



GCSE MARKING SCHEME

SUMMER 2024

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

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCSE DRAMA – UNIT 3
SUMMER 2024 MARK SCHEME

SECTION A

A Midsummer Night's Dream, William Shakespeare

- 1 1** (i) As an actor playing the role of **TITANIA**, describe how you would enter the stage at the **beginning** of this extract. In your answer refer to **one** movement and **one** facial expression. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for a suitable movement and 1 mark for a suitable facial expression up to maximum of two marks. If two movements/facial expressions are given award 1 mark. No response/ wrong response award 0 marks.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Movement <ul style="list-style-type: none">• A slow but regal walk• Slow in a trancelike• Holding hands with Bottom• Leading Bottom by the hand• Sitting in a carriage next to Bottom. Facial expression <ul style="list-style-type: none">• Proud• Adoring• Dreamy• Entranced.

- (ii) Give **one** reason to explain your choice of movement, and **one** reason to explain your choice of facial expression. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each valid reason up to a maximum of 2 marks. Answers must refer to reasons for both movement and facial expression to be awarded the maximum of 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark. The explanation should display knowledge and understanding of the given circumstances of the extract and character.
Indicative content
<p><i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i></p> <ul style="list-style-type: none">• Suggestions for Titania's movement could indicate that she is queen of the fairies but could also indicate her infatuation with Bottom• Her facial expression could show her passion and love for Bottom.

1 2

(i) How would the actor playing the role of **OBERON** speak the following lines?

“Welcome, good Robin. Seest thou this sweet sight? Her dotage now I do begin to pity.”

[2]

AO3

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

Award 1 mark for each relevant point relating to vocal choices up to a maximum of 2 marks. The explanation should display knowledge and understanding of the character and the given circumstances of the extract.

Indicative content

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

Answers may include:

Tone

- Amused
- Spiteful
- Sad
- Regretful
- Powerful
- Thoughtful

Tempo

- Measured
- Steady
- Quick

Volume

- Quiet

Accent

- Variable

(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 each valid reason up to a maximum of 4 marks. Answers must refer to choices stated in 2.1 to be awarded the maximum of 2 marks. If only one is discussed, answers will be marked out of a maximum of 2 marks. The explanation should display knowledge and understanding of the given circumstances of the extract and character and should be linked to the response given above.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> <ul style="list-style-type: none">• His tempo could be slow and measured because he is watching closely how Titania is behaving with Bottom• His tone could be amused because his plan has worked so well• His tone could be sad because he feels guilty because Titania is making a fool of herself• His lines have a variety of different tones. It is powerful because he is king of the fairies and has eventually got what he wanted from Titania. It is also tinged with regret because he thinks he might have gone too far by making her fall in love with Bottom.

1 3

(i) Describe the atmosphere in this extract.

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 2 marks for a relevant understanding of atmosphere within the extract. The description should display knowledge and understanding of the atmosphere and the given circumstances within the extract.
Indicative content
<i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i>
<ul style="list-style-type: none">• The extract is set in fairyland and has a magical quality• It has a romantic quality at the beginning but Oberon's entrance brings the scene down to earth• It has a comedic atmosphere but Oberon brings in an element of tension and expectation.

(ii) As a designer, explain how you would use lighting and sound to communicate this atmosphere.

[6]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 3 marks for a detailed understanding of lighting and up to 3 marks for a detailed understanding of sound. The description should display knowledge and understanding of the atmosphere and the given circumstances within the extract. Both LFX and SFX must be referenced.
Indicative content
<i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i>
The extract is set in fairyland and the LFX and SFX should reflect this.
LFX: <ul style="list-style-type: none">• Candidates might refer to a specific style and how that might influence their choice of LFX• Gobos, colour, use of specific lights, projections, footage, star cloths, candles, lanterns, mobile phones• Reference to specific moments/ characters and how LFX is used to create atmosphere and changes of atmosphere.
SFX: <ul style="list-style-type: none">• Candidates might refer to a specific style and how that might influence their choice of SFX• Recorded sound, live sound e.g. musicians on stage, soundscapes created by actors, quality of sound e.g. distortion, use of microphones• Reference to specific moments/characters and how SFX is used to create atmosphere and changes of atmosphere.

1 4 As an actor, explain how you would perform the role of **BOTTOM** in this extract.

In your answer refer to:

- character motivation
- voice
- 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	10-12 marks	<ul style="list-style-type: none"> • A perceptive explanation of character motivation • Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character • 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 character motivation • Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • 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 character motivation • A satisfactory knowledge and understanding of how vocal and movement skills are used to communicate the character • 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 character motivation • Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character • Some appropriate references to the extract • Some knowledge, understanding and use of drama terminology

Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited explanation of character motivation • Limited knowledge and understanding of how vocal and movement skills are used to communicate the character • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	<ul style="list-style-type: none"> • Response not creditworthy/not attempted.

Indicative content

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

Answers may include:

Character motivation

- Bottom is enjoying the situation and attention being lavished upon him
- He is being treated like royalty
- He is relishing giving orders.

Voice

- Commanding, dismissive, languid, tired, contented

Movement

- Relaxed, awkward, commanding

1 5

With reference to **one** extract, describe how you would stage your chosen extract using a **Proscenium Arch** stage.

Do not refer to the extract used for questions to:

In your answer refer to:

- how the play was originally staged
- your choice of production style
- your choice of set and props
- your choice of lighting

[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">• Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a proscenium stage including the audience position• Perceptive and detailed explanation of style• Highly detailed description of the lighting, set and props in each extract• Highly detailed examples which fully support the design are presented from one key extract• Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	<ul style="list-style-type: none">• Staging/design concept is explored demonstrating a knowledge and understanding of how the play can be designed for a proscenium stage including the audience position• Detailed explanation of style• Detailed description of the lighting, set and props in each extract• Detailed examples which fully support the design are presented from one key extract• Relevant knowledge, understanding and use of drama terminology

Band 3	7-9 marks	<ul style="list-style-type: none"> • Staging/design concept is generally explored demonstrating a knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • General explanation of style • General description of the lighting, set and props in each extract • General examples which support the design are presented from one key extract • Generally relevant knowledge, understanding and use of drama terminology
Band 2	4-6 marks	<ul style="list-style-type: none"> • Staging/design concept is partially explored demonstrating some knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Some explanation of style • Some description of the lighting, set and props in each extract • Some examples which support the design are presented from one key extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	<ul style="list-style-type: none"> • Staging/design concept is referred to demonstrating limited knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Limited explanation of style • Limited description of the lighting, set and props • Limited examples which support the design are presented from one key extract • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	<ul style="list-style-type: none"> • Response not creditworthy/not attempted.

Indicative content

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

Answers may include:

Original Production

First staged in January 1605 at the Curtain Theatre. It was a large octagonal shaped building with a thrust/apron stage.

Style

A Proscenium Arch stage can lend itself to a variety of different production styles. However the choice of style should be reflected in the candidates choice of set design

Set & Props

Understanding of how design is used for Proscenium Arch stage and how it reflects the candidate's chosen extract e.g. location, theme. Use of levels, backdrops, cycloramas, floor coverings, set e.g. choice of set, colour, texture, positioning of set. Props e.g. personal props linked to chosen extract.

LFX

Gobos, colour, use of specific lights, projections, footage, star cloths, candles, lanterns, mobile phones.

The design chosen should make reference to the candidate's chosen extract and show an understanding of design for a Proscenium Arch Stage.

The Glass Menagerie, Tennessee Williams

- 2 1** (i) As an actor playing the role of **TOM**, describe how you would enter the stage at the **beginning** of this extract. In your answer refer to **one** movement and **one** facial expression. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for a suitable movement and 1 mark for a suitable facial expression up to maximum of two marks. If two movements/facial expressions are given award 1 mark.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Movement <ul style="list-style-type: none">• Slow and unhurried walk• Hands in pocket, head held high whistling• Rushed with a mock bow towards Amanda• Slowly but with his head down reading a book• Rushed, smoothing his hair and clothes down Facial expression <ul style="list-style-type: none">• Amused• Not bothered• Relaxed• Bored• Apologetic

- (ii) Give **one** reason to explain your choice of movement, and **one** reason to explain your choice of facial expression. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each valid reason up to a maximum of 2 marks. Answers must refer to reasons for both movement and facial expression to be awarded the maximum of 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark. The explanation should display knowledge and understanding of the given circumstances of the extract and character.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> Tom knows he is annoying Amanda so his movement might indicate that he is enjoying aggravating her. His facial expression could indicate that he finds her obsession with etiquette boring.

2 2

(i) How would the actor playing the role of **AMANDA** speak the following lines?

“Honey, don’t push with your fingers. If you have to push with something, the thing to push with is a crust of bread.” [2]

AO3

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

Award 1 mark for each relevant point relating to vocal choices up to a maximum of 2 marks. The explanation should display knowledge and understanding of the character and the given circumstances of the extract

Indicative content

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

Answers may include:

Tone

- Disgusted
- Patronising
- Nasty
- Motherly
- Prim

Tempo

- Measured
- Steady
- Slow
- Quick

Volume

- Loud

Accent

- Southern/American

(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 each valid reason up to a maximum of 4 marks. Answers must refer to choices stated in 2.1 to be awarded the maximum of 2 marks. If only one is discussed, answers will be marked out of a maximum of 2 marks. The explanation should display knowledge and understanding of the given circumstances of the extract and character and should be linked to the response given above.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> <ul style="list-style-type: none">• Her tempo could be fast as she watching Tom eating and wants him to improve his manners before he has finished his meal• Her tempo could be slow because she wants to emphasise the point regarding Tom's table manners• Her tone could be disgusted as she feels Tom's table manners are disgusting and not reflective of how she was brought up• Her tone could be patronising in order to make Tom feel bad about himself.

2 3

(i) Describe the atmosphere in this extract.

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 2 marks for a relevant understanding of atmosphere within the extract. The description should display knowledge and understanding of the atmosphere and the given circumstances within the extract.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> <ul style="list-style-type: none">• The extract is set in the Wingfield apartment during a very tense meal• It is awkward due to the conflict between Tom and Amanda• It has a quality of memory as Amanda remembers the past• Amanda tries to inject a light atmosphere during her conversation with Laura.

(ii) As a designer, explain how you would use lighting and sound to communicate this atmosphere.

[6]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 3 marks for a detailed understanding of lighting and up to 3 marks for a detailed understanding of sound. The description should display knowledge and understanding of the atmosphere and the given circumstances within the extract. Both LFX and SFX must be referenced but there does not need to be an equal balance for the candidate to be awarded a maximum of 6 marks.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> <p>The extract is set in the Wingfield apartment and are used to define character, location and memory and the LFX and SFX should reflect this.</p> <p>LFX:</p> <ul style="list-style-type: none">• Candidates might refer to a specific style and how that might influence their choice of LFX• Gobos, colour, use of specific lights, projections, footage, star cloths, candles, lanterns, mobile phones,• Reference to specific moments/ characters and how LFX is used to create atmosphere and changes of atmosphere. <p>SFX</p> <ul style="list-style-type: none">• Candidates might refer to a specific style and how that might influence their choice of SFX• Recorded sound, live sound e.g. musicians on stage, soundscapes created by actors, quality of sound e.g. distortion, use of microphones.• Reference to specific moments/ characters and how SFX is used to create atmosphere and changes of atmosphere.

2 4

As an actor, explain how you would perform the role of **TOM** in this extract.

In your answer refer to:

- character motivation
- voice
- 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	10-12 marks	<ul style="list-style-type: none">• A perceptive explanation of character motivation• Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character• 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 character motivation• Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character• 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 character motivation• A satisfactory knowledge and understanding of how vocal and movement skills are used to communicate the character• 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 character motivation• Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character• Some appropriate references to the extract• Some knowledge, understanding and use of drama terminology

Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited explanation of character motivation • Limited knowledge and understanding of how vocal and movement skills are used to communicate the character • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology.
	0 marks	<ul style="list-style-type: none"> • Response not creditworthy/not attempted.

Indicative content

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

Answers may include:

Character motivation

- Annoyed and fed up with Amanda's constant nagging.
- He is aggravated and amused by Amanda's obsession with the past.

Voice

- Angry, annoyed, mocking

Movement

- Tense, rushed, slovenly

2 | 5

With reference to **one** extract, describe how you would stage your chosen extract using a **Proscenium Arch** stage.

Do not refer to the extract used for questions to.

In your answer refer to:

- how the play was originally staged
- your choice of production style
- your choice of set and props
- your choice of lighting

[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"> • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Perceptive and detailed explanation of style • Highly detailed description of the lighting, set and props in each extract • Highly detailed examples which fully support the design are presented from one key extract. • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	<ul style="list-style-type: none"> • Staging/design concept is explored demonstrating a knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Detailed explanation of style • Detailed description of the lighting, set and props in each extract • Detailed examples which fully support the design are presented from one key extract. • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	<ul style="list-style-type: none"> • Staging/design concept is generally explored demonstrating a knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • General explanation of style • General description of the lighting, set and props in each extract • General examples which support the design are presented from one key extract. • Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-6 marks	<ul style="list-style-type: none"> • Staging/design concept is partially explored demonstrating some knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Some explanation of style • Some description of the lighting, set and props in each extract • Some examples which support the design are presented from one key extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	<ul style="list-style-type: none"> • Staging/design concept is referred to demonstrating limited knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Limited explanation of style • Limited description of the lighting, set and props • Limited examples which support the design are presented from one key extract • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	Response not creditworthy/not attempted.

Indicative content

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

Answers may include:

Original Production

First performed in Chicago 1944 at the Civic Theatre. The stage type was a Proscenium Arch

Style

A Proscenium Arch stage can lend itself to a variety of different production styles. However the choice of style should be reflected in the candidates choice of set design.

Set & Props

Understanding of how design is used for Pros Arch stage and how it reflects the candidate's chosen extract e.g. location, theme. Use of levels, backdrops, cycloramas, floor coverings, set e.g. choice of set, colour, texture, positioning of set. Props e.g. personal props linked to chosen extract.

LFX

Gobos, colour, use of specific lights, projections, footage, star cloths, candles, lanterns, mobile phones.

The design chosen should make reference to the candidate's chosen extract and show an understanding of design for a Proscenium Arch Stage.

Blue Remembered Hills, Dennis Potter

3 1

- (i) As an actor playing the role of **PETER**, describe how you would enter the stage at the **beginning** of this extract. In your answer refer to **one** movement and **one** facial expression. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for a suitable movement and 1 mark for a suitable facial expression up to maximum of two marks. If two movements/facial expression are given award 1 mark
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Movement <ul style="list-style-type: none">• He could rush in and bang the wall with his fists• He could walk in slowly, kicking the ground• He could run in rubbing his eyes with his fists• He could run in pretending to fight an imaginary opponent Facial expressions <ul style="list-style-type: none">• Angry• Upset• Worried• Confused• Spiteful

- (ii) Give **one** reason to explain your choice of movement, and **one** reason to explain your choice of facial expression. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each valid reason up to a maximum of 2 marks. Answers must refer to reasons for both movement and facial expression to be awarded the maximum of 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark. The explanation should display knowledge and understanding of the given circumstances of the extract and character.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> <ul style="list-style-type: none">• Peter has run to the barn to hide and escape because he has just lost the fight to John• He is angry and upset because his status in the group is being threatened.

3 2

(i) How would the actor playing the role of **PETER** speak the following lines?

“Quack! Quack! Quack! Goo on, flap your wings!”

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each relevant point relating to vocal choices up to a maximum of 2 marks. The explanation should display knowledge and understanding of the character and the given circumstances of the extract.
Indicative content <i>The following are examples only and all valid alternatives should be given and marked appropriately.</i> Answers may include: Tone <ul style="list-style-type: none">• Spiteful• Angry• Nasty• Vicious• Aggressive Accent <ul style="list-style-type: none">• West Country Volume <ul style="list-style-type: none">• Loud Tempo <ul style="list-style-type: none">• Fast

(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 each valid reason up to a maximum of 4 marks. Answers must refer to choices stated in 2.1 to be awarded the maximum of 2 marks. If only one is discussed, answers will be marked out of a maximum of 2 marks. The explanation should display knowledge and understanding of the given circumstances of the extract and character and should be linked to the response given above. <ul style="list-style-type: none">• His tempo could be fast because he wants to get rid of Donald and be left alone• His tone could be sneering because he wants to assert his authority over Donald as he sees him as a figure of fun• He could shout the lines in order to show his status and frighten Donald.

3 3

(i) Describe the atmosphere in this extract.

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 2 marks for a relevant understanding of atmosphere within the extract. The description should display knowledge and understanding of the atmosphere and the given circumstances within the extract.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> <ul style="list-style-type: none">• It is set in the barn• The entrance of Peter immediately changes the atmosphere from calm to one of tension• The atmosphere is fuelled with aggression as Peter bullies Donald• Donald tries to lighten the atmosphere by getting Peter on his side.

(ii) As a designer, explain how you would use lighting and sound to communicate this atmosphere.

[6]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 3 marks for a detailed understanding of lighting and up to 3 marks for a detailed understanding of sound. The description should display knowledge and understanding of the atmosphere and the given circumstances within the extract. Both LFX and SFX must be referenced but there does not need to be an equal balance for the candidate to be awarded a maximum of 6 marks.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> The extract is set in the Barn during WW2. It is Summertime. LFX and SFX could reflect this. LFX: <ul style="list-style-type: none">• Candidates might refer to a specific style and how that might influence their choice of LFX• Gobos, colour, use of specific lights, projections, footage, star cloths, candles, lanterns, torches, matches• Reference to specific moments/ characters and how LFX is used to create atmosphere & changes of atmosphere. SFX <ul style="list-style-type: none">• Candidates might refer to a specific style and how that might influence their choice of SFX• Recorded sound, live sound e.g. musicians on stage, soundscapes created by actors, quality of sound e.g. distortion, use of microphones• Reference to specific moments/ characters and how SFX is used to create atmosphere and changes of atmosphere.

3 4 As an actor, explain how you would perform the role of **Donald** in this extract.

In your answer refer to:

- character motivation
- voice
- 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	10-12 marks	<ul style="list-style-type: none"> • A perceptive explanation of character motivation • Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character • 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 character motivation • Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • 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 character motivation • A satisfactory knowledge and understanding of how vocal and movement skills are used to communicate the character • 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 character motivation • Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character • Some appropriate references to the extract • Some knowledge, understanding and use of drama terminology

Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited explanation of character motivation • Limited knowledge and understanding of how vocal and movement skills are used to communicate the character • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology.
	0 marks	<ul style="list-style-type: none"> • Response not creditworthy/not attempted.

Indicative content

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

Answers may include:

Character motivation

- Initially Donald is afraid but he is also curious about Peter
- He sucks up to Peter trying to befriend him by massaging his ego
- He realises he has some vital information which could seal the friendship.

Voice

- Afraid, nervous, friendly, secretive

Movement

- Nervous, tense, defeated, conspiratorial

3 | 5

With reference to **one** extract, describe how you would stage your chosen extract using a **Proscenium Arch** stage.

Do not refer to the extract used for questions to.

In your answer refer to:

- how the play was originally staged
- your choice of production style
- your choice of set and props
- your choice of lighting

[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"> • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Perceptive and detailed explanation of style • Highly detailed description of the lighting, set and props in each extract • Highly detailed examples which fully support the design are presented from one key extract. • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	<ul style="list-style-type: none"> • Staging/design concept is explored demonstrating a knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Detailed explanation of style • Detailed description of the lighting, set and props in each extract • Detailed examples which fully support the design are presented from one key extract. • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	<ul style="list-style-type: none"> • Staging/design concept is generally explored demonstrating a knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • General explanation of style • General description of the lighting, set and props in each extract • General examples which support the design are presented from one key extract. • Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-6 marks	<ul style="list-style-type: none"> • Staging/design concept is partially explored demonstrating some knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Some explanation of style • Some description of the lighting, set and props in each extract • Some examples which support the design are presented from one key extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	<ul style="list-style-type: none"> • Staging/design concept is referred to demonstrating limited knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Limited explanation of style • Limited description of the lighting, set and props • Limited examples which support the design are presented from one key extract • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	Response not creditworthy/not attempted.

Indicative content

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

Answers may include:

Original Production

Originally written as a TV drama. First broadcast in 1979

Style

A Proscenium Arch stage can lend itself to a variety of different production styles. However the choice of style should be reflected in the candidates choice of set design.

Set & Props

Understanding of how design is used for Pros Arch stage and how it reflects the candidate's chosen extract e.g. location, theme. Use of levels, backdrops, cycloramas, floor coverings, set e.g. choice of set, colour, texture, positioning of set. Props e.g. personal props linked to chosen extract.

LFX

Gobos, colour, use of specific lights, projections, footage, star cloths, candles, lanterns, mobile phones.

The design chosen should make reference to the candidate's chosen extract and show an understanding of design for a Proscenium Arch Stage.

Face, Benjamin Zephaniah and Richard Conlon

- 4** **1** (i) As an actor playing the role of **GYM TEACHER**, describe how you would enter the stage at the **beginning** of this extract. In your answer refer to **one** movement and **one** facial expression. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for a suitable movement and 1 mark for a suitable facial expression up to maximum of two marks. If two movements/facial expressions are given award 1 mark.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Movement <ul style="list-style-type: none">• A fast confident walk• Playing basketball with the students in the playground• Walking slowly drinking a mug of coffee• A slow, hesitant walk Facial expression <ul style="list-style-type: none">• Thoughtful• Confident• Pleased

- (ii) Give **one** reason to explain your choice of movement, and **one** reason to explain your choice of facial expression. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each valid reason up to a maximum of 2 marks. Answers must refer to reasons for both movement and facial expression to be awarded the maximum of 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark. The explanation should display knowledge and understanding of the given circumstances of the extract and character
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> <ul style="list-style-type: none">• Suggestions for the gym teacher's movement could suggest the kind of activities a teacher might undertake in a typical school day• His facial expression should show his pleasure in tracking down Martin.

4 2

(i) How would the actor playing the role of **GYM TEACHER** speak the following lines?

“I have been asked to put a gymnastics team together for the local competition at the Newham Leisure Centre, so I need to ask you two favours.”

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award one mark for each relevant point relating to vocal choices up to a maximum of 2 marks. The explanation should display knowledge and understanding of the character and the given circumstances of the extract.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> Tone <ul style="list-style-type: none">• Thoughtful• Friendly• Matter of fact Tempo <ul style="list-style-type: none">• Slow• Measured• Hesitant Volume <ul style="list-style-type: none">• Quiet Accent <ul style="list-style-type: none">• London

(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 each valid reason up to a maximum of 4 marks. Answers must refer to choices stated in 2.1 to be awarded the maximum of 2 marks. If only one is discussed, answers will be marked out of a maximum of 2 marks. The explanation should display knowledge and understanding of the given circumstances of the extract and character and should be linked to the response given above.
Indicative content <i>The following are examples only and all valid alternatives should be given and marked appropriately.</i> Answers may include: <ul style="list-style-type: none">• His tempo could be slow and measured because he's unsure how Present Martin is going to respond his request• His tone could be friendly because he's trying to get Martin on side before he asks the favour• His volume could be quiet as he wants to take Martin into his confidence.

4 3

(i) Describe the atmosphere in this extract.

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 2 marks for a relevant understanding of atmosphere within the extract. The description should display knowledge and understanding of the atmosphere and the given circumstances within the extract.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> <ul style="list-style-type: none">• It is set in a number of locations• The atmosphere is hopeful and positive as Martin is given good news by the teacher• It is happy as Martin reflects on the good news• Dark and depressing at the end as the SV remind Martin how his appearance has changed and nothing will ever be the same.

(ii) As a designer, explain how you would use lighting and sound to communicate this atmosphere.

[6]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 3 marks for a detailed understanding of lighting and up to 3 marks for a detailed understanding of sound. The description should display knowledge and understanding of the atmosphere and the given circumstances within the extract. Both LFX and SFX must be referenced but there does not need to be an equal balance for the candidate to be awarded a maximum of 6 marks.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> <p>The extract is set in a number of locations with a variety of characters.</p> <p>LFX:</p> <ul style="list-style-type: none">• Candidates might refer to a specific style and how that might influence their choice of LFX• Gobos, colour, use of specific lights, projections, footage, mobile phones, car headlamps• Reference to specific moments/ characters and how LFX is used to create atmosphere and changes of atmosphere. <p>SFX</p> <ul style="list-style-type: none">• Candidates might refer to a specific style and how that might influence their choice of SFX• Recorded sound, live sound e.g. musicians on stage, soundscapes created by actors, quality of sound e.g. distortion, use of microphones• Reference to specific moments/ characters and how SFX is used to create atmosphere and changes of atmosphere.

4 4

As an actor, explain how you would perform the role of **PRESENT MARTIN** in this extract.

In your answer refer to:

- character motivation
- voice
- 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	10-12 marks	<ul style="list-style-type: none">• A perceptive explanation of character motivation.• Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character• 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 character motivation.• Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character• 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 character motivation.• A satisfactory knowledge and understanding of how vocal and movement skills are used to communicate the character• 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 character motivation.• Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character• Some appropriate references to the extract• Some knowledge, understanding and use of drama terminology

Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited explanation of character motivation. • Limited knowledge and understanding of how vocal and movement skills are used to communicate the character • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology.
	0 marks	<ul style="list-style-type: none"> • Response not creditworthy/not attempted.

Indicative content

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

Answers may include:

Character motivation

- Initially Martin is defensive because he's still unsure how people are going to react to him
- He's curious to find out what the gym teacher wants and is amazed at his request
- His initial surprise wears off and he becomes wary but when he realises the gym teacher is not mucking about he is thrilled, delighted and stunned
- He is brought back to the reality of his situation with the into of the street voices.

Voice

- Defensive, wary, pleased, shocked, hesitant

Movement

- Wary, defensive, fluid, tense happy

4 5

With reference to **one** extract, describe how you would stage your chosen extract using a **Proscenium Arch** stage.

Do not refer to the extract used for questions to.

In your answer refer to:

- how the play was originally staged
- your choice of production style
- your choice of set and props
- your choice of lighting

[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"> • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Perceptive and detailed explanation of style • Highly detailed description of the lighting, set and props in each extract • Highly detailed examples which fully support the design are presented from one key extract. • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	<ul style="list-style-type: none"> • Staging/design concept is explored demonstrating a knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Detailed explanation of style • Detailed description of the lighting, set and props in each extract • Detailed examples which fully support the design are presented from one key extract. • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	<ul style="list-style-type: none"> • Staging/design concept is generally explored demonstrating a knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • General explanation of style • General description of the lighting, set and props in each extract • General examples which support the design are presented from one key extract. • Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-6 marks	<ul style="list-style-type: none"> • Staging/design concept is partially explored demonstrating some knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Some explanation of style • Some description of the lighting, set and props in each extract • Some examples which support the design are presented from one key extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	<ul style="list-style-type: none"> • Staging/design concept is referred to demonstrating limited knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Limited explanation of style • Limited description of the lighting, set and props • Limited examples which support the design are presented from one key extract • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	Response not creditworthy/not attempted.

Indicative content

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

Answers may include:

Original Production

Originally written as a novel in 1999, the novel was adapted into a play in 2008. It was first performed at the Anvil Theatre, Bassingstoke, The Welsh premier was staged by Whitchurch High School in March 2015.

Style

A Proscenium Arch stage can lend itself to a variety of different production styles. However the choice of style should be reflected in the candidates choice of set design.

Set & Props

Understanding of how design is used for Pros Arch stage and how it reflects the candidate's chosen extract e.g. location, theme. Use of levels, backdrops, cycloramas, floor coverings, set e.g. choice of set, colour, texture, positioning of set. Props e.g. personal props linked to chosen extract.

LFX

Gobos, colour, use of specific lights, projections, footage, mobile phones.

The design chosen should make reference to the candidate's chosen extract and show an understanding of design for a Proscenium Arch Stage.

LionBoy, Zizou Corder

- 5 1** (i) As an actor playing the role of **BORIS**, describe how you would enter the stage at the **beginning** of this extract. In your answer refer to **one** movement and **one** facial expression. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for a suitable movement and 1 mark for a suitable facial expression up to maximum of two marks. If two movements/facial expressions are given award 1 mark
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Movement <ul style="list-style-type: none">• He could walk slowly with his head held high• He could be sitting on a throne• He could be sitting and miming the movement of being on a train• He could be walking slowly holding hands and leading the company on. Facial expressions <ul style="list-style-type: none">• Proud• Regal• Superior

- (ii) Give **one** reason to explain your choice of movement, and **one** reason to explain your choice of facial expression. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each valid reason up to a maximum of 2 marks. Answers must refer to reasons for both movement and facial expression to be awarded the maximum of 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark. The explanation should display knowledge and understanding of the given circumstances of the extract and character.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> <ul style="list-style-type: none">• His movement could indicate that he is a king and is therefore very important. He's also in charge of this part of the scene• His facial expression could indicate that he is proud of the part he played in Charlie's journey.

5 2

(i) How would the actor playing the role of **SERGI** speak the following lines?

“I’m Sergi! It were my fault; I misunderstood. The French cats said Vence. Vence is not Venice and Venice is not Vence. Vence is Vence, and Vence in France.” [2]

AO3

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

Award one mark for each relevant point relating to vocal choices up to a maximum of 2 marks. The explanation should display knowledge and understanding of the character and the given circumstances of the extract.

Indicative content

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

Answers may include:

Tone

- Apologetic
- Defensive
- Annoyed
- Matter of fact
- Angry

Tempo

- Fast
- Hesitant
- Disjointed

Volume

- Loud

Accent

- Northern/Wigan

(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 each valid reason up to a maximum of 4 marks. Answers must refer to choices stated in 2.1 to be awarded the maximum of 2 marks. If only one is discussed, answers will be marked out of a maximum of 2 marks. The explanation should display knowledge and understanding of the given circumstances of the extract and character and should be linked to the response given above.
Indicative content <i>The following are examples only and all valid alternatives should be given and marked appropriately.</i> Answers may include: <ul style="list-style-type: none">• Sergi is cat but he's street wise and doesn't suffer fools so his tone may be defensive• He wants to help Charlie because they understand each other so his tone might be apologetic• His volume might be loud to reassert his authority and importance• His tempo could be fast because he realises he has made a mistake and is trying to cover it up.

5 3

(i) Describe the atmosphere in this extract.

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 2 marks for a relevant understanding of atmosphere within the extract. The description should display knowledge and understanding of the atmosphere and the given circumstances within the extract.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> <ul style="list-style-type: none">• They are on the train speeding through the alps• Boris narrates the story there is tension as they look for Charlie• A calm atmosphere as Boris listens to the story• Shocked and tense atmosphere as they realise they are going to the wrong place• Amazement and wonder as Boris watches Charlie with the lions.

(ii) As a designer, explain how you would use lighting and sound to communicate this atmosphere.

[6]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 3 marks for a detailed understanding of lighting and up to 3 marks for a detailed understanding of sound. The description should display knowledge and understanding of the atmosphere and the given circumstances within the extract. Both LFX and SFX must be referenced but there does not need to be an equal balance for the candidate to be awarded a maximum of 6 marks.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> <p>The extract is set in a number of locations, counties and various modes of transport</p> <p>LFX:</p> <ul style="list-style-type: none">• Candidates might refer to a specific style and how that might influence their choice of LFX• Gobos, colour, use of specific lights, projections, footage, starclothes, strobes, haze• Reference to specific moments/ characters and how LFX is used to create atmosphere and changes of atmosphere. <p>SFX:</p> <ul style="list-style-type: none">• Candidates might refer to a specific style and how that might influence their choice of SFX• Recorded sound, live sound e.g. musicians on stage, soundscapes created by actors, quality of sound e.g. distortion, use of microphones.• Reference to specific moments/ characters and how SFX is used to create atmosphere and changes of atmosphere.

5 4 As an actor, explain how you would perform the role of **CHARLIE** in this extract.

In your answer refer to:

- character motivation
- voice
- 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	10-12 marks	<ul style="list-style-type: none"> • A perceptive explanation of character motivation. • Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character • 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 character motivation. • Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • 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 character motivation. • A satisfactory knowledge and understanding of how vocal and movement skills are used to communicate the character • 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 character motivation. • Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character • Some appropriate references to the extract • Some knowledge, understanding and use of drama terminology

Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited explanation of character motivation. • Limited knowledge and understanding of how vocal and movement skills are used to communicate the character • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology.
	0 marks	<ul style="list-style-type: none"> • Response not creditworthy/not attempted.

Indicative content

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

Answers may include:

Character motivation

- Charlie wants to find his parents and he is anxious to tell his story.
- He is unsure and worried about his parents.
- He is surprised to find out their story has been publicised.
- He is determined to keep his promise and realises Boris is on his side.

Voice

- Urgent, worried, concerned, shocked, pleading, determined

Movement

- Fast, tense, determined, hopeful

5 | 5

With reference to **one** extract, describe how you would stage your chosen extract using a **Proscenium Arch** stage.

Do not refer to the extract used for questions to.

In your answer refer to:

- how the play was originally staged
- your choice of production style
- your choice of set and props
- your choice of lighting

[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"> • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Perceptive and detailed explanation of style • Highly detailed description of the lighting, set and props in each extract • Highly detailed examples which fully support the design are presented from one key extract. • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	<ul style="list-style-type: none"> • Staging/design concept is explored demonstrating a knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Detailed explanation of style • Detailed description of the lighting, set and props in each extract • Detailed examples which fully support the design are presented from one key extract. • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	<ul style="list-style-type: none"> • Staging/design concept is generally explored demonstrating a knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • General explanation of style • General description of the lighting, set and props in each extract • General examples which support the design are presented from one key extract. • Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-6 marks	<ul style="list-style-type: none"> • Staging/design concept is partially explored demonstrating some knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Some explanation of style • Some description of the lighting, set and props in each extract • Some examples which support the design are presented from one key extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	<ul style="list-style-type: none"> • Staging/design concept is referred to demonstrating limited knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Limited explanation of style • Limited description of the lighting, set and props • Limited examples which support the design are presented from one key extract • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	Response not creditworthy/not attempted.

Indicative content

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

Answers may include:

Original Production

First performed by Complicite in May 2013 at the Old Vic. The stage type was End On

Style

A Proscenium Arch stage can lend itself to a variety of different production styles. However the choice of style should be reflected in the candidate's choice of set design.

Set & Props

Understanding of how design is used for Pros Arch stage and how it reflects the candidate's chosen extract e.g. location, theme. Use of levels, backdrops, cycloramas, floor coverings, set e.g. choice of set, colour, texture, positioning of set. Props e.g. personal props linked to chosen extract.

LFX

Gobos, colour, use of specific lights, projections, footage, star cloth, candles, lanterns, mobile phones, starclothes.

The design chosen should make reference to the candidate's chosen extract and show an understanding of design for a Proscenium Arch Stage.

Resting Restless, Bethan Marlow

6 1

- (i) As an actor playing the role of **PROFF**, describe how you would enter the stage at the **beginning** of this extract. In your answer refer to **one** movement and **one** facial expression. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for a suitable movement and 1 mark for a suitable facial expression up to maximum of two marks. If two movements/facial expressions are given award 1 mark.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Movement <ul style="list-style-type: none">• He could walk slowly clutching the blanket and champagne• He could rush on in anticipation of the date• He could stand very still and watch the sunrise• He could mime what he will say to Bethan Facial expression <ul style="list-style-type: none">• Worried• Eager• Deep in thought• Excited

- (ii) Give **one** reason to explain your choice of movement, and **one** reason to explain your choice of facial expression. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each valid reason up to a maximum of 2 marks. Answers must refer to reasons for both movement and facial expression to be awarded the maximum of 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark. The explanation should display knowledge and understanding of the given circumstances of the extract and character.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> <ul style="list-style-type: none">• Suggestions for Proff's movement could indicate that he is both excited and worried about the date• His facial expression show that he is intent on getting all the details right

6 2

(i) How would the actor playing the role of **PROFF** speak the following lines?

“There are men in this world that respect women, Bethan, admire them and treat them properly.” [2]

AO3

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

Award 1 mark for each relevant point relating to vocal choices up to a maximum of 2 marks. The explanation should display knowledge and understanding of the character and the given circumstances of the extract.

Indicative content

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

Tone

- Serious
- Thoughtful
- Courteous
- Annoyed
- Defensive

Tempo

- Slow
- Measured
- Steady

Volume

- Quiet

Accent

- Welsh

(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 each valid reason up to a maximum of 4 marks. Answers must refer to choices stated in 2.1 to be awarded the maximum of 2 marks. If only one is discussed, answers will be marked out of a maximum of 2 marks. The explanation should display knowledge and understanding of the given circumstances of the extract and character and should be linked to the response given above
Indicative content <i>The following are examples only and all valid alternatives should be given and marked appropriately.</i> Answers may include: <ul style="list-style-type: none">• His tempo is slow because he wants to get his point across to Bethan and show he is different from other boys• His tone is serious and courteous because he wants Bethan to know he will treat her well• His volume is quiet because it's quite an intimate scene.

6 3

(i) Describe the atmosphere in this extract.

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 2 marks for a relevant understanding of atmosphere within the extract. The description should display knowledge and understanding of the atmosphere and the given circumstances within the extract.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> <ul style="list-style-type: none">• It begins with a stereotypical romantic scene• Awkward and tense as Proff realises she's not a stereotypical girl• Surprised as he finds out more about her• Calm and relaxed as they make a connection.

(ii) As a designer, explain how you would use lighting and sound to communicate this atmosphere. [6]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 3 marks for a detailed understanding of lighting and up to 3 marks for a detailed understanding of sound. The description should display knowledge and understanding of the atmosphere and the given circumstances within the extract. Both LFX and SFX must be referenced but there does not need to be an equal balance for the candidate to be awarded a maximum of 6 marks.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> The extract is set on a mountain at night time. It is a musical. LFX: <ul style="list-style-type: none">• Candidates might refer to a specific style and how that might influence their choice of LFX• Gobos, colour, use of specific lights, projections, footage, starclothes, strobes, haze, torches, mobile phones• Reference to specific moments/characters and how LFX is used to create atmosphere and changes of atmosphere. SFX <ul style="list-style-type: none">• Candidates might refer to a specific style and how that might influence their choice of SFX• Recorded sound, live sound e.g. musicians on stage, soundscapes created by actors, quality of sound e.g. distortion, use of microphones.• Reference to specific moments/ characters and how SFX is used to create atmosphere and changes of atmosphere

6 4

As an actor, explain how you would perform the role of **BETHAN** in this extract.

In your answer refer to:

- character motivation
- voice
- 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	10-12 marks	<ul style="list-style-type: none">• A perceptive explanation of character motivation.• Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character• 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 character motivation.• Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character• 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 character motivation.• A satisfactory knowledge and understanding of how vocal and movement skills are used to communicate the character• 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 character motivation.• Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character• Some appropriate references to the extract• Some knowledge, understanding and use of drama terminology

Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited explanation of character motivation. • Limited knowledge and understanding of how vocal and movement skills are used to communicate the character • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology.
	0 marks	<ul style="list-style-type: none"> • Response not creditworthy/not attempted.

Indicative content

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

Answers may include:

Character motivation

- Bethan is bored and impatient with Proff
- She hasn't got much self-respect and is unsure of how to react to him. She is bright but generally puts on an act
- As the scene progresses she softens and becomes more vulnerable.

Voice

- Bored, disinterested, defensive, sarcastic, soft, scared, amazed

Movement

- Tense, awkward, defensive, isolated, resigned, closed, relaxed

6 5

With reference to **one** extract, describe how you would stage your chosen extract using a **Proscenium Arch** stage.

Do not refer to the extract used for questions to.

In your answer refer to:

- how the play was originally staged
- your choice of production style
- your choice of set and props
- your choice of lighting

[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">• Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a proscenium stage including the audience position• Perceptive and detailed explanation of style• Highly detailed description of the lighting, set and props in each extract• Highly detailed examples which fully support the design are presented from one key extract.• Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	<ul style="list-style-type: none">• Staging/design concept is explored demonstrating a knowledge and understanding of how the play can be designed for a proscenium stage including the audience position• Detailed explanation of style• Detailed description of the lighting, set and props in each extract• Detailed examples which fully support the design are presented from one key extract.• Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	<ul style="list-style-type: none">• Staging/design concept is generally explored demonstrating a knowledge and understanding of how the play can be designed for a proscenium stage including the audience position• General explanation of style• General description of the lighting, set and props in each extract• General examples which support the design are presented from one key extract.• Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-6 Marks	<ul style="list-style-type: none"> • Staging/design concept is partially explored demonstrating some knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Some explanation of style • Some description of the lighting, set and props in each extract • Some examples which support the design are presented from one key extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 Marks	<ul style="list-style-type: none"> • Staging/design concept is referred to demonstrating limited knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Limited explanation of style • Limited description of the lighting, set and props • Limited examples which support the design are presented from one key extract. • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	<ul style="list-style-type: none"> • Response not creditworthy/not attempted.

Indicative content

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

Answers may include:

Original Production

Originally written in 2014 for the Urdd Youth Theatre. Performed professionally in 2016 by Arad Goch Theatre Company

Style

A Proscenium Arch stage can lend itself to a variety of different production styles. However the choice of style should be reflected in the candidates choice of set design.

Set & Props

Understanding of how design is used for Pros Arch stage and how it reflects the candidate's chosen extract e.g. location, theme. Use of levels, backdrops, cycloramas, floor coverings, set e.g. choice of set, colour, texture, positioning of set. Props e.g. personal props linked to chosen extract.

LFX

Gobos, colour, use of specific lights, projections, footage, mobile phones.

The design chosen should make reference to the candidate's chosen extract and show an understanding of design for a Proscenium Arch Stage.

- 7 1** (i) As an actor playing the role of **ASH**, describe how you would enter the stage at the **beginning** of this extract. In your answer refer to **one** movement and **one** facial expression. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for a suitable movement and 1 mark for a suitable facial expression up to maximum of two marks. If two movements/facial expressions are given award 1 mark.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> Movement <ul style="list-style-type: none">• Walking slowly and unsurely• Walking towards Magpie but keeping her distance• Walking quickly to show Magpie what she has done. Facial expression <ul style="list-style-type: none">• Unsure• Worried• Furtive• Wary

- (ii) Give **one** reason to explain your choice of movement, and **one** reason to explain your choice of facial expression. [2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award 1 mark for each valid reason up to a maximum of 2 marks. Answers must refer to reasons for both movement and facial expression to be awarded the maximum of 2 marks. If only one is discussed, answers will be marked out of a maximum of 1 mark. The explanation should display knowledge and understanding of the given circumstances of the extract and character.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately:</i> <ul style="list-style-type: none">• Ash wants to share her secret and wants to unburden to Magpie but isn't sure how she will react.• Her facial expression could indicate she is worried because she has acted out of character.

7 2

(i) How would the actor playing the role of **ASH** speak the following lines?

“Being boring means my parents expect everything to be perfect. Top of the class, good at everything.”

[2]

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
Award 1 mark for each relevant point relating to vocal choices up to a maximum of 2 marks. The explanation should display knowledge and understanding of the character and the given circumstances of the extract.
Indicative content
<i>The following are examples only and all valid alternatives should be given and marked appropriately.</i>
Answers may include:
Tone
<ul style="list-style-type: none">• Bitter• Sad• Thoughtful• Defensive
Tempo
<ul style="list-style-type: none">• Slow• Measured• Quick• Rushed
Volume
<ul style="list-style-type: none">• Quiet
Accent
<ul style="list-style-type: none">• Welsh/Variable

(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 each valid reason up to a maximum of 4 marks. Answers must refer to choices stated in 2.1 to be awarded the maximum of 2 marks. If only one is discussed, answers will be marked out of a maximum of 2 marks. The explanation should display knowledge and understanding of the given circumstances of the extract and character and should be linked to the response given above.
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">• She is fed up at being perfect and trying to please her parents• She is rebelling to try and make herself more interesting and likable• Ash is speaking to Magpie and is furtive so would speak quietly.

7 3

(i) Describe the atmosphere in this extract

[2]

A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 2 marks for a relevant understanding of atmosphere within the extract. The description should display knowledge and understanding of the atmosphere and the given circumstances within the extract.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> <ul style="list-style-type: none">• Quiet and furtive• Shocked and tense as Ash tells Magpie what she has done• Intimate and secretive• Confessional• Sad• Angry when Lou enters

(ii) As a designer, explain how you would use lighting and sound to communicate this atmosphere.

[6]

A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
Award up to 3 marks for a detailed understanding of lighting and up to 3 marks for a detailed understanding of sound. The description should display knowledge and understanding of the atmosphere and the given circumstances within the extract. Both LFX and SFX must be referenced but there does not need to be an equal balance for the candidate to be awarded a maximum of 6 marks.
Indicative content <i>The following are examples only and all valid alternatives should be considered and marked appropriately.</i> <p>The scene takes place in a parallel universe after a very strange event when the sky over the school playground suddenly rips open.</p> <p>LFX:</p> <ul style="list-style-type: none">• Candidates might refer to a specific style and how that might influence their choice of LFX• Gobos, colour, use of specific lights, projections, footage, starclothes, strobes, haze, torches, mobile phones• Reference to specific moments/characters and how LFX is used to create atmosphere and changes of atmosphere. <p>SFX</p> <ul style="list-style-type: none">• Candidates might refer to a specific style and how that might influence their choice of SFX• Recorded sound, live sound e.g. musicians on stage, soundscapes created by actors, quality of sound e.g. distortion, use of microphones• Reference to specific moments/ characters and how SFX is used to create atmosphere and changes of atmosphere.

7 4

As an actor, explain how you would perform the role of **MAGPIE** in this extract.

In your answer refer to:

- character motivation
- voice
- 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	10-12 marks	<ul style="list-style-type: none"> • A perceptive explanation of character motivation • Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character • 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 character motivation • Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • 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 character motivation • A satisfactory knowledge and understanding of how vocal and movement skills are used to communicate the character • 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 character motivation • Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character • Some appropriate references to the extract • Some knowledge, understanding and use of drama terminology

Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited explanation of character motivation • Limited knowledge and understanding of how vocal and movement skills are used to communicate the character • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology.
	0 marks	<ul style="list-style-type: none"> • Response not creditworthy/not attempted.

Indicative content

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

Answers may include:

Character motivation

- Initially Magpie is disinterested but is shocked when Ash tells her the truth, she is unimpressed.
- She tries to put Ash right by explaining the reasons why she did things just to for attention.
- She is saddened by the person she's become.

Voice

- Shocked, stern, scared, sad

Movement

- Tense, close, dominant, vulnerable

7 5

With reference to **one** extract, describe how you would stage your chosen extract using a **Proscenium Arch** stage.

Do not refer to the extract used for questions to.

In your answer refer to:

- how the play was originally staged
- your choice of production style
- your choice of set and props
- your choice of lighting

[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"> • Staging/design concept is fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Perceptive and detailed explanation of style • Highly detailed description of the lighting, set and props in each extract • Highly detailed examples which fully support the design are presented from one key extract. • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	<ul style="list-style-type: none"> • Staging/design concept is explored demonstrating a knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Detailed explanation of style • Detailed description of the lighting, set and props in each extract • Detailed examples which fully support the design are presented from one key extract. • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	<ul style="list-style-type: none"> • Staging/design concept is generally explored demonstrating a knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • General explanation of style • General description of the lighting, set and props in each extract • General examples which support the design are presented from one key extract. • Generally relevant knowledge, understanding and use of drama terminology

Band 2	4-6 marks	<ul style="list-style-type: none"> • Staging/design concept is partially explored demonstrating some knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Some explanation of style • Some description of the lighting, set and props in each extract • Some examples which support the design are presented from one key extract. • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	<ul style="list-style-type: none"> • Staging/design concept is referred to demonstrating limited knowledge and understanding of how the play can be designed for a proscenium stage including the audience position • Limited explanation of style • Limited description of the lighting, set and props • Limited examples which support the design are presented from one key extract. • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	<ul style="list-style-type: none"> • Response not creditworthy/not attempted.

Indicative content

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

Original Production

Written Specifically as part of the National Theatre Connections in 2020/2021. First performance Headington School Oxford. Stage type was a Proscenium Arch.

Style

A Proscenium Arch stage can lend itself to a variety of different production styles. However the choice of style should be reflected in the candidates choice of set design.

Set & Props

Understanding of how design is used for Pros Arch stage and how it reflects the candidate's chosen extract e.g. location, theme. Use of levels, backdrops, cycloramas, floor coverings, set e.g. choice of set, colour, texture, positioning of set. Props e.g. personal props linked to chosen extract.

LFX

Gobos, colour, use of specific lights, projections, footage, star cloth, candles, lanterns, mobile phones, starclothes.

The design chosen should make reference to the candidate's chosen extract and show an understanding of design for a Proscenium Arch Stage.

SECTION B

8	1
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Analyse and evaluate how set and props were used in **one** moment to communicate meaning to the audience.

In your answer refer to:

- production style
- how set and props were used to create atmosphere and communicate meaning
- your response to the set and props 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 and props to communicate meaning to the audience, including reference to the style of the production • Perceptive analysis and evaluation of their own response to the set and props in performance as an audience member • Detailed and focused examples from the chosen moment • The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling
Band 4	10-12 marks	<ul style="list-style-type: none"> • Good analysis and evaluation of the use of set and props to communicate meaning to the audience, including reference to the style of the production • Good analysis and evaluation of their own response to the set and props in performance as an audience member • Purposeful examples from the chosen moment • The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling
Band 3	7-9 marks	<ul style="list-style-type: none"> • General analysis and evaluation of the use of set and props to communicate meaning to the audience, including reference to the style of the production • General analysis and evaluation of their own response to the set and props in performance as an audience member • Generally appropriate examples from the chosen moment • 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 and props to communicate meaning to the audience, including reference to the style of the production • Some analysis and evaluation of their own response to the set and props in performance as an audience member • Some appropriate examples from one chosen moment • The answer shows a basic level of organisation and basic use of subject terminology with errors in grammar, punctuation and spelling affecting clarity of communication
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited analysis and evaluation of the use of set and props to communicate meaning to the audience, including reference to the style of the production • Limited analysis and evaluation of their own response to the set and props in performance as an audience member • Limited reference to the chosen moment • The answer shows a limited level of organisation and limited use of subject terminology with many errors in grammar, punctuation and spelling affecting clarity of communication
	0 marks	<ul style="list-style-type: none"> • Response not creditworthy/not attempted.
Indicative content		
<p>Answers should analyse and evaluate the use of set and props</p> <p>Answers should include:</p> <ul style="list-style-type: none"> • Name of production <p>Answers could include:</p> <p>Production style</p> <ul style="list-style-type: none"> • How the production style influenced the choice of set/props <p>Set design:</p> <ul style="list-style-type: none"> • Type of stage used. • Type of set used and how this communicated meaning • Use of colour/texture/period/projections/levels positioning and how these aspects of design were used to communicate meaning • How the actors used set to communicate meaning. <p>Props</p> <ul style="list-style-type: none"> • Props that were used/type of props used to communicate meaning • How the actors used props to communicate meaning. <p>Response as an audience member:</p> <ul style="list-style-type: none"> • Individual response to set and props <p><i>All valid alternatives should be assessed as indicated in the grid above.</i></p>		

9 1

Analyse and evaluate how **two** actors used character interaction in one moment to communicate their relationship to the audience.

In your answer refer to:

- acting style
- how character interaction was used to communicate the relationship
- your response to the interaction 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 character interaction to communicate the relationship to the audience, including reference to the style of the production • Perceptive analysis and evaluation of their own response to the character relationships in performance as an audience member • Detailed and focused examples from the chosen moment • The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.
Band 4	10-12 marks	<ul style="list-style-type: none"> • Good analysis and evaluation of the use of character interaction to communicate the relationship to the audience, including reference to the style of the production • Good analysis and evaluation of their own response to the character relationships in performance as an audience member • Purposeful examples from the chosen moment • The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.
Band 3	7-9 marks	<ul style="list-style-type: none"> • General analysis and evaluation of the use of character interaction to communicate the relationship to the audience, including reference to the style of the production • General analysis and evaluation of their own response to the character relationships in performance as an audience member • Generally appropriate examples from the chosen moment • 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 character interaction to communicate the relationship to the audience, including reference to the style of the production • Some analysis and evaluation of their own response to the character relationships in performance as an audience member • Some appropriate examples from one chosen moment • The answer shows a basic level of organisation and basic use of subject terminology with errors in grammar, punctuation and spelling affecting clarity of communication.
Band 1	1-3 marks	<ul style="list-style-type: none"> • Limited analysis and evaluation of the use of character interaction to communicate the relationship to the audience, including reference to the style of the production • Limited analysis and evaluation of their own response to the character relationship in performance as an audience member • Limited reference to the chosen moment • The answer shows a limited level of organisation and limited use of subject terminology with many errors in grammar, punctuation and spelling affecting clarity of communication
	0 marks	<ul style="list-style-type: none"> • Response not creditworthy/not attempted.
Indicative content		
<p>Answers should analyse and evaluate the use of set and props.</p> <p>Answers should include:</p> <ul style="list-style-type: none"> • Name of production <p>Answers should include:</p> <p>Character Interaction</p> <p>Answers should analysis and evaluate how two actors used movement and interaction to communicate their relationship to an audience.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • Use of movement and interaction to communicate character motivation including reference to the acting style • Use of movement and interaction to communicate relationship • Use of movement and interaction with other performers/audience. <p>Candidates could refer to:</p> <ul style="list-style-type: none"> • Physical interaction including gesture /facial expressions • Use of space • Proxemics • Use of voice • Use of set/levels/props 		

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

Response as an audience member:

- Individual response to the character interaction which may include a preference for one moment
- Reference to two actors
- Answers should present context of the chosen moments and how the movement and interaction is presented and developed.

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