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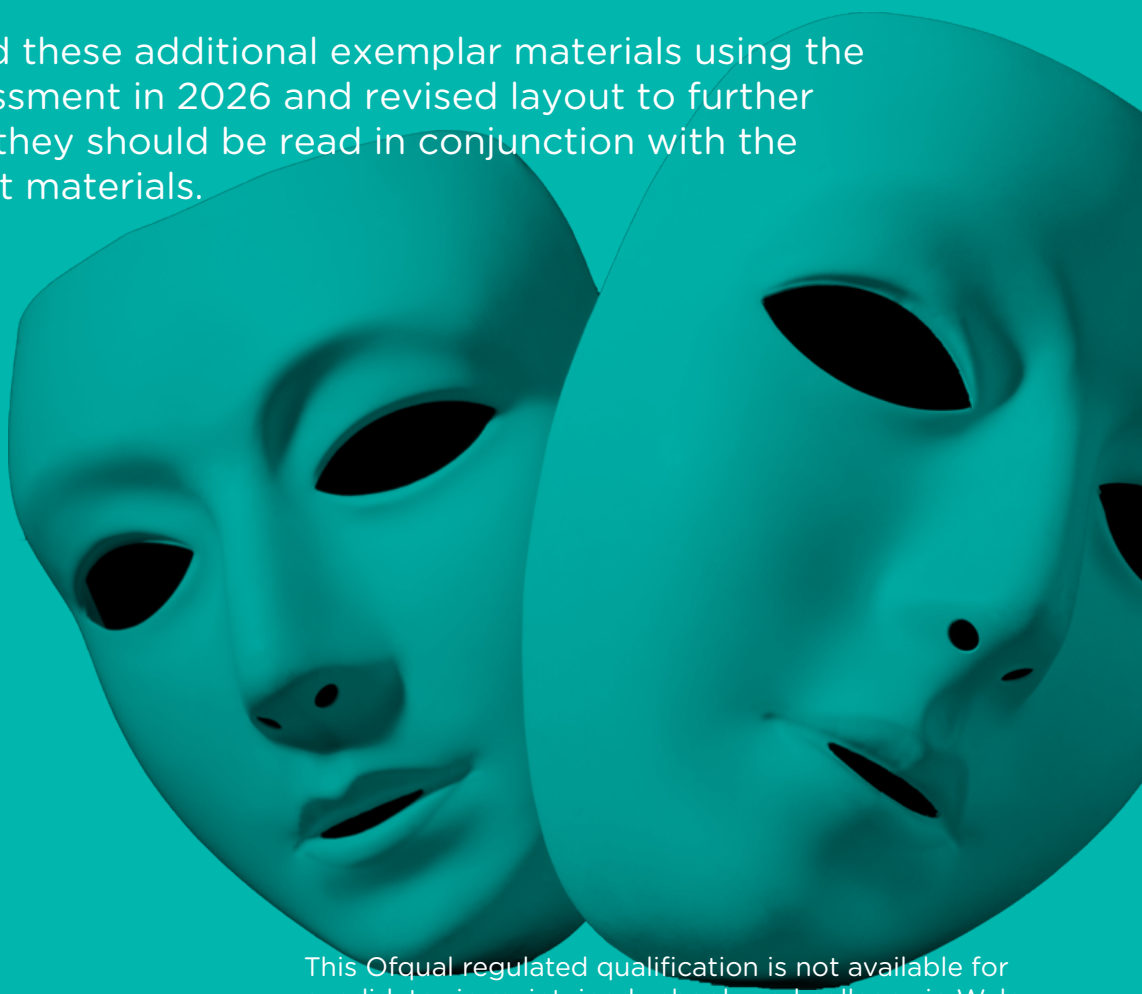
DRAMA AND THEATRE

ADDITIONAL EXEMPLAR ASSESSMENT MATERIALS

Teaching from 2024

Version 2 December 2025

We have produced these additional exemplar materials using the texts for first assessment in 2026 and revised layout to further support centres – they should be read in conjunction with the sample assessment materials.



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This Ofqual regulated qualification is not available for candidates in maintained schools and colleges in Wales.

SUMMARY OF AMENDMENTS

Version	Description	Page number
2	New questions have been provided.	4

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AS DRAMA and THEATRE

COMPONENT 2

TEXT IN CONTEXT

ADDITIONAL EXEMPLAR MATERIALS

1 hour 30 minutes

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.
An **unmarked** copy of the play you have studied for this component.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen or correction fluid.

Answer **all** the questions on the **one** play you have studied.

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.

Use both sides of the paper. Write only within the white areas of the booklet.
Write the question number in the two boxes in the left-hand margin at the start of each answer, for example **1 1**
Leave at least two line spaces between each answer.

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question. Candidates are advised to spend about 15 minutes on question (a), 30 minutes on question (b) and 45 minutes on question (c).

You should make detailed references to the play in all your answers and use specialist drama and theatre terminology.

Extracts for Section A questions 1 1 - 1 2 , 2 1 - 2 2 , 3 1 - 3 2 , 4 1 - 4 2 , 5 1 - 5 2 , 6 1 - 6 2 are included within this examination booklet.

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Answer **all** the questions on the **one** play you have studied.

The Winter's Tale William Shakespeare

Read the two-page extract that starts on the opposite page and answer questions **1 1** and **1 2**.

1 1 Briefly describe the atmosphere in this extract. Explain how you can create this atmosphere in performance.

In your answer refer to:

- location/context/action
- character positioning
- costume, make-up, lighting and sound. [15 marks]

1 2 Discuss the challenges of this extract for a set designer. Explain how the set design would be realised in performance.

In your answer refer to:

- your chosen performance space
- set and props
- how set and props ideas communicate meaning to an audience.

[25 marks]

1 3 As a **director**, explain how you would direct the actors for performance using **two** extracts of your choice. In your answer analyse and evaluate how any live productions you have seen as part of the course have influenced your decisions.

Do not refer to the extract used for questions 1 1 and 1 2

In your answer you must refer to:

- character motivation and interaction
- character movement and positioning
- original performance conditions.

[40 marks]

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The Winter's Tale

Enter CAMILLO and ARCHIDAMUS

ARCHIDAMUS: If you shall chance, Camillo, to visit Bohemia, on the like occasion whereon my services are now
on foot, you shall see, as I have said, great difference betwixt our Bohemia and your Sicilia.

CAMILLO: I think this coming summer the King of Sicilia means to pay Bohemia the visitation which he justly owes him.

ARCHIDAMUS: Wherein our entertainment shall shame us: we will be justified in our loves. For indeed —

CAMILLO: Beseech you –

ARCHIDAMUS: Verily, I speak it in the freedom of my knowledge: we cannot with such magnificence – in so rare – I know not what to say. We will give you sleepy drinks, that your senses, unintelligent of our insufficience, may, though they cannot praise us, as little accuse us.

CAMILLO: You pay a great deal too dear for what's given freely.

ARCHIDAMUS: Believe me, I speak as my understanding instructs me and as mine honesty puts it to utterance.

CAMILLO: Sicilia cannot show himself over-kind to Bohemia. They were trained together in their childhoods,
and there rooted betwixt them then such an affection, which cannot choose but branch now. Since their more mature dignities and royal necessities made separation of their society, their encounters, though not personal, hath been royally attorneyed with interchange of gifts, letters, loving embassies, that they have seemed to be together though absent; shook hands as over a vast, an embraced, as it were, from the ends of opposed winds. The heavens continue their loves.

ARCHIDAMUS: I think there is not in the world either malice or matter to alter it. You have an unspeakable comfort of your young Prince Mamillius. It is a gentleman of the greatest promise that ever came into my note.

CAMILLO: I very well agree with you in the hopes of him. It is a gallant child – o ne that indeed physics the subject makes old hearts fresh. They that went on crutches ere he was born desire yet their life to see him a man.

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ARCHIDAMUS: Would they else be content to die?

CAMILLO: Yes, if there were no other excuse why they should desire to live.

ARCHIDAMUS: If the King had no son, they would desire to live on crutches till he had one.

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Answer **all** the questions on the **one** play you have studied.

Rutherford and Son Githa Sowerby

Read the two-page extract that starts on the opposite page and answer questions **2 1** and **2 2**.

2 1 Briefly describe the atmosphere in this extract. Explain how you can create this atmosphere in performance.

In your answer refer to:

- location/context/action
- character positioning
- costume, make-up, lighting and sound.

[15 marks]

2 2 Discuss the challenges of this extract for a set designer. Explain how the set design would be realised in performance.

In your answer refer to:

- your chosen performance space
- set and props
- how set and props ideas communicate meaning to an audience.

[25 marks]

2 3 As a **director**, explain how you would direct the actors for performance using **two** extracts of your choice. In your answer analyse and evaluate how any live productions you have seen as part of the course have influenced your decisions.

Do not refer to the extract used for questions 2 1 and 2 2

In your answer you must refer to:

- character motivation and interaction
- character movement and positioning
- original performance conditions.

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Rutherford & Son

Act One

MARY RUTHERFORD, a gentle delicate-looking woman of twenty-six, is seated on the settle opposite to her making a baby's cap; she is bending forward to catch the light of the fire on her work, for the lamp has not yet been brought in.

Presently JANET comes in carrying a silver basket and a pair of carpet slippers. She is a heavy dark woman, some ten years older than MARY, with an expressionless tired face and monotonous voice. All her movements are slipshod and aimless, and she seldom raises her eyes. She is dressed in a dark dress of some warm material with white collar and cuffs.

JANET: (*glancing at the clock*) He's not back yet.

ANN: No...If you mean your father.

JANET: (*folding up the brown cloth preparatory to laying the table*) Who else should I mean?

ANN: You might mean any one...You always talk about he and him, as if there was no one else in the house.

JANET: There isn't.

ANN: Answer me back, that's the way. (*JANET makes no reply. She puts the silver basket on the table and comes to the fire with the slippers.*) There – p ut his slippers down to warm. The Committee room's cold as ice, and he'll come in like the dead.

MARY: (*looking up from her work for a moment*) I believe it's going to freeze tonight the furnaces are flaring so.

JANET drops the shoes one by one on to the hearthrug without stooping.

ANN: They'll never warm there! I never seed sic a feckless lass. (*Stoops laboriously and sets them up against the fender.*) Is the dinner all right?

JANET: Susan's let the pie get burnt, but I've scraped the top off — he won't notice. The girdle cake's as tough as leather. She'll have to do a fresh one — if there's time.

ANN: You might ha' seen to things a bit.

JANET: I have. There wouldn't ha' been a pie at all if I hadn't. The oven damper's gone wrong.

ANN: Answer me — answer yer aunt! You and your dampers — and there you are a-laying the table and ye know weel enough yer father's forbid you to do things like a servant.

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JANET: What else is there to do? I can't sit and sew all day.

ANN: I'm sure I'm never done finding fault from morning to night with one thing and another.

JANET: Don't then.

ANN: And a nice thing if I didn't! Nothing ever done in the house unless I see to it — that's what it comes to.

JANET: (*spreading the cloth*) You'll drop your stitches.

ANN: You never stir yourself, nor Mary neither, for that matter

MARY: I can't do much else with Tony to look after, Miss Rutherford.

JANET: There's no need for her to do anything. It's not her business.

ANN: Nor anybody's business, it seems to me. (*Subsiding.*) I don’t know what's come to Susan nowadays, she's that daft like a sieve, and that clumsy-handed.

JANET: Susan's got a man

ANN: Well, I never!

JANET: That's what she says. It's one of the men at the Works.

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Answer **all** the questions on the **one** play you have studied.

***A Raisin in the Sun* Lorraine Hansberry**

Read the two-page extract that starts on the opposite page and answer questions **3 1** and **3 2**.

3 1 Briefly describe the atmosphere in this extract. Explain how you can create this atmosphere in performance.

In your answer refer to:

- location/context/action
- character positioning
- costume, make-up, lighting and sound.

[15 marks]

3 2 Discuss the challenges of this extract for a set designer. Explain how the set design would be realised in performance.

In your answer refer to:

- your chosen performance space
- set and props
- how set and props ideas communicate meaning to an audience.

[25 marks]

3 3 As a **director**, explain how you would direct the actors for performance using **two** extracts of your choice. In your answer analyse and evaluate how any live productions you have seen as part of the course have influenced your decisions.

Do not refer to the extract used for questions 3 1 and 3 2

In your answer you must refer to:

- character motivation and interaction
- character movement and positioning
- original performance conditions.

[40 marks]

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A Raisin in the Sun

Ruth is about thirty. We can see that she was a pretty girl, even exceptionally so, but now it is apparent that life has been little that she expected, and disappointment has already begun to hang in her face. In a few years, before thirty-five even, she will be known among her people as a 'settled woman'.

She crosses to her son and gives him a good, final, rousing shake.

RUTH: Come on now, boy, it's seven thirty! (*Her son sits up at last, in a stupor of sleepiness.*) I say hurry up, Travis! You ain't the only person in the world got to use a bathroom (*The child, a sturdy, handsome little boy of ten or eleven, drags himself out of bed and almost blindly takes his towels and 'today's clothes' from drawers and a closet and goes out to the bathroom, which is in an outside hall and which is shared by another family or families on the same floor. RUTH crosses to the bedroom door at right and opens it and calls in to her husband*.) Walter Lee!...It's after seven thirty! Lemme see you do some waking up in there now! (*She waits.*) You better get up from there, man! It's after seven thirty I tell you. (*She waits again.*) All right, you just go ahead and lay there and next thing you know Travis be finished and Mr Johnson'll be in there and you'll be fussing and cussing round here like a mad man! And be late too! (*She waits, at the end of her patience.*) *Walter Lee* — It's time for you to get up!

She waits another second and then starts to go into the bedroom, but is apparently satisfied that her husband has begun to get up. She stops, pulls the door to, and returns to the kitchen area. She wipes her face with a moist cloth and runs her fingers through her sleep-dishevelled hair in a vain effort and ties an apron around her housecoat. The bedroom door at right opens and her husband stands in the doorway in his pyjamas which are rumpled and mismatched. He is a lean, intense young man in his middle thirties, inclined to quick nervous movements and erratic speech habits and always in his voice there is a quality of indictment.

WALTER: Is he out yet?

RUTH: What you mean *out*? He ain't hardly got in there good yet.

WALTER: (*wandering in, still more oriented to sleep than to a new day*) Well, what was you doing all that yelling for I can't even get in there yet? (*Stopping and thinking.*) Cheque coming today?

RUTH: They *said* Saturday and this is just Friday and I hopes to God you ain't going to get up here first thing this morning and start talking to me 'bout no money — 'cause I 'bout don't want to hear it.

WALTER: Something the matter with you this morning?

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RUTH: No — I'm just sleepy as the devil. What kind of eggs you want?

WALTER: Not scrambled. (*RUTH starts to scramble eggs.*) Paper come? (*RUTH points impatiently to the rolled-up* Tribune *on the table, and he gets it and spreads it out and vaguely reads the front page.*) Set off another bomb yesterday.

RUTH: (*maximum indifference*) Did they?

WALTER: (*looking up*) What's the matter with you?

RUTH: Ain't nothing the matter with me. And don't keep asking me that this morning.

WALTER: Ain't nobody bothering you. (*Reading the news of the day absently again.*) Say, Colonel McCormick is sick.

RUTH: (*affecting tea-party interest*) Is he now? Poor thing.

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Answer **all** the questions on the **one** play you have studied.

Father Comes Home from the Wars (Parts 1, 2 & 3) Suzan-Lori Parks

Read the two-page extract that starts on the opposite page and answer questions **4 1** and **4 2**.

4 1 Briefly describe the atmosphere in this extract. Explain how you can create this atmosphere in performance.

In your answer refer to:

- location/context/action
- character positioning
- costume, make-up, lighting and sound.

[15 marks]

4 2 Discuss the challenges of this extract for a set designer. Explain how the set design would be realised in performance.

In your answer refer to:

- your chosen performance space
- set and props
- how set and props ideas communicate meaning to an audience.

[25 marks]

4 3 As a **director**, explain how you would direct the actors for performance using **two** extracts of your choice. In your answer analyse and evaluate how any live productions you have seen as part of the course have influenced your decisions.

Do not refer to the extract used for questions 4 1 and 4 2

In your answer you must refer to:

- character motivation and interaction
- character movement and positioning
- original performance conditions.

[40 marks]

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Father Comes Home from the Wars

Early spring, 1862. A slave cabin in the middle of nowhere.
Far West Texas. One hour before dawn.

The CHORUS LEADER measures the night by holding a hand up to the sky.

After a moment, the LEADER is joined by the SECOND.

SECOND: How much time we got?

LEADER: How much you want?

SECOND: Don't be smart.
Hero's gonna be leaving when the sun comes up.
And we gotta know how long we got till he goes.

LEADER: Listen to him. Talking like he know.
But we don't know if Hero is going or not.
All we know is the sun's gonna rise, God willing,
But when it comes to Hero,
We gotta wait for his word to know what he's doing.

SECOND: Me, I'm betting that he's going.

LEADER: Are you now?

SECOND: That's right.

LEADER: You're betting that Hero's gonna go to the War?

SECOND: That's how I'm betting,
Mark it.

LEADER: You betting that Hero's going to the War with the Boss-Master?
Working as the Boss-Master's servant-slave?

SECOND: That's what Hero does here, so that's what he'll do when he goes to the War.
His job ain't gonna change just cause he gets to wear a fancy uniform.

LEADER: You're betting Hero is gonna wait on Boss-Master hand and foot?

SECOND: He waits hand and foot on him now.

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LEADER: And hold his horse steady for him to climb on top?
And hold his horse again for him to climb on down?
And run behind, carrying all Boss-Master's whatnots on his back?
Running behind the Boss-Master and the Boss-Master's horse both?
And getting spattered with flecks of dirt
From Boss-Master's horse's hooves?
And getting speckled with bits of bad-smelling release
From that same horse's privates?
And combing down the horse after a long day of fighting?
Scrubbing the horse? Then scrubbing the Boss-Master?
Then putting the Master to bed?
Then combing the Master's coat
And shining his boots.
And Boss-Master, the Colonel, sleeping inside
On a warm cot inside a warm tent.
And Hero, the slave, sleeping outside on the cold hard ground
While the cannons pound and the bullets fly
And the war-wounded holler
Cause their legs and arms are lost, and their hopes are dashed.

SECOND: Why you got to go on and on about it?

LEADER: I'm just making sure you know what you're talking about.

SECOND: I'm betting Hero's going to the War.

LEADER: With the Boss-Master?

SECOND: Yep.

LEADER: As the Boss-Master's slave?

SECOND: That is what I'm betting. Mark it.

LEADER: You got time to change your mind.

SECOND: I'm not changing my mind.
I'm all decided on it.
I just want to know how long we got until sunrise
Cause that's when I'm gonna collect my share of the winnings.
Sounds like you're betting the other way.

LEADER: I am.

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Answer **all** the questions on the **one** play you have studied.

Home, I'm Darling Laura Wade

Read the two-page extract that starts on the opposite page and answer questions **5 1** and **5 2**.

5 1 Briefly describe the atmosphere in this extract. Explain how you can create this atmosphere in performance.

In your answer refer to:

- location/context/action
- character positioning
- costume, make-up, lighting and sound.

[15 marks]

5 2 Discuss the challenges of this extract for a set designer. Explain how the set design would be realised in performance.

In your answer refer to:

- your chosen performance space
- set and props
- how set and props ideas communicate meaning to an audience.

[25 marks]

5 3 As a **director**, explain how you would direct the actors for performance using **two** extracts of your choice. In your answer analyse and evaluate how any live productions you have seen as part of the course have influenced your decisions.

Do not refer to the extract used for questions 5 1 and 5 2

In your answer you must refer to:

- character motivation and interaction
- character movement and positioning
- original performance conditions.

[40 marks]

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Home, I'm Darling

ACT ONE

SCENE 1

A 1950s suburban semi: an Ideal Home, immaculately clean. Kitchen, hallway and living room downstairs, bedroom upstairs. The kitchen has classic English Rose units, formica-topped table, lino floor and a large fridge which hums continually.

Early morning on a beautiful spring day. JUDY bustles in the kitchen, putting final touches to the breakfast table (toast in a rack, teapot, butter dish, a boiled egg in an egg cup).

Upstairs, JOHNNY knots his tie in the bedroom mirror.

JUDY goes to the bottom of the stairs.

JUDY: Johnny!

JUDY goes back into the kitchen, then to the bottom of the stairs again.

I'm taking the top off your egg!

JUDY goes back into the kitchen, slices the top off the boiled egg and looks inside.

JOHNNY comes into the kitchen. JUDY kisses him and adjusts his tie.

Have you seen this beautiful day?

JOHNNY: Heavenly.

JUDY: 'Morning, darling.

JOHNNY: 'Morning.

JOHNNY sits down at the table, looking at his egg.

Look at that — perfect.

JUDY butters toast for both of them. JOHNNY settles to eating his breakfast.

JUDY: You'll enjoy your drive to the office, this lovely sunshine.

JOHNNY: Delicious.

JUDY: You are funny, it's only toast.

JOHNNY: You make the best toast, it's perfect. You could get a job at the Ritz just doing the toast in the morning.

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JUDY: Then I couldn't cook your breakfast.

JOHNNY: No, you're right. Don't do it, I need you here.

JUDY looks around the room, takes a breath, satisfied.

JUDY: What about a chicken?

JOHNNY: What about a chicken?

JUDY: I grow most of our vegetables, what about a chicken too, for your morning egg? Pottering about, scratching.

JOHNNY: A sheep grazing the lawn, save me getting the mower out.

JUDY: I don't see why not. A goat, maybe.

JOHNNY: And a cow living in the pantry.

JUDY: Milk on tap.

JOHNNY: The smallest farm in the world, Welwyn Garden City.

JUDY: One chicken.

JOHNNY: Your Sweet Peas. Pecked to bits.

JUDY: Hmm. Yes. Also the pantry's quite small.

JOHNNY: It's the perfect size for the two of us.

JUDY: Not so good for livestock. No, silly idea, forget it.

JOHNNY: You're always thinking of improvements. I'm a lucky man.

JUDY: Yes you are.

JOHNNY: Particularly when you wake me up the way you did this morning.

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Answer **all** the questions on the **one** play you have studied.

Company Sondheim / Furth / Elliott

Read the two-page extract that starts on the opposite page and answer questions **6 1** and **6 2**.

6 1 Briefly describe the atmosphere in this extract. Explain how you can create this atmosphere in performance.

In your answer refer to:

- location/context/action
- character positioning
- costume, make-up, lighting and sound.

[15 marks]

6 2 Discuss the challenges of this extract for a set designer. Explain how the set design would be realised in performance.

In your answer refer to:

- your chosen performance space
- set and props
- how set and props ideas communicate meaning to an audience.

[25 marks]

6 3 As a **director**, explain how you would direct the actors for performance using **two** extracts of your choice. In your answer analyse and evaluate how any live productions you have seen as part of the course have influenced your decisions.

Do not refer to the extract used for questions 6 1 and 6 2

In your answer you must refer to:

- character motivation and interaction
- character movement and positioning
- original performance conditions.

[40 marks]

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Company

ACT ONE

Scene One

BOBBIE's empty apartment. BOBBIE enters with a helium balloon that reads '35'. She listens to voice messages on her phone.

JOANNE: (*voice-over*). Hi, this is a dirty phone call. Larry and I are going to be in the country so we'll miss any birthday celebrations. Anyway, you're thirty-five. Who wants to celebrate being that old? Well, I only hope I look as good as you when *I'm* your age.

Sound of hang-up. A beep sound, then:

SUSAN: (*voice-over, possibly with children in the background*). Hi, Bobbie. It's Susan. Get those guys out of your bed and pick up the phone, will you? I am so envious I can 't even talk. Call me.

Sound of hang-up. A beep sound, then:

ANDY: (*voice-over*). Hi, Bobbie, it's Andy. (*Pause.*) Oh. I forgot what I was going to say.

Sound of hang-up. A beep sound, then:

JAMIE: (*voice-over*). Hi there, it's Jamie. I just called to say that if I'm late for the party tonight please tell Paul that I'm running — oh, wait, you're not supposed to know that there's a — (*Panic, as he tries to save himself.*) Judy? Judy? Oh, goodness, I'm afraid I dialled a wrong number. Sorry. Just ignore this call. (*Speaking to someone else in the distance as he's hanging up.*) Oh God, you're never going to believe what I just did…

Sound of a hang-up. A beep sound, then:

PJ: (*voice-over*). Yo, Bob. It's PJ. Long time, no hear. Listen, just to let you know I've had the all-clear from the doctor. We're all good. So…feel free to return my calls, huh?

BOBBIE changes her voicemail greeting.

BOBBIE: Hi, this is Bobbie. Yes, today's my birthday. And yes, you may leave a message about how happy you are that I'm turning thirty-five. And whatever you 're calling about, my answer is yes.

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She hangs up; pours a drink; a series of ghostly offstage individual voices intoning 'Bobbie'; the voices increase in volume as the five married COUPLES enter from various parts of the stage. They carry wrapped presents and sing and speak without emotion.

SUSAN *and* JENNY: Bobbie, Bobbie,
Ba ba ba ba ba ba ba ba...
Bobbie…

HARRY, THEO *and*
DAVID (*overlapping*): Bobbie, Bobbie,
Ba ba ba ba ba ba ba ba...

ANDY, PAUL *and*
PJ (*overlapping*): Bobbie, Bobbie,
Ba ba ba ba ba ba ba ba...

JOANNE, LARRY, JAMIE
and **PETER** (*overlapping*)*:* Bobbie, Bobbie,
Ba ba ba ba ba ba ba ba...

SARAH (*overlapping*): Bobbie, Bobbie...

ALL: Ba ba ba ba ba ba ba ba...
Bobbie…

BOBBIE: My birthday. It's my birthday. Do you know you had me scared to death? I was just about to run out. I was. I mean, I didn't know — I mean, what kind of friends would surprise you on your thirty-fifth birthday? (*Pause.*) Mine. Then again, how many times do you get to be thirty-five? Eleven? (*Pause.*) Okay, come on. Say it and get it over with. It's embarrassing. Quick. I can't stand it.

ALL (*except BOBBIE*)*:* Happy Birthday, Bobbie.

BOBBIE: I stood it. Thank you for including me in your thoughts, your lives, your families. Yes, thank you for remembering. Thank you.

ALL (*except BOBBIE*): You don't look it.

BOBBIE: Well, I feel it.

ALL (*except BOBBIE*): It's the birthday girl!

BOBBIE: I see you've rehearsed. Very good. I am touched.

SUSAN: (*speaking normally as do the others*). I love it when people are really surprised.

PETER: Susan loves it when people are really surprised.

END OF PAPER

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2026 AS Drama and Theatre – Additional Exemplar Materials

Mark Scheme

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each text/question when assessing a candidate's response.

Band Descriptors

There is one assessment grid for each question, which covers every text. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark should be awarded.
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks for work that convincingly meets all the descriptors in that band.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Drama specialists to determine the validity of the response/interpretation in light of the text and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

Assessment Objectives

AO3	Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
AO3: 1a	Demonstrate knowledge of how drama and theatre is developed.
AO3: 1b	Demonstrate knowledge of how drama and theatre is performed.
AO3: 1c	Demonstrate understanding of how drama and theatre is developed.
AO3: 1d	Demonstrate understanding of how drama and theatre is performed.
AO4	Analyse and evaluate their own work and the work of others.
AO4: 1c	Analyse the work of others.
AO4: 1d	Evaluate the work of others.

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Assessment Objective Coverage in Component 2

Assessment objective	Question 1	Question 2	Question 3
AO3: 1a	✓	✓	✓
AO3: 1b	✓	✓	✓
AO3: 1c	✓	✓	✓
AO3: 1d	✓	✓	✓
AO4: 1c			✓
AO4: 1d			✓

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Question 1:

The grid below is for **questions** **1** **1** **–** **6** **1** . Indicative content for each text follows.

Band	AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**	
5	**5 marks** • A perceptive and detailed description of the atmosphere demonstrating a thorough knowledge and understanding of the extract including location, context and action.	**9-10 marks** • A perceptive and detailed explanation of how character positioning and design techniques including costume, make-up, lighting and sound are used to create the scene in performance. • Highly relevant use of subject specific terminology.
4	**4 marks** • A general description of the atmosphere demonstrating knowledge and understanding of the extract including location, context and action.	**7-8 marks** • A general explanation of how character positioning and design techniques including costume, make-up, lighting and sound are used to create the scene in performance. • Relevant use of subject specific terminology.
3	**3 marks** • Some description of the atmosphere demonstrating an adequate knowledge and understanding of the extract including location, context and action.	**5-6 marks** • Partial explanation of how character positioning and design techniques including costume, make-up, lighting and sound are used to create the scene in performance. • Some relevant use of subject specific terminology.
2	**2 marks** • A limited description of the atmosphere demonstrating insufficient knowledge and understanding of the extract including location, context and action.	**3-4 marks** • Limited explanation of how character positioning and design techniques including costume, make-up, lighting and sound are used to create the scene in performance. • Limited use of subject specific terminology.

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1	**1 mark** • Very little relevant description of the atmosphere demonstrating little or no knowledge and understanding of the extract including location, context and action.	**1-2 marks** • Very little explanation of how character positioning and design techniques including costume, make-up, lighting and sound are used to create the scene in performance. • Little or no relevant use of subject specific terminology.
0	**0 marks** • No response worthy of credit	**0 marks** • No response worthy of credit

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	Indicative Content Answers should demonstrate knowledge and understanding of the atmosphere in the extract and how the atmosphere can be created in the performance, which will be supported by close reference to the location, context within the play and action taking place. Answers should also consider character positioning and design aspects including costume, make-up, lighting and sound. The following are examples. Valid alternatives should be considered.
1 1 ***The Winter's Tale***	**<u>Location, context, action</u>** • opening of play, Sicilia • Sicilian court / outdoor location / non-specific • sense of calm and order • both characters represent their countries • both are optimistic • they see Prince Mamillus as the hope for the future • both Kings are life-long friends • both characters are diplomats. **<u>Character positioning</u>** • opening positions • closing positions • proxemics and reasons for this • status of characters reflected in positions • levels of positions such as sitting and/or standing. **<u>Costume ,makeup, lighting and sound</u>** • LX and SFX e.g. colour, angle and intensity, music, sound effects, videos projections • costumes e.g. period, fabric, colour, garments reflect overall design concept, makeup reflects the characters' status • combination of techniques to create the chosen location e.g. use of haze, breakup gobos of colour yellow, orange pink, low level lighting, side lighting to create shadows.

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2 1 ***Rutherford and Son***	**Location, context, action** • opening of play • Victorian house on the moors, isolated • sense of brooding tension • both characters have their burdens • both characters are pessimistic • they see very little hope • both are scared of Rutherford • both characters are unfulfilled. **Character positioning** • opening positions • closing positions • proxemics and reasons for choices • status of characters reflected in positions • levels of positions e.g. sitting and/or standing. **Costume,makeup, lighting and sound** • LX and SFX e.g. colour, angle and intensity, music, sound • effects, video projections • costumes e.g. period, fabric, colour, garments reflect overall design concept, makeup reflects the characters' status • combination of techniques to create the chosen location e.g. use of haze, breakup gobos of colour from fire, low level lighting, bleak atmosphere, side lighting to create shadows.

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3 1 ***A Raisin in the Sun***	**<u>Location, context, action</u>** • opening of play • apartment in Chicago • sense of brooding lethargy • all characters enter this space • the space feels tired and unloved • they all have their problems • it is the morning • there is an air of frustration • all the characters are waking up. **<u>Character positioning</u>** • opening positions • closing positions • proxemics and reasons for choices • status of characters reflected in positions • levels of positions e.g. sitting and/or standing. **<u>Costume,makeup, lighting and sound</u>** • LX and SFX e.g. colour, angle and intensity, music, sound effects, videos projections • costumes e.g. period, fabric, colour, garments reflect overall design concept • makeup reflects the characters' status • combination of techniques to create the chosen location e.g. use of haze, breakup gobos of colour from windows, low level lighting.

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4 1 ***Father Comes Home from the Wars (Parts 1,2 & 3)***	**Location, context and action** • 1862, slave cabin, west Texas • lonely, desolate location • opening of the play • establishes the central dilemma of Part 1 • slavery has been abolished but there is still inequality • discussion surrounding whether Hero is going to war as a servant slave to the Boss • Hero and the Boss are not present. **Character positioning** • opening positions • closing positions • proxemics and reasons for choices • status of characters reflected in positions • levels of positions, such as sitting and/or standing. **Costume, make-up, lighting and sound** • LX and SFX e.g. use of colour to create the isolation, heat and time of day • use of SFX to underscore the scene • costume including period, fabric, colour, garments reflect overall design concept • combination of techniques to create their location such as video backdrop of desert and moon, low level lighting, SFX of crickets.

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5 1 ***Home, I'm Darling***	**Location, context and action** • 1950s suburban semi-detached • an ideal home that is immaculately clean • an atmosphere of order and perfection • opening, establishing scene • the audience believe that the scene is from the1950s • there is a feel of a perfect bubble • the conversation of the characters reinforces the attitudes of the 1950s e.g. men attend to DIY, Judy attends to Johnny's needs as a traditional 1950's housewife • at this point in the play there is no reason to believe it is a fabrication • Judy is in the kitchen making breakfast • Johnny is upstairs getting ready for work. **Character positioning** • opening positions • closing positions • proxemics and reasons for choices • status of characters reflected in positions • levels of positions such as sitting and/or standing. **Costume, make-up, lighting and sound** • LX and SFX e.g. use of bright colour to create the perfect 50's home, use of SFX to underscore the scene, may be use of music • costumes e.g. period, fabric, colour, garments reflect overall design concept • combination of techniques to create their location e.g. bright sunshine through the windows, SFX of birds.

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6 1 ***Company***	**<u>Location, context and action</u>** • opening of play, Bobbie's empty apartment • a feeling of loneliness as she enters her empty space • it is Bobbie's birthday • she is alone on a day that should be for her and friends to celebrate • her isolation weighs heavily on her • there is a total change of atmosphere as the friends emerge and overpower her with their congratulations • some friends give a brief insight into their insecurities • Bobbie still feels alone amongst all her friends. **<u>Character positioning</u>** • opening positions • closing positions • proxemics and reasons for choices • status of characters reflected in positions • levels of positions such as sitting and/or standing. **<u>Costume, make-up, lighting and sound</u>** • LX and SFX e.g. use of colour to create the isolation blues/ greys, spots on each voice • use of SFX to set the scene such as phones ringing • costumes e.g. period, fabric, colour, garments reflect overall • design concept • combination of techniques to create their location e.g. light from sky light, cyclorama with city scape, SFX of cars.

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Question 2:

The grid below is for **questions** **1** **2** **–** **6** **2** . Indicative content for each text follows.

Band	AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
5	**21-25 marks** • A perceptive and detailed discussion of the challenges facing a set designer for this extract. • A perceptive and detailed discussion of the chosen performance space with perceptive and detailed reasons for their choice. • A perceptive and detailed explanation of the chosen set and props. • A perceptive and detailed explanation of how the chosen set and props communicate meaning to an audience.
4	**16-20 marks** • A general discussion of the challenges facing a set designer for this extract. • A general discussion of the chosen performance space with general reasons for their choice. • A general explanation of the chosen set and props. • A general explanation of how the chosen set and props communicate meaning to an audience.
3	**11-15 marks** • Some discussion of the challenges facing a set designer for this extract. • Some discussion of the chosen performance space with some reasons for their choice. • Some explanation of the chosen set and props. • Some explanation of how the chosen set and props communicate meaning to an audience.
2	**6-10 marks** • Limited discussion of the challenges facing a set designer for this extract. • Limited discussion of the chosen performance space with limited reasons for their choice. • Limited explanation of the chosen set and props. • Limited explanation of how the chosen set and props communicate meaning to an audience.

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1	**1-5 marks** • Very little discussion of the challenges facing a set designer for this extract. • Very little discussion of the chosen performance space with very few reasons for their choice. • Very little explanation of the chosen set and props. • Very little explanation of how the chosen set and props communicate meaning to an audience.
0	**0 marks** • No response worthy of credit

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	Indicative Content Answers should include discussion of the main challenges facing the set designer and explanation of how the set design could be realised in performance, including reference to the chosen performance space and how the ideas for set and props communicate meaning to an audience. The sub bullet points are examples only and valid alternatives should be considered and marked appropriately.
1 2 ***The Winter's Tale***	**<u>Chosen performance space</u>** • an understanding of their performance space and how that space may be used to create an environment for the text e.g. creating a closer audience dynamic • an awareness of where the audience are and how they may experience the text e.g. use of a Thrust Stage • an awareness of entrances and exits. **<u>Set and props</u>** • clear ideas on how to stage the location • the text may be set in an Elizabethan world or in a contemporary setting • how set and props add to the understanding of the audience and add meaning to the performance e.g. set on a border post with a video of a map projected onto the stage floor and a red border line • an awareness of the use of colour and shape to create meaning and location. e.g. Yellow for Bohemia, black and white for Sicilia. **<u>How set and props ideas communicate meaning to an audience</u>** • the set and props convey a location or theme to an audience e.g. power • the performance space is configured to ensure that meaning is conveyed to the audience • the set conveys the differences between both worlds.

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2 2 ***Rutherford and Son***	**<u>Chosen performance space</u>** • an understanding of their performance space and how that space can be used to create an environment for the text e.g. creating closer audience dynamics • an awareness of where the audience are and how they experience the text e.g. use of a Thrust Stage • an awareness of entrances and exits. **<u>Set and props</u>** • clear ideas on how to stage the location e.g. the text maybe set in a naturalistic Victorian house • how set and props add to the understanding of the audience and add meaning to the performance e.g. a realistic set conveying the darkness of the house • an awareness of the use of colour and shape to create meaning and location. e.g. dark brown furniture, gloomy wallpaper, heavy curtains, dark and old carpets. **<u>How set and props ideas communicate meaning to an audience</u>** • the set and props convey a location or theme to an audience e.g. control/power • the performance space is configured to ensure meaning is conveyed to the audience • the set conveys the constricting world of the house e.g. dark colours, old furniture, no comforts.

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3 2 ***A Raisin in the Sun***	**<u>Chosen performance space</u>** • an understanding of their performance space and how that space can be used to create an environment for the text e.g. creating closer audience dynamics • an awareness of where the audience are and how they experience the text e.g. use of In the Round staging • an awareness of entrances and exits. **<u>Set and props</u>** • clear ideas on how to stage the location e.g. the scene may be set in a non-naturalistic space • how set and props add to the understanding of the audience and add meaning to the performance e.g. a semi-realistic set conveying the tiredness and cramped conditions of the house • an awareness of the use of colour and shape to create meaning and location e.g. colours faded, over the furniture, a haphazard feeling. **<u>How set and props ideas communicate meaning to an audience</u>** • the set and props convey a location or theme to an audience e.g. ennui, sadness • the performance space is configured to ensure that meaning is conveyed to the audience • the set conveys the constricting world of the house e.g. bright, clashing colours to hide the old furniture.

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4 2 ***Father Comes Home from the Wars (Parts 1, 2 & 3)***	**<u>Chosen performance space</u>** • an understanding of their performance space and how that space can be used to create an environment for the text e.g. creating closer audience dynamics • an awareness of where the audience are and how they experience the text e.g. an open stage • an awareness of entrances and exits. **<u>Set and props</u>** • clear ideas on how to stage the location e.g. the scene could be set in a non-naturalistic contemporary space • how set and props add to the understanding of the audience and add meaning to the performance e.g. realistic props and symbolic pieces of set e.g. a giant moon • an awareness of the use of colour and shape to create meaning and location e.g. colours faded; a haphazard feel to the colour scheme. **<u>How set and props ideas communicate meaning to an audience</u>** • the set and props convey a location or theme to an audience e.g. power or loss • the performance space is configured to ensure meaning is conveyed to the audience • the set conveys the universality of the text e.g. abstract shape of a hut, a large, oversized moon.

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5 2 ***Home, I'm Darling***	**<u>Chosen performance space</u>** • an understanding of their performance space and how that space can be used to create an environment for the text e.g. creating closer audience dynamics • an awareness of where the audience are and how they experience the text e.g. Proscenium Arch staging • an awareness of entrances and exits. **<u>Set and props</u>** • clear ideas on how to stage the location e.g. the scene could be set in a hyper naturalistic space • how set and props add to the understanding of the audience and add meaning to the performance e.g. a house that looks like a hyper realistic house – everything is perfect • an awareness of the use of colour and shape to create meaning and location e.g. colours are primary and bright to convey the falseness of the location. **<u>How set and props ideas communicate meaning to an audience</u>** • the set and props convey a location or theme to an audience e.g. fantasy/rebellion • the performance space is configured to ensure that meaning is conveyed to the audience • the use of bright props and colours convey the constricting world of the house e.g. bright, clichéd 'feminine' colours.

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6 2 ***Company***	**<u>Chosen performance space</u>** • an understanding of the chosen performance space and how that space can be used to create an environment for the text e.g. creating closer audience dynamics • an awareness of where the audience are and how they experience the text e.g. In the Round staging • an awareness of entrances and exits. **<u>Set and props</u>** • clear ideas on how to stage the location e.g. the scene could be set in a non-naturalistic space • how set and props add to the understanding of the audience and add meaning to the performance e.g. a semi-realistic set conveying the confused world of Bobbie • an awareness of the use of colour and shape to create meaning and location. e.g. bright flashes of pink. **<u>How set and props ideas communicate meaning to an audience</u>** • the set and props convey a location or theme to an audience e.g. loneliness, acceptance • the performance space is configured to ensure that meaning is conveyed to the audience • the set conveys the constricting world of the house e.g. neutral colours giving little feeling.

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Question 3:

The grid below is for **questions** 1 3 – 6 3 . Indicative content for each text follows.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	AO4. 1c. and 1d. Analyse and evaluate (their own work and) the work of others
5	**17-20 marks** • Mature and perceptive understanding of character motivation and interaction. • A sophisticated knowledge and understanding of how movement and positioning create meaning. • Highly creative ideas for the direction of the chosen extracts. • Perceptive references to the original performance conditions. • Highly relevant use of subject specific terminology.	**17-20 marks** • A perceptive and detailed evaluation of appropriate live theatre. • A perceptive analysis of live theatre, which makes detailed links with their own interpretation.
4	**13-16 marks** • A general understanding of character motivation and interaction. • A clear knowledge and understanding of how movement and positioning create meaning. • Creative ideas for the direction of the chosen extracts. • A clear use of references to the original performance conditions. • Relevant use of subject specific terminology.	**13-16 marks** • A general evaluation of appropriate live theatre. • A general analysis of live theatre, which makes clear links with their own interpretation.
3	**9-12 marks** • Some understanding of character motivation and interaction. • A mainly clear knowledge and understanding of how movement and positioning create meaning. • Some interesting ideas for the direction of the chosen extracts. • Some use of references to the original performance conditions. • Some relevant use of subject specific terminology.	**9-12 marks** • Some evaluation of appropriate live theatre. • Some analysis of live theatre, which partially links with their own interpretation.

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2	**5-8 marks** • A limited understanding of character motivation and interaction. • A limited knowledge and understanding of how movement and positioning create meaning. • A few interesting ideas for the direction of the chosen extracts. • Few references to the original performance conditions. • Limited use of subject specific terminology.	**5-8 marks** • A limited evaluation of appropriate live theatre. • A limited analysis of live theatre with few links to their own interpretation.
1	**1-4 marks** • A basic understanding of character motivation and interaction. • A basic knowledge and understanding of how movement and positioning create meaning. • Basic ideas for the direction of the chosen extracts. • Basic references to the original performance conditions. • Basic use of subject specific terminology.	**1-4 marks** • Very little evaluation of appropriate live theatre. • Very little analysis of live theatre with very few links to their own interpretation.
0	**0 marks** • No response worthy of credit	**0 marks** • No analysis or evaluation

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	Indicative Content Answers should demonstrate knowledge and understanding of how the chosen extracts could be directed, including references to character motivation and interaction, character movement and positioning and the original performance conditions. The sub-bullet points are example answers and valid alternatives should be considered and marked appropriately. Answers should contain analysis and evaluation of live theatre seen during the course, which makes links with their interpretation as a director.
1 3 ***The Winter's Tale***	**<u>Character motivation and interaction</u>** • context of extracts e.g. act 2 scene 1, act 3 scene 2 • motivations within the extracts e.g. Leontes trying to prove infidelity with innocent questions • sub-text within the extracts e.g. Leontes' truth is that Hermione is guilty • interaction within the extracts e.g. Leontes is constantly moving • characters chosen e.g. Leontes and Hermione. **<u>Character movement and positioning</u>** • chosen performance space e.g. Thrust Stage • opening positions for extracts e.g. standing close together at centre of space • closing positions e.g. both characters leave space • movement within extracts e.g. one character may be still while the other moves incessantly • use of performance space e.g. entrances will vary throughout • type of movement, facial expression e.g. movement may be slow and purposeful with a worried expression. **<u>Original performance conditions</u>** • based on what is known about productions at one of Shakespeare's theatres i.e. the Globe/Rose • no set, setting created by words • Thrust Stage configuration • close relationship between audience and actor • use of music/effects • no technical equipment • only male actors • costumes would have been of the period • the play lay split between two locations and 19 years apart • Sicilia was formal, whilst Bohemia was pastoral.

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2 3 ***Rutherford and Son***	**Character motivation and interaction** • context of extracts e.g. beginning of act 2, end of act 2 • motivations within the extracts e.g. Dick wants to tell his father about the new opening • sub-text within the extracts. e.g. Dick is scared of his father's reaction • interaction within the extracts e.g. Rutherford may always try to maintain the highest status • characters chosen e.g. Rutherford and Dick, Rutherford and Janet. **Character movement and positioning** • chosen performance space e.g. In the Round • opening positions e.g. Rutherford may be seated at a large ornate chair, with Janet standing • closing positions e.g. Janet storms off the stage, Rutherford remains seated • movement within extracts e.g. Rutherford may become animated in his chair at being crossed • use of performance space e.g. all areas may be used, including chairs and entrances • type of movement and facial expressions e.g. Janet may be frustrated, and her facial expressions and movements may reflect this. **Original performance conditions** • originally performed in 1912, Court Theatre • Proscenium Stage • box set, naturalistic • critically acclaimed at the time • themes of women's rights and patriarchal power • critique of capitalist ideals.

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3 3 ***A Raisin in the Sun***	**Character motivation and interaction** • context of extracts e.g. end of act 1, middle of act 3 • motivations within the extracts e.g. Ruth is frustrated and tired • sub-text within the extracts. e.g. Walter wants to persuade Ruth to help • interaction within the extracts e.g. there is tension between Ruth and Walter • characters chosen e.g. Ruth and Walter, Ruth and Mama. **Character movement and positioning** • chosen performance space e.g. Traverse Stage • opening positions e.g. Ruth at the window, Walter at the entrance to the bedroom • closing positions e.g. Walter by the window, Ruth sitting at the table • movement within extracts e.g. Ruth may be sat at the table throughout the extract • use of performance space e.g. the set may make use of all available space to symbolise the apartment. • type of movement and facial expressions e.g. Ruth may be sat in desperation throughout with a defeated look. **Original performance conditions** • originally performed in 1959 in New York • naturalistic set • Proscenium Arch stage • play was monitored by the FBI • had a profound effect on the black members of the audience • first play to represent black lives in USA • won New York Drama Critics Circle Award for best play of the year after opening at The Barrymore Theatre in New York on March 11, 1959 • first play by a black female writer on Broadway.

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4 3 ***Father Comes Home from the Wars (Parts 1, 2 & 3)***	**Character motivation and interaction** • context of extracts e.g. opening of part 2, closing of part 3 • motivations within the extracts e.g. the Colonel tries to appear friendly and compassionate • sub-text within the extracts e.g. the war is creating ethical problems for the Colonel • interaction within the extracts e.g. both characters are wary of each other, there is a lack of trust • characters chosen e.g. Smith and Colonel. **Character movement and positioning** • chosen performance space e.g. In the Round • opening positions e.g. Colonel sitting at the centre of the space • closing positions e.g. both as far from each other as possible • movement within extracts e.g. the Colonel is the one who moves the most in a confident and brash manner • use of performance space e.g. all the space will be used • type of movement and facial expressions e.g. Smith will be wary in his movements with a worried expression. **Original performance conditions** • originally performed 2014 / developed in 2009 • performed in Public Theatre, New York • based on Homer's The Odyssey • original set was minimal e.g. a tree stump and a small cabin for Part 1 • blurred lines between reality and fantasy • use of music written by the playwright and designed to live within the rhythm of the character dialogue • part of a nine-play epic • the plays become gradually less realistic e.g. Odyssey dog in part 3 • contemporary analysis of slavery and its legacy in America • use of music

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5 3 ***Home, I'm Darling***	**Character motivation and interaction** • context of extracts e.g. middle of act 1, end of act 2 scene 3 • motivations within the extracts e.g. Sylvia is frustrated with Judy • sub-text within the extracts e.g. Sylvia does not understand Judy at all • interaction within the extracts e.g. there is a constant tension between Sylvia and Judy • characters chosen e.g. Judy and Sylvia. **Character movement and positioning** • chosen performance space e.g. Proscenium Arch stage • opening positions e.g. Sylvia off stage, Judy answers door • closing positions e.g. Sylvia is seated, Judy leaves • movement within extracts e.g. Sylvia is seated throughout, Judy is moving constantly • use of performance space. e.g. use a small section of the living space • type of movement and facial expressions e.g. Judy appears frustrated in her movement although she is in her own home. **Original performance conditions** • originally performed at Theatr Clwyd, June 2018 • performed on a split-level house set • kitsch, colourful,1950's style • clash between 21st century and 1950's aesthetics • stylised musical interludes • clash between 21st century and 50's aesthetics • an analysis of feminism in the 21st century and women's rights.

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6 3 ***Company***	**<u>Character motivation and interaction</u>** • context of extracts e.g. act 1 scene 1, act 2 scene 4 • motivations within the extracts e.g. what Bobbie wants in the interactions and why • sub-text within the extracts e.g. what the hidden motives are of Bobbie's friends in the opening • interaction within the extracts e.g. how Bobbie interacts with friends in opening scenes as opposed to the end • characters chosen e.g. Bobbie and Peter. **<u>Character movement and positioning</u>** • chosen performance space e.g. In the Round • opening positions for each extract e.g. opposing proxemics of opening and ending • closing positions for each extract e.g. Bobbie central stage at the end of the scene to symbolise a reflective note • movement within extracts e.g. movement reflects relationships of friendship group • use of performance space e.g. only uses part of space to emphasise tensions in group • type of movement, facial expression e.g. rushing towards a character with pained expression. **<u>Original performance conditions</u>** • original production staged in 1970, New York • not initially a success when first performed • first musical to explore contemporary issues • Proscenium Arch stage • new adaptation and change of gender for characters changed the emotional focus • character was changed to female - Bobbie • set consisted of a lot of sliding doors, made use of very bright colours • Alice in Wonderland feel to the set • dreamlike atmosphere.

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