



GCSE MARKING SCHEME

SUMMER 2018

**GCSE (NEW)
DRAMA - UNIT 3 INTERPRETING THEATRE
3690U30-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2018 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.

WJEC GCSE DRAMA - UNIT 3 (NEW) INTERPRETING THEATRE

SUMMER 2018 MARK SCHEME

1. **Romeo and Juliet**, William Shakespeare

- (a) (i) Name two rehearsal techniques that a director could use to prepare an actor for the role of **JULIET** for this extract. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award one mark for naming each appropriate technique up to a maximum of 2 marks
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> In this extract Juliet is: <ul style="list-style-type: none">• annoyed• impatient• frustrated• changeable The rehearsal techniques could highlight these emotions: <ul style="list-style-type: none">• hot-seating• role on the wall• status exercises

- (ii) Explain how these **two** techniques would help to prepare the actor for this role in performance. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 2 marks for a full explanation linked to the selected technique. The explanation should display knowledge of the given circumstances of the extract and the requirements of the character or the actor. Answers must refer to two techniques to be awarded the maximum 4 marks. If only one technique is discussed, answers will be marked out of a maximum of 2 marks. No marks are to be awarded for names of techniques only.
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">• hot-seating: This would enable the actor to explore why Juliet is so impatient for the nurse to return. It would also allow the actor to explore the relationship with the nurse generally. Her feelings at this key moment of the play• role on the wall: This would allow the actor to explore what the character is thinking and feeling. It could help reveal her feelings about Romeo and her impatience with the nurse• status exercises: could help the actor to explore the child/parent/employee relationship demonstrated throughout this extract as there are many changes of status throughout this extract. Juliet goes from acting like a little girl to a petulant teenager.

(b) You are playing **NURSE** and you are about to say the following lines from the extract:

*'I am weary, give me leave a while.
Fie, how my bones ache! What a jaunce have I!'*

- (i) Describe the tone and tempo you would use when speaking these lines. [2]
- (ii) Explain why the tone and tempo you have chosen would be appropriate. [3]

AO3

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

Award 1 mark for suitable tone and award 1 mark for suitable tempo.
Award up to 3 marks for explanations why they are appropriate.

Indicative content

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

For suitable **tone**:

- weary
- annoyed
- light-hearted
- over-dramatic

For suitable **tempo**:

- slowly
- broken (pausing between words for breath)

Possible **explanations for tone and tempo**:

- the nurse is teasing Juliet
- she is making her wait for the response
- the nurse's weariness contrasts with Juliet's youthful exuberance
- she is genuinely exhausted after her encounter with Romeo/Mercutio.

- (c) (i) Describe a suitable costume for **JULIET** in this extract. [3]
- (ii) Give **two** reasons why the costume you have chosen would help an audience to understand the character of **JULIET** in this extract. [4]

AO3

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

Award up to 3 marks for a detailed description of Juliet's costume.

Award up to 2 marks for a full explanation linked to each reason. The explanation should display knowledge and understanding of the character, situation within the extract, mood of the scene/character, style/period. Answers must refer to 2 reasons to be awarded maximum of 4 marks.

Indicative content

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

The description should include:

- at least 2 separate garments/shoes etc.
- at least 2 different colours
- hair/make-up

Possible reasons could include:

- Juliet is a teenager
- the extract is set in an orchard but candidates may state other locations e.g. Juliet's bedroom
- Juliet is from a wealthy background
- some answers may place the costume within an Elizabethan context, others may use a different period.

(d) Briefly describe the relationship between **JULIET** and the **NURSE** in this extract. Explain how you would communicate this relationship to the audience. In your answer, refer to:

- character motivation and interaction
- voice and movement

[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	12-10 marks	<ul style="list-style-type: none"> • An excellent, perceptive explanation of the relationship between the two characters • An excellent, perceptive explanation of character motivation and the subtleties of the interaction between the two characters • Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate both characters • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology.
Band 4	8-9 marks	<ul style="list-style-type: none"> • A well-informed explanation of the relationship between the two characters • A well-informed explanation of character motivation and the subtleties of the interaction between the two characters • Detailed knowledge and understanding of how vocal and movement skills are used to communicate both characters • 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 explanation of the relationship between the two characters • A satisfactory explanation of character motivation and the subtleties of the interaction between the two characters • Satisfactory knowledge and understanding of how vocal and movement skills are used to communicate both characters • 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 explanation of the relationship between the two characters • Some explanation of character motivation and the subtleties of the interaction between the two characters • Shows some knowledge and understanding of how vocal and movement skills are used to communicate both characters • 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 explanation of the relationship between the two characters Limited explanation of character motivation and the subtleties of the interaction between the two characters Shows limited knowledge and understanding of how vocal and movement skills are used to communicate both characters Limited or no appropriate 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 considered and marked appropriately.

Relationship

- grandparent/ child
- trusted friends
- employee/employer
- confidante

Motivation

- Juliet is eagerly awaiting the news
- Juliet appears youthful, vibrant, energetic/old, weary and worn-down
- Juliet is very serious in this extract and becomes frustrated and impatient due the Nurse delaying the news
- the Nurse wants to delay the news as long as possible and teases Juliet
- she is old and worn -out, but seems to be over dramatizing her weariness.

Voice

- Juliet is energetic, enthusiastic, annoyed, sharp, pleading, sympathetic
- as Juliet is eager her tempo may be quick at some points, interrupting the Nurse
- The Nurse is weary, tired, acts annoyed, happy
- her tempo could be extremely slow in order to portray the fact that she is teasing Juliet

Movement

- both characters' movement will should contrast each other
- Juliet's are quick and excited, the Nurse's slow and weary
- Juliet shows impatience and annoyance, the Nurse becomes even slower and deliberate to annoy Juliet
- The Nurse lists her aches and pains, which could be shown through her movement
- Juliet changes tack and is kind and gentle which could be shown through movement
- Juliet's movement could veer between stillness and annoyance as the nurse changes the subject
- As the scene progresses she could be still and very close to the nurse as she listens but as the plan unfolds her movement could become more and more excited. She may hug the nurse to show her joy.

Interaction

- Juliet is ecstatic when she first sees the Nurse.
- Juliet becomes annoyed with the Nurse when she complains about being tired
- The Nurse continues to annoy Juliet by teasing her about Romeo
- Juliet then changes tack and starts being gentle
- The nurse further annoys her
- Their close relationship is shown by the end of the extract.

(e) With reference to **one** key extract in the play, explain how you would use a **THRUST STAGE** to stage a production of *Romeo and Juliet*. **Do not refer to the extract used for questions a-d.** In your answer refer to:

- audience position
- production style
- atmosphere
- set and props (including the use of colour)

[15]

AO3		
Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded 		
Band 5	13-15 marks	<ul style="list-style-type: none"> • A high level of knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • An excellent, perceptive and detailed explanation of audience position, production style and atmosphere • Excellent, highly detailed description of the set and props. Colours are used effectively and fully explored • Highly detailed examples which fully supports the design are presented from the key extract • Highly appropriate references to the text • Highly relevant knowledge, understanding and use of drama terminology.
Band 4	10-12 marks	<ul style="list-style-type: none"> • Well-informed knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • Detailed explanation of audience position, production style and atmosphere • Detailed description of the set and props. Colours are used effectively • Detailed examples which support the design are presented from the key extract • Appropriate references to the text • Relevant knowledge, understanding and use of drama terminology.
Band 3	7-9 marks	<ul style="list-style-type: none"> • Satisfactory knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • General explanation of audience position, production style and atmosphere • General description of the set and props. Colours are used satisfactorily • General examples which support the design are presented from the key extract • General references to the text • Generally relevant knowledge, understanding and use of drama terminology.

Band 2	4-6 marks	<ul style="list-style-type: none"> Some knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage Some explanation of audience position production style and atmosphere Some description of the set and props. Some use of colour Some examples which support the design are presented from the key extract Some general references to the text Some relevant knowledge, understanding and use of drama terminology.
Band 1	1-3 marks	<ul style="list-style-type: none"> Limited knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage Limited explanation of audience position, production style and atmosphere Limited description of the set and props. Limited use of colour Limited examples which support the design are presented from the key extract Limited or no general references to the text Limited relevant 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 considered and marked appropriately.

Answers may include

- an understanding of how a thrust stage could be used within their chosen extract. Some of the texts encourage direct address to the audience e.g. *Romeo and Juliet*, while others are more naturalistic e.g. *Shadow of the Sickle*. Award marks for creative ideas of how the thrust would be used within the extract.
- Discussion of audience position. Audience on three sides of the acting area, could be raked. Entrances and exits could be used via the audience. Possible interaction with the audience e.g positioning of characters within the extract chosen
- choice of production style with clear justification, described with appropriate terminology e.g. expressionistic, symbolic. Linked to the thrust stage.
- Discussion of the atmosphere of the chosen extract.
- Choice of set and props are appropriate to thrust and style chosen e.g. generic backdrop, floor cloth, levels etc
- how set is used on the thrust stage, including an awareness of how the stage will influence possible choices e.g. awareness of sight lines, where set is placed
- how colour is used to create atmosphere in the chosen extract
- the play is multi-locational therefore learners may choose to have a simple, neutral stage and bring on appropriate props for their chosen extract
- some may choose a generic design to emphasise the main themes of the play e.g. love and hatred. They may use simple set or props for their specific extract
- some may choose to stage the balcony scene and will describe how they would create the balcony in their chosen stage using set and levels
- some may choose a very modern approach and have a graffiti back wall to symbolise the conflict in Verona .

2. 100, Imaginary Body

- (a) (i) Name two rehearsal techniques that a director could use to prepare an actor for the role of **ALEX** for this extract. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award one mark for naming each appropriate technique up to a maximum of 2 marks.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i>
In this extract Alex is: <ul style="list-style-type: none">• annoyed• frustrated• conflicted• protesting• desperate
The rehearsal techniques could highlight these emotions: <ul style="list-style-type: none">• hot-seating• role on the wall• status exercises

- (ii) Explain how these **two** techniques would help to prepare the actor for this role in performance. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 2 marks for a full explanation linked to the selected technique. The explanation should display knowledge of the given circumstances of the extract and the requirements of the character or the actor. Answers must refer to two techniques to be awarded the maximum 4 marks. If only one technique is discussed, answers will be marked out of a maximum of 2 marks. No marks are to be awarded for names of techniques only.
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">• hot-seating: Alex knows time is running out and hot-seating would allow the actor to explore what events have led to this key moment in the play.• role on the wall: This would allow the actor to explore what the character is thinking and feeling. It could help reveal his desperation as he realises time is running out.• status exercises: There are many changes of status throughout this extract. Initially, it would appear that the Guide is in charge, however as the extract progresses it becomes apparent that both characters are losing status and the situation reduces them to nothing.

(b) You are playing **GUIDE** and you are about to say the following lines from the extract:

'This and worse...Without thoughts and recollections to accompany you...to help you know yourself...you're nothing!'

(i) Describe the tone and tempo you would use when speaking these lines. [2]

(ii) Explain why the tone and tempo you have chosen would be appropriate. [3]

AO3

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

Award 1 mark for suitable tone and award 1 mark for suitable tempo.

Award up to 3 marks for explanations why they are appropriate.

Indicative content

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

For suitable tone:

- threatening
- foreboding
- light-hearted
- over-dramatic

For suitable tempo:

- slowly
- emphatic

Possible explanations for tone and tempo:

- the Guide is warning Alex that time is running out
- the Guide wants Alex to think of the consequences
- the Guide wants to emphasise the desperation of the situation they find themselves in.

- (c) (i) Describe a suitable costume for **ALEX** in this extract. [3]
- (ii) Give **two** reasons why the costume you have chosen would help an audience to understand the character of **ALEX** in this extract. [4]

AO3

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

Award up to 3 marks for a detailed description of Alex's costume.
Award up to 2 marks for a full explanation linked to each reason. The explanation should display knowledge and understanding of the character, situation within the extract, mood of the scene/character, style/period. Answers must refer to 2 reasons to be awarded maximum of 4 marks.

Indicative content

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

The description should include:

- at least 2 separate garments/shoes etc.
- at least 2 different colours
- hair/make-up

Possible reasons could include:

- Alex is in a void about to enter nothingness
- He is a young man
- Some candidates may use blacks to emphasise the fluid nature of the performance. However, items should be used to emphasise Alex' individuality.

(d) Briefly describe the relationship between **ALEX** and the **GUIDE** in this extract. Explain how you would communicate this relationship to the audience. In your answer, refer to:

- character motivation and interaction
- voice and movement

[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	12-10 marks	<ul style="list-style-type: none"> • An excellent, perceptive explanation of the relationship between the two characters • An excellent, perceptive explanation of character motivation and the subtleties of the interaction between the two characters • Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate both characters • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology.
Band 4	8-9 marks	<ul style="list-style-type: none"> • A well-informed explanation of the relationship between the two characters • A well-informed explanation of character motivation and the subtleties of the interaction between the two characters • Detailed knowledge and understanding of how vocal and movement skills are used to communicate both characters • 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 explanation of the relationship between the two characters • A satisfactory explanation of character motivation and the subtleties of the interaction between the two characters • Satisfactory knowledge and understanding of how vocal and movement skills are used to communicate both characters • 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 explanation of the relationship between the two characters • Some explanation of character motivation and the subtleties of the interaction between the two characters • Shows some knowledge and understanding of how vocal and movement skills are used to communicate both characters • 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 explanation of the relationship between the two characters Limited explanation of character motivation and the subtleties of the interaction between the two characters Shows limited knowledge and understanding of how vocal and movement skills are used to communicate both characters Limited or no appropriate 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 considered and marked appropriately.

Answers may include:

Relationship

- Guide/traveller
- The guide is there to warn Alex of the consequences of his failure to respond
- The guide initially seems older and wiser than Alex, but as the extract progresses he to begins to panic

Motivation

- Alex is trying to search for the right memory
- Alex is also searching for the truth
- Alex needs to defend himself
- The Guide is persuading Alex to find a memory even though he's resisting
- The Guide is emphasising that time is running out
- The Guide is there to show that death is final and comes to us all

Voice

- Alex's voice would show surprise, the Guide has an accusing tone as he wonders where Nia has gone
- Alex becomes more confused and tormented as he tries to think of a memory. The Guide continues to accuse and pressurise him
- Alex would have a nostalgic tone as he reminisces. The Guide knows time is running out and could have a quick tempo and a sense of urgency
- Alex responds with irritation but the Guide keeps pushing
- They both question each other, and this should be reflected in their voice, the Guide's tone becomes panicky as he is very aware of the time
- Alex's tone reflects this realisation
- The pace of both characters becomes very quick to reflect urgency
- The Guide's final words would be very professional and welcoming as he welcomes his next batch of 'clients'.

Movement

- As the guide has the highest status and the authority he could stand very tall, his movements would be commanding. Alex in contrast would show his uncertainty
- As the Guide continues pressurising Alex, his movements would reflect his torment
- At the point when the Guide knows time is running out his movements could have a sense of urgency
- When Alex realises the truth, his movement would reflect his certainty e.g. pointing at the Guide.
- The Guide takes back authority and as he confronts Alex his movement and stance could become more powerful, while Alex's diminishes.

Interaction

- The Guide is there to make Alex question his actions
- Alex feels pressurised by the Guide's urgency
- There is tension between them and Alex resents the constant questioning
- The Guide wants to save Alex but Alex constantly resists.
- By saving Alex in a way the Guide would save himself.

- (e) With reference to **one** key extract in the play, explain how you would use a **THRUST STAGE** to stage a production of *100*. **Do not refer to the extract used for questions a-d.** In your answer refer to:

- audience position
- production style
- atmosphere
- set and props (including the use of colour)

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded 		
Band 5	13-15 marks	<ul style="list-style-type: none"> • A high level of knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • An excellent, perceptive and detailed explanation of audience position, production style and atmosphere • Excellent, highly detailed description of the set and props. Colours are used effectively and fully explored • Highly detailed examples which fully supports the design are presented from the key extract • Highly appropriate references to the text • Highly relevant knowledge, understanding and use of drama terminology.
Band 4	10-12 marks	<ul style="list-style-type: none"> • Well-informed knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • Detailed explanation of audience position, production style and atmosphere • Detailed description of the set and props. Colours are used effectively • Detailed examples which support the design are presented from the key extract • Appropriate references to the text • Relevant knowledge, understanding and use of drama terminology.
Band 3	7-9 marks	<ul style="list-style-type: none"> • Satisfactory knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • General explanation of audience position, production style and atmosphere • General description of the set and props. Colours are used satisfactorily • General examples which support the design are presented from the key extract • General references to the text • Generally relevant knowledge, understanding and use of drama terminology.

Band 2	4-6 marks	<ul style="list-style-type: none"> • Some knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • Some explanation of audience position production style and atmosphere • Some description of the set and props. Some use of colour • Some examples which support the design are presented from the key extract • Some general references to the text • Some relevant knowledge, understanding and use of drama terminology.
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • Limited explanation of audience position, production style and atmosphere • Limited description of the set and props. Limited use of colour • Limited examples which support the design are presented from the key extract • Limited or no general references to the text • Limited relevant 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 considered and marked appropriately.

Answers may include

- an understanding of how a thrust stage could be used within their chosen extract. Some of the texts encourage direct address to the audience e.g. *Romeo and Juliet*, while others are more naturalistic e.g. *Shadow of the Sickle*. Award marks for creative ideas of how the thrust would be used within the extract
- Discussion of audience position. Audience on three sides of the acting area, could be raked. Entrances and exits could be used via the audience. Possible interaction with the audience e.g positioning of characters within the extract chosen
- choice of production style with clear justification, described with appropriate terminology e.g. expressionistic, symbolic. Linked to the thrust stage
- Discussion of the atmosphere of the chosen extract
- Choice of set and props are appropriate to thrust and style chosen e.g. generic backdrop, floor cloth, levels etc
- how set is used on the thrust stage, including an awareness of how the stage will influence possible choices e.g. awareness of sight lines, where set is placed
- how colour is used to create atmosphere in the chosen extract
- the floor space surrounded on three sides by the audience could represent the large empty void at the beginning of the play. The level at the back of the stage could represent the park in Alex and Nia's memory. Positioning the memories on the back level away from the audience gives the idea that they are far way
- the set for the park could be detailed with swings, sand pit and a park bench, giving the impression of a detailed memory. The scene of the park could be enhanced with a projection of trees, flowers and a bright blue sky giving the audience the impression of a perfect summer's day
- as the memories constantly change the projections could accommodate and show the audience quickly where the various memories take place.

3. 1984, (Orwell), adapted Robert Icke and Duncan Macmillan

- (a) (i) Name two rehearsal techniques that a director could use to prepare an actor for the role of **O'BRIEN** for this extract. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award one mark for naming each appropriate technique up to a maximum of 2 marks.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i>
In this extract O'Brien is: <ul style="list-style-type: none">• direct• persuasive• convincing• intimidating
The rehearsal techniques could highlight these emotions: <ul style="list-style-type: none">• hot-seating• role on the wall• status exercises

- (ii) Explain how these **two** techniques would help to prepare the actor for this role in performance. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 2 marks for a full explanation linked to the selected technique. The explanation should display knowledge of the given circumstances of the extract and the requirements of the character or the actor. Answers must refer to two techniques to be awarded the maximum 4 marks. If only one technique is discussed, answers will be marked out of a maximum of 2 marks. No marks are to be awarded for names of techniques only.
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">• hot-seating: This would enable the actor to explore how O'Brien got involved with Newspeak and his feelings about deviants like Winston• role on the wall: This would allow the actor to explore what the character is thinking and feeling. It could help to reveal O'Brien's true thoughts about individuals, himself and society• status exercises: There are many changes of status throughout this extract. O'Brien is clearly in charge but there are mind games taking place. Status games could help to develop and highlight the changing status throughout this extract.

(b) You are playing **WINSTON** and you are about to say the following lines from the extract:

' But it did – it does - exist. In memory. I remember it. It was there, a second ago - and we saw it. I remember it now. You remember it.'

(i) Describe the tone and tempo you would use when speaking these lines. [2]

(ii) Explain why the tone and tempo you have chosen would be appropriate. [3]

AO3

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

Award 1 mark for suitable tone and award 1 mark for suitable tempo.

Award up to 3 marks for explanations why they are appropriate.

Indicative content

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

For suitable tone:

- confident
- direct
- authoritative

For suitable tempo:

- fast
- emphatic

Possible explanations for tone and tempo:

- Winston is taking control of the situation
- Winston is trying to convince O'Brien and himself
- Winston is fighting for the truth

(c) (i) Describe a suitable costume for **WINSTON** in this extract. [3]

(ii) Give **two** reasons why the costume you have chosen would help an audience to 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 3 marks for a detailed description of Winston's costume.
Award up to 2 marks for a full explanation linked to each reason. The explanation should display knowledge and understanding of the character, situation within the extract, mood of the extract/character, style/period. Answers must refer to 2 reasons to be awarded maximum of 4 marks.

Indicative content

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

The description should include:

- at least 2 separate garments/shoes etc.
- at least 2 different colours
- hair/make-up

Possible reasons could include:

- Winston has lost his identity
- he has become part of the totalitarian society
- some candidates may use the concept of a uniform

(d) Briefly describe the relationship between **WINSTON** and **O'BRIEN** in this extract. Explain how you would communicate this relationship to the audience. In your answer, refer to:

- character motivation and interaction
- voice and movement

[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	12-10 marks	<ul style="list-style-type: none"> • An excellent, perceptive explanation of the relationship between the two characters • An excellent, perceptive explanation of character motivation and the subtleties of the interaction between the two characters • Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate both characters • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology.
Band 4	8-9 marks	<ul style="list-style-type: none"> • A well-informed explanation of the relationship between the two characters • A well-informed explanation of character motivation and the subtleties of the interaction between the two characters • Detailed knowledge and understanding of how vocal and movement skills are used to communicate both characters • 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 explanation of the relationship between the two characters • A satisfactory explanation of character motivation and the subtleties of the interaction between the two characters • Satisfactory knowledge and understanding of how vocal and movement skills are used to communicate both characters • 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 explanation of the relationship between the two characters • Some explanation of character motivation and the subtleties of the interaction between the two characters • Shows some knowledge and understanding of how vocal and movement skills are used to communicate both characters • 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 explanation of the relationship between the two characters Limited explanation of character motivation and the subtleties of the interaction between the two characters Shows limited knowledge and understanding of how vocal and movement skills are used to communicate both characters Limited or no appropriate 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 considered and marked appropriately.

Relationship

- O'Brien is the torturer / Winston is the tortured
- O'Brien is the manipulator / Winston is being manipulated
- Winston is desperately trying to remain in charge in spite of O'Brien continually knocking his arguments down
- There are sinister undertones indicated by O'Brien's presence

Motivation

- Winston is defiant
- Winston is trying to remain strong
- O'Brien is determined to assert his authority
- O'Brien is trying to 'break' Winston

Voice

- O'Brien is controlled/reasoned, direct, questioning, matter of fact, focused, strong
- Winston is wavering, frustrated, passionate, trying to remain strong, weak at times,

Movement

- Throughout the scene O'Brien's movement would reflect his control and higher status. During the opening speech there might be very little movement but every little gesture or action could have a sinister undertone e.g. putting his glasses down
- Winston is also standing and is also very still, he could be watching O'Brien intently, his body tense as he pre-empts his next move
- Winston would sit very slowly, he could grip the sides of the chair when the torturers appear to reflect his fear
- O'Brien could be very close to Winston, he could make steady eye contact as he tries to get the truth
- Winston's body and face would show how tense he feels, O'Brien could be very still to show control and contrast to Winston
- Winston would become very animated and excited when he sees the photo, O'Brien's actions would be very deliberate as he rips it up
- As Winston pre-empts the next bout of torture his body and face could reflect his fear, O'Brien continues to show his power and control.

Interaction

- There are mind games going on between the 2 characters
- Constant eye contact to assert power
- There is a definite power-struggle for control.

(e) With reference to **one** key extract in the play, explain how you would use a **THRUST STAGE** to stage a production of *1984*. **Do not refer to the extract used for questions a-d.** In your answer refer to:

- audience position
- production style
- atmosphere
- set and props (including the use of colour)

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded 		
Band 5	13-15 marks	<ul style="list-style-type: none"> • A high level of knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • An excellent, perceptive and detailed explanation of audience position, production style and atmosphere • Excellent, highly detailed description of the set and props. Colours are used effectively and fully explored • Highly detailed examples which fully supports the design are presented from the key extract • Highly appropriate references to the text • Highly relevant knowledge, understanding and use of drama terminology.
Band 4	10-12 marks	<ul style="list-style-type: none"> • Well-informed knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • Detailed explanation of audience position, production style and atmosphere • Detailed description of the set and props. Colours are used effectively • Detailed examples which support the design are presented from the key extract • Appropriate references to the text • Relevant knowledge, understanding and use of drama terminology.
Band 3	7-9 marks	<ul style="list-style-type: none"> • Satisfactory knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • General explanation of audience position, production style and atmosphere • General description of the set and props. Colours are used satisfactorily • General examples which support the design are presented from the key extract • General references to the text • Generally relevant knowledge, understanding and use of drama terminology.

Band 2	4-6 marks	<ul style="list-style-type: none"> • Some knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • Some explanation of audience position production style and atmosphere • Some description of the set and props. Some use of colour • Some examples which support the design are presented from the key extract • Some general references to the text • Some relevant knowledge, understanding and use of drama terminology.
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • Limited explanation of audience position, production style and atmosphere • Limited description of the set and props. Limited use of colour • Limited examples which support the design are presented from the key extract • Limited or no general references to the text • Limited relevant 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 considered and marked appropriately.

Answers may include

- an understanding of how a thrust stage could be used within their chosen extract. Some of the texts encourage direct address to the audience e.g. *Romeo and Juliet*, while others are more naturalistic e.g. *Shadow of the Sickle*. Award marks for creative ideas of how the thrust would be used within the extract
- Discussion of audience position. Audience on three sides of the acting area, could be raked. Entrances and exits could be used via the audience. Possible interaction with the audience e.g positioning of characters within the extract chosen
- choice of production style with clear justification, described with appropriate terminology e.g. expressionistic, symbolic. Linked to the thrust stage
- Discussion of the atmosphere of the chosen extract
- Choice of set and props are appropriate to thrust and style chosen e.g. generic backdrop, floor cloth, levels etc.
- how set is used on the thrust stage, including an awareness of how the stage will influence possible choices e.g. awareness of sight lines, where set is placed
- how colour is used to create atmosphere in the chosen extract
- candidates may choose to use levels e.g. the office could be a lower level, the corridor
- could be depicted using a projection on a large screen high above the stage. This would be a strong visual image in keeping with one of the play's main theme "big brother is watching you'. It would also act as the telescreen.
- Room 101 could be shown on film, to reflect the secret nature of the room and to suggest that Winston and Julia do not know they are being watched
- the canteen could be more utilitarian with a large Formica table with chairs placed around it. It would also be important to have an empty chair at the top of the table to symbolise that SYME is absent, Parsons chair would be positioned next to it as he can give the impression he is talking naturally to SYME and hasn't noticed that he's not present.

4. **Two Faces**, Manon Steffan Ros

- (a) (i) Name two rehearsal techniques that a director could use to prepare an actor for the role of **MAI** for this extract. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award one mark for naming each appropriate technique up to a maximum of 2 marks.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i>
In this extract Mai is: <ul style="list-style-type: none">• confessing her feelings• flirtatious• emotional• loving• flattered
The rehearsal techniques could highlight these emotions: <ul style="list-style-type: none">• hot-seating• role on the wall• status exercises

- (ii) Explain how these **two** techniques would help to prepare the actor for this role in performance. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award up to 2 marks for a full explanation linked to the selected technique. The explanation should display knowledge of the given circumstances of the extract and the requirements of the character or the actor. Answers must refer to two techniques to be awarded the maximum 4 marks. If only one technique is discussed, answers will be marked out of a maximum of 2 marks. No marks are to be awarded for names of techniques only.
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">• hot-seating: Mai is clearly very much in love with Ellis. This would enable the actor to explore her worries / hopes for the future with Ellis• role on the wall: This would allow the actor to explore what the character is thinking and feeling. It could help Mai reveal her worries when Elen finds out.• status exercises: There are many changes of status throughout this extract. The extract relies heavily on emotional status and Mai's role as a mother. Status exercises would allow the actors to explore this aspect.

(b) You are playing **ELLIS** and you are about to say the following lines from the extract:

'Well, I think about you all the time, actually, but earlier, I was making myself a stir-fry, listening to the radio, and I was thinking how nice it would be to have you with me...'

(i) Describe the tone and tempo you would use when speaking these lines. [2]

(ii) Explain why the tone and tempo you have chosen would be appropriate. [3]

AO3

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

Award 1 mark for suitable tone and award 1 mark for suitable tempo.

Award up to 3 marks for explanations why they are appropriate.

Indicative content

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

For suitable tone:

- loving
- gentle
- persuasive
- soft

For suitable tempo:

- slowly
- matter of fact

Possible explanations for tone and tempo:

- He wants to convince Mai about his feelings for her
- He wants to emphasise he's feeling lonely
- He wants to emphasise that he's an ordinary man who does ordinary every-day things.

(c) (i) Describe a suitable costume for **MAI** in this extract. [3]

(ii) Give **two** reasons why the costume you have chosen would help an audience to 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 3 marks for a detailed description of Mai's costume.
Award up to 2 marks for a full explanation linked to each reason. The explanation should display knowledge and understanding of the character, situation within the extract, mood of the extract/character, style/period. Answers must refer to 2 reasons to be awarded maximum of 4 marks.

Indicative content

The description should include:

- at least 2 separate garments/shoes etc.
- at least 2 different colours
- hair/make-up

Possible reasons could include:

- Mai is in her house
- She's middle aged
- It's in the evening.

All valid alternatives should be considered.

(d) Briefly describe the relationship between **ELLIS** and **MAI** in this extract. Explain how you would communicate this relationship to the audience. In your answer, refer to:

- character motivation and interaction
- voice and movement

[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	12-10 marks	<ul style="list-style-type: none"> • An excellent, perceptive explanation of the relationship between the two characters • An excellent, perceptive explanation of character motivation and the subtleties of the interaction between the two characters • Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate both characters • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology.
Band 4	8-9 marks	<ul style="list-style-type: none"> • A well-informed explanation of the relationship between the two characters • A well-informed explanation of character motivation and the subtleties of the interaction between the two characters • Detailed knowledge and understanding of how vocal and movement skills are used to communicate both characters • 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 explanation of the relationship between the two characters • A satisfactory explanation of character motivation and the subtleties of the interaction between the two characters • Satisfactory knowledge and understanding of how vocal and movement skills are used to communicate both characters • 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 explanation of the relationship between the two characters • Some explanation of character motivation and the subtleties of the interaction between the two characters • Shows some knowledge and understanding of how vocal and movement skills are used to communicate both characters • 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 explanation of the relationship between the two characters Limited explanation of character motivation and the subtleties of the interaction between the two characters Shows limited knowledge and understanding of how vocal and movement skills are used to communicate both characters Limited or no appropriate 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 considered and marked appropriately.

Relationship

- Although they've never met, they are obviously very close
- Ellis wants to convince Mai that is the right man for her
- It's quite flirtatious and very intense

Motivation

- To seek reassurance
- To confess your feelings for each other
- Ellis wants to convince Mai that he is the one to offer you a better life
- To flirt
- To emphasis the positives of being together
- To make Mair feel secure

Voice

- Soft
- Gentle
- Flirteous
- Persuading
- Conspiratorial
- Teasing

Movement

- As both Ellis and Mai are communicating through the internet, the movement would be relatively restricted
- Both are in their own homes, Mai is relaxed and obviously enjoying the exchange and her facial expressions would reflect this
- She could occasionally take a sip of wine, she could be curled up on the sofa
- Ellis's movement could be more controlled as he carefully lays his trap. He could stare intently at the screen, sitting up with satisfaction when he reads some of Mai's responses
- Mai's facial expressions could show her pleasure and slight embarrassment at some of the comments
- If Mai is using a tablet she might occasionally get up and move around
- As the scene is intimate, there could be a lot of stillness and intensity, movement may be limited to facial expressions.

Interaction

- Ellis is very gentle and goes out of his way to make Mai feel loved
- Mai is very relaxed and open with her thoughts and desires for their life together
- Ellis teases Mai, and they flirt with each other and are very relaxed talking to each other
- There is an obvious chemistry between them and a mutual attraction
- Ellis goes out of his way to persuade Mai.

(e) With reference to **one** key extract in the play, explain how you would use a **THRUST STAGE** to stage a production of *Two Faces*. **Do not refer to the extract used for questions a-d.** In your answer refer to:

- audience position
- production style
- atmosphere
- set and props (including the use of colour)

[15]

AO3		
Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded 		
Band 5	13-15 marks	<ul style="list-style-type: none"> • A high level of knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • An excellent, perceptive and detailed explanation of audience position, production style and atmosphere • Excellent, highly detailed description of the set and props. Colours are used effectively and fully explored • Highly detailed examples which fully supports the design are presented from the key extract • Highly appropriate references to the text • Highly relevant knowledge, understanding and use of drama terminology.
Band 4	10-12 marks	<ul style="list-style-type: none"> • Well-informed knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • Detailed explanation of audience position, production style and atmosphere • Detailed description of the set and props. Colours are used effectively • Detailed examples which support the design are presented from the key extract • Appropriate references to the text • Relevant knowledge, understanding and use of drama terminology.
Band 3	7-9 marks	<ul style="list-style-type: none"> • Satisfactory knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • General explanation of audience position, production style and atmosphere • General description of the set and props. Colours are used satisfactorily • General examples which support the design are presented from the key extract • General references to the text • Generally relevant knowledge, understanding and use of drama terminology.

Band 2	4-6 marks	<ul style="list-style-type: none"> • Some knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • Some explanation of audience position production style and atmosphere • Some description of the set and props. Some use of colour • Some examples which support the design are presented from the key extract • Some general references to the text • Some relevant knowledge, understanding and use of drama terminology.
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • Limited explanation of audience position, production style and atmosphere • Limited description of the set and props. Limited use of colour • Limited examples which support the design are presented from the key extract • Limited or no general references to the text • Limited relevant 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 considered and marked appropriately.

Answers may include

- an understanding of how a thrust stage could be used within their chosen extract. Some of the texts encourage direct address to the audience e.g. *Romeo and Juliet*, while others are more naturalistic e.g. *Shadow of the Sickle*. Award marks for creative ideas of how the thrust would be used within the extract
- discussion of audience position. Audience on three sides of the acting area, could be raked. Entrances and exits could be used via the audience. Possible interaction with the audience e.g positioning of characters within the extract chosen
- choice of production style with clear justification, described with appropriate terminology e.g. expressionistic, symbolic. Linked to the thrust stage
- discussion of the atmosphere of the chosen extract
- choice of set and props are appropriate to thrust and style chosen e.g. generic backdrop, floor cloth, levels etc.
- how set is used on the thrust stage, including an awareness of how the stage will influence possible choices e.g. awareness of sight lines, where set is placed
- how colour is used to create atmosphere in the chosen extract
- the play is multi-locational and revolves around social media and relationships
- candidates may choose a minimalistic setting using computer screens in a symbolic way
- some may make extensive use of a back screen and projector in a symbolic way
- candidates may decide to use a neutral space and introduce key props/pieces of furniture for their chosen extract.

5. **Shadow of the Sickle**, (Islwyn Ffowc Elis), adapted Siôn Eirian

- (a) (i) Name two rehearsal techniques that a director could use to prepare an actor for the role of **GWYLAN** for this extract. [2]

AO3

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

Award one mark for naming each appropriate technique up to a maximum of 2 marks.

Indicative content

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

In this extract Gwylan is:

- passionate
- forthright
- energetic
- direct
- rebellious
- persuasive

The rehearsal techniques could highlight these emotions:

- hot-seating
- role on the wall
- status exercises

- (ii) Explain how these **two** techniques would help to prepare the actor for this role in performance. [4]

AO3

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

Award up to 2 marks for a full explanation linked to the selected technique. The explanation should display knowledge of the given circumstances of the extract and the requirements of the character or the actor. Answers must refer to **two** techniques to be awarded the maximum 4 marks. If only **one** technique is discussed, answers will be marked out of a maximum of 2 marks. No marks are to be awarded for names of techniques only.

Indicative content

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

- **hot-seating:**
This would enable the actor to explore Gwylan's political beliefs and how they influence her outlook on life
- **role on the wall:**
This would allow the actor to explore what the character is thinking and feeling. It could help reveal her thoughts and feelings about Harri and develop her views/ understanding about her politics and her views on society
- **status exercises:**
There are many changes of status throughout this extract. Gwylan is a formidable woman in this extract and is in control with regard to manipulating the situation and Harri's emotions. Status exercises could help the actor to explore the friend/political agitator, emotional relationship demonstrated throughout this extract.

(b) You are playing **HARRI** and you are about to say the following lines from the extract:

'Still pondering maybe. About the sea stretching out in darkness out there. No-one else in sight...About the stars up there...Like eyes. Looking down. But seeing nothing.'

(i) Describe the tone and tempo you would use when speaking these lines. [2]

(ii) Explain why the tone and tempo you have chosen would be appropriate. [3]

AO3

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

Award 1 mark for suitable tone and award 1 mark for suitable tempo.

Award up to 3 marks for explanations why they are appropriate.

Indicative content

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

For suitable tone:

- thoughtful
- gentle
- pensive
- distant

For suitable tempo:

- slowly
- pausing to think of each phrase

Possible explanations for tone and tempo:

- He's confused / overwhelmed by the situation he finds himself in
- He doesn't want to commit himself by giving away his feelings towards Gwylan
- He's genuinely moved by the situation he finds himself in.

- (c) (i) Describe a suitable costume for **GWYLAN** in this extract. [3]
- (ii) Give **two** reasons why the costume you have chosen would help an audience to understand the character of **GWYLAN** in this extract. [4]

AO3

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

Award up to 3 marks for a detailed description of Gwylan's costume.
Award up to 2 marks for a full explanation linked to each reason. The explanation should display knowledge and understanding of the character, situation within the extract, mood of the extract/character, style/period. Answers must refer to 2 reasons to be awarded maximum of 4 marks.

Indicative content

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

The description should include:

- at least 2 separate garments/shoes etc.
- at least 2 different colours
- hair/make-up

Possible reasons could include:

- Gwylan is a university student
- The extract is set at night and is outside
- She has just come from a political meeting
- Some candidates may place the costume within the 50s.

(d) Briefly describe the relationship between **HARRI** and **GWYLAN** in this extract. Explain how you would communicate this relationship to the audience. In your answer, refer to:

- character motivation and interaction
- voice and movement

[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	12-10 marks	<ul style="list-style-type: none"> • An excellent, perceptive explanation of the relationship between the two characters • An excellent, perceptive explanation of character motivation and the subtleties of the interaction between the two characters • Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate both characters • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology.
Band 4	8-9 marks	<ul style="list-style-type: none"> • A well-informed explanation of the relationship between the two characters • A well-informed explanation of character motivation and the subtleties of the interaction between the two characters • Detailed knowledge and understanding of how vocal and movement skills are used to communicate both characters • 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 explanation of the relationship between the two characters • A satisfactory explanation of character motivation and the subtleties of the interaction between the two characters • Satisfactory knowledge and understanding of how vocal and movement skills are used to communicate both characters • 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 explanation of the relationship between the two characters • Some explanation of character motivation and the subtleties of the interaction between the two characters • Shows some knowledge and understanding of how vocal and movement skills are used to communicate both characters • 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 explanation of the relationship between the two characters Limited explanation of character motivation and the subtleties of the interaction between the two characters Shows limited knowledge and understanding of how vocal and movement skills are used to communicate both characters Limited or no appropriate 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 considered and marked appropriately.

Relationship

- Friends
- Gwylan is a rebel/ Harri is a conformist
- Gwylan is a natural leader/ Harri is a follower
- potential lovers

Motivation

- Gwylan is encouraging a possible political activist to break the law/ to question actions
- They are both flirtatious, although Harri is more wary
- Gwylan is more direct
- Gwylan is very passionate

Voice

- Gwylan is energetic, questioning, direct, flirtatious, rebellious, conspiratorial, happy, care free
- Harry is thoughtful, pondering, inquiring

Movement

- The movement of the both Harri and Gwylan should contrast each other
- Gwylan is lively and animate, Harri slower and more thoughtful
- As their relationship is beginning to develop there could be an intimacy and a flirtatious quality
- They are walking but at key moments they might stop e.g. when Gwylan says in response to letter ' and what forget to post it?'
- When they arrive at the gates their movement reflects their different characters, Gwylan, impetuous, climbing up, full of life and excited. Harri more cautious, looking around but eventually giving in
- Towards the end Gwylan continues to take the lead in the development of their relationship
- There would be a playful, flirtatious quality to both their movements by the end of the scene as their obvious attraction becomes apparent.

Interaction

- At the beginning Gwylan is taking charge and challenging Harri
- Gwylan then becomes more gentle and vulnerable
- Harri distances himself as he gets lost in his thoughts
- Gwylan continues to challenge him
- Gwylan is mesmerised by him and tries to take charge on how events will unfold.

(e) With reference to **one** key extract in the play, explain how you would use a **THRUST STAGE** to stage a production of *Shadow of the Sickle*. **Do not refer to the extract used for questions a-d.** In your answer refer to:

- audience position
- production style
- atmosphere
- set and props (including the use of colour)

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded 		
Band 5	13-15 marks	<ul style="list-style-type: none"> • A high level of knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • An excellent, perceptive and detailed explanation of audience position, production style and atmosphere • Excellent, highly detailed description of the set and props. Colours are used effectively and fully explored • Highly detailed examples which fully supports the design are presented from the key extract • Highly appropriate references to the text • Highly relevant knowledge, understanding and use of drama terminology.
Band 4	10-12 marks	<ul style="list-style-type: none"> • Well-informed knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • Detailed explanation of audience position, production style and atmosphere • Detailed description of the set and props. Colours are used effectively • Detailed examples which support the design are presented from the key extract • Appropriate references to the text • Relevant knowledge, understanding and use of drama terminology.
Band 3	7-9 marks	<ul style="list-style-type: none"> • Satisfactory knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • General explanation of audience position, production style and atmosphere • General description of the set and props. Colours are used satisfactorily • General examples which support the design are presented from the key extract • General references to the text • Generally relevant knowledge, understanding and use of drama terminology.

Band 2	4-6 marks	<ul style="list-style-type: none"> • Some knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • Some explanation of audience position production style and atmosphere • Some description of the set and props. Some use of colour • Some examples which support the design are presented from the key extract • Some general references to the text • Some relevant knowledge, understanding and use of drama terminology.
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited knowledge and understanding is demonstrated of how one key extract can be designed for a thrust stage • Limited explanation of audience position, production style and atmosphere • Limited description of the set and props. Limited use of colour • Limited examples which support the design are presented from the key extract • Limited or no general references to the text • Limited relevant 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 considered and marked appropriately.

Answers may include

- an understanding of how a thrust stage could be used within their chosen extract. Some of the texts encourage direct address to the audience e.g. *Romeo and Juliet*, while others are more naturalistic e.g. *Shadow of the Sickle*. Award marks for creative ideas of how the thrust would be used within the extract
- discussion of audience position. Audience on three sides of the acting area, could be raked. Entrances and exits could be used via the audience. Possible interaction with the audience e.g. positioning of characters within the extract chosen
- choice of production style with clear justification, described with appropriate terminology e.g. expressionistic, symbolic. Linked to the thrust stage
- discussion of the atmosphere of the chosen extract
- choice of set and props are appropriate to thrust and style chosen e.g. generic backdrop, floor cloth, levels etc.
- how set is used on the thrust stage, including an awareness of how the stage will influence possible choices e.g. awareness of sight lines, where set is placed
- how colour is used to create atmosphere in the chosen extract
- the play is multi-locational but has two main geographical areas - Dyffryn Aeron and Bangor
- candidates may choose to emphasise the traditional farming community which is the background to the play
- candidates may draw attention to the communist/socialist ideals which drive the plot and characters
- candidates may decide to use a neutral space and introduce key props/pieces of furniture for their chosen extract.

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. Analyse and evaluate the use of **lighting** in **two** key extracts to communicate meaning to the audience. In your answer refer to:

- production style
- how lighting was used to create atmosphere
- 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 key extracts 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 extracts • 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 key extracts 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 extracts • 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 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 extracts • 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 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 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 key extracts:

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

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

Or,

7. Analyse and evaluate **the performance of one character/role** in **two** key extracts to communicate meaning to the audience. In your answer refer to:

- production style
- how voice and movement was used to create character and communicate meaning
- your response to the role 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 performance of one character/role in two key extracts to communicate meaning to the audience including reference to production style, voice 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 extracts • 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 performance of one character/role in two key extracts to communicate meaning to the audience including reference to production style, voice 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 extracts • 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 performance of one character/role to communicate meaning to the audience including reference to production style, voice 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 extracts • 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 performance of one character/role to communicate meaning to the audience including reference to production style, voice 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 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 performance of one character/role to communicate meaning to the audience including reference to production style, voice 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 performance of one character/role

Answers may include

Performance:

- use of voice (including the use of accent, tone, tempo, pauses) to communicate meaning
- use of movement (including the use of proxemics, posture, levels, interaction) to communicate meaning
- how the production style influenced the performance.

Response as an audience member:

- individual response to the role which may include a preference for one extract.

References to two key extracts:

- answers should explain the context of the extracts and how the performance of one character/role was presented and developed
- answers should focus on significant moments within both the chosen extracts.

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