



GCSE MARKING SCHEME

SUMMER 2019

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

INTRODUCTION

This marking scheme was used by WJEC for the 2019 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

GCSE DRAMA - UNIT 3
SUMMER 2019 MARK SCHEME

Romeo and Juliet, William Shakespeare

- 1 1 (i) How would the actor playing the part **ROMEO** speak the following lines from the extract:

“Give me a torch I'm not for this ambling: Being but heavy I will bear the light”

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for naming an appropriate vocal expression 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>
He is: <ul style="list-style-type: none">• depressed• weary• thoughtful• condescending• self-obsessed• impatient• isolated

- (ii) Explain why your vocal choices are appropriate. [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 vocal choice. The explanation should display knowledge of the given circumstances of the extract and the requirements of the character. Answer must refer to 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. No marks are to be awarded for names of vocal expressions only.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> In this extract Romeo is: <ul style="list-style-type: none">• making his way to the Capulet's ball but he is clearly in no mood for the evening's entertainment• he feels isolated from his friend's jovial mood and makes it obvious that he doesn't want to be part of the fun by opting to do "the work" and carry the light

- 1 2 (i) Describe **two** suitable sound effects you would use **in this extract**. [2]
- (ii) Give **two** reasons why the sound effects you have chosen would help an audience to understand the atmosphere of the extract. [4]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each suitable sound effect. Award up to 2 marks for an explanation why each sound effect creates an appropriate atmosphere for the specified extract. Music as a sound effect or live music will be accepted. A character creating the sound will not be accepted.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> <ul style="list-style-type: none">• The extract takes place in the evening and they are on the way to the ball. The SFX could suggest the evening or they could suggest a party atmosphere e.g. music in the background, sound of people singing etc.• Some candidates may suggest a more symbolic approach e.g. thunder in the background to foreshadow the events that occur from this evening.

- 1 3 (i) Briefly describe the character of **Mercutio in this extract**. [3]
- (ii) As an actor, state one movement, one gesture and one facial expression you would use to communicate his character. [3]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 3 marks for a detailed description of Mercutio's character. Award 1 mark each for an appropriate movement, gesture and facial expression. The answer should display knowledge of the character's situation within the extract and mood of the scene.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i>
Mercutio's character: <ul style="list-style-type: none">• at the beginning of the extract Mercutio is the life and soul of the party• he is keen for his friend to take part in the party mood and gently mocks and teases him• he is assertive and hasn't got time for Romeo moping about• he is impatient with his friend's reluctance and wants to get to the party by whatever means
Movement and gesture: <ul style="list-style-type: none">• excited, energised, lively and exaggerated• they would contrast with Romeo's lethargic mood• towards the end of the extract they could be more assertive and possibly aggressive
Facial expressions: <ul style="list-style-type: none">• gentle• mocking• exaggerated• impatient• assertive• encouraging• happy

1 4 Describe how you would stage **this extract** for a performance of Romeo and Juliet.

In your answer refer to:

- choice of stage
- production style
- set and props
- 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	12-10 marks	<ul style="list-style-type: none"> • An excellent and perceptive understanding of how and why the type of stage has been chosen for this extract • An excellent and perceptive understanding of how and why a specific production style which is appropriate to the choice of stage, has been chosen to stage this extract • Detailed and discerning knowledge and understanding of how set and props could be used to communicate meaning • 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 for this extract • A well-informed understanding of how and why a specific production style which is appropriate to the choice of stage, has been chosen to stage this extract • Detailed knowledge and understanding of how set and props could be used to communicate meaning • 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 for this extract • A satisfactory understanding of how and why a specific production style which is appropriate to the choice of stage, has been chosen to stage this extract • A satisfactory knowledge and understanding of how set and props could be used to communicate meaning • 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 stage this extract • Some understanding of how and why a specific production style which is appropriate to the choice of stage, has been chosen to stage this extract • Shows some knowledge and understanding of how set and props could be used to communicate meaning • 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 for this extract • Limited understanding of how and why a specific production style which is appropriate to the choice of stage, has been chosen to stage this extract • Limited knowledge and understanding of how set and props could be used to communicate meaning • 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 recognized choice of stage. Some will choose a Proscenium Arch due to a more naturalistic interpretation others might use TIR or traverse opting for a more symbolic staging

Production Style

- The production style should be linked with the choice of stage. The range of styles may vary from a naturalistic to more minimalistic interpretation

Set/props

- Again this should be linked to the above and reflect the production style and stage chosen. However, as the masks and torches are key to the extract they should be included. Candidates might interpret these in a variety of ways

Reasons for choices

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

1 5 With reference to **one** key extract in the play, explain how you communicate the role of **The NURSE** to an audience. **Do not refer to the extract used for questions 1 1 – 1 4.** In your answer refer to:

- character motivation
- voice
- movement
- interaction

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded 		
Band 5	13-15 marks	<ul style="list-style-type: none"> • An excellent, perceptive explanation of the character motivation within the key extract • An excellent, perceptive explanation of the relationship and subtleties of the interaction between the characters within the key extract • Highly detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • Highly appropriate references to the key extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	<ul style="list-style-type: none"> • A detailed explanation of the character motivation within the key extract • A detailed explanation of the relationship and subtleties of the interaction between the characters within the key extract • Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • Appropriate references to the key extract • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	<ul style="list-style-type: none"> • A general explanation of the character motivation within the key extract • A general explanation of the relationship and subtleties of the interaction between the characters within the key extract • General knowledge and understanding of how vocal and movement skills are used to communicate the character • Generally appropriate references to the key extract • Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-6 marks	<ul style="list-style-type: none"> • Some explanation of the character motivation within the key extract • Some explanation of the relationship and subtleties of the interaction between the characters within the key extract • Some knowledge and understanding of how vocal and movement skills are used to communicate the character • Some appropriate references to the key extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	<ul style="list-style-type: none"> • A limited explanation of the character motivation within the key extract • A limited explanation of the relationship and subtleties of the interaction between the characters within the key extract • Limited knowledge and understanding of how vocal and movement skills are used to communicate the character • Limited references to the key 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.

- Choice of an appropriate key extract which communicates the specified character.
- Discussion of the specified character's motivation within their chosen key extract. At least 2 motivations should be analysed
- Discussion of their vocal choices for the specified character. Accent, tone, tempo, volume, use of pause/silence, subtext may be considered. Candidates should state at least two specific vocal directions
- Discussion of their movement choices for the specified character. Facial expressions, gesture, pace and quality of movement, use of props/set proxemics may be considered. Candidates should state at least two movement directions.
- Discussion of their interaction choices for the specified character. Interaction must be considered with at least one other character. Interaction with the audience should be awarded where appropriate. What the interaction tells the audience about the relationship between the characters should also be discussed
- Specific reference to key moments within the extract
- Appropriate use of drama terminology

100, Imaginary Body

- 2 1 (i) How would the actor playing the part of the GUIDE speak the following lines from the extract:

“No one? I’m surprised. I often get people who know straight away. As if they’d thought about it at length during their lives.” [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for naming an appropriate vocal expression 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>
The Guide is: <ul style="list-style-type: none">• surprised• questioning• thoughtful• suspicious• accusing• speaking slowly• speaking hesitantly

- (ii) Explain why your vocal choices would be appropriate. [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 vocal choice. The explanation should display knowledge of the given circumstances of the extract and the requirements of the character. Answer must refer to 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. No marks are to be awarded for names of vocal expressions only.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i>
In this extract the Guide is: <ul style="list-style-type: none">• clearly shocked and surprised at their response as they clearly haven't reacted in the way he anticipated• responding in a detailed manner showing an understanding of the individuals because of his continual dealings with them• demonstrating a sinister undertone reminding them that throughout their lives the inevitable is just around the corner.

- 2 2 (i) Describe **two** suitable sound effects you would use in this extract. [2]
- (ii) Give two reasons why the sound effects you have chosen would help an audience to understand the atmosphere of the extract. [4]

AO3

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

Award 1 mark for each suitable sound effect. Award up to 2 marks for an explanation why each sound effect creates an appropriate atmosphere for the specified extract. Music as a sound effect or live music will be accepted. A character creating the sound will be accepted as the text states that actors create their own sound.

Indicative content

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

- The extract veers between “the present” which is represented by a vast empty space and Sophie’s memory. The SFX could be abstract to suggest an unrecognisable area
- The extract during the memory could contrast and be naturalistic e.g. the sound of guest’s talking, her mother’s voice
- Some candidates could choose to underscore the extract with music to emphasise the pathos of the memory.

- 2 3 (i) Briefly describe the character of **Sophie** in this extract. [3]
- (ii) As an actor, state **one** movement, **one** gesture and **one** facial expression you would use to communicate her character. [3]

<p>AO3</p> <p>Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p>
<p>Award up to 3 marks for a detailed description of Sophie's character. Award 1 mark each for an appropriate movement, gesture and facial expression. The answer should display knowledge of the character's situation within the extract and mood of the scene</p>
<p style="text-align: center;">Indicative content</p> <p><i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <p>Sophie's character:</p> <ul style="list-style-type: none"> • at the beginning of the extract she comes across as quite defensive when she thinks the guide is singling her out • she is disarmed when she thinks the guide has detailed knowledge of her past • however, when Sophie is reassured she is happy to share a significant memory • her memory is a changing point in Sophie's life when her mother doesn't reassure her about her looks and is the beginning of self-realization <p>Movement and gesture:</p> <ul style="list-style-type: none"> • there are two distinct areas of movement in the extract. The beginning and end where she is more agitated by the Guide and the failure of the memory to get her out and the reenactment of the memory <p>Facial expressions:</p> <ul style="list-style-type: none"> • shocked, defensive at the beginning when she realises the guide is speaking to her • thoughtful when she shares her memory • attentive as she puts on the makeup • surprised when her mother appears • panic when she realises the memory hasn't worked.

2 4 Describe how you would stage **this extract** for a performance of 100. In your answer refer to:

- choice of stage
- production style
- set and props
- 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	12-10 marks	<ul style="list-style-type: none"> • An excellent and perceptive understanding of how and why the chosen acting area has been chosen to stage this extract • An excellent and perceptive understanding of how and why a specific production style linked to the acting area, has been chosen to stage this extract • Detailed and discerning knowledge and understanding of how set and props could be used to communicate meaning • 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"> • Detailed understanding of how and why the chosen acting area has been chosen to stage this extract • A well-informed understanding of how and why a specific production style linked to the acting area, has been chosen to stage this extract • Detailed knowledge and understanding of how set and props could be used to communicate meaning • 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 chosen acting area has been chosen to stage this extract • A satisfactory understanding of how and why a specific production style linked to the acting area, has been chosen to stage this extract • A satisfactory knowledge and understanding of how set and props could be used to communicate meaning • 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 chosen acting area has been chosen to stage this extract • Some understanding of how and why a specific production style linked to the acting area, has been chosen to stage this extract • Shows some knowledge and understanding of how set and props could be used to communicate meaning • 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 chosen acting area has been chosen to stage this extract • Limited understanding of how and why a specific production style linked to the acting area, has been chosen to stage this extract • Limited knowledge and understanding of how set and props could be used to communicate meaning • 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

- There are two distinct scenes within the extract, some candidates might choose a stage that allows them to create two different areas e.g. proscenium arch using levels, others might choose theatre in the round using minimalism

Production Style

- The production style should be linked with the choice of stage. The original production was minimalistic

Set/props

- The original production created the different locations simply using sticks. If candidates decide to develop their own ideas accept both

Reasons for choices

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

2 5 With reference to **one** key extract in the play, explain how you would communicate the role of **KETU** to an audience. **Do not refer to the extract used for questions 2 1 – 2 4.** In your answer refer to:

- character motivation
- voice
- movement
- interaction

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded 		
Band 5	13-15 marks	<ul style="list-style-type: none"> • An excellent, perceptive explanation of the character motivation within the key extract • An excellent, perceptive explanation of the relationship and subtleties of the interaction between the characters within the key extract • Highly detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • Highly appropriate references to the key extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	<ul style="list-style-type: none"> • A detailed explanation of the character motivation within the key extract • A detailed explanation of the relationship and subtleties of the interaction between the characters within the key extract • Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • Appropriate references to the key extract • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	<ul style="list-style-type: none"> • A general explanation of the character motivation within the key extract • A general explanation of the relationship and subtleties of the interaction between the characters within the key extract • General knowledge and understanding of how vocal and movement skills are used to communicate the character • Generally appropriate references to the key extract • Generally relevant knowledge, understanding and use of drama terminology
Band 2	4-6 marks	<ul style="list-style-type: none"> • Some explanation of the character motivation within the key extract • Some explanation of the relationship and subtleties of the interaction between the characters within the key extract • Some knowledge and understanding of how vocal and movement skills are used to communicate the character • Some appropriate references to the key extract • Some relevant knowledge, understanding and use of drama terminology

Band 1	1-3 marks	<ul style="list-style-type: none"> • A limited explanation of the character motivation within the key extract • A limited explanation of the relationship and subtleties of the interaction between the characters within the key extract • Limited knowledge and understanding of how vocal and movement skills are used to communicate the character • Limited references to the key 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.

- Choice of an appropriate key extract which communicates the specified character.
- Discussion of the specified character's motivation within their chosen key extract. At least 2 motivations should be analysed
- Discussion of their vocal choices for the specified character. Accent, tone, tempo, volume, use of pause/silence, subtext may be considered. Candidates should state at least two specific vocal directions.
- Discussion of their movement choices for the specified character. Facial expressions, gesture, pace and quality of movement, use of props/set proxemics may be considered. Candidates should state at least two movement directions.
- Discussion of their interaction choices for the specified character. Interaction must be considered with at least one other character. Interaction with the audience should be awarded where appropriate. What the interaction tells the audience about the relationship between the characters should also be discussed
- Specific reference to key moments within the extract
- Appropriate use of drama terminology

1984, George Orwell

- 3 1 (i) How would the actor playing the part of the **CHILD** speak the following lines from the extract:

“THOUGHT CRIMINAL! REMAIN STILL! You're a traitor! You're a thought criminal! Aren't you? You know you are. I know you are. She knows.” [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for naming an appropriate vocal expression 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> The Child is: <ul style="list-style-type: none">• aggressive• accusatory• questioning• loud• sinister• commanding• knowledgeable• controlling

- (ii) Explain why your vocal choices would be appropriate. [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 vocal choice. The explanation should display knowledge of the given circumstances of the extract and the requirements of the character. Answer must refer to 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. No marks are to be awarded for names of vocal expressions only.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> In this extract the Child: <ul style="list-style-type: none">• is a product of the society produced by BIG BROTHER.• sees it as her duty to whistle blow on all traitors and that over-rides her relationship with her mother.• shows a certain delight and glee that she has caught Winston and she's determined to confront him with “the truth”• has a sinister approach which juxtaposes with the innocence you would expect from a child.

- 3 2 (i) Describe **two** suitable sound effects you would use in this extract. [2]
- (ii) Give two reasons why the sound effects you have chosen would help an audience to understand the atmosphere of the extract. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each suitable sound effect. Award up to 2 marks for an explanation why each sound effect creates an appropriate atmosphere for the specified extract. Music as a sound effect or live music will be accepted. A character creating the sound will not be accepted.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> <ul style="list-style-type: none">• The extract suggests a number of locations, the SFX are used to suggest location e.g. the knocking of the door, outside events e.g. the dropping of bombs and to highlight the themes of the play.• There is also a distinct change of location into Charrington's "shop". SFX could help to create the tense atmosphere throughout the extract e.g. the sound of cameras whirring and turning.

- 3 3 (i) Briefly describe the character of **CHARRINGTON** in this extract. [3]
- (ii) As an actor, state **one** movement, **one** gesture and **one** facial expression you would use to communicate his character. [3]

<p>AO3</p> <p>Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p>
<p>Award up to 3 marks for a detailed description of Charrington's character. Award up to 3 marks for a full explanation of how movement, gesture and facial expression is used to communicate the character. The answer should display knowledge of the character's situation within the extract, mood of the extract. Answers must have at least 2 movement directions to be awarded a maximum of 3 marks</p>
<p style="text-align: center;">Indicative content</p> <p><i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <p>Charrington's character:</p> <ul style="list-style-type: none"> • he induces Winston to trust him as he displays a reverence for the past • he flatters Winston and tries to win him over lulling him into a false sense of security • he appears to love and appreciate objects of beauty and takes Winston into his confidence regarding the lack of a telescreen • he seems genuinely upset by the death of his wife <p>Movement and gesture:</p> <ul style="list-style-type: none"> • Charrington is old and his movement could reflect this but he holds each object carefully appreciating their beauty and what they stand for • some of his movements could be dismissive as he doesn't want Winston to be suspicious • towards the end his movements could be conspiratorial as he confides some vital info to Winston • his movement should show genuine emotion as he remembers his wife and past memories <p>Facial expressions:</p> <ul style="list-style-type: none"> • appreciative • secretive • friendly • knowledgeable • distressed • nostalgic • dismissive

3 4 Describe how you would stage this extract for a performance of 1984. In your answer refer to:

- choice of stage
- production style
- set and props
- 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	12-10 marks	<ul style="list-style-type: none"> • An excellent and perceptive understanding of how and why the chosen acting area has been chosen to stage this extract • An excellent and perceptive understanding of how and why a specific production style linked to the acting area, has been chosen to stage this extract • Detailed and discerning knowledge and understanding of how set and props could be used to communicate meaning • 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"> • Detailed understanding of how and why the chosen acting area has been chosen to stage this extract • A well-informed understanding of how and why a specific production style linked to the acting area, has been chosen to stage this extract • Detailed knowledge and understanding of how set and props could be used to communicate meaning • 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 chosen acting area has been chosen to stage this extract • A satisfactory understanding of how and why a specific production style linked to the acting area, has been chosen to stage this extract • A satisfactory knowledge and understanding of how set and props could be used to communicate meaning • 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 chosen acting area has been chosen to stage this extract • Some understanding of how and why a specific production style linked to the acting area, has been chosen to stage this extract • Shows some knowledge and understanding of how set and props could be used to communicate meaning • 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 chosen acting area has been chosen to stage this extract • Limited understanding of how and why a specific production style linked to the acting area, has been chosen to stage this extract • Limited knowledge and understanding of how set and props could be used to communicate meaning • 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 choice of stage. Some will choose a Proscenium Arch due to a more naturalistic interpretation, others might use TIR or Traverse opting for a more symbolic staging

Production Style

- The performance style should be linked with the choice of stage. The range of styles will vary from naturalistic more minimalistic/ symbolic interpretations

Set/props

- Again this should be linked to the above and reflect style, acting area. However, as the diary and snowglobe are key to the extract they should be included. However, candidates might interpret these in a variety of ways

Reasons for choices

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

3 5 With reference to **one** key extract in the play, explain how you would communicate the role of **JULIA** to an audience. **Do not refer to the extract used for questions 3 1 – 3 4.** In your answer refer to:

- character motivation
- voice
- movement
- interaction

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded 		
Band 5	13-15 marks	<ul style="list-style-type: none"> • An excellent, perceptive explanation of the character motivation within the key extract • An excellent, perceptive explanation of the relationship and subtleties of the interaction between the characters within the key extract • Highly detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • Highly appropriate references to the key extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	<ul style="list-style-type: none"> • A detailed explanation of the character motivation within the key extract • A detailed explanation of the relationship and subtleties of the interaction between the characters within the key extract • Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • Appropriate references to the key extract • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	<ul style="list-style-type: none"> • A general explanation of the character motivation within the key extract • A general explanation of the relationship and subtleties of the interaction between the characters within the key extract • General knowledge and understanding of how vocal and movement skills are used to communicate the character • Generally appropriate references to the key extract • Generally relevant knowledge, understanding and use of drama terminology
Band 2	4-6 marks	<ul style="list-style-type: none"> • Some explanation of the character motivation within the key extract • Some explanation of the relationship and subtleties of the interaction between the characters within the key extract • Some knowledge and understanding of how vocal and movement skills are used to communicate the character • Some appropriate references to the key extract • Some relevant knowledge, understanding and use of drama terminology

Band 1	1-3 marks	<ul style="list-style-type: none"> • A limited explanation of the character motivation within the key extract • A limited explanation of the relationship and subtleties of the interaction between the characters within the key extract • Limited knowledge and understanding of how vocal and movement skills are used to communicate the character • Limited references to the key 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.

- Choice of an appropriate key extract which communicates the specified character.
- Discussion of the specified character's motivation within their chosen key extract. At least 2 motivations should be analysed
- Discussion of their vocal choices for the specified character. Accent, tone, tempo, volume, use of pause/silence, subtext may be considered. Candidates should state at least two specific vocal directions.
- Discussion of their movement choices for the specified character. Facial expressions, gesture, pace and quality of movement, use of props/set proxemics may be considered. Candidates should state at least two movement directions.
- Discussion of their interaction choices for the specified character. Interaction must be considered with at least one other character. Interaction with the audience should be awarded where appropriate. What the interaction tells the audience about the relationship between the characters should also be discussed
- Specific reference to key moments within the extract
- Appropriate use of drama terminology

Two Faces, Manon Steffan Ros

- 4 1 (i) How would the actor playing the part of **ELEN** speak the following lines from the extract:

“I’ve found a man too! Mam! Online. A real man, not like the boys I know. From Cardiff! He chat’s to me ‘til late at night, and we can talk about anything-school and friends and family mostly.” [2]

AO3

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

Award 1 mark for naming an appropriate vocal expressions up to a maximum of 2 marks.

Indicative content

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

Elen is:

- excited
- happy
- surprised
- dismissive
- condescending
- proud
- confident
- impressed

- (ii) Explain why your vocal choices are appropriate. [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 vocal choice. The explanation should display knowledge of the given circumstances of the extract and the requirements of the character. Answer must refer to 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. No marks are to be awarded for names of vocal expressions only.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i>
In this extract Elen: <ul style="list-style-type: none">• has been previously sharing her mother's secret about the online dating and she is extremely happy that she too has found someone• obviously likes him very much and feels he's far more her type than the normal boys she used to• is obviously impressed by the fact he's from Cardiff. Although she is trying to appear grown up she seems quite young.• by stating the things they talk about she is emphasising the “normality” of the situation.

- 4 2 (i) Describe **two** suitable sound effects you would use **in this extract**. [2]
- (ii) Give two reasons why the sound effects you have chosen would help an audience to understand the atmosphere of the extract. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each suitable sound effect. Award up to 2 marks for an explanation why each sound effect creates an appropriate atmosphere for the specified extract. Music as a sound effect or live music will be accepted. A character creating the sound will not be accepted.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i>
<ul style="list-style-type: none">• The scene takes place in Elen's room, candidates might suggest music which suggests her age, interest and provide an underscoring throughout her interaction with Sam.• The choice of music could contribute to the atmosphere. As the interaction is through the internet the sound of messages being received could help to highlight this.

- 4 3 (i) Briefly describe the character of **SAM** in this extract. [3]
- (ii) As an actor, state **one** movement, **one** gesture and **one** facial expression you would use to communicate his character. [3]

AO3

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

Award up to 3 marks for a detailed description of Sam's character.
Award up to 3 marks for a full explanation of how movement, gesture and facial expression is used to communicate the character. The answer should display knowledge of the character's situation within the extract and the mood of the extract. Answers must have at least 2 movement directions to be awarded a maximum of 3 marks.

Indicative content

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

Due to the ambiguous nature of Sam's character, he could be played as a teenage boy or a middle aged man in this extract.

Sam's character:

- during the interaction he comes across as very smooth, he's very funny and makes her laugh
- Sam obviously flatters her a lot but sometimes his choice of words indicates that he does seem older
- towards the end he gives Elen some advice which seems the kind an older person would give as opposed to a teenage boy
- he allows Elen to do most of the "talking" finding out as much info as he possibly can
- from the audiences' point of view he does come across as quite creepy

Movement and gesture:

- at the beginning he could enter slowly through the audience to emphasise the predatory nature of the man / boy
- as he is typing on a tablet, he could be moving around stopping at key moments to look intently at the screen
- he might hold the laptop tightly, he could be sitting and get up at key moments to emphasise he is taking on board when Elen is saying
- there might be quite a lot of stillness to emphasise the sinister nature
- his movements could also show he's a middle aged man to juxtapose with the content of his speech or his movements may maintain the illusion of being a teenage boy

Facial expressions:

- intense
- smiling
- friendly
- flirty
- interested
- surprised
- intrigued

4 4 Describe how you would stage this extract for a performance of Two Faces. In your answer refer to:

- choice of stage
- production style
- set and props
- 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	12-10 marks	<ul style="list-style-type: none"> • An excellent and perceptive understanding of how and why the chosen acting area has been chosen to stage this extract • An excellent and perceptive understanding of how and why a specific production style linked to the acting area, has been chosen to stage this extract • Detailed and discerning knowledge and understanding of how set and props could be used to communicate meaning • 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"> • Detailed understanding of how and why the chosen acting area has been chosen to stage this extract • A well-informed understanding of how and why a specific production style linked to the acting area, has been chosen to stage this extract • Detailed knowledge and understanding of how set and props could be used to communicate meaning • 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 chosen acting area has been chosen to stage this extract • A satisfactory understanding of how and why a specific production style linked to the acting area, has been chosen to stage this extract • A satisfactory knowledge and understanding of how set and props could be used to communicate meaning • 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 chosen acting area has been chosen to stage this extract • Some understanding of how and why a specific production style linked to the acting area, has been chosen to stage this extract • Shows some knowledge and understanding of how set and props could be used to communicate meaning • 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 chosen acting area has been chosen to stage this extract • Limited understanding of how and why a specific production style linked to the acting area, has been chosen to stage this extract • Limited knowledge and understanding of how set and props could be used to communicate meaning • 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

- The candidate's choice of stage should. Some will choose a Proscenium Arch due to a more naturalistic interpretation, others might use TIR or traverse opting for a more symbolic staging. All are acceptable with justification.

Production Style

- The production style should be linked with the choice of stage. The range of styles will vary from naturalistic to more minimalistic/ symbolic interpretations.

Set/props

- Again this should be linked to the above and reflect style, acting area. However, as the laptops / tablets are key to the extract they should be included. However, candidates might interpret these in a variety of ways

Reasons for choices

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

4 5 With reference to **one** key extract in the play, explain how you would communicate the role of **MAI** to an audience. **Do not refer to the extract used for questions 4 1 – 4 4.** In your answer refer to:

- character motivation
- voice
- movement
- interaction

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded 		
Band 5	13-15 marks	<ul style="list-style-type: none"> • An excellent, perceptive explanation of the character motivation within the key extract • An excellent, perceptive explanation of the relationship and subtleties of the interaction between the characters within the key extract • Highly detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • Highly appropriate references to the key extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	<ul style="list-style-type: none"> • A detailed explanation of the character motivation within the key extract • A detailed explanation of the relationship and subtleties of the interaction between the characters within the key extract • Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • Appropriate references to the key extract • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	<ul style="list-style-type: none"> • A general explanation of the character motivation within the key extract • A general explanation of the relationship and subtleties of the interaction between the characters within the key extract • General knowledge and understanding of how vocal and movement skills are used to communicate the character • Generally appropriate references to the key extract • Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-6 marks	<ul style="list-style-type: none"> • Some explanation of the character motivation within the key extract • Some explanation of the relationship and subtleties of the interaction between the characters within the key extract • Some knowledge and understanding of how vocal and movement skills are used to communicate the character • Some appropriate references to the key extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	<ul style="list-style-type: none"> • A limited explanation of the character motivation within the key extract • A limited explanation of the relationship and subtleties of the interaction between the characters within the key extract • Limited knowledge and understanding of how vocal and movement skills are used to communicate the character • Limited references to the key 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.

- Choice of an appropriate key extract which communicates the specified character.
- Discussion of the specified character's motivation within their chosen key extract. At least 2 motivations should be analysed
- Discussion of their vocal choices for the specified character. Accent, tone, tempo, volume, use of pause/silence, subtext may be considered. Candidates should state at least two specific vocal directions.
- Discussion of their movement choices for the specified character. Facial expressions, gesture, pace and quality of movement, use of props/set proxemics may be considered. Candidates should state at least two movement directions.
- Discussion of their interaction choices for the specified character. Interaction must be considered with at least one other character. Interaction with the audience should be awarded where appropriate. What the interaction tells the audience about the relationship between the characters should also be discussed
- Specific reference to key moments within the extract
- Appropriate use of drama terminology

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

- 5 1 (i) How would the actor playing the part of **HARRI** speak the following lines from the extract:

“And of course there was no Boxing Day party or any other celebration to see in the new year. I felt like the greatest villain in Powys, desperate to get back to Bangor, to allow the storms to settle behind me in Lleifior.” [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for naming an appropriate vocal expressions 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> Harri is: <ul style="list-style-type: none">• bitter• sarcastic• angry• depressed• desperate• guilty• lonely• resigned

- (ii) Explain why your vocal choices are appropriate. [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 vocal choice. The explanation should display knowledge of the given circumstances of the extract and the requirements of the character. Answer must refer to 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. No marks are to be awarded for names of vocal expressions only.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> In this extract Harri: <ul style="list-style-type: none">• knows he has done wrong by breaking off the engagement and feels guilty but part of him knows he has had to do it if he is to remain true to himself and his new beliefs• very much feels the villain and feels isolated and alone• cannot wait to get back to Bangor where he feels he is understood• is moving away from his old life and this is a major turning point.

- 5 2 (i) Describe **two** suitable sound effects you would use **in this extract**. [2]
- (ii) Give **two** reasons why the sound effects you have chosen would help an audience to understand the atmosphere of the extract. [2]

AO3

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

Award 1 mark for each suitable sound effect. Award up to 2 marks for an explanation why each sound effect creates an appropriate atmosphere for the specified extract. Music as a sound effect or live music will be accepted. A character creating the sound will not be accepted.

Indicative content

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

- The extract takes place in Harri's bedroom, candidates might suggest the sound of the farm and surrounding areas fading in and out to emphasise the life that Harri is leaving behind.
- There could also be some music to underscore some key dramatic moments e.g. when Eleanor reads the letter at the beginning.

- 5 3 (i) Briefly describe the character of **EDWARD** in this extract. [3]
- (ii) As an actor, state **one** movement, **one** gesture and **one** facial expression you would use to communicate his character. [3]

<p>AO3</p> <p>Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p>
<p>Award up to 3 marks for a detailed description of Edward's character. Award up to 3 marks for a full explanation of how movement, gesture and facial expression is used to communicate the character. The answer should display knowledge of the character's situation within the extract and the mood of the extract. Answers must have at least 2 movement directions to be awarded a maximum of 3 marks.</p>
<p style="text-align: center;">Indicative content</p> <p><i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i></p> <p>Edward's character:</p> <ul style="list-style-type: none"> • Edward has come to challenge his son and to make him realise how wrong he is about every decision • He doesn't agree with Harri's lifestyle choices and is very open and honest with him • He is angry with his son and feels that Harri is compromising his position as a councilor • Edward is shocked by his son's attitude towards the money and feels he is a fool • There is a complete breakdown in the relationship as they both share very different beliefs and attitudes. <p>Movement and gesture:</p> <ul style="list-style-type: none"> • Edward is the father and is disgusted with the way his son his behaving. • When he enters his movement would be confident and tense as he has come to challenge his son on a number of issues • The handing of the book is a key moment and it should be very deliberate as he is a making a very clear point to his son • His movement would be strong, powerful and authoritative as he challenges his son. It would also convey his anger. <p>Facial expressions:</p> <ul style="list-style-type: none"> • sarcastic • shocked • annoyed • angry • superior • authoritative • disgusted

5 4 Describe how you would stage this extract for a performance of *Shadow of the Sickie*. In your answer refer to:

- type of stage
- production style
- set and props
- 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	12-10 marks	<ul style="list-style-type: none"> • An excellent and perceptive understanding of how and why the chosen acting area has been chosen to stage this extract • An excellent and perceptive understanding of how and why a specific production style linked to the acting area, has been chosen to stage this extract • Detailed and discerning knowledge and understanding of how set and props could be used to communicate meaning • 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"> • Detailed understanding of how and why the chosen acting area has been chosen to stage this extract • A well-informed understanding of how and why a specific production style linked to the acting area, has been chosen to stage this extract • Detailed knowledge and understanding of how set and props could be used to communicate meaning • 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 chosen acting area has been chosen to stage this extract • A satisfactory understanding of how and why a specific production style linked to the acting area, has been chosen to stage this extract • A satisfactory knowledge and understanding of how set and props could be used to communicate meaning • 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 chosen acting area has been chosen to stage this extract • Some understanding of how and why a specific production style linked to the acting area, has been chosen to stage this extract • Shows some knowledge and understanding of how set and props could be used to communicate meaning • 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 chosen acting area has been chosen to stage this extract • Limited understanding of how and why a specific production style linked to the acting area, has been chosen to stage this extract • Limited knowledge and understanding of how set and props could be used to communicate meaning • Limited references to the extract • Limited knowledge, understanding and use of drama terminology
	0 marks	<ul style="list-style-type: none"> • Response not worthy / not attempted.

Indicative content

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

Answers may include:

Type of stage

- A clear and recognized choice of stage. Some will choose a Proscenium Arch due to a more naturalistic interpretation, others might use TIR or traverse opting for a more symbolic staging. All are acceptable with justification

Production Style

- The production style should be linked with the choice of stage. The range of styles will vary from naturalistic to more minimalistic/ symbolic interpretations

Set/props

- Again this should be linked to the above and reflect style, acting area. However, as the letter and book are key to the extract they should be included. However, candidates might interpret these in a variety of ways

Reasons for choices

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

5 5 With reference to **one** key extract in the play, explain how you would communicate the role of **GWYLAN** to an audience. **Do not refer to the extract used for questions 5 1 – 5 4.** In your answer refer to:

- character motivation
- voice
- movement
- interaction

[15]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		
<ul style="list-style-type: none"> • Where the candidate's work completely meets the descriptors, the highest mark should be awarded. • Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. • Where the candidate's work partially meets the descriptors, the lowest mark should be awarded 		
Band 5	13-15 marks	<ul style="list-style-type: none"> • An excellent, perceptive explanation of the character motivation within the key extract • An excellent, perceptive explanation of the relationship and subtleties of the interaction between the characters within the key extract • Highly detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • Highly appropriate references to the key extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	<ul style="list-style-type: none"> • A detailed explanation of the character motivation within the key extract • A detailed explanation of the relationship and subtleties of the interaction between the characters within the key extract • Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • Appropriate references to the key extract • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	<ul style="list-style-type: none"> • A general explanation of the character motivation within the key extract • A general explanation of the relationship and subtleties of the interaction between the characters within the key extract • General knowledge and understanding of how vocal and movement skills are used to communicate the character • Generally appropriate references to the key extract • Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-6 marks	<ul style="list-style-type: none"> • Some explanation of the character motivation within the key extract • Some explanation of the relationship and subtleties of the interaction between the characters within the key extract • Some knowledge and understanding of how vocal and movement skills are used to communicate the character • Some appropriate references to the key extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	<ul style="list-style-type: none"> • A limited explanation of the character motivation within the key extract • A limited explanation of the relationship and subtleties of the interaction between the characters within the key extract • Limited knowledge and understanding of how vocal and movement skills are used to communicate the character • Limited references to the key 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.

- Choice of an appropriate key extract which communicates the specified character.
- Discussion of the specified character's motivation within their chosen key extract. At least 2 motivations should be analysed
- Discussion of their vocal choices for the specified character. Accent, tone, tempo, volume, use of pause/silence, subtext may be considered. Candidates should state at least two specific vocal directions
- Discussion of their movement choices for the specified character. Facial expressions, gesture, pace and quality of movement, use of props/set proxemics may be considered. Candidates should state at least two movement directions
- Discussion of their interaction choices for the specified character. Interaction must be considered with at least one other character. Interaction with the audience should be awarded where appropriate. What the interaction tells the audience about the relationship between the characters should also be discussed
- Specific reference to key moments within the extract
- Appropriate use of drama terminology.

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 beginning state the name of the production, the company and the venue. Quality of written communication is assessed in this section.

Answer either question 6 1 or question 7 1.

Either,

6 1 Analyse and evaluate the use of set in two key moments to communicate meaning to an audience.

In your answer refer to:

- production style
- how set was used to create location and atmosphere
- your response to the set 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 set in two key moments to communicate meaning to the audience including reference to production style and how set was used to create location and atmosphere • Perceptive analysis and evaluation of their own response to set 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 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 set in two key moments to communicate meaning to the audience including reference to production style and how set was used to create location and atmosphere • Good analysis and evaluation of their own response to set 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 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 set in one or two key moments to communicate meaning to the audience including reference to production style and how set were used to create location and atmosphere • General analysis and evaluation of their own response to set in performance as a member of the audience • Generally appropriate examples from the chosen moments • The answer is partly organised with some use of 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 set in one or two key moments to communicate meaning to the audience including reference to production style and how set and props were used to create location and atmosphere • Some analysis and evaluation of their own response to set in performance as a member of the audience • Some appropriate examples from one or both of 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 the clarity of communication
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited analysis and evaluation of the use of set in one or two key moments to communicate meaning to the audience including reference to production style and how set and props were used to create location and atmosphere • Limited analysis and evaluation of their own response to set in performance as a member of the audience • Limited reference to 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 the clarity of communication
	0 marks	<ul style="list-style-type: none"> • Response not creditworthy / not attempted.

Indicative content

Answers should evaluate and analyse the use of set and the production style.

Answers may include:

- how the actors used the set
- how production style contributed to set
- location created
- atmosphere created

Response as an audience member

- discussion whether use of set was successful in both, one or neither of the moments

Reference to two key moments

- answers should focus on significant moments

Or,

7. Analyse and evaluate the **interaction** between **two** characters, in **two** key moments, showing how they communicated their relationship to the audience.

In your answer refer to:

- the acting style
- how the interaction was used to communicate their relationship
- your response to the interaction as a member of the audience

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 interaction between two characters in two key moments to communicate meaning to the audience including reference to acting style and how interaction was used to create meaning • Perceptive analysis and evaluation of their own response to the interaction 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 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 interaction between two characters in two key moments to communicate meaning to the audience including reference to acting style and how interaction was used to create meaning • Good analysis and evaluation of their own response to the interaction 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 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 interaction between two characters in one or two key moments to communicate meaning to the audience including reference to acting style and how interaction was used to create meaning • General analysis and evaluation of their own response to the interaction in performance as a member of the audience • Generally appropriate examples from the chosen moments • The answer is partly organised with some use of 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 interaction between two characters in one or two key moments to communicate meaning to the audience including reference to acting style and how interaction was used to create meaning • Some analysis and evaluation of their own response to the interaction in performance as a member of the audience • Some appropriate examples from one or both of the chosen moments • The answer shows some level of organisation and some use of subject terminology, with errors in grammar, punctuation and spelling affecting the clarity of communication
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited analysis and evaluation of the use of interaction in one or two key moments to communicate meaning to the audience including reference to acting style and how interaction was used to create meaning • Limited analysis and evaluation of their own response to the interaction in performance as a member of the audience • Limited reference to 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 the clarity of communication
	0 marks	<ul style="list-style-type: none"> • Response not creditworthy / not attempted.

Indicative content

Answers should evaluate and analyse the interaction between two characters within two moments.

Answers may include:

- how the actors used voice to create interaction
- how the actors used movements to create interaction
- how the acting style influenced the interaction
- how atmosphere was created through the interaction

Response as an audience member:

- discussion whether the interaction was successful in both, one or neither of the moments

Reference to two key moments:

- answers should focus on significant moments.