



GCSE MARKING SCHEME

SUMMER 2022

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

INTRODUCTION

This marking scheme was used by WJEC for the 2022 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 2022 MARK SCHEME

Romeo and Juliet, William Shakespeare

- 1.1 (i) As an actor playing **Friar Lawrence** describe **one** movement and **one** gesture you would use at the beginning of this extract. [2]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award 1 mark each for describing appropriate movements/gestures up to a maximum of 2 marks. Award 1 mark for suitable movement and 1 for suitable gesture. No marks for incorrect character. If candidate considers movement beyond the beginning, only mark M/G for the beginning of the extract. Note: accept facial expressions as a movement. |
| 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">• Slowly• Shoulders bent in thought• Arm around Paris shoulders• Hands together in a prayer gesture• Shaking his head slowly |

- (ii) Give **two** reasons for your suggestions. [2]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 1 mark for each valid reason up to a maximum of 2 marks. The explanation should display knowledge of the given circumstances of the extract and character. The reasons should be linked to movement and gesture stated in (i). |
| 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">• Friar Lawrence is walking slowly as he is listening intently to Paris• He has his arm around his shoulder as he is like a father-figure• He shakes his head slowly as he is worried about the information Paris is telling him• His hands are folded in prayer as he's appealing to a higher being for wisdom on how to deal with this worrying turn of events• His shoulders are bent because he feels with everything that is happening, he has the weight of the world on his shoulders |

- 1.2 (i) Suggest suitable hair and make-up for **Juliet** in this extract. [3]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 3 marks for suitable suggestions of Juliet's make-up & hair in this extract. The description should display knowledge and understanding of the character & given circumstances within the extract. Both hair and make-up should be referenced for 3 marks. If either hair or make-up are referenced award 1 mark. Description of an incorrect character or no response award 0 marks. |
| Indicative content |
| <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> |
| Make-up: |
| <ul style="list-style-type: none">• Pale face• Bags under her eyes through lack of sleep• Red eyes because she's been crying• Young fresh complexion• Tanned |
| Hair: |
| <ul style="list-style-type: none">• Tied back in a ponytail• Untidy and messy |

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

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| 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. The explanation should display knowledge of the given circumstances of the extract and character. The reasons should be linked to the hair and make-up stated in (i). |
| Indicative content |
| <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> |
| Make-up |
| <ul style="list-style-type: none">• Juliet's face could be pale because she is worried about the situation• She has bags under her eyes because she has been unable to sleep because her father is forcing her to marry Paris• Her eyes are red through crying because she can't be with her true love Romeo• Her make-up is natural because she is young and is innocent• Her face is tanned because the play is set in a hot country |
| Hair |
| <ul style="list-style-type: none">• Messy because she has rushed to get out of the house to see Friar Lawrence |

- 1.3 (i) Briefly describe the character of **PARIS** in this extract. [3]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 3 marks for a detailed description of Paris's character. The description should display knowledge and understanding of the character and the given circumstances within the extract. The description should acknowledge the relationship with the other characters within the extract. Description of an incorrect character or no response 0 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">• He is anxious• He is worried• He displays a sense of urgency• He is considerate of Juliet's feelings and wants to follow her father's wishes• He is overjoyed to see Juliet• He is loving towards her but also quite arrogant when he tells her to confess her love |

- (ii) Explain how an actor could use voice to communicate this character to an audience. [4]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 4 marks for a full explanation of vocal choices linked to the character description stated above. The vocal choices should display knowledge of the given circumstances of the extract and the requirements of the character/relationships. Answers must refer to at least two vocal expressions to be awarded a maximum of 4 marks. If only one vocal expression is discussed, answers will be marked out of a maximum of 2 marks. Award up to 1 mark if vocal expressions are just stated. |
| 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">• Determined• Thoughtful• Forceful• Concerned• Happy• Loving• Gentle |

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

In your answer refer to:

- your choice of stage
- characters' positioning
- characters' movement
- 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"> • An excellent and perceptive understanding of how and why the type of stage has been chosen to communicate relationship • An excellent and perceptive understanding of characters' positioning and movement which is appropriate to the choice of stage • Detailed and discerning knowledge and understanding of how positioning and movement communicates character relationships to an audience • 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 detailed understanding of how and why the type of stage has been chosen to communicate relationship • A well-informed understanding of characters' positioning and movement which is appropriate to the choice of stage • Detailed knowledge and understanding of how positioning and movement communicates character relationships to an audience • 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 the type of stage has been chosen to communicate relationship • A satisfactory understanding of characters' positioning and movement which is appropriate to the choice of stage • A satisfactory knowledge and understanding of how positioning and movement communicates character relationships to an audience • Generally appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology |

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| Band 2 | 4-5 marks | <ul style="list-style-type: none"> • Some understanding of how and why the type of stage has been chosen to communicate relationship • Some understanding of characters' positioning and movement which is appropriate to the choice of stage • Shows some knowledge and understanding of how positioning and movement communicates character relationships to an audience • 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 the type of stage has been chosen to communicate relationship • Limited understanding of characters' positioning and movement which is appropriate to the choice of stage • Limited knowledge and understanding of how positioning and movement communicates character relationships to an audience • 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:

Choice of stage

- A clear and recognised choice of stage.

Positioning/Movement

- Clear suggestions regarding character positioning and movement within the extract.

Reasons for choices

- All the above should be justified with clear reasons linked to the specified extract.

1.5 With reference to **one** extract. Describe how you would stage this extract using a **Theatre in the Round** 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 props
- your ideas regarding lighting

[15]

Do not use the extract used for questions 1 1 to 1 4.

| 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"> • Reference to the type of stage used in the original staging • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the extract can be designed for theatre in the round • Perceptive and detailed explanation of chosen production style • Highly detailed description of how set, props and lighting could be used to stage the chosen extract • Highly detailed examples which fully support the design • Highly relevant contextual knowledge, understanding and use of drama terminology |
| Band 4 | 10-12 marks | <ul style="list-style-type: none"> • Staging/design concept is explored demonstrating a knowledge and understanding of how the extract can be designed for theatre in the round • Detailed explanation of chosen production style • Detailed description of how set, props and lighting could be used to stage the chosen extract • Detailed examples which fully support the design • Relevant contextual knowledge, understanding and use of drama terminology |
| Band 3 | 7-9 marks | <ul style="list-style-type: none"> • Staging/design concept is generally explored demonstrating a general knowledge and understanding of how the extract can be designed for theatre in the round • General explanation of chosen production style • General description of how set, props and lighting could be used to stage the chosen extract • General examples which support the design • Generally relevant contextual knowledge, understanding and use of drama terminology |

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| Band 2 | 4-6 marks | <ul style="list-style-type: none"> • Staging/design concept is partially explored demonstrating a partial knowledge and understanding of how the extract can be designed for theatre in the round • Some explanation of chosen production style • Some description of how set, props and lighting could be used to stage the chosen extract • Some examples which support the design • Some relevant contextual knowledge, understanding and use of drama terminology |
| Band 1 | 1-3 marks | <ul style="list-style-type: none"> • Limited or no references to the original staging • Staging/design concept shows limited exploration demonstrating a limited knowledge and understanding of how the extract can be designed for theatre in the round • Limited explanation of chosen production style • Limited description of how set, props and lighting could be used to stage the chosen extract • Limited examples which support the design • Limited contextual knowledge, understanding and use of relevant drama terminology |
| | 0 marks | <ul style="list-style-type: none"> • Response not creditworthy/not attempted |

100, Imaginary Body

- 2.1 (i) As an actor playing **Sophie** describe **one** movement and **one** gesture you would use at the beginning of this extract. [2]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award 1 mark each for describing appropriate movements/gestures up to a maximum of 2 marks. Award 1 mark for suitable movement and 1 for suitable gesture. No mark for incorrect character. If candidate considers movement beyond the beginning, only mark M/G for the beginning of the extract. Note: accept facial expressions as a movement. |
| 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">• Frustrated• Quick and desperate• Exercises e.g. sit-ups• Rubbing her eyes• Wrapping her arms around herself |

- (ii) Give **two** reasons for your suggestions. [2]

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|---|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 1 mark for each valid reason up to a maximum of 2 marks. The explanation should display knowledge of the given circumstances of the extract and character. The reasons should be linked to movement and gesture stated in (i). |
| 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">• Her movement could show her frustration and fear that she is dreading the night as she knows she will be unable to sleep• Her movement could mime drinking the hot milky drinks quickly to show her desperation• The exercises would be quick to show her desperation• She could wrap her arms around herself to protect herself from this awful thing that is happening• She might rub her eyes to try and refocus and remember who people are |

- 2.2 (i) Suggest suitable hair and make-up for the **Guide** in this extract. [3]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 3 marks for suitable suggestions of the Guide's make-up & hair in this extract. The description should display knowledge and understanding of the character & given circumstances within the extract. Both hair and make-up should be referenced for 3 marks. If either hair or make-up are referenced award 1 mark. Description of an incorrect character or no response award 0 marks. |
| Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Make-up: <ul style="list-style-type: none">• Pale face• Lines• Natural• Beard• Scars Hair: <ul style="list-style-type: none">• Grey• Neat and tidy |

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

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| 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. The explanation should display knowledge of the given circumstances of the extract and character. The reasons should be linked to the hair and make-up stated in (i). |
| Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Make-up: <ul style="list-style-type: none">• The Guide's face could be pale to indicate that he is almost a ghostlike figure, here to take the others on their final journey• He could have lines on his face to indicate his age, wisdom and 'all-knowing' persona• He could have a long beard to suggest that he is timeless almost a "Father Time" figure. He is here for eternity to guide people on their final journey• His make-up is natural because he has to multi-role and play other characters• He could have scars indicating his life before he became the guide Hair: <ul style="list-style-type: none">• Neat and tidy to show he's in control• Grey to show his age |

- 2.3 (i) Briefly describe the character of **KETO** in this extract. (3)

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 4 marks for a detailed description of Keto's character. The description should display knowledge and understanding of the character and the given circumstances within the extract. The description should acknowledge the relationship with the other characters within the extract. Description of an incorrect character or no response 0 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">• He is thoughtful• He is ponderous• He is wise• He is overjoyed when he realises the truth of the situation• He is desperate to share his knowledge• There is a sense of urgency to his mission |

- (ii) Explain how an actor could use voice to communicate this character to an audience. [4]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 4 marks for a full explanation of vocal choices linked to the character description stated above. The vocal choices should display knowledge of the given circumstances of the extract and the requirements of the character/relationships. Answers must refer to at least two vocal expressions to be awarded a maximum of 4 marks. If only one vocal expression is discussed, answers will be marked out of a maximum of 2 marks. Award up to 1 mark if vocal expressions are just stated. |
| 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">• Slow• Thoughtful• Determined• Varies between quiet as he talks to himself to louder when he shared his truth• Firm• Fast as he shares his knowledge |

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

In your answer refer to:

- your choice of stage
- character's positioning
- character's movement
- 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"> • An excellent and perceptive understanding of how and why the type of stage has been chosen to communicate relationship • An excellent and perceptive understanding of characters' positioning and movement which is appropriate to the choice of stage • Detailed and discerning knowledge and understanding of how positioning and movement communicates character relationships to an audience • 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 detailed understanding of how and why the type of stage has been chosen to communicate relationship • A well-informed understanding of characters' positioning and movement which is appropriate to the choice of stage • Detailed knowledge and understanding of how positioning and movement communicates character relationships to an audience • 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 the type of stage has been chosen to communicate relationship • A satisfactory understanding of characters' positioning and movement which is appropriate to the choice of stage • A satisfactory knowledge and understanding of how positioning and movement communicates character relationships to an audience • Generally appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology |

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| Band 2 | 4-5 marks | <ul style="list-style-type: none"> • Some understanding of how and why the type of stage has been chosen to communicate relationship • Some understanding of characters' positioning and movement which is appropriate to the choice of stage • Shows some knowledge and understanding of how positioning and movement communicates character relationships to an audience • 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 the type of stage has been chosen to communicate relationship • Limited understanding of characters' positioning and movement which is appropriate to the choice of stage • Limited knowledge and understanding of how positioning and movement communicates character relationships to an audience • 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:

Choice of stage

- A clear and recognised choice of stage.

Positioning/Movement

Reasons for choices

- All the above should be justified with clear reasons linked to the specified extract.

2.5 With reference to **one** extract. Describe how you would stage this extract using a **Theatre in the Round** 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 props
- your ideas regarding lighting

[15]

Do not use the extract used for questions 2 1 to 2 4.

| AO3 | | |
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| 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"> • Reference to the type of stage used in the original staging • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the extract can be designed for theatre in the round • Perceptive and detailed explanation of chosen production style • Highly detailed description of how set, props and lighting could be used to stage the chosen extract • Highly detailed examples which fully support the design • Highly relevant contextual knowledge, understanding and use of drama terminology |
| Band 4 | 10-12 marks | <ul style="list-style-type: none"> • Staging/design concept is explored demonstrating a knowledge and understanding of how the extract can be designed for theatre in the round • Detailed explanation of chosen production style • Detailed description of how set, props and lighting could be used to stage the chosen extract • Detailed examples which fully support the design • Relevant contextual knowledge, understanding and use of drama terminology |
| Band 3 | 7-9 marks | <ul style="list-style-type: none"> • Staging/design concept is generally explored demonstrating a general knowledge and understanding of how the extract can be designed for theatre in the round • General explanation of chosen production style • General description of how set, props and lighting could be used to stage the chosen extract • General examples which support the design • Generally relevant contextual knowledge, understanding and use of drama terminology |

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|---------------|-----------|--|
| Band 2 | 4-6 marks | <ul style="list-style-type: none"> • Staging/design concept is partially explored demonstrating a partial knowledge and understanding of how the extract can be designed for theatre in the round • Some explanation of chosen production style • Some description of how set, props and lighting could be used to stage the chosen extract • Some examples which support the design • Some relevant contextual knowledge, understanding and use of drama terminology |
| Band 1 | 1-3 marks | <ul style="list-style-type: none"> • Limited or no references to the original staging • Staging/design concept shows limited exploration demonstrating a limited knowledge and understanding of how the extract can be designed for theatre in the round • Limited explanation of chosen production style • Limited description of how set, props and lighting could be used to stage the chosen extract • Limited examples which support the design • Limited contextual knowledge, understanding and use of relevant drama terminology |
| | 0 marks | Response not creditworthy/not attempted. |

1984, (Orwell), adapted Robert Icke and Duncan Macmillian

- 3.1 (i) As an actor playing **Winston** describe **one** movement and **one** gesture you would use at the beginning of this extract. [2]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award 1 mark each for describing appropriate movements/gestures up to a maximum of 2 marks. Award 1 mark for suitable movement and 1 for suitable gesture. No mark for incorrect character. If candidate considers movement beyond the beginning, only mark M/G for the beginning of the extract. Note: accept facial expressions as a movement |
| 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">• Winston could raise his glass high into the air• He could sit on the edge of his chair• He could jump up from his chair• He could look up towards the blank telescreen• He could drink the wine quickly and wipe his mouth |

- (ii) Give **two** reasons for your suggestions. [2]

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 1 mark for each valid reason up to a maximum of 2 marks. The explanation should display knowledge of the given circumstances of the extract and character. The reasons should be linked to movement and gesture stated in (i). |
| 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">• His movement would show his elation that Big Brother is an actual person• His movement could show that despite all the revelations he is enjoying the wine• His movement could show his uneasiness that the telescreen is blank• His movement could show he's beginning to relax as O'Brien reveals "the truth" |

- 3.2 (i) Suggest suitable hair and make-up for **Winston** in this extract. [3]

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|---|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 3 marks for suitable suggestions of Winston's make-up & hair in this extract. The description should display knowledge and understanding of the character & given circumstances within the extract. Both hair and make-up should be referenced for 3 marks. If either hair or make-up are referenced award 1 mark. Description of an incorrect character or no response award 0 marks. |
| Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Make-up: <ul style="list-style-type: none">• Pale face• Sallow complexion• Bags under his eyes• Stubble• Tattoo Hair: <ul style="list-style-type: none">• Short and very neat |

- (ii) Give **two** reasons why the hair and make-up you have chosen would help an audience understand the character of **Winston** 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. The explanation should display knowledge of the given circumstances of the extract and character. The reasons should be linked to the hair and make-up stated in (i). |
| Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Make-up: <ul style="list-style-type: none">• Winston's face could be pale to indicate he is frightened to be in O'Brien's presence• He could have a sallow complexion to show his general lifestyle under the regime• He could have bags under his eyes to show his lack of sleep as he continually dwells on the strange events that are happening• He has stubble because keeping his appearance neat and tidy is not a priority in Winston's life• He could have a number tattooed on his arm to indicate he is the property of the state. Hair: <ul style="list-style-type: none">• Life under BB is controlled, utilitarian & uniform e.g. clothes, hair etc |

- 3.3 (i) Briefly describe the character of **O'Brien** in this extract. (3)

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| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 4 marks for a detailed description of O'Brien's character. The description should display knowledge and understanding of the character and the given circumstances within the extract. The description should acknowledge the relationship with the other characters within the extract. Description of an incorrect character or no response 0 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">• He is thoughtful• Persuasive• Forthright• Enigmatic/duplicitous• Manipulative• Cunning |

- (ii) Explain how an actor could use voice to communicate this character to an audience. [4]

| |
|---|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 4 marks for a full explanation of vocal choices linked to the character description stated above. The vocal choices should display knowledge of the given circumstances of the extract and the requirements of the character/relationships. Answers must refer to at least two vocal expressions to be awarded a maximum of 4 marks. If only one vocal expression is discussed, answers will be marked out of a maximum of 2 marks. Award up to 1 mark if vocal expressions are just stated |
| 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">• Direct• Urgent• Quick pace• Questioning• Authoritative• Sardonic |

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

In your answer refer to:

- your choice of stage
- character's positioning
- character's movement
- 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"> • An excellent and perceptive understanding of how and why the type of stage has been chosen to communicate relationship • An excellent and perceptive understanding of characters' positioning and movement which is appropriate to the choice of stage • Detailed and discerning knowledge and understanding of how positioning and movement communicates character relationships to an audience • 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 detailed understanding of how and why the type of stage has been chosen to communicate relationship • A well-informed understanding of characters' positioning and movement which is appropriate to the choice of stage • Detailed knowledge and understanding of how positioning and movement communicates character relationships to an audience • 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 the type of stage has been chosen to communicate relationship • A satisfactory understanding of characters' positioning and movement which is appropriate to the choice of stage • A satisfactory knowledge and understanding of how positioning and movement communicates character relationships to an audience • Generally appropriate references to the extract • Generally relevant knowledge, understanding and use of drama terminology |

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|---------------|-----------|--|
| Band 2 | 4-5 marks | <ul style="list-style-type: none"> • Some understanding of how and why the type of stage has been chosen to communicate relationship • Some understanding of characters' positioning and movement which is appropriate to the choice of stage • Shows some knowledge and understanding of how positioning and movement communicates character relationships to an audience • 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 the type of stage has been chosen to communicate relationship • Limited understanding of characters' positioning and movement which is appropriate to the choice of stage • Limited knowledge and understanding of how positioning and movement communicates character relationships to an audience • 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:

Choice of stage

- A clear and recognised choice of stage.

Positioning/Movement

Reasons for choices

- All the above should be justified with clear reasons linked to the specified extract.

3.5 With reference to **one** extract. Describe how you would stage this extract using a **Theatre in the Round** 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 props
- your ideas regarding lighting

[15]

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

| 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"> • Reference to the type of stage used in the original staging • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the extract can be designed for theatre in the round • Perceptive and detailed explanation of chosen production style • Highly detailed description of how set, props and lighting could be used to stage the chosen extract • Highly detailed examples which fully support the design • Highly relevant contextual knowledge, understanding and use of drama terminology |
| Band 4 | 10-12 marks | <ul style="list-style-type: none"> • Staging/design concept is explored demonstrating a knowledge and understanding of how the extract can be designed for theatre in the round • Detailed explanation of chosen production style • Detailed description of how set, props and lighting could be used to stage the chosen extract • Detailed examples which fully support the design • Relevant contextual knowledge, understanding and use of drama terminology |
| Band 3 | 7-9 marks | <ul style="list-style-type: none"> • Staging/design concept is generally explored demonstrating a general knowledge and understanding of how the extract can be designed for theatre in the round • General explanation of chosen production style • General description of how set, props and lighting could be used to stage the chosen extract • General examples which support the design • Generally relevant contextual knowledge, understanding and use of drama terminology |

| | | |
|---------------|-----------|--|
| Band 2 | 4-6 marks | <ul style="list-style-type: none"> • Staging/design concept is partially explored demonstrating a partial knowledge and understanding of how the extract can be designed for theatre in the round • Some explanation of chosen production style • Some description of how set, props and lighting could be used to stage the chosen extract • Some examples which support the design • Some relevant contextual knowledge, understanding and use of drama terminology |
| Band 1 | 1-3 marks | <ul style="list-style-type: none"> • Limited or no references to the original staging • Staging/design concept shows limited exploration demonstrating a limited knowledge and understanding of how the extract can be designed for theatre in the round • Limited explanation of chosen production style • Limited description of how set, props and lighting could be used to stage the chosen extract • Limited examples which support the design • Limited contextual knowledge, understanding and use of relevant drama terminology |
| | 0 marks | <ul style="list-style-type: none"> • Response not creditworthy/not attempted. |

Two Faces, Manon Steffan Ros

- 4.1 (i) As an actor playing **Ellis** describe **one** movement and **one** gesture you would use at the beginning of this extract. [2]

| |
|--|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award 1 mark each for describing appropriate movements/gestures up to a maximum of 2 marks. Award 1 mark for suitable movement and 1 for suitable gesture. No mark for incorrect character. If candidate considers movement beyond the beginning, only mark M/G for the beginning of the extract. Note: accept facial expressions as a movement. |
| 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">• Ellis could walk slowly• He could stand very still• He could be looking at his phone• He could be smoothing his hair• He could be looking around furtively• He could be looking down at the floor, thinking |

- (ii) Give **two** reasons for your suggestions. [2]

| |
|--|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 1 mark for each valid reason up to a maximum of 2 marks. The explanation should display knowledge of the given circumstances of the extract and character. The reasons should be linked to movement and gesture stated in (i). |
| 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">• His movement could show he's unsure about what he's about to embark on• His movement could show he's checking out Mai's profile• His movement could show he's psychologically making himself presentable• His movement could show he's checking no one is around to see him embarking on his "old ways"• His movement could show he's thinking of his next course of action. |

- 4.2 (i) Suggest suitable hair and make-up for **Mai** in this extract. [3]

| |
|--|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 3 marks for suitable suggestions of Mai's make-up & hair in this extract. The description should display knowledge and understanding of the character & given circumstances within the extract. Both hair and make-up should be referenced for 3 marks. If either hair or make-up are referenced award 1 mark. Description of an incorrect character or no response award 0 marks. |
| Indicative content |
| <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> |
| Make-up: <ul style="list-style-type: none">• Natural make-up• Full make-up• Bags under her eyes• Pale face |
| Hair: <ul style="list-style-type: none">• Casual, tied up in a scrunchie |

- (ii) Give **two** reasons why the hair and make-up you have chosen would help an audience understand the character of **Mai** 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. The explanation should display knowledge of the given circumstances of the extract and character. The reasons should be linked to the hair and make-up stated in (i). |
| Indicative content |
| <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> |
| Make-up: <ul style="list-style-type: none">• Mai's face could be pale to indicate she is exhausted with the busy life she has to lead• She could have bags under his eyes to show her lack of sleep as she continually checking messages on her profile• She could have just natural make-up to indicate she's just an average woman in the house• She could have full make-up on to psychologically prepare herself for her online dates. |
| Hair: <ul style="list-style-type: none">• Mai is just in the house so has just casually tied her hair back in a relaxed way |

- 4.3 (i) Briefly describe the character of **Ellis** in this extract. [3]

| |
|---|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 4 marks for a detailed description of Ellis's character. The description should display knowledge and understanding of the character and the given circumstances within the extract. The description should acknowledge the relationship with the other characters within the extract. Description of an incorrect character or no response 0 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">• Nervous• Friendly• Plausible• Playful• Duplicious• Relaxed• Inquiring |

- (ii) Explain how an actor could use voice to communicate this character to an audience. [4]

| |
|---|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 4 marks for a full explanation of vocal choices linked to the character description stated above. The vocal choices should display knowledge of the given circumstances of the extract and the requirements of the character/relationships. Answers must refer to at least two vocal expressions to be awarded a maximum of 4 marks. If only one vocal expression is discussed, answers will be marked out of a maximum of 2 marks. Award up to 1 mark if vocal expressions are just stated |
| 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">• Friendly• Relaxed• Mischievous• Rehearsed/ Fast• Apologetic• Questioning• Subtext |

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

In your answer refer to:

- your choice of stage
- character's positioning
- character's movement
- 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"> • An excellent and perceptive understanding of how and why the type of stage has been chosen to communicate relationship • An excellent and perceptive understanding of characters' positioning and movement which is appropriate to the choice of stage • Detailed and discerning knowledge and understanding of how positioning and movement communicates character relationships to an audience • 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 detailed understanding of how and why the type of stage has been chosen to communicate relationship • A well-informed understanding of characters' positioning and movement which is appropriate to the choice of stage • Detailed knowledge and understanding of how positioning and movement communicates character relationships to an audience • 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 the type of stage has been chosen to communicate relationship • A satisfactory understanding of characters' positioning and movement which is appropriate to the choice of stage • A satisfactory knowledge and understanding of how positioning and movement communicates character relationships to an audience • 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 the type of stage has been chosen to communicate relationship • Some understanding of characters' positioning and movement which is appropriate to the choice of stage • Shows some knowledge and understanding of how positioning and movement communicates character relationships to an audience • 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 the type of stage has been chosen to communicate relationship • Limited understanding of characters' positioning and movement which is appropriate to the choice of stage • Limited knowledge and understanding of how positioning and movement communicates character relationships to an audience • 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:

Choice of stage

- A clear and recognised choice of stage.

Positioning/Movement

Reasons for choices

- All the above should be justified with clear reasons linked to the specified extract.

4.5 With reference to **one** extract. Describe how you would stage this extract using a **Theatre in the Round** 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 props
- your ideas regarding lighting

[15]

Do not use the extract used for questions 4 1 to 4 4.

| 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"> • Reference to the type of stage used in the original staging • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the extract can be designed for theatre in the round • Perceptive and detailed explanation of chosen production style • Highly detailed description of how set, props and lighting could be used to stage the chosen extract • Highly detailed examples which fully support the design • Highly relevant contextual knowledge, understanding and use of drama terminology |
| Band 4 | 10-12 marks | <ul style="list-style-type: none"> • Staging/design concept is explored demonstrating a knowledge and understanding of how the extract can be designed for theatre in the round • Detailed explanation of chosen production style • Detailed description of how set, props and lighting could be used to stage the chosen extract • Detailed examples which fully support the design • Relevant contextual knowledge, understanding and use of drama terminology |
| Band 3 | 7-9 marks | <ul style="list-style-type: none"> • Staging/design concept is generally explored demonstrating a general knowledge and understanding of how the extract can be designed for theatre in the round • General explanation of chosen production style • General description of how set, props and lighting could be used to stage the chosen extract • General examples which support the design • Generally relevant contextual knowledge, understanding and use of drama terminology |

| | | |
|---------------|-----------|--|
| Band 2 | 4-6 marks | <ul style="list-style-type: none"> • Staging/design concept is partially explored demonstrating a partial knowledge and understanding of how the extract can be designed for theatre in the round • Some explanation of chosen production style • Some description of how set, props and lighting could be used to stage the chosen extract • Some examples which support the design • Some relevant contextual knowledge, understanding and use of drama terminology |
| Band 1 | 1-3 marks | <ul style="list-style-type: none"> • Limited or no references to the original staging • Staging/design concept shows limited exploration demonstrating a limited knowledge and understanding of how the extract can be designed for theatre in the round • Limited explanation of chosen production style • Limited description of how set, props and lighting could be used to stage the chosen extract • Limited examples which support the design • Limited contextual knowledge, understanding and use of relevant drama terminology |
| | 0 marks | <ul style="list-style-type: none"> • Response not creditworthy/not attempted. |

Shadow of the Sickle, Sion Eirian

- 5.1 (i) As an actor playing **Harri** describe **one** movement and **one** gesture you would use at the beginning of this extract. [2]

| |
|--|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award 1 mark each for describing appropriate movements/gestures up to a maximum of 2 marks. Award 1 mark for suitable movement and 1 for suitable gesture. No mark for incorrect character. If candidate considers movement beyond the beginning, only mark M/G for the beginning of the extract. Note: accept facial expressions as a movement. |
| 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">• Harri could walk slowly• He could stand very still• He could be holding the suitcases tightly• His shoulders could be slumped• He could look over his shoulder• His body could be tense |

- (ii) Give **two** reasons for your suggestions. [2]

| |
|---|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 1 mark for each valid reason up to a maximum of 2 marks. The explanation should display knowledge of the given circumstances of the extract and character. The reasons should be linked to movement and gesture stated in (i). |
| 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">• His movement could show he's unsure and sad about the decision he's made• His movement could show he's standing still to take stock of the situation• His movement could show he's holding on tightly to all he has left of his old life• His movement could show he feels he has the weight of the world on his shoulders• His movement could show symbolically he's having one last look at his future which he is leaving behind |

- 5.2 (i) Suggest suitable hair and make-up for **Edward** in this extract. [3]

| |
|--|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 3 marks for suitable suggestions of Edward's make-up & hair in this extract. The description should display knowledge and understanding of the character & given circumstances within the extract. Both hair and make-up should be reference for 3 marks. If either hair or make-up are referenced award 1 mark. Description of an incorrect character or no response award 0 marks. |
| Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Make-up: <ul style="list-style-type: none">• Red face• Bags under his eyes• Lines• Moustache Hair: <ul style="list-style-type: none">• Grey, neat, slicked back |

- (ii) Give **two** reasons why the hair and make-up you have chosen would help an audience understand the character of **Edward** 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. The explanation should display knowledge of the given circumstances of the extract and character. The reasons should be linked to the hair and make-up stated in (i). |
| Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Make-up: <ul style="list-style-type: none">• Edward's face could be red to indicate how angry he is with his son• He could have bags under his eyes to show his lack of sleep as he is continually worrying about the situation which is evolving• He could have lines to show his age and status• He could have a moustache to indicate the period in which the play is set Hair: <ul style="list-style-type: none">• Grey to show his age and authority. Short and neat to show his ordered approached to life. Slicked back to reference the period the play is set |

- 5.3 (i) Briefly describe the character of **Harri** in this extract. [3]

| |
|--|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 4 marks for a detailed description of Harri's character. The description should display knowledge and understanding of the character and the given circumstances within the extract. The description should acknowledge the relationship with the other characters within the extract. Description of an incorrect character or no response 0 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">• He is weary• Frustrated• Angry• Unapologetic• Forceful• Honest |

- (ii) Explain how an actor could use voice to communicate this character to an audience. [4]

| |
|---|
| AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed |
| Award up to 4 marks for a full explanation of vocal choices linked to the character description stated above. The vocal choices should display knowledge of the given circumstances of the extract and the requirements of the character/relationships. Answers must refer to at least two vocal expressions to be awarded a maximum of 4 marks. If only one vocal expression is discussed, answers will be marked out of a maximum of 2 marks. Award up to 1 mark if vocal expressions are just stated |
| 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">• Loud• Direct• Confrontational• Condescending• Passionate• Fast• Determined |

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

In your answer refer to:

- your choice of stage
- character's positioning
- character's movement
- 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"> • An excellent and perceptive understanding of how and why the type of stage has been chosen to communicate relationship • An excellent and perceptive understanding of characters' positioning and movement which is appropriate to the choice of stage • Detailed and discerning knowledge and understanding of how positioning and movement communicates character relationships to an audience • 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 detailed understanding of how and why the type of stage has been chosen to communicate relationship • A well-informed understanding of characters' positioning and movement which is appropriate to the choice of stage • Detailed knowledge and understanding of how positioning and movement communicates character relationships to an audience • 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 the type of stage has been chosen to communicate relationship • A satisfactory understanding of characters' positioning and movement which is appropriate to the choice of stage • A satisfactory knowledge and understanding of how positioning and movement communicates character relationships to an audience • 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 the type of stage has been chosen to communicate relationship • Some understanding of characters' positioning and movement which is appropriate to the choice of stage • Shows some knowledge and understanding of how positioning and movement communicates character relationships to an audience • 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 the type of stage has been chosen to communicate relationship • Limited understanding of characters' positioning and movement which is appropriate to the choice of stage • Limited knowledge and understanding of how positioning and movement communicates character relationships to an audience • 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:

Choice of stage

- A clear and recognised choice of stage.

Positioning/Movement

Reasons for choices

- All the above should be justified with clear reasons linked to the specified extract.

5.5 With reference to **one** extract. Describe how you would stage this extract using a **Theatre in the Round** 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 props
- your ideas regarding lighting

[15]

Do not use the extract used for questions 5 1 to 5 4.

| 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"> • Reference to the type of stage used in the original staging • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the extract can be designed for theatre in the round • Perceptive and detailed explanation of chosen production style • Highly detailed description of how set, props and lighting could be used to stage the chosen extract • Highly detailed examples which fully support the design • Highly relevant contextual knowledge, understanding and use of drama terminology |
| Band 4 | 10-12 marks | <ul style="list-style-type: none"> • Staging/design concept is explored demonstrating a knowledge and understanding of how the extract can be designed for theatre in the round • Detailed explanation of chosen production style • Detailed description of how set, props and lighting could be used to stage the chosen extract • Detailed examples which fully support the design • Relevant contextual knowledge, understanding and use of drama terminology |
| Band 3 | 7-9 marks | <ul style="list-style-type: none"> • Staging/design concept is generally explored demonstrating a general knowledge and understanding of how the extract can be designed for theatre in the round • General explanation of chosen production style • General description of how set, props and lighting could be used to stage the chosen extract • General examples which support the design • Generally relevant contextual knowledge, understanding and use of drama terminology |

| | | |
|---------------|-----------|--|
| Band 2 | 4-6 marks | <ul style="list-style-type: none"> • Staging/design concept is partially explored demonstrating a partial knowledge and understanding of how the extract can be designed for theatre in the round • Some explanation of chosen production style • Some description of how set, props and lighting could be used to stage the chosen extract • Some examples which support the design • Some relevant contextual knowledge, understanding and use of drama terminology |
| Band 1 | 1-3 marks | <ul style="list-style-type: none"> • Limited or no references to the original staging • Staging/design concept shows limited exploration demonstrating a limited knowledge and understanding of how the extract can be designed for theatre in the round • Limited explanation of chosen production style • Limited description of how set, props and lighting could be used to stage the chosen extract • Limited examples which support the design • Limited contextual knowledge, understanding and use of relevant drama terminology |
| | 0 marks | <ul style="list-style-type: none"> • Response not creditworthy/not attempted. |

SECTION B

You should base your answer to your chosen question below on **one live theatre** production you have seen during the course. At the start of your answer, state the name of the production, the company and the venue. Quality of written communication is assessed in this section.

Answer **either** question 6 **or** question 7.

Either,

6.1 Analyse and evaluate the use of lighting in **two** moments to communicate meaning to the audience.

In your answer refer to:

- production style
- how lighting was used to create atmosphere and communicate meaning
- your response to the lighting 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 lighting in two moments to communicate meaning to the audience including reference to production style and how lighting was used to create atmosphere • Perceptive analysis and evaluation of their own response to lighting in performance as a member of the audience • Detailed and focused examples from the chosen moments • 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 lighting in two moments to communicate meaning to the audience including reference to production style and how lighting was used to create atmosphere • Good analysis and evaluation of their own response to lighting in performance as a member of the audience • Purposeful examples from the chosen moments • 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 lighting in two moments to communicate meaning to the audience including reference to production style and how lighting was used to create atmosphere • General analysis and evaluation of their own response to lighting in performance as a member of the audience • Generally appropriate examples from the chosen moments • 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 lighting to communicate meaning to the audience including reference to production style and how lighting was used to create atmosphere • Some analysis and evaluation of their own response to lighting in performance as a member of the audience • Some appropriate examples from the chosen extracts • 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 lighting to communicate meaning to the audience including reference to production style and how lighting was used to create atmosphere • Limited analysis and evaluation of their own response to lighting in performance as a member of the audience • Limited appropriate examples from the chosen moments • 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 lighting.

Answers may include:

Lighting design:

- type of lighting used and how this communicated meaning
- use of colour / intensity / positioning to communicate meaning
- how the production style influenced the lighting.

Response as an audience member:

- individual response to the lighting which may include a preference for one extract.
- References to two moments:
- answers should explain the context of the moments and how the lighting was presented and developed
- answers should focus on significant moments within both the chosen moments.

Or,

7.1 Analyse and evaluate how movement skills were used by **one** actor in **two** moments to communicate meaning to an audience.

In your answer refer to:

- acting style
- how movement was used to create character and communicate meaning
- 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 the movement of one actor in two key moments to communicate meaning to the audience including reference to production style and movement • Perceptive analysis and evaluation of their own response to the role in performance as a member of the audience • Detailed and focused examples from the chosen moments • 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 movement of one actor in two key moments to communicate meaning to the audience including reference to production style and movement • Good analysis and evaluation of their own response to the role in performance as a member of the audience • Purposeful examples from the chosen moments • 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 of the movement of one actor in two key moments to communicate meaning to the audience including reference to production style and movement • General analysis and evaluation of their own response to the role in performance as a member of the audience • Generally appropriate examples from the chosen moments • 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 movement of one actor to communicate meaning to the audience including reference to production style and movement • Some analysis and evaluation of their own response to the role in performance as a member of the audience • Some appropriate examples from the chosen moments • 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 movement of one actor to communicate meaning to the audience including reference to production style and movement • Limited analysis and evaluation of their own response to the role in performance as a member of the audience • Limited appropriate examples from the chosen extracts • 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 movement of **one** actor in **two** moments

Answers may include

- Use of movement to communicate character motivation
- Use of movement to communicate relationship
- Use of movement to interact with other performers/audience
- Use of movement to communicate mood/atmosphere
- Use of movement to communicate era

Candidates could refer to

- Gesture/facial expressions
- Use of space
- Proxemics
- Quality of movement e.g. posture, gait etc.
- Use of set/levels/props

{All the above will be linked to the understanding of the role in the chosen moments}

- How the acting style influenced the movement skills e.g. naturalistic movement, use of physical theatre, mime, slapstick etc.

Response as an audience member

- Individual response to movement which may include a preference for one moment
- Reference to **two** moments
- Answers should present context of the moments and how movement is presented and developed
- Answers should focus on significant moments.