opposite ends of the stage relaxed in their chairs and Elen would move towards the screen as Sam tells the story, Sam would be back in his enjoying leading her throughout the Helena story. Towards the end of the scene, he would move closer to the screen indicating he is metaphorically going in for the kill.

- 4 3** (i) Suggest a suitable costume, hair and make-up for **Sam** in this extract. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 4 marks for a detailed costume. The costume suggestions should represent a full costume for the character and could include details e.g. colour, fabric, accessories. If candidates state hair and make-up this can be considered under costume, If candidates only state one garment e.g. dress, award up to 1 mark if appropriate for character.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> <ul style="list-style-type: none">• A full costume which would be appropriate for the character in performance• Choice of appropriate style• Colour and/or fabric of costume• Period of play• Accessories• Hair and/or make-up

- (ii) Give **two** reasons why the costume, hair and make-up you have chosen would help an audience to understand the character of **Sam** in this extract. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 2 marks for each valid reason up to a maximum of 4 marks. There should be two distinct reasons in order for the candidate to be awarded a maximum of 4 marks. The reasons should display knowledge and understanding of the character and the given circumstances of the extract.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> <ul style="list-style-type: none">• The given circumstances of the extract e.g. Sam is online to Elen• The character's social class• The age of the character• The chosen style/period• The mood of the character

4 4 Describe how you would stage this extract using a **Traverse stage**.

In your answer refer to:

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

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Reference to the type of stage used in the original production • An excellent and perceptive understanding of how and why a specific production style has been chosen to stage this extract • Detailed and discerning knowledge and understanding of how set and lighting could be used to communicate meaning • Excellent and perceptive for their choices • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	<ul style="list-style-type: none"> • A well-informed understanding of how and why a specific production style has been chosen to stage this extract • Detailed knowledge and understanding of how set and lighting could be used to communicate meaning • Detailed reasons for their choices • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	<ul style="list-style-type: none"> • A satisfactory understanding of how and why a specific production style has been chosen to stage this extract • A satisfactory knowledge and understanding of how set and lighting could be used to communicate meaning • Satisfactory reasons for their choices • Generally appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-5 marks	<ul style="list-style-type: none"> • Some understanding of how and why a specific production style has been chosen to stage this extract • Shows some knowledge and understanding of how set and lighting could be used to communicate meaning • Some appropriate reasons for choices • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited understanding of how and why a specific production style has been chosen to stage this extract • Limited knowledge and understanding of how set and lighting could be used to communicate meaning • Limited reasons for choices • Limited references to the extract • Limited knowledge, understanding and use of drama terminology
	0 marks	<ul style="list-style-type: none"> • 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:

Type of stage used in the original production:

The type of stage was a Thrust /Arena Stage in the school hall of Ysgol Gyfun Gymraeg Plasmawr.

Production Style:

- The production style should be linked to an understanding of how and why it is appropriate for a traverse stage. The range of styles will vary e.g. expressionistic, minimalistic.

Set:

- This should reflect the production style and be appropriate for a traverse stage.
- The extract takes place in Sam and Elen's spaces.

Lighting:

- Sam and Elen are online, there is also a memory of Helena which could also be considered.
- Gobos and projections could be used, colour and intensity of lighting.

Reasons for choices:

- all the above should be justified with clear reasons linked to the specified extract.
- choice of production style with clear justification, described with appropriate terminology e.g. expressionistic, symbolic. Linked to the traverse stage.
- discussion of the atmosphere of the chosen extract.

- choice of set is appropriate to traverse stage and production style chosen e.g. generic backdrop, floor cloth, levels etc
- how set is used on the traverse stage, including an awareness of how the stage will influence possible choices e.g. awareness of sight lines, where set is placed
- how colour of set is used to create atmosphere in the extract
- some may choose a generic design to emphasise the main themes of the play e.g. identity, online grooming
- some may choose a contemporary approach and have e.g a screen indicating different aspects of social media.

4 5

With reference to **one** extract, explain how the actor playing the role of **Ellis** could communicate the character to the audience.

Do not use the extract used for questions 4.1 to 4.4.

In your answer refer to:

- character motivation
- voice
- movement
- interaction

[15]

AO3		
Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • An excellent and perceptive explanation of character motivation within the chosen extract • Detailed and discerning knowledge and understanding of how voice can be used to communicate the character within the chosen extract • Detailed and discerning knowledge and understanding of how movement and interaction can be used to communicate the character within the chosen extract • Highly detailed examples and appropriate references to the extract to support the vocal/movement/interaction suggestions • Highly relevant contextual knowledge, understanding and use of drama terminology
Band 4	10-12 marks	<ul style="list-style-type: none"> • A well-informed explanation of character motivation within the chosen extract • A sound knowledge and understanding of how voice can be used to communicate the character within the chosen extract • A sound knowledge and understanding of how movement and interaction can be used to communicate the character within the chosen extract • Clear and appropriate references to the text to support the vocal/movement/interaction suggestions • Generally relevant contextual knowledge, understanding and use of drama terminology
Band 3	7-9 marks	<ul style="list-style-type: none"> • A reasonable explanation of character motivation within the chosen extract • A reasonable knowledge and understanding of how voice can be used to communicate the character within the chosen extract • A reasonable knowledge and understanding of how movement and interaction can be to communicate the character within the chosen extract • Reasonably appropriate references to the chosen extract to support the vocal/movement/interaction suggestions • Reasonably relevant contextual knowledge, understanding and use of drama terminology

Band 2	4-6 marks	<ul style="list-style-type: none"> • Some explanation of character motivation within the chosen extract • Some knowledge and understanding of how voice can be used to communicate the character within the chosen extract • Some knowledge and understanding of how movement and interaction can be used to communicate character within the chosen extract • Some appropriate references to the chosen extract to support the vocal/movement/interaction suggestions • Some relevant contextual knowledge, understanding and use of drama terminology
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited explanation of character motivation within the chosen extract • Limited knowledge and understanding of how voice can be used to communicate the character within the chosen extract • Limited knowledge and understanding of how movement and interaction can be used to communicate character within the chosen extract • Limited references to the chosen extract to support the vocal/movement/interaction suggestions • 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:

Character motivation:

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

Voice:

Accent, tone, tempo, pause, silence, use of monologues

Movement:

Quality of movement, gestures, facial expressions, movement involving props, set, costume

Interaction:

With other characters, audience, set

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

Or,

Shadow of the Sickle (Islwyn Ffowc Elis), adapted by Siôn Eirian

- 5 1** (i) You are going to perform the role of **Harri**. Choose any **one** line from the extract, which shows the character's motivation. [1]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for stating an appropriate line which shows character motivation
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> There are several options, however answers may include: <ul style="list-style-type: none">• You go in to put the kettle on, and I'll finish weeding this corner for you• There was quite a bit of sympathy towards my father.• A week's notice? Well damn it Marged, what the hell have I done now....?• For crying out loud,girl.....

- (ii) Describe the tone and tempo you would use when speaking your chosen line. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for suitable tone. Award 1 mark for suitable tempo. The answer should link with the given line in the previous question. Answers must refer to 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.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> <ul style="list-style-type: none">• Concerned tone• Steady tempo• Worried tone• Measured tempo• Distressed tone• Rapid tempo• Startled tone• Quick tempo• Dismayed tone• Brisk tempo

5 | 2

(i) Briefly describe the relationship between **Harri** and **Marged** in this extract. [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each relevant point relating to the relationship up to a maximum of 3 marks.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> <ul style="list-style-type: none">• Initially it is a friendly relationship• They both show concern for each other's issues• Harri is reassuring and tries to make Marged ignore the gossip• Marged finds Harri attractive but is concerned about the respectability of the relationship• It's an honest relationship as Harri confides in Marged about his past relationships and why it failed

(ii) Explain how the **two** actors could use movement to communicate this relationship to an audience. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
The response should display a balance between the characters. 2 marks for appropriate movement and 2 marks for explanation. The explanation should display knowledge and understanding of the given circumstances of the extract. The response should link with the description of the relationship in the previous answer.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> <ul style="list-style-type: none">• H & M could be standing in close proximity as initially they are having a friendly chat, their body language would show they are relaxed. M could have a concerned F.E when she asks about his father.• When M starts telling H about the gossip her body language would become closed as if she doesn't want anyone to hear or see her. She would have a worried FE. H would stand tall and proud showing he's not concerned he would make a dismissive gesture. His f.e would show he's annoyed.• Harri might take M's hand to reassure her, M would not turn away to indicate there's nothing between them. She would be looking around to see if any neighbours are watching.• When Harri tells her about G he would put both hands on M and turn her to face him to indicate that he wants her to listen intently. He would make eye contact with her to indicate he is telling the truth. M would have her head bowed to indicate she is afraid to listen, but as she realises, he is being honest she would raise her head and look at him and smile.

- 5 3** (i) Suggest a suitable costume, hair and make-up for **Marged** in this extract. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 4 marks for a detailed costume. The costume suggestions should represent a full costume for the character and could include details e.g. colour, fabric, accessories. If candidates state hair and make-up this can be considered under costume. If candidates only state one garment e.g. dress, award up to 1 mark if appropriate for character.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> <ul style="list-style-type: none">• A full costume which would be appropriate for the character in performance• Choice of appropriate style• Colour and/or fabric of costume• Period of play• Accessories• Hair and/or make-up

- (ii) Give **two** reasons why the costume, hair and make-up you have chosen would help an audience to understand the character of **Marged** in this extract. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 2 marks for each valid reason up to a maximum of 4 marks. There should be two distinct reasons in order for the candidate to be awarded a maximum of 4 marks. The reasons should display knowledge and understanding of the character and the given circumstances of the extract.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> <ul style="list-style-type: none">• The given circumstances of the extract e.g. Outside of Marged's council house• Marged's social class• The age of the character• The chosen style/period• The mood of the character

5 | 4

Describe how you would stage this extract using a **Traverse stage**.

In your answer refer to:

- the type of stage used in the original production
- your choice of production style
- your ideas regarding set and lighting
- reasons for your choices.

[12]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Reference to the type of stage used in the original production • An excellent and perceptive understanding of how and why a specific production style has been chosen to stage this extract • Detailed and discerning knowledge and understanding of how set and lighting could be used to communicate meaning • Excellent and perceptive reasons for their choices • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	8-9 marks	<ul style="list-style-type: none"> • A well-informed understanding of how and why a specific production style has been chosen to stage this extract • Detailed knowledge and understanding of how set and lighting could be used to communicate meaning • Detailed reasons for their choices • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	6-7 marks	<ul style="list-style-type: none"> • A satisfactory understanding of how and why a specific production style has been chosen to stage this extract • A satisfactory knowledge and understanding of how set and lighting could be used to communicate meaning • Satisfactory reasons for their choices • Generally appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology
Band 2	4-5 marks	<ul style="list-style-type: none"> • Some understanding of how and why a specific production style has been chosen to stage this extract • Shows some knowledge and understanding of how set and lighting could be used to communicate meaning • Some appropriate reasons for their choices • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology

Band 1	1-3 marks	<ul style="list-style-type: none"> Limited understanding of how and why a specific production style has been chosen to stage this extract Limited knowledge and understanding of how set and lighting could be used to communicate meaning Limited reasons for their choices Limited references to the extract Limited knowledge, understanding and use of drama terminology
	0 marks	<ul style="list-style-type: none"> 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:

Type of stage used in the original production:

- The type of stage was a Proscenium Arch in Theatr Gwynedd.

Production Style

- The production style should be linked to an understanding of how and why it is appropriate for a traverse stage. The range of styles will vary e.g. expressionistic, minimalistic.

Set:

- This should reflect the production style and be appropriate for a traverse stage.
- The extract takes place in Marged's council house.

Lighting:

- It is daytime. Interior.
- Gobos and projections could be used, colour and intensity

Reasons for choices

- all the above should be justified with clear reasons linked to the specified extract.
- choice of production style with clear justification, described with appropriate terminology e.g. expressionistic, symbolic. Linked to the traverse stage.
- discussion of the atmosphere of the chosen extract.
- choice of set is appropriate to a traverse stage and production style chosen e.g. generic backdrop, floor cloth, levels etc
- how set is used on the traverse stage, including an awareness of how the stage will influence possible choices e.g. awareness of sight lines, where set is placed
- how colour of set is used to create atmosphere in the extract
- some may choose a generic design to emphasise the main themes of the play e.g. class, conflict, politics
- some may choose a contemporary approach and have e.g. a Russian flag

5 | 5

With reference to **one** extract, explain how the actor playing the role of **Edward** could communicate the character to the audience.

Do not use the extract used for questions 5.1 to 5.4.

In your answer refer to:

- character motivation
- voice
- movement
- interaction

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• An excellent and perceptive explanation of character motivation in the chosen extract• Detailed and discerning knowledge and understanding of how voice can be used to communicate character within the chosen extract• Detailed and discerning knowledge and understanding of how movement and interaction can be used to communicate character within the chosen extract• Highly detailed examples and appropriate references to the extract to support the vocal/movement/interaction suggestions• Highly relevant contextual knowledge, understanding and use of drama terminology
Band 4	10-12 marks	<ul style="list-style-type: none">• A well-informed explanation of character motivation in the chosen extract• A sound knowledge and understanding of how voice can be used to communicate character within the chosen extract• A sound knowledge and understanding of how movement and interaction can be used to communicate character within the chosen extract• Clear and appropriate references to the extract to support the vocal/movement/interaction suggestions• Generally relevant contextual knowledge, understanding and use of drama terminology
Band 3	7-9 marks	<ul style="list-style-type: none">• A reasonable explanation of character motivation in the chosen extract• A reasonable knowledge and understanding of how voice can be used to communicate character within the chosen extract• A reasonable knowledge and understanding of how movement and interaction can be used to communicate character within the chosen extract• Reasonably appropriate references to the chosen extract to support the vocal/movement/interaction suggestions• Reasonably relevant contextual knowledge, understanding and use of drama terminology

Band 2	4-6 marks	<ul style="list-style-type: none"> • Some explanation of character motivation in the chosen extract • Some knowledge and understanding of how voice can be used to communicate character within the chosen extract • Some knowledge and understanding of how movement and interaction can be used to communicate character within the chosen extract • Some appropriate references to the chosen extract to support the vocal/movement/interaction suggestions • Some relevant contextual knowledge, understanding and use of drama terminology
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited explanation of character motivation in the chosen extract • Limited knowledge and understanding of how voice can be used to communicate character within the chosen extract • Limited knowledge and understanding of how movement and interaction can be used to communicate character within the chosen extract • Limited references to the chosen extract to support the vocal/movement/interaction suggestions • 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:

Character motivation:

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

Voice:

- Accent, tone, tempo, pause, silence, use of monologues

Movement:

- Quality of movement, gestures, facial expressions, movement involving props, set, costume

Interaction:

- With the other characters, audience, set

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

Section B

Either,

- | | |
|---|---|
| 6 | 1 |
|---|---|
- Analyse and evaluate how costume, hair and make-up were used by **two** actors in **one** moment to communicate meaning to the audience.

In your answer refer to:

- production style
- how costume, hair and make-up were used to create character and communicate meaning
- your response to the costume, hair and make-up as a member of the audience

[15]

AO4 Analyse and evaluate (their own work and) the work of others		
<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Perceptive analysis and evaluation of the use of costume, hair and make-up used by two actors in one moment to create character and communicate meaning to the audience including reference to production style • Perceptive analysis and evaluation of their own response to costume, hair and make-up 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	<ul style="list-style-type: none"> • Good analysis and evaluation of the use of costume, hair and make-up use by two actors in one moment to create character and communicate meaning to the audience including reference to production style • Good analysis and evaluation of their own response to costume, hair and make-up 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	<ul style="list-style-type: none"> • General analysis and evaluation of the use of costume, hair and make-up used by two actors in one moment or a perceptive analysis of the costume, hair and make-up used by one actor to create character and communicate meaning to the audience including reference to production style • General analysis and evaluation of their own response to costume, hair and make-up 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	<ul style="list-style-type: none"> • Some analysis and evaluation of the use of costume, hair and make-up to create character and communicate meaning to the audience including reference to production style • Some analysis and evaluation of their own response to costume, hair and make-up 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	<ul style="list-style-type: none"> • Limited analysis and evaluation of the use of costume, hair and make-up to create character and communicate meaning to the audience including reference to production style • Limited analysis and evaluation of their own response to costume, hair and make-up 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	<ul style="list-style-type: none"> • Response not worthy / not attempted.

Indicative content

Answers should analyse and evaluate the use of costume, hair and make-up.

Answers should include:

Costume, hair and make-up design:

- type of costume hair and make-up used and how this communicated meaning
- how the production style influenced the costume, hair and make-up

Costume design:

- Use of colour/pattern to communicate meaning.
- Use of fabric/material to communicate meaning.
- Choice of garments and any other accessories.
 - Accessories
 - Functionality
 - Period

Hair:

- Details on hairstyle.
 - Use of wigs / hairpieces

Make-up:

Response as an audience member:

- individual response to the costume, hair and make up which may include a preference for one costume
- answers should explain the context of the moment and how the costume, hair and make-up were presented and developed
- answers should focus on the costume, hair and make-up for two actors in one moment.

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

Or,

7 1

Analyse and evaluate how vocal skills were used between **two** actors in **one** moment to communicate meaning to an audience.

In your answer refer to:

- acting style
- how voice was used to create character and communicate relationships
- your response to the performance as a member of the audience

[15]

AO4		
Analyse and evaluate (their own work and) the work of others		
<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Perceptive analysis and evaluation of how two actors in one moment use vocal skills to create character and communicate meaning to the audience including reference to acting style • Perceptive analysis and evaluation of their own response to the use of vocal skills 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	<ul style="list-style-type: none"> • Good analysis and evaluation of how two actors in one moment use vocal skills to create character and communicate meaning to the audience including reference to acting style • Good analysis and evaluation of their own response to the use of vocal skills 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	<ul style="list-style-type: none"> • General analysis and evaluation of how two actors in one moment used vocal skills or a perceptive analysis of how one actor used vocal skills to create character and communicate meaning to the audience including reference to acting style • General analysis and evaluation of their own response to the use of vocal skills 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	<ul style="list-style-type: none"> • Some analysis and evaluation of the use of vocal skills to create character and communicate meaning to the audience including reference to acting style • Some analysis and evaluation of their own response to the use of vocal skills 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	<ul style="list-style-type: none"> • Limited analysis and evaluation of the use of vocal skills to create character and communicate meaning to the audience including reference to acting style • Limited analysis and evaluation of their own response to the use of vocal skills 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	<ul style="list-style-type: none"> • Response not worthy / not attempted.

Indicative content

Answers should analyse and evaluate the how vocal skills were used by **two** actors in **one** moment.

Answers may include:

- Use of voice to communicate character motivation
- Use of voice to communicate relationship
- Use of voice with other performers
- Use of voice to communicate mood/atmosphere
- Use of voice to communicate period
- Use of voice with audience e.g breaking 4th wall direct address
- Use of voice by one actor e.g monologue/soliloquy

Answer could refer to:

- Use of tone
- Use of tempo / pauses
- Use of pitch
- Accent

(All the above will be linked to the understanding of the roles within the chosen moment).

- How the acting style influenced the use of vocal skills e.g naturalistic style, Brechtian style.

Response as an audience member:

- Individual response to use of vocal skills which may include a preference for one actor.
- Answers should explain the context of the moment and how vocal skills were presented and developed.