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# **GCSE MARKING SCHEME**

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**SUMMER 2019**

**DRAMA - COMPONENT 3  
C690U30-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2019 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

### SUMMER 2019 MARK SCHEME

#### 1. *The Tempest* William Shakespeare

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

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| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>  |
| Award 1 mark for suitable chosen line.  |
| <b>Indicative content</b><br>There are a number of options, however answers may include: <ul style="list-style-type: none"><li>• 'Let me lick thy shoe'.</li><li>• 'If thy greatness will Revenge it on him...'</li></ul> All valid alternatives should be assessed as indicated in the guidance above. |

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

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| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>   |
| Award 1 mark for a suitable tone and 1 mark for a 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 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark.   |
| <b>Indicative content</b><br>Answers will vary depending on choice of line, but may include: <ul style="list-style-type: none"><li>• Subservient tone</li><li>• Controlled tempo</li><li>• Bitter tone</li><li>• Slow tempo with emphasis on 'Revenge'</li><li>• Cunning tone</li><li>• Whispering tone</li><li>• Use of pause</li></ul> All valid alternatives should be assessed as indicated in the guidance above. |

- (iii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [4]

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| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>  |
| Award 2 marks for each valid reason up to a maximum of 4 marks. The reasons should show an understanding of the given circumstances within the chosen extract. They could refer to the character's motivation and/or relationships with other characters within the extract. If only one reason is given, answers will be marked out of a maximum of 2 marks. |
| <b>Indicative content</b> <ul style="list-style-type: none"><li>• Caliban wants to re-claim his island and re-establish his authority</li><li>• Caliban wants revenge on Prospero to show he is in control</li></ul> All valid alternatives should be assessed as indicated in the guidance above.  |

- 1.2 (i) Briefly describe **Trinculo's** social class. [2]

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| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>   |
| 1 mark per relevant observation of the character's social class. Maximum 2 marks.  |
| <b>Indicative content</b>  |
| Answers may include: <ul style="list-style-type: none"><li>• A jester</li><li>• Lower class</li><li>• They are minor members of the shipwrecked party.</li></ul> All valid alternatives should be assessed as indicated in the guidance above. |

- (ii) Suggest a suitable costume, hair and make-up for **Trinculo** in this extract and explain how they could be used to show his social class. [6]

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| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>   |
| 2 marks for costume, 1 mark for colour, 1 mark for hair and make-up - maximum of 4 marks. 1 mark per reference to character/social class, up to a maximum of 2 marks.  |
| <b>Indicative content</b>  |
| Candidates must show a clear understanding of the social class and elements of character in their design. Justification may include: <ul style="list-style-type: none"><li>• Trinculo has been shipwrecked</li><li>• He is a jester</li><li>• He has been drinking</li><li>• Trinculo has been roaming the island</li></ul> All valid ideas should be assessed as indicated in the guidance above. |

1.3 Explain how an actor performing **Stephano** could use physical skills to communicate the character to the audience in this extract, giving reasons for your ideas.

In your answer refer to:

- character motivation
- posture and movement
- gesture
- facial expression

[15]

| <b>AO3</b>   |                    |   |
|--|--------------------|---|
| <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>   |                    |   |
| <ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul> |                    |   |
| <b>Band 5</b>  | <b>13-15 marks</b> | <ul style="list-style-type: none"> <li>• A perceptive explanation of character motivation in the extract</li> <li>• Detailed and discerning knowledge and understanding of how physicality is used to communicate the character</li> <li>• Highly appropriate references to the extract</li> <li>• Highly relevant knowledge, understanding and use of drama terminology</li> </ul> |
| <b>Band 4</b>  | <b>10-12 marks</b> | <ul style="list-style-type: none"> <li>• A detailed explanation of character motivation in the extract</li> <li>• Detailed knowledge and understanding of how physicality is used to communicate the character</li> <li>• Appropriate references to the extract</li> <li>• Relevant knowledge, understanding and use of drama terminology</li> </ul>                                |
| <b>Band 3</b>  | <b>7-9 marks</b>   | <ul style="list-style-type: none"> <li>• A well-informed explanation of character motivation</li> <li>• A sound knowledge and understanding of how physicality is used to communicate the character</li> <li>• Clear and appropriate references to the extract</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>                       |
| <b>Band 2</b>  | <b>4-6 marks</b>   | <ul style="list-style-type: none"> <li>• A satisfactory explanation of character motivation in the extract</li> <li>• A satisfactory knowledge and understanding of how physicality is used to communicate the character</li> <li>• Generally appropriate references to the extract</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>  |
| <b>Band 1</b>  | <b>1-3 marks</b>   | <ul style="list-style-type: none"> <li>• Some explanation of character motivation in the extract</li> <li>• Shows some knowledge and understanding of how physicality is used to communicate the character</li> <li>• Some appropriate references to the extract</li> <li>• Some knowledge, understanding and use of drama terminology</li> </ul>                                   |
| <b>0 marks</b>   |                    | Response not creditworthy/not attempted.  |

## Indicative Content

Answer may include:

### Motivation

- Stephano is a drunken butler
- He is a minor member of the shipwrecked party.
- He provides a comic foil to the other, more powerful characters.
- He is drunk and is boasting
- He is wandering aimlessly around the island
- He has assumed the role of lord.

### Posture and movement

- His posture could be slouched with rounded shoulders
- His shoulders could be loose
- He could be swaying from side to side
- His movements would lack co-ordination
- He could trip over and walk in a clumsy way.
- He could walk with an attempt at trying to look important

### Gesture

- He could be swinging a bottle
- He could point at Trinculo and try and take control
- His gestures may lack control

### Facial Expression

- His facial expressions could be exaggerated as he is drunk
- His eyes could squint as he tries to make sense of everything around him
- His head could swing back and forth
- He could raise his eyebrows
- He could stare vacantly in the distance

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

1.4 Explain how at least **one** key extract can be designed for a **Traverse Stage**.

**Do not refer to the extract used for questions (1 1) – (1 3).**

You should justify your ideas with reference to the original staging.

In your answer refer to:

- the structure of the play
- the stage shape and audience position
- your chosen production style
- set and props (including use of colour)

[15]

| <b>AO3</b>   |                    |   |
|--|--------------------|---|
| <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>   |                    |   |
| <ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul> |                    |   |
| <b>Band 5</b>  | <b>13-15 marks</b> | <ul style="list-style-type: none"> <li>• Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a traverse stage including the structure of the play and audience position</li> <li>• Highly detailed references to the original staging</li> <li>• Perceptive and detailed explanation of chosen production style</li> <li>• Highly detailed description of the set and props in the chosen extract(s) including use of colour</li> <li>• Highly detailed examples which fully support the design</li> <li>• Highly relevant contextual knowledge, understanding and use of drama terminology</li> </ul> |
| <b>Band 4</b>  | <b>10-12 marks</b> | <ul style="list-style-type: none"> <li>• Staging/design concept is explored demonstrating a knowledge and understanding of how the play can be designed for a traverse stage including the structure of the play and audience position</li> <li>• Detailed references to the original staging</li> <li>• Detailed explanation of chosen production style</li> <li>• Detailed description of the set and props in the chosen extract(s) including use of colour</li> <li>• Detailed examples which fully support the design</li> <li>• Relevant contextual knowledge, understanding and use of drama terminology</li> </ul>  |



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|---------------|------------------|--|
| <b>Band 3</b> | <b>7-9 marks</b> | <ul style="list-style-type: none"> <li>• Staging/design concept is generally explored demonstrating a knowledge and understanding of how the play can be designed for a traverse stage including the structure of the play and audience position</li> <li>• General references to the original staging</li> <li>• General explanation of chosen production style</li> <li>• General description of the set and props in the chosen extract(s) including use of colour</li> <li>• General examples which support the design</li> <li>• Generally relevant contextual knowledge, understanding and use of drama terminology</li> </ul> |
| <b>Band 2</b> | <b>4-6 marks</b> | <ul style="list-style-type: none"> <li>• Staging/design concept is partially explored demonstrating some knowledge and understanding of how the play can be designed for a traverse stage including the structure of the play and audience position</li> <li>• Some references to the original staging</li> <li>• Some explanation of chosen production style</li> <li>• Some description of the set and props in the extract(s) including some reference to colour</li> <li>• Some examples which support the design</li> <li>• Some relevant contextual knowledge, understanding and use of drama terminology</li> </ul>           |
| <b>Band 1</b> | <b>1-3 marks</b> | <ul style="list-style-type: none"> <li>• Staging/design concept is referred to demonstrating limited knowledge and understanding of how the play can be designed for a traverse stage including the structure of the play and audience position</li> <li>• Limited or no references to the original staging</li> <li>• Limited explanation of chosen production style</li> <li>• Limited description of the set and props including limited use of colour</li> <li>• Limited examples which support the design</li> <li>• Limited contextual knowledge, understanding and use of relevant drama terminology</li> </ul>               |
|               | <b>0 marks</b>   | Response not creditworthy/not attempted.   |

### Indicative Content

Answers may include:

- An explanation of how a traverse stage could contribute to the chosen extract's effectiveness e.g. quick transition of scenes, breaking the fourth wall, direct address to the audience
- Reference to the original staging
- Reference to the text's episodic nature
- An explanation of how the stage can be used to demonstrate engagement with the audience e.g. how audience positioning would affect their engagement
- A choice of production style e.g. how the style would work on the stage. An explanation of why the chosen style would work on their stage
- Choice and description of appropriate set
- Details on all appropriate areas – linked to stage. Awareness of sight lines and restrictions of traverse stage
- How colour is used to create atmosphere in the extract
- How and where props are used and to what effect.

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

**2. The Caucasian Chalk Circle** Bertolt Brecht

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

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| <b>AO3</b>   |
| <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>   |
| Award one mark for suitable chosen line.   |
| <b>Indicative content</b>  |
| There are a number of options, however answers may include: <ul style="list-style-type: none"><li>• 'I won't give him up.'</li><li>• 'But could I keep him till he can speak all the words?'</li></ul> |
| All valid alternatives should be assessed as indicated in the guidance above.  |

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

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|---|
| <b>AO3</b>  |
| <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>  |
| Award 1 mark for a suitable tone and 1 mark for a 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 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark.  |
| <b>Indicative content</b>   |
| Answers will vary depending on choice of line, but may include: <ul style="list-style-type: none"><li>• Purposeful tone</li><li>• Controlled tempo</li><li>• Determined tone</li><li>• Emphasis on 'I won't'</li><li>• Persuasive tone</li><li>• Constant rhythm</li><li>• Use of pause</li></ul> |
| All valid alternatives should be assessed as indicated in the guidance above.   |

- (iii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [4]

|   |
|---|
| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>  |
| Award 2 marks for each valid reason up to a maximum of 4 marks. The reasons should show an understanding of the given circumstances within the chosen extract. They could refer to the character's motivation and/or relationships with the other characters within the extract. If only one reason is given, answers will be marked out of a maximum of 2 marks. |
| <b>Indicative content</b> <ul style="list-style-type: none"><li>• Grusha wants to keep the child as she has grown attached to him</li><li>• Grusha wants to persuade Azdak to allow her to keep the child because that is the just decision</li></ul>   |
| All valid alternatives should be assessed as indicated in the guidance above.   |

- 2.2 (i) Briefly describe the **Governor's Wife's** social class. [2]

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| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>   |
| 1 mark per relevant observation of the character's social class. Maximum 2 marks.  |
| <b>Indicative content</b>  |
| Answers may include: <ul style="list-style-type: none"><li>• Noble character married to the Governor</li><li>• Related to Prince Kazbeki</li></ul> All valid alternatives should be assessed as indicated in the guidance above. |

- (ii) Suggest a suitable costume, hair and make-up for **Governor's Wife** in this extract and explain how they could be used to show her social class. [6]

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| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>   |
| 2 marks for costume, 1 mark for colour, 1 mark for hair and make-up - maximum of 4 marks. 1 mark per reference to character/social class, up to a maximum of 2 marks.  |
| <b>Indicative content</b>  |
| Candidates must show a clear understanding of the social class and elements of character in their design. Justification could include: <ul style="list-style-type: none"><li>• Governor's wife is upper class</li><li>• She hates being in the same area as the common people</li><li>• She is in court to win back her child</li></ul> All valid ideas should be assessed as indicated in the guidance above. |

2.3 Explain how an actor performing **Azduk** could use physical skills to communicate the character to the audience in this extract, giving reasons for your ideas.

In your answer refer to:

- character motivation
- posture and movement
- gesture
- facial expression

[15]

| <b>AO3</b>   |                    |   |
|--|--------------------|---|
| <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>   |                    |   |
| <ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul> |                    |   |
| <b>Band 5</b>  | <b>13-15 marks</b> | <ul style="list-style-type: none"> <li>• A perceptive explanation of character motivation in the extract</li> <li>• Detailed and discerning knowledge and understanding of how physicality is used to communicate the character</li> <li>• Highly appropriate references to the extract</li> <li>• Highly relevant knowledge, understanding and use of drama terminology</li> </ul> |
| <b>Band 4</b>  | <b>10-12 marks</b> | <ul style="list-style-type: none"> <li>• A detailed explanation of character motivation in the extract</li> <li>• Detailed knowledge and understanding of how physicality is used to communicate the character</li> <li>• Appropriate references to the extract</li> <li>• Relevant knowledge, understanding and use of drama terminology</li> </ul>                                |
| <b>Band 3</b>  | <b>7-9 marks</b>   | <ul style="list-style-type: none"> <li>• A well-informed explanation of character motivation</li> <li>• A sound knowledge and understanding of how physicality is used to communicate the character</li> <li>• Clear and appropriate references to the extract</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>                       |
| <b>Band 2</b>  | <b>4-6 marks</b>   | <ul style="list-style-type: none"> <li>• A satisfactory explanation of character motivation in the extract</li> <li>• A satisfactory knowledge and understanding of how physicality is used to communicate the character</li> <li>• Generally appropriate references to the extract</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>  |
| <b>Band 1</b>  | <b>1-3 marks</b>   | <ul style="list-style-type: none"> <li>• Some explanation of character motivation in the extract</li> <li>• Shows some knowledge and understanding of how physicality is used to communicate the character</li> <li>• Some appropriate references to the extract</li> <li>• Some knowledge, understanding and use of drama terminology</li> </ul>                                   |
| <b>0 Marks</b>   |                    | Response not creditworthy/not attempted.  |

## Indicative Content

Answer may include:

### Motivation

- He is reinstated as judge
- Azdak controls the final stages of the play
- He acts to find out who the mother of the child is.
- He has a clear and determined focus.
- He takes his role seriously
- He has assumed the role of lord.

### Posture and movement

- His posture would be strong with a straight back
- All his movements could be purposeful and strong
- He could stand with head held high
- He could walk with purpose and controlled steps
- In the second half he would be more relaxed and less formal
- His posture could be more rounded
- As he takes off the gown he physically changes

### Gesture

- His gestures would communicate his control
- He could point at individuals
- He could beckon people towards his table with clear gesture
- He could use his hammer with authority
- He could fold his arms to show his determination
- In the second half he could be more relaxed
- His gestures could be less formal
- He could shake his arms as if to suggest that he has removed the role of judge

### Facial Expression

- His facial expression would communicate his power and authority
- Raised eyebrows
- Staring eyes
- Smug look on his face
- A change in the last section
- More gentle expressions

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

- 2.4 Explain how at least **one** key extract can be designed for a **Traverse Stage**.  
**Do not refer to the extract used for questions (2 1) – (2 3).**

You should justify your ideas with reference to the original staging.

In your answer refer to:

- the structure of the play
- the stage shape and audience position
- your chosen production style
- set and props (including use of colour)

[15]

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

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|---|------------------|--|
| <b>Band 2</b>   | <b>4-6 marks</b> | <ul style="list-style-type: none"> <li>• Staging/design concept is partially explored demonstrating some knowledge and understanding of how the play can be designed for a traverse stage including the structure of the play and audience position</li> <li>• Some references to the original staging</li> <li>• Some explanation of chosen production style</li> <li>• Some description of the set and props in the extract(s) including some reference to colour</li> <li>• Some examples which support the design</li> <li>• Some relevant contextual knowledge, understanding and use of drama terminology</li> </ul> |
| <b>Band 1</b>   | <b>1-3 marks</b> | <ul style="list-style-type: none"> <li>• Staging/design concept is referred to demonstrating limited knowledge and understanding of how the play can be designed for a traverse stage including the structure of the play and audience position</li> <li>• Limited or no references to the original staging</li> <li>• Limited explanation of chosen production style</li> <li>• Limited description of the set and props including limited use of colour</li> <li>• Limited examples which support the design</li> <li>• Limited contextual knowledge, understanding and use of relevant drama terminology</li> </ul>     |
|   | <b>0 marks</b>   | Response not creditworthy/not attempted.   |
| <b>Indicative Content</b>   |                  |  |
| <p>Answers may include:</p> <ul style="list-style-type: none"> <li>• An explanation of how a traverse stage could contribute to the chosen extract's effectiveness e.g. quick transition of scenes, breaking the fourth wall, direct address to the audience</li> <li>• Reference to the original staging</li> <li>• Reference to the text's episodic nature</li> <li>• An explanation of how the stage can be used to demonstrate engagement with the audience e.g. how audience positioning would affect their engagement</li> <li>• A choice of production style e.g. how the style would work on the stage. An explanation of why the chosen style would work on their stage</li> <li>• Choice and description of appropriate set</li> <li>• Details on all appropriate areas – linked to stage. Awareness of sight lines and restrictions of traverse stage</li> <li>• How colour is used to create atmosphere in the extract</li> <li>• How and where props are used and to what effect</li> </ul> <p>All valid alternatives should be assessed as indicated in the grid above.</p> |                  |  |



3. **Hard to Swallow** Mark Wheeler

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

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|---|
| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>  |
| Award 1 mark for suitable chosen line.  |
| <b>Indicative content</b><br>There are a number of options, however answers may include: <ul style="list-style-type: none"><li>• 'I won't co-operate with the hospital regime...'</li><li>• 'You can't keep me here.'</li></ul> All valid alternatives should be assessed as indicated in the guidance above. |

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

|   |
|---|
| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>  |
| Award 1 mark for a suitable tone and 1 mark for a 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 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark.  |
| <b>Indicative content</b><br>Answers will vary depending on choice of line however the following are valid ideas: <ul style="list-style-type: none"><li>• Purposeful tone</li><li>• Controlled tempo</li><li>• Determined tone</li><li>• Emphasis on 'I won't'</li><li>• Authoritative tone</li><li>• Clear rhythm</li><li>• Consistent tempo</li></ul> All valid alternatives should be assessed as indicated in the guidance above. |

- (iii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [4]

|   |
|---|
| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>  |
| Award 2 marks for each valid reason up to a maximum of 4 marks. The reasons should show an understanding of the given circumstances within the chosen extract. They could refer to the character's motivation and/or relationships with the other characters within the extract. If only one reason is given, answers will be marked out of a maximum of 2 marks. |
| <b>Indicative content</b>   |
| Answers may include: <ul style="list-style-type: none"><li>• Catherine has anorexia and is determined not to eat</li><li>• Catherine wants to have control over her own body and refuses to be dominated</li><li>• Catherine is afraid of being forced to eat and losing control</li></ul>  |
| All valid alternatives should be assessed as indicated in the guidance above.   |

- 3.2 (i) Briefly describe **Maureen's** social class. [2]

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| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>   |
| 1 mark per relevant observation of the character's social class (as other question).<br>Maximum 2 marks.   |
| <b>Indicative content</b>  |
| Answers may include: <ul style="list-style-type: none"><li>• She is a middle class mother</li><li>• A women with high expectations</li></ul> All valid alternatives should be assessed as indicated in the guidance above. |

- (ii) Suggest a suitable costume, hair and make-up for **Maureen** in this extract and explain how they could be used to show her social class. [6]

|  |
|--|
| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>   |
| 2 marks for costume, 1 mark for colour, 1 mark for hair and make-up - maximum of 4 marks. 1 mark per reference to character/social class, up to a maximum of 2 marks.  |
| <b>Indicative Content</b>  |
| Candidates must show a clear understanding of the social class and elements of character in their design. Justification may include: <ul style="list-style-type: none"><li>• Maureen is a middle class, middle aged mother</li><li>• She is in the hospital and her whole life is spent battling with Catherine's anorexia</li><li>• The play happens over 10 years – there could be a decision to have a neutral costume with added items to represent different times.</li></ul> All valid alternatives should be assessed as indicated in the guidance above. |

3.3 Explain how an actor playing the role of **Dr Clegg** could use physical skills to communicate the character to the audience in this extract.

In your answer refer to:

- character motivation
- posture and movement
- gesture
- facial expression

[15]

| <b>AO3</b>   |                    |   |
|--|--------------------|---|
| <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>   |                    |   |
| <ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul> |                    |   |
| <b>Band 5</b>  | <b>13-15 marks</b> | <ul style="list-style-type: none"> <li>• A perceptive explanation of character motivation in the extract</li> <li>• Detailed and discerning knowledge and understanding of how physicality is used to communicate the character</li> <li>• Highly appropriate references to the extract</li> <li>• Highly relevant knowledge, understanding and use of drama terminology</li> </ul> |
| <b>Band 4</b>  | <b>10-12 marks</b> | <ul style="list-style-type: none"> <li>• A detailed explanation of character motivation in the extract</li> <li>• Detailed knowledge and understanding of how physicality is used to communicate the character</li> <li>• Appropriate references to the extract</li> <li>• Relevant knowledge, understanding and use of drama terminology</li> </ul>                                |
| <b>Band 3</b>  | <b>7-9 marks</b>   | <ul style="list-style-type: none"> <li>• A well-informed explanation of character motivation</li> <li>• A sound knowledge and understanding of how physicality is used to communicate the character</li> <li>• Clear and appropriate references to the extract</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>                       |
| <b>Band 2</b>  | <b>4-6 marks</b>   | <ul style="list-style-type: none"> <li>• A satisfactory explanation of character motivation in the extract</li> <li>• A satisfactory knowledge and understanding of how physicality is used to communicate the character</li> <li>• Generally appropriate references to the extract</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>  |
| <b>Band 1</b>  | <b>1-3 marks</b>   | <ul style="list-style-type: none"> <li>• Some explanation of character motivation in the extract</li> <li>• Shows some knowledge and understanding of how physicality is used to communicate the character</li> <li>• Some appropriate references to the extract</li> <li>• Some knowledge, understanding and use of drama terminology</li> </ul>                                   |
| <b>0 Marks</b>   |                    | Response not creditworthy/not attempted   |

## Indicative Content

Answer may include:

### Motivation

- Dr Clegg is a psychiatrist and is working in the hospital
- Dr Clegg wants to ensure that Catherine has the correct support
- Dr Clegg is frustrated with Catherine
- Dr Clegg is aggressive and mechanical in approach to Catherine
- Dr Clegg has more sympathy with Maureen

### Posture and movement

- He could have a strong and authoritative stance
- Movement could be minimal to show control
- He could be quite still and emotionless
- Any movement on the stage would be purposeful and emotionless

### Gesture

- Dr Clegg might have a clipboard
- Dr Clegg may make notes in an efficient and calculating way
- Perhaps folded arms to show that there is no compromise
- Hands behind back
- Hands in pocket
- Mechanical gesture in the feed...feed section

### Facial Expression

- Strong eye contact with all others
- Raised eyebrows expecting answers
- A cold smile showing lack of compassion
- Emotionless when discharging Catherine

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

- 3.4 Explain how at least **one** key extract can be designed for a **Traverse Stage**.  
**Do not refer to the extract used for questions (3 1) – (3 3).**

You should justify your ideas with reference to the original staging.

In your answer refer to:

- the structure of the play
- the stage shape and audience position
- your chosen production style
- set and props (including use of colour)

[15]

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

|               |                  |  |
|---------------|------------------|--|
| <b>Band 2</b> | <b>4-6 marks</b> | <ul style="list-style-type: none"> <li>• Staging/design concept is partially explored demonstrating some knowledge and understanding of how the play can be designed for a traverse stage including the structure of the play and audience position</li> <li>• Some references to the original staging</li> <li>• Some explanation of chosen production style</li> <li>• Some description of the set and props in the extract(s) including some reference to colour</li> <li>• Some examples which support the design</li> <li>• Some relevant contextual knowledge, understanding and use of drama terminology</li> </ul> |
| <b>Band 1</b> | <b>1-3 marks</b> | <ul style="list-style-type: none"> <li>• Staging/design concept is referred to demonstrating limited knowledge and understanding of how the play can be designed for a traverse stage including the structure of the play and audience position</li> <li>• Limited or no references to the original staging</li> <li>• Limited explanation of chosen production style</li> <li>• Limited description of the set and props including limited use of colour</li> <li>• Limited examples which support the design</li> <li>• Limited contextual knowledge, understanding and use of relevant drama terminology</li> </ul>     |
|               | <b>0 marks</b>   | Response not creditworthy/not attempted.   |

#### **Indicative Content**

Answers may include:

- An explanation of how a traverse stage could contribute to the chosen extract's effectiveness e.g. quick transition of scenes, breaking the fourth wall, direct address to the audience
- Reference to the original staging
- Reference to the text's episodic structure
- An explanation of how the stage can be used to demonstrate engagement with the audience e.g. how audience positioning would affect their engagement
- A choice of production style e.g. how the style would work on the stage. An explanation of why the chosen style would work on their stage
- Choice and description of appropriate set.
- Details on all appropriate areas – linked to stage. Awareness of sight lines and restrictions of traverse stage.
- How colour is used to create mood and atmosphere in the extract
- How and where props are used and to what effect.

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

4. **War Horse** Michael Morpurgo

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

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| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>   |
| Award 1 mark for suitable chosen line.   |
| <b>Indicative content</b><br>There are a number of options, however answers may include: <ul style="list-style-type: none"><li>• 'Lost? You lost?'</li><li>• 'Deliver her safely, Corporal.'</li></ul> All valid alternatives should be assessed as indicated in the guidance above. |

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

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|---|
| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>  |
| Award 1 mark for a suitable tone and 1 mark for a 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 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark.  |
| <b>Indicative content</b><br>Answers will vary depending on choice of line, but may include: <ul style="list-style-type: none"><li>• Purposeful tone</li><li>• Controlled tempo</li><li>• Determined tone</li><li>• Emphasis on 'Safely'</li><li>• Authoritative tone</li><li>• Clear rhythm</li><li>• Consistent tempo</li></ul> All valid alternatives should be assessed as indicated in the guidance above. |



- (iii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [4]

|   |
|---|
| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>  |
| Award 2 marks for each valid reason up to a maximum of 4 marks. The reasons should show an understanding of the given circumstances within the chosen extract. They could refer to the character's motivation and/or relationships with the other characters within the extract. If only one reason is given, answers will be marked out of a maximum of 2 marks. |
| <b>Indicative content</b>   |
| Answers may include: <ul style="list-style-type: none"><li>• Sergeant Fine is leading the men and is taking charge of the situation</li><li>• He is concerned for their safety and wants to keep them safe from danger</li><li>• He thinks the girl may have some intelligence but doesn't want to frighten her because she's a child</li></ul>                   |
| All valid alternatives should be assessed as indicated in the guidance above.   |

- 4.2 (i) Briefly describe **David's** social class. [2]

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| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>   |
| 1 mark per relevant observation of the character's social class. Maximum 2 marks.  |
| <b>Indicative content</b>  |
| Answers may include: <ul style="list-style-type: none"><li>• Private in the army</li><li>• The lowest rank in the army</li></ul> All valid alternatives should be assessed as indicated in the guidance above. |

- (ii) Suggest a suitable costume, hair and make-up for **David** in this extract and explain how they could be used to show his social class. [6]

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|--|
| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>   |
| 2 marks for costume, 1 mark for colour, 1 mark for hair and make-up - maximum of 4 marks. 1 mark per reference to character/social class, up to a maximum of 2 marks.  |
| Candidates must show a clear understanding of the social class and elements of character in their design. Justification may include: <ul style="list-style-type: none"><li>• David is a private in the army</li><li>• They have been in the battle field for a long time</li><li>• They are like 'wraiths in the mist'</li></ul> All valid alternatives should be assessed as indicated in the guidance above. |

4.3 Explain how an actor performing **Albert** could use physical skills to communicate the character to the audience in this extract, giving reasons for your ideas.

In your answer refer to:

- character motivation
- posture and movement
- gesture
- facial expression

[15]

| <b>AO3</b>   |                    |   |
|--|--------------------|---|
| <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>   |                    |   |
| <ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul> |                    |   |
| <b>Band 5</b>  | <b>13-15 marks</b> | <ul style="list-style-type: none"> <li>• A perceptive explanation of character motivation in the extract</li> <li>• Detailed and discerning knowledge and understanding of how physicality is used to communicate the character</li> <li>• Highly appropriate references to the extract</li> <li>• Highly relevant knowledge, understanding and use of drama terminology</li> </ul> |
| <b>Band 4</b>  | <b>10-12 marks</b> | <ul style="list-style-type: none"> <li>• A detailed explanation of character motivation in the extract</li> <li>• Detailed knowledge and understanding of how physicality is used to communicate the character</li> <li>• Appropriate references to the extract</li> <li>• Relevant knowledge, understanding and use of drama terminology</li> </ul>                                |
| <b>Band 3</b>  | <b>7-9 marks</b>   | <ul style="list-style-type: none"> <li>• A well-informed explanation of character motivation</li> <li>• A sound knowledge and understanding of how physicality is used to communicate the character</li> <li>• Clear and appropriate references to the extract</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>                       |
| <b>Band 2</b>  | <b>4-6 marks</b>   | <ul style="list-style-type: none"> <li>• A satisfactory explanation of character motivation in the extract</li> <li>• A satisfactory knowledge and understanding of how physicality is used to communicate the character</li> <li>• Generally appropriate references to the extract</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>  |
| <b>Band 1</b>  | <b>1-3 marks</b>   | <ul style="list-style-type: none"> <li>• Some explanation of character motivation in the extract</li> <li>• Shows some knowledge and understanding of how physicality is used to communicate the character</li> <li>• Some appropriate references to the extract</li> <li>• Some knowledge, understanding and use of drama terminology</li> </ul>                                   |
| <b>0 Marks</b>   |                    | Response not creditworthy/not attempted.  |

## Indicative Content

Answer may include:

### Motivation

- He is on the battlefield searching for Germans
- He is nervous and cautious
- He is gentle and kind to the girl.
- He sees the dead Nicholls.
- He appears to be 'cracking up'

### Posture and movement

- He is full of tension and focus at the beginning
- His movement would be strong and powerful
- His posture could soften as he sees the girl
- His movement could become softer
- He could walk gently
- He may kneel by the girl
- His posture could become more awkward
- He would fall at the end

### Gesture

- He could be pointing his gun
- He could point at the girl
- He would put his arm around the girl
- He uses strong gesture as he kills Coco

### Facial Expression

- His eyes could be wild, full of fear
- He could show gentleness with the girl
- His eyebrows could raise when he asks questions
- Furrowed brow to show lack of understanding

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

- 4.4 Explain how at least **one** key extract can be designed for a **Traverse Stage**.  
**Do not refer to the extract used for questions (4 1) – (4 3).**

You should justify your ideas with reference to the original staging.

In your answer refer to:

- the structure of the play
- the stage shape and audience position
- your chosen production style
- set and props (including use of colour)

[15]

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

|   |                  |  |
|---|------------------|--|
| <b>Band 2</b>   | <b>4-6 marks</b> | <ul style="list-style-type: none"> <li>• Staging/design concept is partially explored demonstrating some knowledge and understanding of how the play can be designed for a traverse stage including the structure of the play and audience position</li> <li>• Some references to the original staging</li> <li>• Some explanation of chosen production style</li> <li>• Some description of the set and props in the extract(s) including some reference to colour</li> <li>• Some examples which support the design</li> <li>• Some relevant contextual knowledge, understanding and use of drama terminology</li> </ul> |
| <b>Band 1</b>   | <b>1-3 marks</b> | <ul style="list-style-type: none"> <li>• Staging/design concept is referred to demonstrating limited knowledge and understanding of how the play can be designed for a traverse stage including the structure of the play and audience position</li> <li>• Limited or no references to the original staging</li> <li>• Limited explanation of chosen production style</li> <li>• Limited description of the set and props including limited use of colour</li> <li>• Limited examples which support the design</li> <li>• Limited contextual knowledge, understanding and use of relevant drama terminology</li> </ul>     |
|   | <b>0 marks</b>   | Response not creditworthy/not attempted.   |
| <b>Indicative Content</b>   |                  |  |
| <p>Answers may include:</p> <ul style="list-style-type: none"> <li>• An explanation of how a traverse stage could contribute to the chosen extract's effectiveness e.g. quick transition of scenes, breaking the fourth wall, direct address to the audience</li> <li>• Reference to the original staging</li> <li>• Reference to the text's episodic structure</li> <li>• An explanation of how the stage can be used to demonstrate engagement with the audience e.g. how audience positioning would affect their engagement</li> <li>• A choice of production style e.g. how the style would work on the stage. An explanation of why the chosen style would work on their stage</li> <li>• Choice and description of appropriate set.</li> <li>• Details on all appropriate areas – linked to stage. Awareness of sight lines and restrictions of traverse stage.</li> <li>• How colour is used to create atmosphere in the extract</li> <li>• How and where props are used and to what effect.</li> </ul> <p>All valid alternatives should be assessed as indicated in the grid above.</p> |                  |  |

**5. DNA**

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

|   |
|---|
| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>  |
| Award 1 mark for suitable chosen line.  |
| <b>Indicative content</b><br>There are a number of options, however answers may include: <ul style="list-style-type: none"><li>• 'You lot shouldn't put me under so much stress.'</li><li>• 'Brilliant. Is there one thing that I do not have to do?'</li></ul> All valid alternatives should be assessed as indicated in the guidance above. |

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

|   |
|---|
| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>  |
| Award 1 mark for a suitable tone and 1 mark for a 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 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark.  |
| <b>Indicative content</b><br>Answers will vary depending on choice of line, but may include: <ul style="list-style-type: none"><li>• Aggressive tone</li><li>• Inconsistent tempo</li><li>• Emphasis on key words</li><li>• Loud and powerful</li><li>• Sarcastic tone</li><li>• Use of pauses or slowing of tempo to control</li></ul> All valid alternatives should be assessed as indicated in the guidance above. |

- (iii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [4]

|   |
|---|
| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>  |
| Award 2 marks for each valid reason up to a maximum of 4 marks. The reasons should show an understanding of the given circumstances within the chosen extract. They could refer to the character's motivation and/or relationships with the other characters within the extract. If only one reason is given, answers will be marked out of a maximum of 2 marks. |
| <b>Indicative content</b>   |
| Answers may include: <ul style="list-style-type: none"><li>• He is trying to lead through fear and control the group</li><li>• He is clearly frightened because of the consequences</li><li>• He is unable to control all those around him and fears losing his status</li></ul>  |
| All valid alternatives should be assessed as indicated in the guidance above.   |



- 5.2 (i) Briefly describe **Jan's** social status. [2]

|   |
|---|
| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>  |
| 1 mark per relevant observation of the character's social status. Maximum 2 marks.  |
| <b>Indicative content</b>   |
| Answers may include: <ul style="list-style-type: none"><li>• youngest in group</li><li>• less power than others</li><li>• wants reassurance from Phil</li></ul> All valid alternatives should be assessed as indicated in the guidance above. |

- (ii) Suggest a suitable costume, hair and make-up for **Jan** in this extract and explain how they could be used to show her social class. [6]

|   |
|---|
| <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>  |
| 2 marks for costume, 1 mark for colour, 1 mark for hair and make-up - maximum of 4 marks. 1 mark per reference to character/social class, up to a maximum of 2 marks.   |
| Candidates must show a clear understanding of the social class and elements of character in their design. Justification may include: <ul style="list-style-type: none"><li>• Jan is one of the younger members of the gang</li><li>• She has been in the woods tormenting Adam</li><li>• She acts as a narrator</li></ul> All valid alternatives should be assessed as indicated in the guidance above. |

5.3 Explain how an actor performing **Mark** could use physical skills to communicate the character to the audience in this extract, giving reasons for your ideas.

In your answer refer to:

- character motivation
- posture and movement
- gesture
- facial expression

[15]

| <b>AO3</b>   |                    |   |
|--|--------------------|---|
| <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>   |                    |   |
| <ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul> |                    |   |
| <b>Band 5</b>  | <b>13-15 marks</b> | <ul style="list-style-type: none"> <li>• A perceptive explanation of character motivation in the extract</li> <li>• Detailed and discerning knowledge and understanding of how physicality is used to communicate the character</li> <li>• Highly appropriate references to the extract</li> <li>• Highly relevant knowledge, understanding and use of drama terminology</li> </ul> |
| <b>Band 4</b>  | <b>10-12 marks</b> | <ul style="list-style-type: none"> <li>• A detailed explanation of character motivation in the extract</li> <li>• Detailed knowledge and understanding of how physicality is used to communicate the character</li> <li>• Appropriate references to the extract</li> <li>• Relevant knowledge, understanding and use of drama terminology</li> </ul>                                |
| <b>Band 3</b>  | <b>7-9 marks</b>   | <ul style="list-style-type: none"> <li>• A well-informed explanation of character motivation</li> <li>• A sound knowledge and understanding of how physicality is used to communicate the character</li> <li>• Clear and appropriate references to the extract</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>                       |
| <b>Band 2</b>  | <b>4-6 marks</b>   | <ul style="list-style-type: none"> <li>• A satisfactory explanation of character motivation in the extract</li> <li>• A satisfactory knowledge and understanding of how physicality is used to communicate the character</li> <li>• Generally appropriate references to the extract</li> <li>• Generally relevant knowledge, understanding and use of drama terminology</li> </ul>  |
| <b>Band 1</b>  | <b>1-3 marks</b>   | <ul style="list-style-type: none"> <li>• Some explanation of character motivation in the extract</li> <li>• Shows some knowledge and understanding of how physicality is used to communicate the character</li> <li>• Some appropriate references to the extract</li> <li>• Some knowledge, understanding and use of drama terminology</li> </ul>                                   |
| <b>0 marks</b>   |                    | Response not creditworthy/not attempted.  |

## Indicative Content

Answer may include:

### Motivation

- Mark acts as the 'chorus' or narrator
- Mark and Jan are responsible for the events surrounding the bullying of Adam that lead to him falling into the grille
- Mark gives a detailed description of the events that took place
- Mark is trying to justify his actions in this scene
- Mark is also convincing himself that Adam actually enjoyed the bullying
- We get the impression that Mark might also be younger members of the group/ less able to assert themselves
- Mark and Jan look to Phil for reassurance and take instructions from him

### Posture and movement

- Fast pacing
- His shoulders could be shrugging and moving a lot
- His posture could change regularly displaying his nervousness
- His movements could be very energetic – full of adrenalin
- He would use a lot of the acting area whilst telling the story
- He would keep moving back to Jan
- Movements could slow down towards the end of the extract

### Gesture

- He could use hand movements to convey his attempt at justifying his actions
- His gestures could reflect what he's saying e.g. nutter
- He could become more still towards the end of the extract

### Facial Expression

- His eyes could be wild, full of adrenalin
- He may be laughing at the situation
- Looking for eye contact with the others
- He may have furrowed brows as he asks questions

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

- 5.4 Explain how at least **one** key extract can be designed for a **Traverse Stage**.  
**Do not refer to the extract used for questions (5 1) – (5 3).**

You should justify your ideas with reference to the original staging.

In your answer refer to:

- the structure of the play
- the stage shape and audience position
- your chosen production style
- set and props (including use of colour)

[15]

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

|   |                  |  |
|---|------------------|--|
| <b>Band 2</b>   | <b>4-6 marks</b> | <ul style="list-style-type: none"> <li>• Staging/design concept is partially explored demonstrating some knowledge and understanding of how the play can be designed for a traverse stage including the structure of the play and audience position</li> <li>• Some references to the original staging</li> <li>• Some explanation of chosen production style</li> <li>• Some description of the set and props in the extract(s) including some reference to colour</li> <li>• Some examples which support the design</li> <li>• Some relevant contextual knowledge, understanding and use of drama terminology</li> </ul> |
| <b>Band 1</b>   | <b>1-3 marks</b> | <ul style="list-style-type: none"> <li>• Staging/design concept is referred to demonstrating limited knowledge and understanding of how the play can be designed for a traverse stage including the structure of the play and audience position</li> <li>• Limited or no references to the original staging</li> <li>• Limited explanation of chosen production style</li> <li>• Limited description of the set and props including limited use of colour</li> <li>• Limited examples which support the design</li> <li>• Limited contextual knowledge, understanding and use of relevant drama terminology</li> </ul>     |
|   | <b>0 marks</b>   | Response not creditworthy/not attempted.   |
| <b>Indicative Content</b>   |                  |  |
| <p>Answers may include:</p> <ul style="list-style-type: none"> <li>• An explanation of how a traverse stage could contribute to the chosen extract's effectiveness e.g. quick transition of scenes, breaking the fourth wall, direct address to the audience</li> <li>• Reference to the original staging</li> <li>• Reference to the text's episodic structure</li> <li>• An explanation of how the stage can be used to demonstrate engagement with the audience e.g. how audience positioning would affect their engagement</li> <li>• A choice of production style e.g. how the style would work on the stage. An explanation of why the chosen style would work on their stage</li> <li>• Choice and description of appropriate set.</li> <li>• Details on all appropriate areas – linked to stage. Awareness of sight lines and restrictions of traverse stage</li> <li>• How colour is used to create atmosphere in the extract</li> <li>• How and where props are used and to what effect</li> </ul> <p>All valid alternatives should be assessed as indicated in the grid above.</p> |                  |  |

**SECTION B**  
**Answer either question 6 1 or question 7 1.**

You should base your answer on **one live theatre** production seen during the course.  
 You must use a **different** text from the one used in Section A.

At the beginning of your answer, you should state the name of the production,  
 the company and the venue.

**Either,**

6.1 Analyse and evaluate how lighting was used in **two** key moments to communicate meaning to the audience.

In your answer refer to:

- the production style
- how lighting was used to create atmosphere and communicate meaning
- your response to the performance as an audience member.

[15]

| <b>AO4</b><br><b>Analyse and evaluate (their own work and) the work of others</b>  |                    |  |
|--|--------------------|--|
| <ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul> |                    |  |
| <b>Band 5</b>  | <b>13-15 marks</b> | <ul style="list-style-type: none"> <li>• Perceptive analysis and evaluation of how lighting was used in two key moments to create atmosphere and communicate meaning to the audience, including reference to the production style</li> <li>• Perceptive analysis and evaluation of their own response to the lighting in performance as an audience member</li> <li>• Detailed and focused examples from both the chosen scenes.</li> </ul>              |
| <b>Band 4</b>  | <b>10-12 marks</b> | <ul style="list-style-type: none"> <li>• Good analysis and evaluation of how lighting was used in two key moments to create atmosphere and communicate meaning to the audience, including reference to the production style</li> <li>• Good analysis and evaluation of their own response to the lighting in performance as an audience member</li> <li>• Purposeful examples from both the chosen scenes.</li> </ul>                                    |
| <b>Band 3</b>  | <b>7-9 marks</b>   | <ul style="list-style-type: none"> <li>• A reasonable analysis and evaluation of how lighting was used in one or two key moments to create atmosphere and communicate meaning to the audience, including reference to the production style</li> <li>• A reasonable analysis and evaluation of their own response to the lighting in performance as an audience member</li> <li>• Reasonably appropriate examples from both the chosen scenes.</li> </ul> |

|               |                  |  |
|---------------|------------------|--|
| <b>Band 2</b> | <b>4-6 marks</b> | <ul style="list-style-type: none"> <li>• Some analysis and evaluation of how lighting was used to create atmosphere and communicate meaning to the audience, including reference to the production style</li> <li>• Some analysis and evaluation of their own response to the lighting in performance as an audience member</li> <li>• Some examples from both the chosen scenes.</li> </ul>         |
| <b>Band 1</b> | <b>1-3 marks</b> | <ul style="list-style-type: none"> <li>• Limited analysis and evaluation of how lighting was used to create atmosphere and communicate meaning to the audience, including reference to the production style</li> <li>• Limited analysis and evaluation of their own response to the lighting in performance as an audience member</li> <li>• Limited reference to both the chosen scenes.</li> </ul> |
|               | <b>0 marks</b>   | Response not creditworthy/not attempted.   |

### **Indicative Content**

Answers should analyse and evaluate the use of lighting. Answers may include:

#### **Lighting design:**

- use of colour, strength, angles, gobos and other design features to create atmosphere and communicate meaning
- analysis of how the two moments contrast and how atmosphere and meaning can be affected by changes in lighting
- how the production style influenced the type of lighting used.

#### **Response as audience member:**

- individual response to the lighting which may include a preference for one scene.

#### **References to two key scenes:**

- answers should explain the context of the moments and how the lighting was presented and developed
- answers should focus on significant moments within the chosen scenes.

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

Or,

7.1 Analyse and evaluate how character interaction was used in **two** key moments to communicate meaning to the audience.

In your answer refer to:

- the performance style
- how character interaction was used to create character and communicate meaning
- your response to the performance as an audience member.

[15]

| <b>AO4</b>   |                    |  |
|--|--------------------|--|
| <b>Analyse and evaluate (their own work and) the work of others</b>  |                    |  |
| <ul style="list-style-type: none"> <li>• Where the candidate's work <b>completely</b> meets the descriptors, the highest mark should be awarded.</li> <li>• Where the candidate's work <b>mostly</b> meets the descriptors, the most appropriate mark in the middle range should be awarded.</li> <li>• Where the candidate's work <b>partially</b> meets the descriptors, the lowest mark should be awarded.</li> </ul> |                    |  |
| <b>Band 5</b>  | <b>13-15 marks</b> | <ul style="list-style-type: none"> <li>• Perceptive analysis and evaluation of how character interaction was used in two key moments to create character and communicate meaning to the audience, including reference to the performance style</li> <li>• Perceptive analysis and evaluation of their own response to the character interaction in performance as an audience member</li> <li>• Detailed and focused examples from both the chosen scenes.</li> </ul>              |
| <b>Band 4</b>  | <b>10-12 marks</b> | <ul style="list-style-type: none"> <li>• Good analysis and evaluation of how character interaction was used in two key moments to create character and communicate meaning to the audience, including reference to the performance style</li> <li>• Good analysis and evaluation of their own response to the character interaction in performance as an audience member</li> <li>• Purposeful examples from both the chosen scenes.</li> </ul>                                    |
| <b>Band 3</b>  | <b>7-9 marks</b>   | <ul style="list-style-type: none"> <li>• A reasonable analysis and evaluation of how character interaction was used in one or two key moments to create character and communicate meaning to the audience, including reference to the performance style</li> <li>• A reasonable analysis and evaluation of their own response to the character interaction in performance as an audience member</li> <li>• Reasonably appropriate examples from both the chosen scenes.</li> </ul> |
| <b>Band 2</b>  | <b>4-6 marks</b>   | <ul style="list-style-type: none"> <li>• Some analysis and evaluation of how character interaction was used to create character and communicate meaning to the audience, including reference to the performance style</li> <li>• Some analysis and evaluation of their own response to the character interaction in performance as an audience member</li> <li>• Some examples from both the chosen scenes.</li> </ul>   |



|   |                  |  |
|---|------------------|--|
| <b>Band 1</b>   | <b>1-3 marks</b> | <ul style="list-style-type: none"> <li>Limited analysis and evaluation of how character interaction was used to create character and communicate meaning to the audience, including reference to the performance style</li> <li>Limited analysis and evaluation of their own response to the character interaction in performance as an audience member</li> <li>Limited reference to both the chosen scenes.</li> </ul> |
|   | <b>0 marks</b>   | Response not creditworthy/not attempted.   |
| <p><b>Indicative Content</b></p> <p>Answers should analyse and evaluate the use of character interaction. Answers may include:</p> <p><b>Character interaction:</b></p> <ul style="list-style-type: none"> <li>use of character interaction to create character and communicate meaning through the use of voice, movement, gesture or spatial awareness</li> <li>analysis of how the two moments contrast and how character and meaning can be affected by character interaction</li> <li>how the performance style influenced the character interaction</li> </ul> <p><b>Response as audience member:</b></p> <ul style="list-style-type: none"> <li>individual response to the character interaction which may include a preference for one scene</li> </ul> <p><b>References to two key scenes:</b></p> <ul style="list-style-type: none"> <li>answers should explain the context of the scenes and how the character interaction was developed</li> <li>answers should focus on significant moments within the chosen scenes</li> </ul> <p>All valid alternatives should be assessed as indicated in the grid above.</p> |                  |  |