GCE A LEVEL

eduqas
Part of WJEC

WJEC Eduqas GCE A LEVEL in

DRAMA AND THEATRE

ACCREDITED BY OFQUAL

ADDITIONAL EXEMPLAR ASSESSMENT MATERIALS

Teaching from 2025

Version 2 December 2025

We have produced these additional exemplar materials using the texts for assessment from 2027 and revised layout to further support centres – they should be read in conjunction with the sample assessment materials.



wjec cbac

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.	22

© WJEC CBAC Ltd.

Contents

Assessment Materials for Components 2 and 3		**Page**
COMPONENT 2:	**Text in Action**	
	Stimulus materials	5
	Assessment grid	8
COMPONENT 3:	**Text in Performance**	
	Question paper	22
	Mark scheme	58

© WJEC CBAC Ltd.

A LEVEL DRAMA and THEATRE

COMPONENT 2

TEXT IN ACTION

ADDITIONAL EXEMPLAR MATERIALS

Stimulus materials for assessment in xxxx

INFORMATION AND ADVICE FOR CANDIDATES

You must choose **one** skill from the following list on which to be assessed:

- performing
- lighting design
- sound design
- set design (including props)
- costume design (including hair and make-up).

You must work in a group of between 2 and 4 performing candidates. Each group may have up to 2 additional design candidates, each offering a different design skill from the list above.

The timings for **each** piece are based on the number of actors in each group and are as follows:

2 actors	5–10 minutes
3 actors	7–12 minutes
4 actors	9–14 minutes.

You are required to create, develop and perform **two** pieces of theatre in response to **one** stimulus chosen from the list, following the instructions on the next two pages.

© WJEC CBAC Ltd.

1. Research

In preparation for the practical work, you must:

(a) study **one** extract from a performance text of your own choice. The extract must be a **minimum of 10 minutes** in length and must be studied in the context of the whole text. You should consider how the performance text is constructed to be performed, conveying meaning through:

- structure
- character construction
- the style of the text.

(b) research the techniques and working methods of **either** a theatre practitioner **or** a theatre company. You should consider:

- their historical, social and cultural context
- their theatrical purpose and practices
- their artistic intentions
- the innovative nature of their approach
- their working methods
- their theatrical style and use of conventions
- their collaboration with/influence on other practitioners.

(c) go to see at least **one** live theatre production. You should consider:

- how elements of the live theatre production influence your own creative decisions including:
  - interpretation of text
  - use of design elements
  - performing styles.

2. Development

Choose **one** stimulus from the list below:

1. **Whose fault?**

2. ***'Shall I compare thee to a summer's day?'*****,** Shakespeare, Sonnet XVIII

3. ***Lacrimosa (War Requiem)*****,** Benjamin Britten

4. ***Boy Destroying Piano (1961)*****,** Philip Jones Griffiths.

© WJEC CBAC Ltd.

You must participate in the creation and development of **two** pieces of theatre based on your chosen stimulus.

1. A **devised** piece based on the work of your chosen theatre practitioner or theatre company. Clear elements of the practitioner's or company's work must be evident in the final performance or design.

2. An **extract** from a text in a different **style** of your own choice. You may freely explore stylistic concepts and need not be restricted by one particular style or influence.

3. Realisation

Both pieces of theatre must be performed live for a visiting examiner on a date specified by WJEC. You are assessed on the process of creating and developing theatre as well as the final performance or design. As it is the design which is assessed, technical equipment may be operated by someone else. However, your design must be realised in the live performance. You must also give a **5-10 minute** presentation of your design to the examiner. Presentation skills are not assessed.

4. Process and evaluation report

After completing the practical work, you must write a process and evaluation report on **three** sections:

1. **Connections between theory and practice,** including explanation of how:
   - relevant research on the theatre practitioner or theatre company and chosen contrasting style informed your own practical work
   - the stimulus was used to interpret the text and provide ideas for devised work.

2. **Analysis and evaluation of process,** including how:
   - dramatic conventions or design techniques were used to create meaning
   - the piece was refined and amended for performance
   - live theatre influenced your own work.

3. **Analysis and evaluation of the final performance or design to realise artistic intentions,** including:
   - the effectiveness of your performing or design skills
   - the effectiveness of the practitioner or company and stylistic techniques in performance
   - your own contribution to the success of the piece.

You have one week to complete this report after completing the realisation. Work submitted late will not be assessed. This report should be between 1300 and 1600 words and may contain a limited amount of additional process evidence, such as photographs and diagrams.

© WJEC CBAC Ltd.

COMPONENT 2: Performing candidates

- Each piece is assessed separately out of 40 marks. The following marking grid should be used twice, once for the devised piece and once for the text piece
- The appropriate band **for each column** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1 and band 5 for AO2 column 1
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

	AO1.1a. **Create and develop ideas to communicate meaning as part of the theatre making process**	**AO2** **Apply theatrical skills to realise artistic intentions in live performance**		
Band	**Application of research in practice**	**Interpretation to reflect artistic intentions**	**Application of performing skills to realise artistic intentions**	**Individual contribution and communication of artistic intentions**
5	**9-10 marks** • Sophisticated and creative ideas are developed fully to produce a refined, accomplished and coherent piece of theatre • A fully supported selection of dramatic conventions, forms and techniques are chosen to communicate meaning in a sophisticated way throughout the piece • The performance space and proxemics are planned imaginatively to communicate meaning in a sophisticated way	**9-10 marks** • A sophisticated and fully coherent interpretation of character where a high level of emotional engagement with the role is sustained throughout the entire performance • The characterisation strongly reflects the practitioner/style in performance in a sophisticated way	**9-10 marks** • Mature and consistently focused vocal and physical skills resulting in a sustained and sophisticated performance • Sophisticated and subtle interactions with other performers, where relevant	**9-10 marks** • A sensitive and meaningful individual contribution to the performance • A sophisticated level of communication sustaining audience interest throughout the performance

© WJEC CBAC Ltd.

4	**7-8 marks** • Creative ideas are well-developed to produce a refined and coherent piece of theatre • An appropriate selection of dramatic conventions, forms and techniques are chosen to communicate meaning throughout the piece • The performance space and proxemics are well-planned to communicate meaning in a thoughtful way	**7-8 marks** • A coherent interpretation of character where emotional engagement with the role is sustained throughout the performance • The characterisation reflects the practitioner/style in performance in a highly effective way	**7-8 marks** • Consistently focused vocal and physical skills resulting in a sustained performance • Subtle and effective interactions with other performers where relevant	**7-8 marks** • A meaningful individual contribution to the performance • A high level of communication sustaining audience interest throughout most of the performance
3	**5-6 marks** • Generally creative ideas are developed to produce a generally refined and coherent piece of theatre • A generally appropriate selection of dramatic conventions, forms and techniques are chosen to communicate meaning throughout most of the piece • The performance space and proxemics are generally well-planned to communicate meaning	**5-6 marks** • A generally coherent interpretation of character where emotional engagement with the role is sustained throughout most of the performance • The characterisation reflects the practitioner/style in performance in a generally effective way	**5-6 marks** • Competent and generally consistent vocal and physical skills resulting in a performance which is sustained most of the time • Competent interaction with other performers throughout where appropriate	**5-6 marks** • A competent individual contribution to the performance • A generally effective level of communication sustaining audience interest throughout some of the performance

© WJEC CBAC Ltd.

2	**3-4 marks** • Some useful ideas are developed to produce an inconsistent piece of theatre • A few appropriate dramatic conventions, forms and techniques are chosen to communicate meaning in an inconsistent way • The performance space and proxemics are planned inconsistently to communicate some meaning	**3-4 marks** • An inconsistent interpretation of character with some emotional engagement with the role, although this may not be sustained throughout the performance • The characterisation reflects the practitioner/style in performance in an inconsistent way	**3-4 marks** • Inconsistent vocal and physical skills which are not always sustained • Inconsistent interaction with other performers which is mostly relevant to the scene	**3-4 marks** • An inconsistent individual contribution to the performance • Inconsistent level of communication with an attempt made to sustain audience engagement during some of the performance
1	**1-2 marks** • A few ideas are developed to produce a limited piece of theatre • Very few appropriate dramatic conventions, forms and techniques are chosen to communicate meaning in a limited way • The performance space and proxemics are planned haphazardly to communicate little meaning	**1-2 marks** • A limited interpretation of character with little emotional engagement with the role • The characterisation reflects the practitioner/style in performance in a limited way	**1-2 marks** • Limited vocal and physical skills which are not sustained • Limited interaction with other performers which is not generally relevant to the scene	**1-2 marks** • A limited individual contribution to the performance • Limited communication with audience interest not sustained throughout
0	**0 marks** • No ideas are created or developed to communicate meaning	**0 marks** • No character interpretation or link with practitioner	**0 marks** • No vocal or physical skills displayed and no interaction with other performers	**0 marks** • No individual contribution to the performance

© WJEC CBAC Ltd.

COMPONENT 2: Design candidates

- Each piece is assessed separately out of 40 marks. The following marking grid should be used twice, once for the devised piece and once for the text piece
- The appropriate band **for each column** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1 and band 5 for AO2 column 1
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

	AO1.1a. **Create and develop ideas to communicate meaning as part of the theatre making process**	**AO2** **Apply theatrical skills to realise artistic intentions in live performance**		
Band	**Application of research in practice**	**Interpretation to reflect artistic intentions**	**Application of design skills to realise artistic intentions**	**Individual contribution and communication of artistic intentions**
5	**9-10 marks** • Sophisticated and creative ideas are developed fully to produce a refined, accomplished and coherent piece of theatre • A fully supported selection of design techniques are chosen to communicate meaning in a sophisticated way throughout the piece • The design cues are planned imaginatively to communicate meaning in a sophisticated way	**9-10 marks** • A sophisticated and fully coherent interpretation of the text sustained throughout the entire performance • The design strongly reflects the practitioner/style in performance in a sophisticated way	**9-10 marks** • Sophisticated and consistently focused design skills resulting in a sustained and sophisticated realisation in performance • Sophisticated and subtle changes/variations as appropriate to the text	**9-10 marks** • A sensitive and meaningful individual contribution to the performance • A sophisticated level of communication of meaning and atmosphere sustaining audience interest throughout the performance.

© WJEC CBAC Ltd.

4	**7-8 marks** • Creative ideas are well-developed to produce a refined and coherent piece of theatre • An appropriate selection of design techniques are chosen to communicate meaning throughout the piece • The design cues are well-planned to communicate meaning in a thoughtful way	**7-8 marks** • A coherent interpretation of the text is sustained throughout the performance • The design reflects the practitioner/style in performance in a highly effective way	**7-8 marks** • Consistently focused design skills resulting in a sustained realisation in performance • Subtle and effective changes/variations as appropriate to the text	**7-8 marks** • A meaningful individual contribution to the performance • A high level of communication of meaning and atmosphere sustaining audience interest throughout most of the performance
3	**5-6 marks** • Generally creative ideas are developed to produce a generally refined and coherent piece of theatre • A generally appropriate selection of design techniques are chosen to communicate meaning throughout most of the piece • The design cues are generally well-planned to communicate meaning	**5-6 marks** • A generally coherent interpretation of the text is sustained throughout most of the performance • The design reflects the practitioner/style in performance in a generally effective way	**5-6 marks** • Competent and generally consistent design skills resulting in a realisation in performance which is sustained most of the time • Competent changes/variations as appropriate to the text	**5-6 marks** • A competent individual contribution to the performance • A generally effective level of communication of meaning and atmosphere sustaining audience interest throughout some of the performance

© WJEC CBAC Ltd.

2	**3-4 marks** • Some useful ideas are developed to produce an inconsistent piece of theatre • A few appropriate design techniques are chosen to communicate meaning in an inconsistent way • The design cues are planned inconsistently to communicate some meaning	**3-4 marks** • An inconsistent interpretation of the text although this may not be sustained throughout the performance • The design reflects the practitioner/style in performance in an inconsistent way	**3-4 marks** • Inconsistent design skills which are not always sustained throughout the realisation • Inconsistent use of changes/variations but mostly relevant to the scene	**3-4 marks** • An inconsistent individual contribution to the performance • Inconsistent communication of meaning and atmosphere with an attempt made to sustain audience engagement during some of the performance
1	**1-2 marks** • A few ideas are developed to produce a limited piece of theatre • Very few relevant design techniques are chosen to communicate meaning in a limited way • The design cues are planned haphazardly to communicate little meaning • A limited individual contribution to the creation and development of the piece	**1-2 marks** • A limited interpretation of the text • The design reflects the practitioner/style in performance in a limited way	**1-2 marks** • Limited design skills which are not sustained throughout the realisation • Limited changes/variations which are not generally relevant to the scene	**1-2 marks** • A limited individual contribution to the performance • Limited communication of meaning and atmosphere with audience interest not held throughout
0	**0 marks** • No ideas are created or developed to communicate meaning	**0 marks** • No interpretation of the text or link with practitioner	**0 marks** • No design skills displayed in the realisation	**0 marks** • No individual contribution to the performance

© WJEC CBAC Ltd.

COMPONENT 2: Process Report and Evaluation. Performing Candidates

- Analysis and evaluation of both the devised piece and the text piece are assessed through the process and evaluation report
- The appropriate band **for each column** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1 and band 5 for AO4 column 1
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

Band	**AO1.1b.** **Make connections between dramatic theory and practice**	**AO4.1a, 1b and 1d.** **Analyse and evaluate their own work and the work of others**	
	Process report	Analysis and evaluation of process	Analysis and evaluation of performance
5	**9-10 marks** • A creative and sophisticated response to the stimulus to produce two pieces which display clearly defined structures with fully developed characters • A mature and sophisticated interpretation of the text demonstrating an in-depth understanding of the style of the extract within the context of the whole text • The practitioner/company is fully explored* and highly relevant aspects of research, including practitioner/company techniques, methods, style and conventions are applied creatively and skilfully in the making of the devised piece • Chosen stylistic methods and techniques are applied creatively and skilfully in the making of the text piece	**13-15 marks** • A perceptive and thorough analysis of the creative process for both pieces including how dramatic conventions, forms and techniques were chosen and used to communicate meaning • A perceptive and thorough analysis of how the pieces were amended and refined for performance • A perceptive evaluation of how live theatre seen during the course influenced the development of their own pieces	**13-15 marks** • A perceptive and thorough evaluation of both final performances including how well they used performance skills • A perceptive and thorough analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ • A perceptive and thorough evaluation of their own contribution to the success of the whole

© WJEC CBAC Ltd.

4	**7-8 marks** • A creative response to the stimulus to produce two pieces which display well-defined structures with well-developed characters • An effective interpretation of the text demonstrating an understanding of the style of the extract within context of the whole text • The practitioner/company is explored* and most relevant aspects of this research, including practitioner/company techniques, methods, style and conventions are applied effectively in the making of the devised piece • Chosen stylistic methods and techniques are applied effectively in the making of the text piece	**10-12 marks** • A thorough analysis of the creative process for both pieces including how dramatic conventions, forms and techniques were chosen and used to communicate meaning • A thorough analysis of how the pieces were amended and refined for performance • A thorough evaluation of how live theatre seen during the course influenced the development of their own pieces	**10-12 marks** • A thorough evaluation of both final performances including how well they used performance skills • A thorough analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ • A thorough evaluation of their own contribution to the success of the whole
3	**5-6 marks** • A general response to the stimulus to create two pieces which display generally defined structures with generally developed characters • A general interpretation of the text demonstrating an understanding of the style of the extract within the context of the whole text • The practitioner/company is explored* in a general way and general aspects of this research, including practitioner/company techniques, methods, style and conventions are applied in a general way in the making of the devised piece • Chosen stylistic methods and techniques are applied in a general way in the making of the text piece	**7-9 marks** • A competent analysis of the creative process including how dramatic conventions, forms and techniques were chosen and used to communicate meaning • A competent analysis of how the pieces were amended and refined for performance • A competent evaluation of how live theatre seen during the course influenced the development of their own pieces	**7-9 marks** • A competent evaluation of both final performances including how well they used performance skills • A competent analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ • A competent evaluation of their own contribution to the success of the whole

© WJEC CBAC Ltd.

2	**3-4 marks** • A partial response to the stimulus to create two pieces which display inconsistent structures with some character development • An inconsistent interpretation of the text demonstrating some understanding of the style of the extract within the context of the whole text • The practitioner/company is explored* in an inconsistent way and some relevant aspects of this research, including some practitioner/company techniques, methods, style and conventions are applied inconsistently in the making of the devised piece • Some of the chosen stylistic methods and techniques are applied in an inconsistent way in the making of the text piece	**4-6 marks** • An inconsistent analysis of the creative process for both pieces including how dramatic conventions, forms and techniques were chosen and used to communicate meaning • An inconsistent analysis of how the pieces were amended and refined for performance • An inconsistent evaluation of how live theatre seen during the course influenced the development of their own pieces	**4-6 marks** • An inconsistent evaluation of both final performances including how well they used performance skills • An inconsistent analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ • An inconsistent evaluation of their own contribution to the success of the whole
1	**1-2 marks** • A limited response to stimulus to create two pieces which display limited structures with limited character development • A limited interpretation of the text demonstrating limited understanding of the style of the extract within of the context of the whole text • The practitioner/company is explored* in a limited way and few relevant aspects of research, including a few practitioner/company techniques, methods, style and conventions are applied in a limited way in the making of the devised piece • A few chosen stylistic methods and techniques are applied in a limited way in the making of the text piece	**1-3 marks** • A limited analysis of the creative process for both pieces including how dramatic conventions, forms and techniques were chosen and used to communicate meaning • A limited analysis of how the pieces were amended and refined for performance • A limited evaluation of how live theatre seen during the course influenced the development of their own pieces	**1-3 marks** • A limited evaluation of both final performances including how well they used performance skills • A limited analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ • A limited evaluation of their own contribution to the success of the whole

© WJEC CBAC Ltd.

0	**0 marks** • No application of practitioner/company/stylistic methods and techniques	**0 marks** • No analysis or evaluation of process	**0 marks** • No analysis or evaluation of performances/designs

*****Exploration of the practitioner/company must be in relation to all the bullet points on page 15 of the specification. All aspects should be evident in the process and evaluation report, although it is not necessary for all research to be applied in the piece.

© WJEC CBAC Ltd.

COMPONENT 2: Process Report and Evaluation. Design Candidates

- Analysis and evaluation of both the devised piece and the text piece are assessed through the process and evaluation report
- The appropriate band **for each column** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1 and band 5 for AO4 column 1
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

Band	**AO1.b** **Make connections between dramatic theory and practice**	**AO4. 1a, 1b and 1d.** **Analyse and evaluate their own work and the work of others**	
	Process report	Analysis and evaluation of process	Analysis and evaluation of design
5	**9-10 marks** • A creative and sophisticated response to the stimulus to produce two pieces which display clearly defined structures with fully developed mood and atmosphere • A mature and sophisticated interpretation of the text demonstrating an in-depth understanding of the style of extract within the context of the whole text • The practitioner/company is fully explored* and highly relevant aspects of research, including practitioner/company techniques, methods, style and conventions are applied creatively and skilfully in the making of the devised piece • Chosen stylistic methods and techniques are applied creatively and skilfully in the making of the text piece	**13-15 marks** • A perceptive and thorough analysis of the creative process for both pieces including how design techniques were chosen and used to communicate meaning • A perceptive and thorough analysis of how the pieces were amended and refined for performance • A perceptive and thorough evaluation of how live theatre seen during the course influenced the development of their own pieces	**13-15 marks** • A perceptive and thorough evaluation of both final performances including how well they used design skills • A perceptive and thorough analysis of how the practitioner/company/stylistic techniques were used in the design including how the two performances differ • A perceptive and thorough evaluation of their own contribution to the success of the whole

© WJEC CBAC Ltd.

4	**7-8 marks** • A creative response to the stimulus to produce two pieces which display well-defined structures with well-developed mood and atmosphere • An effective interpretation of the text demonstrating an understanding of the style of the extract within the context of the whole text • The practitioner/company is explored* and most relevant aspects of this research, including practitioner/company techniques, methods, style and conventions are applied effectively in the making of the devised piece • Chosen stylistic methods and techniques are applied effectively in the making of the text piece	**10-12 marks** • A thorough analysis of the creative process for both pieces including how design techniques were chosen and used to communicate meaning • A thorough analysis of how the pieces were amended and refined for performance • A thorough evaluation of how live theatre seen during the course influenced the development of their own pieces	**10-12 marks** • A thorough evaluation of both final performances including how well they used design skills • A thorough analysis of how the practitioner/company/stylistic techniques were used in performance including how the two designs differ • A thorough evaluation of their own contribution to the success of the whole
3	**5-6 marks** • A general response to the stimulus to create two pieces which display generally defined structures with generally developed mood and atmosphere • A general interpretation of the text demonstrating an understanding of the style of the extract within the context of the whole text • The practitioner/company is explored* in a general way and general aspects of this research, including practitioner/company techniques, methods, style and conventions are applied in a general way in the making of the devised piece • Chosen stylistic methods and techniques are applied in a general way in the making of the text piece	**7-9 marks** • A competent analysis of the creative process for both pieces including how design techniques were chosen and used to communicate meaning • A competent analysis of how the pieces were amended and refined for performance • A competent evaluation of how live theatre seen during the course influenced the development of their own pieces	**7-9 marks** • A competent evaluation of both final performances including how well they used design skills • A competent analysis of how the practitioner/company/stylistic techniques were used in performance including how the two designs differ • A competent evaluation of their own contribution to the success of the whole

© WJEC CBAC Ltd.

2	**3-4 marks** • A partial response to the stimulus to create two pieces which display inconsistent structures with some development of mood and atmosphere • An inconsistent interpretation of the text demonstrating some understanding of the style of the extract within the context of the whole text • The practitioner/company is explored* in an inconsistent way and some relevant aspects of this research, including some practitioner/company techniques, methods, style and conventions are applied inconsistently in the making of the devised piece • Some of the chosen stylistic methods and techniques are applied in an inconsistent way in the making of the text piece	**4-6 marks** • An inconsistent analysis of the creative process for both pieces including how design techniques were chosen and used to communicate meaning • An inconsistent analysis of how the pieces were amended and refined for performance • An inconsistent evaluation of how live theatre seen during the course influenced the development of their own pieces	**4-6 marks** • An inconsistent evaluation of both final performances including how well they used design skills • An inconsistent analysis of how the practitioner/company/stylistic techniques were used in performance including how the two designs differ • An inconsistent evaluation of their own contribution to the success of the whole
1	**1-2 marks** • A limited response to stimulus to create two pieces which display limited structures with limited development of mood and atmosphere • A limited interpretation of the text demonstrating limited understanding of the style of the extract within the context of the whole text • The practitioner/company is explored* in a limited way and few relevant aspects of research, including a few practitioner/company techniques, methods, style and conventions are applied in a limited way in the making of the devised piece • A few chosen stylistic methods and techniques are applied in a limited way in the making of the text piece	**1-3 marks** • A limited analysis of the creative process for both pieces including how design techniques were chosen and used to communicate meaning • A limited analysis of how the pieces were amended and refined for performance • A limited evaluation of how live theatre seen during the course influenced the development of their own pieces	**1-3 marks** • A limited evaluation of both final performances including how well they used design skills • A limited analysis of how the practitioner/company/stylistic techniques were used in performance including how the two designs differ • A limited evaluation of their own contribution to the success of the whole

© WJEC CBAC Ltd.

0	**0 marks** • No application of practitioner/company/stylistic methods and techniques	**0 marks** • No analysis or evaluation of process	**0 marks** • No analysis or evaluation of performances/designs

*****Exploration of the practitioner/company must be in relation to all the bullet points on page 15. All aspects should be evident in the process and evaluation report, although it is not necessary for all research to be applied in the piece. Relevant research should be applied within the piece.

© WJEC CBAC Ltd.

Candidate name	Centre Number	Candidate Number

A LEVEL DRAMA and THEATRE

COMPONENT 3

TEXT IN PERFORMANCE

ADDITIONAL EXEMPLAR MATERIALS

2 hour 30 minutes

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 16-page answer book and an **unmarked** copy of the play that you have studied for Section B of this component.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen or correction fluid.
Write your name, centre number and candidate number in the spaces at the top of this page.

For Section A and Section B, write your answers in the separate answer booklet provided.

For Section C, write your answers in the spaces provided in this booklet. If you run out of space use the additional page at the back of the booklet, taking care to number the question correctly. At the end of the examination, please hand both booklets to the invigilator.

Within **Section A and Section B**, answer **all** questions on your chosen plays. **Section C** is compulsory.

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question or part question. Candidates are advised to spend about 50 minutes on Section A, 50 minutes on Section B, and 50 minutes on Section C.

You should make detailed references to the play in Section A, Section B and Section C and use specialist drama and theatre terminology.

Extracts for Section A and Section C questions are included within this examination booklet.

© WJEC CBAC Ltd.

SECTION A

The Winter's Tale	25
Rutherford and Son	29
A Raisin in the Sun	33
Father Comes Home from the Wars (Parts 1, 2 & 3)	37
Home, I'm Darling	41
Company	45

SECTION B

The Bacchae	49
Blood Wedding	49
The Arsonists (The Fire Raisers)	49
Death and the King's Horseman	49
Brief Encounter	49
Small Island	50

SECTION C

The Book of Dust – La Belle Sauvage	51

© WJEC CBAC Ltd.

BLANK PAGE

© WJEC CBAC Ltd.

SECTION A

You must answer **all** the questions on the **one** play that you have studied.

The Winter's Tale William Shakespeare

Read the two-page extract that starts on the opposite page and answer questions **1**(a) and **1**(b).

1 a Discuss sound design ideas for this extract and how they would create atmosphere. [10 marks]

1 b As a director, discuss your ideas for the actors' movement and positioning within this extract. Explain how your choices would communicate meaning to an audience.

[30 marks]

© WJEC CBAC Ltd.

The Winter's Tale William Shakespeare

*(*HERMIONE *descends.)*

PAULINA: Start not. Her actions shall be holy as
You hear my spell is lawful. Do not shun her
Until you see her die again, for then
You kill her double. Nay, present your hand.
When she was young, you wooed her; now in age
Is she become the suitor?

LEONTES: O, she's warm!
If this be magic, let it be an art
Lawful as eating.

POLIXENES: She embraces him.

CAMILLO: She hangs about his neck.
If she pertain to life, let her speak too.

POLIXENES: Ay, and make it manifest where she has lived,
Or how stol'n from the dead.

PAULINA: That she is living,
Were it but told you, should be hooted at
Like an old tale, but it appears she lives,
Though yet she speak not. Mark a little while.
(To Perdita.) Please you to interpose, fair madam.
Kneel
And pray your mother's blessing. *(To Hermione.)*
Turn, good lady.
Our Perdita is found.

HERMIONE: You gods, look down,
And from your sacred vials pour your graces
Upon my daughter's head! Tell me, mine own,
Where hast thou been preserved? Where lived? How found
Thy father's court? For thou shalt hear that I,
Knowing by Paulina that the oracle
Gave hope thou wast in being, have preserved
Myself to see the issue.

PAULINA: There's time enough for that,
Lest they desire upon this push to trouble
Your joys with like relation. Go together,
You precious winners all. Your exultation
Partake to everyone. I, an old turtle,
Will wing me to some withered bough and there
My mate, that's never to be found again,
Lament till I am lost.

Turn Over.

© WJEC CBAC Ltd.

LEONTES: O peace, Paulina.
Thou shouldst a husband take by my consent,
As I by thine a wife. This is a match,
And made between's by vows. Thou hast found
mine–
But how is to be questioned, for I saw her,
As I thought, dead, and have in vain said many
A prayer upon her grave. I'll not seek far–
For him, I partly know his mind– to find thee
An honorable husband. – Come, Camillo,
And take her by the hand, whose worth and honesty
Is richly noted and here justified
By us, a pair of kings. Let's from this place.

(To Hermione.) What, look upon my brother! Both your
pardons
That e'er I put between your hold looks
My ill suspicion. This your son-in-law
And son unto the King, whom heavens directing,
Is troth-plight to your daughter. – Good Paulina,
Lead us from hence, where we may leisurely
Each one demand and answer to his part
Performed in this wide gap of time since first
We were dissevered. Hastily lead away.

They exit.

© WJEC CBAC Ltd.

BLANK PAGE

© WJEC CBAC Ltd.

You must answer **all** the questions on the **one** play that you have studied.

Rutherford and Son Sowerby

Read the two-page extract that starts on the opposite page and answer questions **2**(a) and **2**(b).

2 a Discuss sound design ideas for this extract and how they would create atmosphere. [10 marks]

2 b As a director, discuss your ideas for the actors' movement and positioning within this extract. Explain how your choices would communicate meaning to an audience.

[30 marks]

© WJEC CBAC Ltd.

Rutherford and Son Sowerby

There is silence. He sits motionless, looking at her.

RUTHERFORD: You've got a fair notion of business – for a woman.

MARY: I've earned my living. I know all that that teaches a woman.

RUTHERFORD: It's taught you one thing – to have an eye to the main chance.

MARY: You think I'm bargaining for myself?

RUTHERFORD: You get a bit out of it, don't you?

MARY: What?

RUTHERFORD: A roof over your head – the shelter of a good name – your keep – things not so easy to come by, my son's wife, wi' a husband that goes off and leaves you to live on his father's charity. *(There is a pause.)*

MARY: *(slowly)* There'll be a woman living in the house – year after year, with the fells closed round her. She'll sit and sew at the window and see the furnaces glare in the dark; lock up, and give you the keys at night –

RUTHERFORD: You've got your bairn.

MARY: Yes, I've got him! For ten years. *(They sit silent.)* Is it a bargain?

RUTHERFORD: Ay. *(She gets up with a movement of relief. As he speaks again she turns, facing him.)* You think me a hard man. So I am. But I'm wondering if I could ha' stood up as you're standing and done what you've done.

MARY: I love my child. That makes me hard.

RUTHERFORD: I used to hope for my son once, like you do for yours now. When he was a bit of a lad I used to think o' the day when I'd take him round and show him what I had to hand on. I thought he'd come after me – glad o' what I'd done. I set my heart on that. And the end of it's just this – an empty house – we two strangers, driving our bargain here across the table.

MARY: There's nothing else.

RUTHERFORD: You think I've used him badly? You think I've done a dirty thing about his metal?

MARY: It was his.

RUTHERFORD: I've stolen it behind his back – and I'm going to make money out of it?

Turn Over.

© WJEC CBAC Ltd.

MARY: I don't know – I don't know.

RUTHERFORD: It'll come to your son.

MARY: Yes.

RUTHERFORD: Because I done that he'll have his chance, his place i' the world. What would ha' gone to the winds, scattered and useless, 'll be his. He'll come on, young and strong, when my work's done, and Rutherford's 'll stand up firm and safe out o' the fight and the bitterness – Rutherford's that his grandfather gave his life to build up.

MARY *(stopping him with a gesture)*: Hush!

RUTHERFORD: What is it? *(They both listen.)* The little lad. He's waking!

MARY *runs out. The room is very silent as* RUTHERFORD *sits sunk in his chair, thinking.*

© WJEC CBAC Ltd.

BLANK PAGE

© WJEC CBAC Ltd.

You must answer **all** the questions on the **one** play that you have studied.

A Raisin in the Sun Hansberry

Read the two-page extract that starts on the opposite page and answer questions **3**(a) and **3**(b).

3	**a**

Discuss sound design ideas for this extract and how they would create atmosphere. [10 marks]

3	**b**

As a director, discuss your ideas for the actors' movement and positioning within this extract. Explain how your choices would communicate meaning to an audience.

[30 marks]

© WJEC CBAC Ltd.

A Raisin in the Sun Hansberry

LINDER: *(folding up his materials)* Well – if you are that final about it… There is nothing left for me to say. *(He finishes. He is almost ignored by family, who are concentrating on* WALTER*. At the door* LINDER *halts and looks around.)* I sure hope you people know what you're doing. *(He shakes his head and goes.)*

RUTH: *(looking around and coming to life)* Well, for God's sake – if the moving men are here – LET'S GET THE HELL OUT OF HERE!

MAMA: *(into action)* Ain't it the truth! Look at all this here mess. Ruth, put Travis's good jacket on him… Walter Lee, fix your tie and tuck your shirt in, you look just like somebody's hoodlum. Lord have mercy, where is my plant? *(She flies to get it amid the general bustling of the family, who are deliberately trying to ignore the nobility of the past moment.)* You all start on down…Travis child, don't go empty-handed….Ruth, where did I put that box with my skillets in it? I want to be in charge of it myself….I'm going to make us the biggest dinner we ever ate tonight…Beneatha, what's the matter with them stockings? Pull them things up, girl….

The family starts to file out as two moving men appear and begin to carry out the heavier pieces of furniture, bumping into the family as they move about.

BENEATHA: Mama, Asagai – asked me to marry him today and go to Africa –

MAMA: *(in the middle of her getting-ready activity)* He did? You ain't old enough to marry nobody. *(See this moving men lifting one of her chairs precariously.)* Darling, that ain't no bale of cotton, please handle it so we can sit in it again. I had that chair twenty-five years…

The movers sigh with exasperation and go on with their work.

BENEATHA: *(girlishly and unreasonably trying to pursue the conversation)* To go to Africa, Mama – be a doctor in Africa….

MAMA: *(distracted)* Yes, baby –

WALTER: Africa! What he want you to go to Africa for?

BENEATHA: To practise there….

WALTER: Girl, if you don't get all them silly ideas out your head! You better marry yourself a man with some loot….

BENEATHA: *(angrily, precisely as in the first scene of the play)* What have you got to do with who I marry?

Turn Over.

© WJEC CBAC Ltd.

WALTER: Plenty. Now I think George Murchison –

He and BENEATHA *go out yelling at each other vigorously;* BENEATHA *is heard saying that she would not marry* GEORGE MURCHISON *if he were Adam and she were Eve, etc. The anger is loud and real till their voices diminish.* RUTH *stands at the door and turns to* MAMA *and smiles knowingly.*

MAMA: *(fixing her hat at last)* Yeah – they something all right, my children…

RUTH: Yeah – they're something. Let's go, Lena.

MAMA: *(stalling, starting to look around the house)* Yes – I'm coming. Ruth

RUTH: Yes?

MAMA: *(quietly, woman to woman)* He finally come into his manhood today, didn't he? Kind of like a rainbow after the rain…

RUTH: *(biting her lip lest her own pride explode in front of* MAMA*)* Yes, Lena.

WALTER'S *voice calls for them raucously.*

MAMA: *(waving* RUTH *out vaguely)* All right, honey – go on down. I be down directly.

RUTH *hesitates, then goes.* MAMA *stands at last alone in the living room, her plant on the table before her as the light start to come down. She looks around at all the walls and ceilings and suddenly, despite herself, while the children call below, a great heaving thing rises in her and she puts her fist to her mouth, takes a final desperate look, pulls her coat about her, pats her hat and goes out. The lights dim down. The door opens and she comes back in, grabs her plant, and goes out for the last time.*

Curtain

© WJEC CBAC Ltd.

BLANK PAGE

© WJEC CBAC Ltd.

You must answer **all** the questions on the **one** play that 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**(a) and **4**(b).

4 **a** Discuss sound design ideas for this extract and how they would create atmosphere. [10 marks]

4 **b** As a director, discuss your ideas for the actors' movement and positioning within this extract. Explain how your choices would communicate meaning to an audience.

[30 marks]

© WJEC CBAC Ltd.

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

ULYSSES *takes out his knife. He lunges at* HOMER, *intent on killing him. They struggle.*

HOMER: No!

THE RUNAWAY SLAVES: No! No!

ODYSSEY DOG: No!

PENNY *comes out of the house.*

PENNY: No!!!

PENNY
ULYSSES

(Rest.)

PENNY: No.

PENNY
ULYSSES
HOMER
PENNY

(Rest.)

ULYSSES
PENNY

ULYSSES *withdraws his knife.*

PENNY: All that time of waiting and wishing and praying that you were alive
And I was in our house just now
Praying you was dead.
And all those times I would lay with you
Praying you was him.
God must not of heard me right.
My prayers got confused.
My prayers got confused.

THE RUNAWAY SLAVES

FIRST: Now the sun is down
The day has pulled a blanket over its own head
THIRD: Wish us good luck

Turn Over.

© WJEC CBAC Ltd.

FIRST: Wish us good fortune
SECOND: Wish us safety
FIRST: Wish us food and water along the way
THIRD: Wish us freedom
SECOND: Wish us open arms when we arrive
FIRST: Wish us work. Wish us luck
THIRD: Wish us a way to get our families back
SECOND: Wish us at least that. Wish us at least that.

HOMER: We're heading out. We'll go.

PENNY: Yes. We'll go.

ULYSSES: You'll stay, Penny. Please. I don't want you going.

ULYSSES *takes* PENNY'*s hand but* PENNY *pulls away. She tears a piece of her dress, handing it to* ULYSSES.

PENNY: I'm leaving. I'm gone. Let's go.

PENNY *leaves with* HOME *and* THE RUNAWAY SLAVES. ULYSSES *and* ODYSSEY DOG *are alone.*

ODYSSEY DOG: There are worse things. I dunno what but there are worse things.

ULYSSES
ULYSSES
ULYSSES

ULYSSES *takes that paper out, looks it over.*

ULYSSES: This paper. I never got to read it to them. The Proclamation. I copied it down.

(Rest.)

It says we're free.

ODYSSEY DOG: The Runaways, they still got to run.

ULYSSES: Still and all.

(Rest.)

These are my hands now.

(Rest.)

I'll bury the Boss-Master.

ODYSSEY DOG: I'll help.

ULYSSES *looks towards Boss-Master's house, ready to undertake his new life.*

ODYSSEY DOG *holds the spade.*

End of play

© WJEC CBAC Ltd.

BLANK PAGE

© WJEC CBAC Ltd.

You must answer **all** the questions on the **one** play that you have studied.

Home, I'm Darling Wade

Read the two-page extract that starts on the opposite page and answer questions **5**(a) and **5**(b).

5 a Discuss sound design ideas for this extract and how they would create atmosphere. [10 marks]

5 b As a director, discuss your ideas for the actors' movement and positioning within this extract. Explain how your choices would communicate meaning to an audience.

[30 marks]

© WJEC CBAC Ltd.

Home, I'm Darling Wade

JUDY: I think I'm scared, Johnny.

JOHNNY: That's OK.

JUDY: That feeling when you've been off school for a week with laryngitis and when you go back you try and catch up but you know you've missed a crucial lesson

JOHNNY: Trigonometry or

JUDY: The Subjunctive. And you never ever feel like you fully understand it, you never really catch up and you know there's going to be a question on it in the exam so you're just dreading

I feel like that about the world. Like I'll never catch up.

JOHNNY: You're not doing it by yourself is the important thing.

JUDY: We're not going to solve this now, are we?

JOHNNY: Making a start.

JUDY: We work it out together, no assumptions

JOHNNY: No eggshells. We review everything.

JUDY: You and me but different.

JUDY *takes a deep breath.*

JOHNNY: Yes?

JUDY: Yes.

JOHNNY *stands up.*

JOHNNY: Dance with me?

JUDY: You hate dancing.

JOHNNY: I'm reviewing that. Come on, dance with me.

JUDY *comes over to him, and they start to jive together. Really quite badly.*

JUDY: Weird, not wearing a dress for this.

Turn Over.

© WJEC CBAC Ltd.

After a few moves:

JOHNNY: You're leading again.

JUDY: I'm trying not to. Go on, you lead.

JOHNNY: No, you

JUDY: No, you

JOHNNY: You

JUDY: You

JOHNNY: You.

They laugh. They keep dancing. Music takes over and continues into a….

CODA

Morning. JOHNNY *is in the kitchen, in his work suit. He puts the teapot on the table, which is set for breakfast.*

As much of this as possible is a dance.

He takes a loaf of sliced bread and methodically puts some in the toaster, and lays some out for making a sandwich.

He makes a sandwich, wraps it and puts it in a lunch box.

JUDY *comes out of the bathroom in 1950s-style office wear.*

She comes downstairs. JOHNNY *comes over. They kiss each other, long and slow.*

The toast pops up.

They sit down and JOHNNY *pours the tea.* JUDY *surveys the table.*

She gets up, goes to the cupboard and gets out the marmalade.

They eat the toast and drink their tea.

They take the plates to the sink. JUDY *starts to run the tap, but* JOHNNY *points at his watch.*

She hesitates, then walks away from the dishes in the sink.

They go into the hallway and each put on a hat.

JUDY *hands* JOHNNY *his briefcase.*

JOHNNY *hands* JUDY *her briefcase.*

They leave via the front door.

The house is empty.

THE END

© WJEC CBAC Ltd.

BLANK PAGE

© WJEC CBAC Ltd.

You must answer **all** the questions on the **one** play that you have studied.

Company Sondheim / Furth / Elliott

Read the two-page extract that starts on the opposite page and answer questions **6**(a) and **6**(b).

6 a Discuss sound design ideas for this extract and how they would create atmosphere. [10 marks]

6 b As a director, discuss your ideas for the actors' movement and positioning within this extract. Explain how your choices would communicate meaning to an audience.

[30 marks]

© WJEC CBAC Ltd.

Company Sondheim / Furth / Elliott

Everyone exits, leaving BOBBIE *alone.*

BOBBIE: Someone to crowd you with love,
Someone to force you to care,
Someone to make you come through
Who'll always be there,
As frightened as you,
Of being alive,
Being alive, being alive, being alive.

JAMIE *re-enters.*

JAMIE: Blow out the candles, BOBBIE, and make a wish. *Want* something! Want *something*!

JAMIE *exits.*

BOBBIE: Somebody hold me too close,
Somebody hurt me too deep,
Somebody sit in my chair
And ruin my sleep
And make me aware
Of being alive, being alive.

Somebody need me too much,
Somebody know me too well,
Somebody pull me up short
And put me through hell
And give me support
For being alive,
Make me alive,
Make me alive.

Make me confused,
Mock me with praise,
Let me be used,
Vary my days,
But alone is alone, not alive.

Somebody crowd me with love,
Somebody force me to care,
Somebody let me come through,
I'll always be there

As frightened as you,
To help us survive
Being alive, being alive, being alive.

Turn Over.

© WJEC CBAC Ltd.

Scene Five

BOBBIE's *apartment. The* COMPANY *are all waiting for* BOBBIE.

COUPLES.

Bobbie, Bobbie,
Ba ba ba ba ba ba ba ba…
Bobbie, Bobbie….
Ba ba ba ba ba ba ba ba…
Bobbie.

We hear footsteps in the distance growing louder. The lights are turned down; a key is heard in a lock, but it is another door in the building that opens and closes. Pause.

LARRY: Must have been the apartment across the hall.

Pause.

HARRY: This is the craziest thing…huh?

JAMIE: Do you think something's wrong?

PAUL: *(after a brief pause).* No. I think something's right.

JAMIE: So do I.

SUSAN: Maybe she forgot.

SARAH: How can anyone forget a surprise birthday?

JOANNE: Or…maybe the surprise is on us. I think I got the message. C'mon, Larry, let's go home.

LARRY: Yeah, I think we should.

PAUL: Yes, I think we can go now.

SARAH: Maybe we should leave her a note.

HARRY: Maybe we should leave her alone.

SUSAN: I'll call her tomorrow.

PETER: Don't.

SUSAN: I won't.

DAVID: Jenny?

JENNY: What?

DAVID: Nothing.

JOANNE: Okay. All together, everybody.

ALL: Happy birthday, Bobbie.

They exit the apartment, leaving it empty. From out of the shadows steps BOBBIE*. She enters the apartment, grabs the '35' helium balloons and pops them with a knife. She then picks up a fire extinguisher and sets it off at the candles. One candle remains lit. She smiles, leans forward and blows out the final candle.*

Curtain.

© WJEC CBAC Ltd.

BLANK PAGE

© WJEC CBAC Ltd.

SECTION B

You must answer **one** *question on the* **one** *play you have studied.*

7 ***The Bacchae*** Euripides / David Greig

Explain how you can interpret ***The Bacchae*** for performance in the theatre today, for a contemporary audience. In your answer, you must refer to at least **one** extract from the play. You must also analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40 marks]

8 ***Blood Wedding*** Federico Garcia Lorca / Marina Carr

Explain how you can interpret ***Blood Wedding*** for performance in the theatre today, for a contemporary audience. In your answer, you must refer to at least **one** extract from the play. You must also analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40 marks]

9 ***The Arsonists (The Fire Raisers)*** Max Frisch / Alastair Beaton

Explain how you can interpret ***The Arsonists*** for performance in the theatre today, for a contemporary audience. In your answer, you must refer to at least **one** extract from the play. You must also analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40 marks]

10 ***Death and the King's Horseman*** Wole Soyinka

Explain how you can interpret ***Death and the King's Horseman*** for performance in the theatre today, for a contemporary audience. In your answer, you must refer to at least **one** extract from the play. You must also analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40 marks]

11 ***Brief Encounter*** Noel Coward / Emma Rice

Explain how you can interpret ***Brief Encounter*** for performance in the theatre today, for a contemporary audience. In your answer, you must refer to at least **one** extract from the play. You must also analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40 marks]

© WJEC CBAC Ltd.

12 ***Small Island*** Helen Edmundson / Andrea Levy

Explain how you can interpret ***Small Island*** for performance in the theatre today, for a contemporary audience. In your answer, you must refer to at least **one** extract from the play. You must also analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40 marks]

© WJEC CBAC Ltd.

SECTION C

The Book of Dust – La Belle Sauvage Phillip Pullman, adapted by Bryony Lavery.

Read the two-page extract that starts on the opposite page and answer question 13.

13 Consider how you would stage this extract on a Proscenium Arch stage. Use the space provided below to draw a ground plan. Fully explain and justify your set design ideas on pages 54-57 of this booklet. In your answer, you must:

- analyse and evaluate how any live productions you have seen during the course have influenced your stage design choices
- consider:
  - staging shape and audience position
  - entrances and exits
  - position of the set and/or props.
- demonstrate understanding of the extract within the context of the whole play.

Ground Plan: Proscenium Arch

© WJEC CBAC Ltd.

***The Book of Dust – La Belle** Sauvage* by Phillip Pullman

2. Canoe

His canoe La Belle Sauvage *is moored on the river outside the pub.*

MALCOLM: This is my canoe…
(He is fathoms deep in love with his canoe.)
La Belle Sauvage.
(Gets the paddle which he uses to point out…)
She's an eight foot seven-and-a-half-inch two-person Albion oak-bark canoe.
self-painted.
she comes with welded paddle sup/ports…

ASTA: That's enough de/tail…get in.

MALCOLM: *Two* welded paddled supports port and starboard, and an extra skeg for directional stab/ility…

ASTA: Too much inform/ation…*paddle!*

MALCOLM: She's my own personal river vessel.
what I typically use
(He paddles out into the flow of the river.)
to get from The Trout on *this bank*
upstream to *the Priory* on *that* bank.
You *can* go over the bridge on the Godstow Road…
(Points where.)
If you ent got boatage it's a bit quicker.
But this afternoon for the first time in *days* it weren't raining, and I was in a canoe-ing mood.
(He canoes.)
The sisters were using this first *dry* spell for ages to do gardening.

The SISTERS OF ST ROSAMUND *appear, neither calm nor serene.*
carrying tools and dressed for bad-weather gardening.
habits, wellingtons, rubber gloves.
They push wheelbarrows filled with seed potatoes, and are led by BENEDICTA, *the Mother Superior.*

BENEDICTA: O gracious lord,
in these troubled times,
with these new and perplexing challenges,
show us how we must serve you /…
O gracious lord help us.

MALCOLM: Let's ask them about Lord Nugent.

ASTA: Why the weird visit from the Lord Chancellor of England?

MALCOLM: Also I'm *starving…*

ASTA: And it must be nearly their dinnertime!

© WJEC CBAC Ltd.

3. The Priory

Outside the Priory.

BENEDICTA: Gardening, sisters. Anyone watching can see we're just…..
(Looks anxiously out.)

FENELLA: *(blessing the tools).* Lord, make these ancient tools last for one more planting season.
Make these potatoes we plant
feed every hungry nun this approaching wet winter.

MALCOLM: Reverend Mother! / Hello, everybody, hello!

BENEDICTA: Malcolm!...Oh dear….we didn't expect / you …

SISTERS FENELLA, CLARE, ISOBEL, ANNE, KATHERINE, HELENA *(mendaciously and jittery).*

Malc/olm! Are you alone?
How very lovely to / see you!
Aren't you pleased the rain's / stopped?
As you see we are / all –
We're *gardening!*

MALCOLM: Can I help, it must be near your / dinnertime?

BENEDICTA: That would be very kind of you. Sister Katherine, supply Malcolm with a tool.

FENELLA: Malcolm dear…. we're trying *Maris Pipers* this time, because we were a bit disappointed in those *Anyas* you and I put in last year.

ANNE: We found them too *waxy* for mashed potatoes.

KATHERINE: And you know how we all like mashed potatoes, Malcolm!

MALCOLM: Me too! With stew! Are the chitted potatoes in the wheel/barrows?

FENELLA: Oh! Malcolm no…No! Reverend / Mother!

The NUNS *watch in suspended horror as in the wheelbarrow…*

MALCOLM: Oh, it's a baby!

© WJEC CBAC Ltd.

© WJEC CBAC Ltd.

……

……

……

……

……

……

……

……

……

……

……

……

……

……

……

……..

……

……

……

……

……

……

……

……

……

……

……

……

……

……

……

……

……

……

……

END OF PAPER

© WJEC CBAC Ltd.

2027 A Level 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 and/or question when assessing a candidate's response.

Band descriptors

In Sections A and B there is one generic assessment grid for each question which covers every text in the section and one grid for Section C. 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 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 judgment as drama and theatre 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

© WJEC CBAC Ltd.

Assessment objective coverage in component 3

Assessment objective	Section A		Section B	Section C
	a	b		
AO3: 1a	✓	✓	✓	✓
AO3: 1b	✓	✓	✓	✓
AO3: 1c	✓	✓	✓	✓
AO3: 1d	✓	✓	✓	✓
AO4: 1c			✓	✓
AO4: 1d			✓	✓

© WJEC CBAC Ltd.

MARK SCHEME

SECTION A

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

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	**9–10 marks** • A clear and detailed description of sound design ideas demonstrating knowledge and understanding of the role of sound in performance. • A clear and detailed knowledge and understanding of the function of sound design and how the location of the extract affects the sound design. • Clear and detailed knowledge and understanding of how sound design creates atmosphere. • Highly relevant use of subject specific terminology.
4	**7–8 marks** • A clear description of sound design ideas demonstrating knowledge and understanding of the role of sound in performance. • A clear knowledge and understanding of the function of sound design and how the location of the extract affects the sound design. • Clear knowledge and understanding of how sound design creates atmosphere. • Relevant use of subject specific terminology.
3	**5–6 marks** • A general description of sound design ideas demonstrating some knowledge and understanding of the role of sound in performance. • A general knowledge and understanding of the function of sound design and how the location of the extract affects the sound design. • A general knowledge and understanding of how sound design creates atmosphere. • Generally relevant use of subject specific terminology.
2	**3–4 marks** • A limited description of sound design ideas demonstrating a little knowledge and understanding of the role of sound in performance. • A limited knowledge and understanding of the function of sound design and how the location of the extract affects the sound design. • A limited knowledge and understanding of how sound design creates atmosphere. • A limited use of subject specific terminology.
1	• Little or no description of sound design ideas demonstrating very little knowledge and understanding of the role of sound in performance. • Little or no knowledge and understanding of the function of sound design and how the location of the extract affects the sound design. • Little or no knowledge and understanding of how sound design creates atmosphere. • Little or no relevant use of subject specific terminology.
0	**0 marks** • Response not worthy of credit.

© WJEC CBAC Ltd.

	Indicative Content
	Answers should include a description of suitable sound design ideas for the extract. The answer should also demonstrate knowledge and understanding of the role of sound design and how it can be used to create atmosphere. References may be made to sound effects (including music), direction of sound, length of sound state/cue, intensity, manipulation of sound effects and how these creative choices create atmosphere. The following points are examples of the kinds of answers which might be given and all valid alternative answers should be considered and marked appropriately.
1 a ***The Winter's Tale***	• This extract reunites husband /wife, mother/ daughter and old friends. The sound effects could reflect this change in atmosphere, e.g. sound that indicates the breaking of a spell and a change from the autocratic nature of the court to one of acceptance and hope. • Hermione transforms from a statue to a real human. A sound cue could accompany this movement as she descends. • The courtiers commentate on the action that takes place and orchestrate the reunion e.g. the intensity of the sound effect could reflect the pace and create excitement. • The sadness of Paulina's grief runs alongside the joy of the reunion. A contrasting sound effect could be used to create a sad atmosphere e.g. an echoed bell toll. This could linger throughout Leontes' speech and cut off suddenly when he changes the mood. e.g. on the line *"Come, Camillo,".* • Leontes attempts to break her grief by promising her a marriage. He also introduces Florizel and his impending wedding to Perdita. The choice of sound could reflect a wedding celebration e.g. fading in of 'The Wedding March' that becomes more intense as it fills the stage and the auditorium (e.g. via speakers placed behind the audience) with excitement and energy.

© WJEC CBAC Ltd.

2 a ***Rutherford and Son***	• Rutherford and Mary agree to the terms of their contract. The extract could begin in silence, but as the deal is set, sound effects could be used to show how their plan will secure the future of the Glass works. e.g. sounds of the furnace firing up begin to become louder and punctuate their conversation. • Rutherford stresses the benefit of the deal in securing a roof over her head, but Mary is aware it will also trap her. Her safety might be emphasised by the sound of the rain that started the play fading in and beating down on the house, but the wind whistling down the chimney would be eerie and create a tense atmosphere. • Mary is keen for Rutherford to understand her motive for the deal is the love of her child. A sound effect could emphasise this e.g. the sound of a chiming clock. • Rutherford sees that the boy will make the future better and absolve his deceit and betrayal towards his own son. The sound of the boy waking could come from off stage. The innocence of his voice and how his calls become louder could change the atmosphere to one of hope. • On the final stage direction, whilst Rutherford sits silently thinking in his chair, the recorded conversation between Mary and her son could become more animated and affectionate although words are not discernable. • The balance of the background sounds of the weather and furnace sounds could diminish, to be replaced by the laughter of mother and child. This could create an atmosphere of hopefulness to end the play.

© WJEC CBAC Ltd.

3 a ***A Raisin in the Sun***	• Walter Lee has refused Lindner's pay off to stay living in the apartment. They are going to escape. Sound effects could be used to convey the urban atmosphere. e.g. sounds of construction as the Southside of Chicago is being intensively developed. The final threat from Lindner might be drowned out by the intensity of the sounds. • As the family spring into action continuing to pack, more noises could be added to the soundscape e.g. footsteps on the stairs, doors banging and voices on the staircase. This reflects the excitement and energy of the family. • As Ruth *"turns to Mama and smiles knowingly"* the sounds could diminish and there could be a silence for a reflective atmosphere. • Walter's voice "*raucously*" calls them out of their moment of pride. e.g. direction of sound could surround the audience to shock them into action and denote that there is no time to waste. • As the lights fade the audience believe this is the end of the play. However, the sounds of Mama's footsteps could begin and get louder as she reappears. Sounds could be used to create a reflective atmosphere when leaving the apartment. e.g. A sound scape of dialogue and voices, the playing of African music from earlier in the play, sounds of babies crying. • Her final footsteps are purposeful and could be played at high intensity, conveying determination and hopefulness for the future, leaving the past behind. The door could slam shut and echo through the audience.

© WJEC CBAC Ltd.

4 a ***Father Comes Home from the Wars*** *(Parts 1,2 & 3)*	• The fighting of the Civil War continues e.g. sound effects could start in the background with some explosions getting closer and more intense. This could convey tension and create a sense of urgency for the Runaway Slaves to escape quickly before they are caught. • The fight for Penny, between Ulysses and Homer, mirrors the wider battle and the action of this fight might be choreographed to the soundscape. Could have moments of silence coordinating with the "*Rest*" in the fight between the two men. • Penny talks about how long she has waited to make her escape. The sound effects could be used here to recap sounds made earlier in the play e.g. a cock crowing, wolf howling, winds blowing. • Silence and the fading away of battle noises could indicate a tense atmosphere – the waiting of the audience and characters for Ulysses to withdraw the knife. This builds tension. • The Runaway Slaves prepare to continue their escape to the North. The *"sun is down"* – the battle noises could cease but the sounds of the wolves could take over quietly in the background. As their intensity builds so does the sense of urgency for the slaves to make their escape. • The Proclamation is read. This is *an anti-climax as it does not give The Runaway Slaves peace, "as they still got to run".* The sound could return to that of the opening scene of the play – a sound of wind across a wide open plain. The cyclical sound cue could suggest that nothing has really changed. It is interrupted by the sound of Odyssey Dog breaking the earth with a spade.

© WJEC CBAC Ltd.

5 a ***Home, I'm Darling***	• Choice of music in the first section of the extract, "*they start to jive together*" – might be a recognisable 1950s jive song e.g. Elvis – *Blue suede shoes* – A sound designer might choose to increase the volume of the music as the characters become more confident dancing to it. Showing that they are comfortable with their new life together. • On the cue, "*as the music takes over*" the sound of the 1950s jive could fade up much louder marking the transition into the next part of the extract, "*Morning*". • As Johnny begins moving in the kitchen, "*he puts the teapot on the table*", the music could cross fade into another more contemporary jive (e.g. Meghan Trainor – Dear future Husband). It blends an older music style with a new interpretation. • The historical change in music reflects Judy's transition as does the use of the female voice. It could convey an optimistic feeling. • Music plays an important part in establishing the period which Judy has chosen to live in and from which she is now transitioning. However, the use of silence at the end of the extract marks the end of her life as a traditional wife. A sound designer might choose to fade this to silence or cut it abruptly to mark this change. • They leave via the front door. A sound cue could be a loud door slam that echoes into silence. This could denote a line drawn between one life and the next.

© WJEC CBAC Ltd.

6 a ***Company***	• Bobbie alone. As she sings this song it is very introspective and conveys a tug of war with her self-expression and the outside world. Only her voice and the accompaniment are heard. • Jamie's unannounced interruption, followed swiftly by his exit, could draw further attention to the pressure Bobbie feels regarding marriage, with the sound of a door slamming, reinforcing his brutal criticism of her. • Bobbie's apartment – the sound effect of a door being opened in detail and with precision. The key being put in the lock the turning of the barrel, the release of the latch, all builds up tension as the cast and audience expect Bobbie to enter. An anti-climax is created as it is realised that the lock is for another apartment. • Happy Birthday – an echo could be applied to this to convey the emptiness of the apartment but also the realisation by her friends that she doesn't need their way of celebrating. • Bobbie steps out of the shadows. The footsteps click on the floor and reverberate, showing newfound confidence and assertiveness. • The popping of the balloons sound effect could be preceded by a loud sound of a wrestle with the foil material of the balloon and a violent and frenzied stabbing of them with the knife. Similarly, the violent sound of the fire extinguisher could be exaggerated and relayed through the auditorium to show how Bobbie has now taken control over her decision making. The final candle is blown out in a simple and silent gesture by the actor.

© WJEC CBAC Ltd.

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

Band	AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed (and performed)**
5	**25–30 marks** • A mature and insightful answer clearly showing a detailed knowledge and understanding of how movement and positioning can be used to communicate meaning to an audience. • A comprehensive knowledge and understanding of how movement and positioning communicate character in the extract. • An imaginative use of movement and positioning in the extract. • Highly relevant use of subject specific terminology.
4	**19–24 marks** • An insightful answer demonstrating knowledge and understanding of how movement and positioning can be used to communicate meaning to an audience. • A clear knowledge and understanding of how movement and positioning communicate character in the extract. • A clear use of movement and positioning in the extract. • Relevant use of subject specific terminology.
3	**13–18 marks** • A general answer demonstrating some knowledge and understanding of how movement and positioning can be used to communicate meaning to an audience. • A general knowledge and understanding of how movement and positioning communicate character in the extract. • Some relevant use of movement and positioning in the extract. • Generally relevant use of subject specific terminology.
2	**7–12 marks** • A limited answer demonstrating inconsistent knowledge and understanding of how movement and positioning can be used to communicate meaning to an audience. • Limited knowledge and understanding of how movement and positioning communicate character in the extract. • Limited use of movement and positioning in the extract. • Limited use of subject specific terminology.
1	**1–6 marks** • A very limited answer demonstrating little or no knowledge and understanding of how movement and positioning can be used to communicate meaning to an audience. • Very limited knowledge and understanding of how movement and positioning communicate character in the extract. • Little or no relevant use of movement and positioning in the extract. • Little or no relevant use of subject specific terminology.
0	**0 marks** • Response not worthy of credit.

© WJEC CBAC Ltd.

	Indicative Content
	Answers should explain in detail how movement and positioning can be used to communicate meaning and character to an audience. Answers should refer to all characters in the extract and demonstrate knowledge and understanding of the chosen extract. The following indicative content contains examples of how the questions might be answered. All valid alternatives should be considered by the examiner and marked appropriately.
1 b ***The Winter's Tale***	• The court is assembled on stage to see the statue of Hermione being revealed. Hermione might enter from behind a screen USC, having been posed as a statue in silhouette. She could be positioned upstage centre with a tableau of the court positioned around her on the thrust. This communicates a sense of anticipation amongst the audience and the courtiers. • Leontes' reaction to Hermione coming to life. Leontes could move forward to touch Hermione and draws away his hand in fear at first as he senses her warmth. Leontes' reaction might be to remain frozen trying to make sense of what is happening. • Paulina and Camillo could be positioned between the audience and the other characters. They act as narrators and directors of the action taking place. They could move to the front of the stage to talk directly to them. • Paulina introduces Perdita to her mother. Hermione might hesitate to move towards her as she does not recognise her own daughter. They embrace affectionately with Hermione praising looking up to the sky to thank the gods. • Paulina could move apart from the united group to DSR. She is in grief and her distance shows she is excluded from the joyful reunions. Leontes could move to bring her into the group where her hands are joined with Camillo indicating the building of a new relationship. • Could have exit led by Paulina USC into the Palace hastily. She is prompted to move quickly to allow Leontes not to linger too long on his apology to Polixenes and Florizel.

© WJEC CBAC Ltd.

2 b ***Rutherford and Son***	• Rutherford could sit motionless and silent. He could be placed in his chair at the top of the table facing out to the audience. This shows his status in the family and how he physically dominates the space. • Mary could be positioned standing downstage left – so that she looks upstage to Rutherford lifting her head to talk to him. The table is between them. This conveys her respect for him. • Mary begins to stand up for herself and could step forward to hear what benefits Rutherford states she will get. On the pause, she could slowly walk toward Rutherford, closing the distance between them and sitting down closer to him. This shows she is affirming the other side of the argument and gaining more status. • Once the bargain is agreed Mary could get up standing above him and look in his face; eye to eye. She sees herself as more of an equal now. • Having concluded the bargain, Rutherford might move towards the fireplace to fill his pipe with tobacco. He may not look at her as he senses her judgement of his treatment of his own son. Mary could react to this by staring out into space acknowledging she will have to accept what he did even though she did not like it. • Mary hears her son offstage stir in his sleep and could run off stage, showing her son is her only concern. • Rutherford could return to the same opening position of the extract in his chair and could appear lost in thought.

© WJEC CBAC Ltd.

3 b ***A Raisin in the Sun***	• Opening position. The family could stand around the table where Mr Lidner stands, but not be focused on him or his paperwork. They might all be positioned to face Walter Lee DSR in admiration. The family would have turned their backs on Lidner. This shows their solidarity with Walter Lee. • Lindner could exit SR. The family could still be fixed in their initial position. Lidner might stop at the door make his threat and shake his head and go. The family ignore him and are in awe of Walter Lee. • Ruth calls the family to action. The family could break out of their initial positions and disperse throughout the apartment collecting final bags and cases. This movement would be quick and purposeful to show how they are firm in the decision to move house whatever happens. • The family could file out of the apartment and bump into the removal men. The family may weave themselves through the men carrying the big furniture shouting their dialogue over the heads of the men as if they exit. • Beneatha and Walter argue. Beneatha may turn to look directly at her father imitating how she said this same line in the opening of the play. She might not wait for his reply but strides off stage right secure in the knowledge she will not let anyone tell her what to do. • Mama is the last one left on stage. She may stand centre stage looking at all parts of the apartment and out into the audience. She is remembering the life lived there and her emotions well up into a gasp. She may slowly put on her coat and hat on as if reluctant to say her final goodbye. She may exit stage right only to re-enter quickly and purposefully to collect her plant. The collection of this prop is important because that plant has been tended and nurtured by her.

© WJEC CBAC Ltd.

4 b ***Father Comes Home from the Wars*** *(Parts 1, 2 & 3)*	• Possible opening position could see the cast gathered round to watch the fight between Ulysses and Homer. They could be in a semi-circle upstage with the two men down stage in front of them. • Ulysses could take the knife, and as they fight, the chorus could react fearfully. The fight may be in a stylized physical movement sequence that varies in tempo, with the runaway slaves reacting to the violence of the action • Penny might run out of the house, stage left, to stop the fight. She might shout her lines at a distance as she runs to stop centre stage. She may stand helplessly trying to stop the fight until Ulysses withdraws the knife. • As the runaway slaves prepare to leave, they might kneel in a circle praying, wishing for a safe passage. They could gather in a tight group for safety as if to build their confidence. • When Penny leaves, she could look around, feeling in her pockets to find a souvenir for Ulysses. She could hold her dress for a moment, before slowly handing him a piece of it. She could run to join the other cast members up stage, not looking back and exiting stage left. • During the proclamation and final cue, Ulysses could move downstage to read the proclamation with excitement. He might slump to his knees when he realises the proclamation is worthless. Odyssey Dog could collect the spade from the hut upstage and move towards the exit stage left, ready to begin his next task. Ulysses might make eye contact with him as a sign for them to continue with the next task in their life.

© WJEC CBAC Ltd.

5 b **Home, I'm Darling**	• Opening position on stage could see Judy moving up stage to the fridge on the back wall, turning her back on Johnny. She may move confidently as this action gives her purpose. • Judy fears leaving this life she has created and therefore, Jonny may get up from his chair at the kitchen table to comfort her; possibly guiding her downstage, back to the safety of the table and sitting her down. • Johnny may stand quickly, having had an idea to dance. He might reach his arm towards Judy, inviting her to join him. She may move slowly and thoughtfully towards him, accepting his invitation. They might dance, stumbling and treading on each other's toes at first, until Jonny leads and they manage a few more successful and choreographed steps. • Possible coda: a movement sequence that may mime out the breakfast routine and end as they leave via the front door. The movement could be steady and confident to symbolise that they are embracing the adjustment to their lives. They may move with ease from the kitchen to hallway stage left. As they give each other their briefcases, they might look into each other's eyes to show they now have equal purpose. They could then exit together.

© WJEC CBAC Ltd.

6 b ***Company***	• Possible opening position for the son could see Bobbie alone on the stage USC. As the song begins, she might move downstage right to the front of the stage. This may create closeness to the audience, as the song symbolises her opening up and looking at the truth of her feelings. It could be an intimate moment in which she lays her emotions bare to the audience. • Jamie could enter and leave, with Bobbie not looking at him but flinching as she hears his voice, with its loaded criticism. She may be determined to be honest with herself and might physically shake off the interruption, before getting back to exposing her real feelings to the audience. • The opening positions of Scene 5 could be a transition into the next scene, which happens as the cast enter from all entrances of the stage and ends in a group centre stage, mirroring the opening movements of the play. • There could be a sound of footsteps, with the cast frozen, listening to the sound of a key in a door. This could create suspense as they hold their breath, with the group visibly relaxing when they realise it isn't Bobbie. • Joanne might break things up on, "*I got the message*". She could move across the stage, collecting her coat as she begins walking to the exit quickly. Each character might peel off one by one to do similar. Some may be relieved that they don't have to play at the surprise anymore, but Jenny, not picking up on the silent message to leave, could then move when she realises. • Bobbie's final stage directions could see her moving out of the shadows to centre stage, confidently communicating to the audience how she is now in charge of her own life choices. She might smile and look at the audience to show she no longer needs others' approval before bending down to blow out the candles.

© WJEC CBAC Ltd.

Section B

Answer **one** *question on* **one** *set text you have studied.*

The grid below is for Section B, **questions** **7** ☐ **–** **12** ☐. Indicative content for each text follows.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	AO4 Analyse and evaluate (their own work and) the work of others
5	**17-20 marks** • A mature and detailed answer demonstrating a perceptive knowledge and understanding of the social, historical and cultural context of the text. • A mature and detailed interpretation of the text for performance. • A mature and detailed knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. • Highly relevant use of subject specific terminology.	**17-20 marks** • A comprehensive analysis of contemporary performance styles. • A mature evaluation of an appropriate choice of live theatre which makes detailed and perceptive links with their own interpretation.
4	**13-16 marks** • A detailed answer demonstrating a clear knowledge and understanding of the social, historical and cultural context of the text. • An effective interpretation of the text for performance. • A clear knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. • Relevant use of subject specific terminology.	**13-16 marks** • A clear analysis of contemporary performance styles • An effective evaluation of an appropriate choice of live theatre which makes clear links with their own interpretation.

© WJEC CBAC Ltd.

3	**9-12 marks** • A general answer with some knowledge and understanding of the social, historical and cultural context of the text. • A general interpretation of the text for performance. • Some knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. • Generally relevant use of subject specific terminology.	**9-12 marks** • A general analysis of contemporary performance styles. • A general evaluation of partially relevant live theatre, which makes general links with their own interpretation.
2	**5-8 marks** • A limited answer with an inconsistent knowledge and understanding of the social, historical and cultural context of the text. • A limited interpretation of the text for performance. • A limited knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. • Limited use of subject specific terminology.	**5-8 marks** • A limited analysis of contemporary performance styles. • A limited evaluation of live theatre which makes some links with their own interpretation.

© WJEC CBAC Ltd.

1	**1–4 marks** • A very limited answer with little or no knowledge and understanding of the social, historical and cultural context of the text. • A very limited interpretation of the text for performance. • A very limited knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. • Little or no relevant use of subject specific terminology.	**1–4 marks** • Very little analysis of contemporary performance styles. • Very little evaluation of live theatre, which makes few links with their own interpretation.
0	**0 marks** • No response worthy of credit	**0 marks** • No analysis or evaluation

© WJEC CBAC Ltd.

All texts	**Indicative content** Answers should analyse and evaluate how aspects of contemporary performance have influenced their own interpretation of the text as an actor. The live productions selected for analysis and evaluation must allow for appropriate links to be made with the text chosen for study. Answers could include the following but are not limited to this. All valid alternatives should be considered and marked appropriately. Answers may include: • approach to period/culture • contemporary techniques e.g. interpretation of character to create meaning • how the text has been interpreted in performance and intended impact upon an audience • the way contemporary society reacts to different kinds of texts, e.g. political.
	Indicative content
7	Answers may include the following. • Context, the play is a tragedy set in Thebes, based on a Greek myth – it was a form of religious expression and worship. • Style – a major theme is the power of the gods and the consequences of not honouring them. Gods usually looked from above and judged the action of the play and appeared to meet out their revenge at the end. *The Bacchae* is distinctive in that the chorus is integrated into the plot and the god is not a distant presence but a character in the play, the protagonist. • Reference to David Greig's 2007 adaptation of *The Bacchae* for the National Theatre of Scotland, with ten soul-singing followers in place of the traditional Greek chorus. • Reference to structure being in stasimon but the language modern. The action could be fast moving, with themes of repression, sexuality and freedom of expression emphasised. • Understanding of themes and how they might have changed or become more relevant for contemporary production e.g. gender identity. Understanding of popularity of Greek plays being revived and reinterpreted by theatre companies. • Context of the opening scene. Establishing style and action and locations stay the same as the original e.g. in front of the Palace. • Use of costume in performance to reflect identity, age and gender. e.g. blend of masculine and feminine styles, ranges of materials and texture, contrast of colour pallets.
The Bacchae	

© WJEC CBAC Ltd.

	• Emphasis on the theme of sexual permissiveness/threat of its expression. • Gender curiosity of Pentheus at odds with his traditional values and pressure to maintain societal 'norms'. • Focus on the characters who have control as rulers and leaders of important cities versus freedoms offered by Dionysos. • Role of women as: leaders, teachers, mothers and sexual entities. • Stage effects e.g. pyrotechnics – visual spectacle.

© WJEC CBAC Ltd.

8 ***Blood Wedding***	Answers may include the following. • The play is based on a newspaper fragment which told of a family vendetta and a bride who ran away with the son of the enemy family. • The style explores taboos through aspects of magical realism and lyrical poetic language. • The original play rebels against bourgeois Spanish society and embraced socialism, making Lorca an enemy of the right-wing Spanish regime and finally a tragic victim of its fascistic 'justice'. • References to the adaptation by Irish playwright Marina Carr and performed at Young Vic in 2019 and directed by Yael Farber – the cultural context is moved from Spain to Ireland. • The way contemporary society reacts to various kinds of texts, e.g. the fear of the outsider taking over or tribalism might be translated into xenophobias. • Themes in the work e.g. public loyalty/private loyalty. • Blend of religious Irish Catholic belief and spiritual folklore. • Language includes 'shelta' or 'cant 'phrases which are a mixture of English and Irish. This establishes language as part of their identity. • The range of characters are both real e.g. Groom, and symbolic. e.g. The Moon.

© WJEC CBAC Ltd.

9 ***The Arsonists (The Fire Raisers)***	Answers may include the following. • References to the original version written in 1953, first as a radio play, then adapted for television and the stage (1958). It was revised in 1960 to include an epilogue. • The first outline was written in 1948 in response to the Communist takeover in Prague, but the play is often seen as a metaphor for the rise of fascism. • References to a new translation of the play by Alistair Beaton entitled The Arsonists, featuring Benedict Cumberbatch, which was produced at London's Royal Court Theatre in November 2007, under the direction of Ramin Gray. • The play being a dark comedy. The play shares much with contemporary absurdist plays e.g. Rhinoceros by Eugene Ionesco (1955). The action is often farcical or nonsensical but is also political, in that it pokes fun at the stupidity of the bourgeoisie and the Police. • Understanding that the action is observed by a Greek-style chorus of "*firemen*" who comment on and participate in the action. • Understanding of a contemporary audience's reaction to their interpretation. e.g. criticism of authority. In 2017, Washington's Woolly Mammoth Theatre Company produced an updated staging of this version in the light of Trump's election. • References to stereotyped characters e.g. police.

© WJEC CBAC Ltd.

10 ***Death and the King's Horseman***	Answers may include the following. • Understanding that the play is based upon real events that took place in 1946. It is about the metaphysical dilemma of Elesin's ritual suicide how this plays out in the mind and actions of Elesin, the spiritual living and dead, and the Yoruba mindset. The presence of colonial intervention plays a part. • Reference to the first performance in 1976. Death and the King's Horseman is one of the most performed of Soyinka's plays both in his native Nigeria and abroad. The British premiere was directed by Phyllida Lloyd at the Royal Exchange Theatre in Manchester in 1990. The production in 2009 was directed by Rufus Norris at the Royal National Theatre. • Understanding that stylistically the traditions of European Theatre combined with African Ritual Theatre e.g. Following a structure of five scenes performed on a stage with props and costumes but rooted in myths, rites and folk celebrations. • An understanding of themes e.g. honour, heritage and ancestry. • Relevance to a contemporary audience reflects how aspects Colonialism affected traditional African life and values.

© WJEC CBAC Ltd.

11 ***Brief Encounter***	Answers may include the following: • That the play draws on the romance of the film (screen play by Noel Coward based on his one act play 'Still Life', 1945), and its distinct era of London, nearing the end of the Second World War. • References to the original stage adaptation produced at the Birmingham repertory Theatre in 2018 by Kneehigh Theatre Company. **For contemporary audience** • Understanding of style - it blends a mixture of filmed action in the form of projections, with live performance and musical elements. • Understanding that the language captures a particular era recognised from war films where a certain level of education and respectability is seen by all the characters. The focus is on a limited range of societal backgrounds. The play embodies the ideals of marriage for better or worse. The world before women's liberation shows how their needs were neglected in society. • An understanding of themes e.g. private dreams and class restrictions. • How society might have changed or become more relevant to a contemporary audience. e.g. the class system is less rigid, but the sacrifice of personal dreams would resonate. • Highly visual concept where characters move in and out of the stage reality into the filmed world. Where illusion and reality merge. The audience are aware they are watching and observing the action. • The audience reflects upon how looking at the past is often simplified e.g. the working class were poor but had good hearts e.g. Beryl.

© WJEC CBAC Ltd.

12 ***Small Island***	Answers may include the following. • References to the original production of Small Island being a 2019 play by Helen Edmundson based on the 2004 novel of the same name by Andrea Levy. First performed at the National Theatre's Olivier stage. • Understanding that the play covers a variety of locations and time frames in the character's life. The revolve of the Olivier Theatre lent itself to quick set changes – sustaining the dialogue and momentum of the play. • Understanding that language identifies race, class and the segregation of them. e.g. Hortense is mocked for the way she speaks English both in Jamaica and when she gets to Britain – neither makes her fit in. • References to the uneasy relationship with Britain's colonial past and attitude to its colonial 'subjects'. The legacy of the Windrush generation continues into the 21st century - with the Windrush scandal. • Understanding of themes e.g. colour and prejudice. • Relevance to a contemporary audience inviting discussion on the purpose and benefits of migration and its impact upon the society left behind and the one adopted.

© WJEC CBAC Ltd.

SECTION C | **13** |

The Book of Dust* – *La Belle Sauvage

Band	AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed.**	AO4 **Analyse and evaluate** (their own work and) **the work of others.**
5	**25-30 marks** • An imaginative staging concept demonstrating a mature knowledge and understanding of design techniques including highly effective positioning of entrances and exits, set and/or props and audience position. • The design approach is fully explained and justified within the context of the whole text, with choices fully justified, demonstrating a mature knowledge and understanding of how theatre is developed and performed.	**9-10 marks** • A mature answer which clearly analyses how designers create mood and atmosphere in performance. • A mature evaluation of appropriate live theatre with highly relevant links to the design.
4	**19-24 marks** • An effective staging concept demonstrating a detailed knowledge and understanding of design techniques including positioning of entrances and exits, set and/or props and audience position. • The design approach is explained and justified within the context of the whole text, with choices justified, demonstrating a clear knowledge and understanding of how theatre is developed and performed.	**7-8 marks** • A clear answer which analyses how designers create mood and atmosphere in performance. • An effective evaluation of appropriate live theatre with relevant links to the designs.

© WJEC CBAC Ltd.

3	**13- 18 marks** • A general staging concept demonstrating knowledge and understanding of design techniques including some effective positioning of entrances and exits, use of set and/or props and audience position. • Some of the design approach is explained and justified within the context of the whole text, with choices justified, demonstrating a general knowledge and understanding of how theatre is developed and performed.	**5-6 marks** • A general answer with some analysis of how designers create mood and atmosphere in performance. • A general evaluation of partially relevant live theatre with general links to the design.
2	**7-12 marks** • A limited staging concept demonstrating inconsistent knowledge and understanding of design techniques including partially planned entrances and exits, with limited effective use of set and/or props and audience position. • Explanation and justification of the design approach is limited within the context of the whole text, with little justification of design choices, demonstrating a limited knowledge and understanding of how theatre is developed and performed.	**3-4 marks** • A limited answer with little analysis of how designers create mood and atmosphere in performance. • A limited evaluation of live theatre with some links to the design.
1	**1-6 marks** • A very limited staging concept demonstrating very limited knowledge and understanding of design techniques with ineffective use of set and/or props and audience position. • Explanation and justification of the design approach is very limited within the context of the whole text, with no justification of design choices, demonstrating a very limited knowledge and understanding of how theatre is developed and performed.	**1-2 marks** • A very limited answer with very little analysis of how designers create mood and atmosphere in performance. • A very limited evaluation of live theatre with few links to the designs.
0	**0 marks** • No answer worthy of credit	**0 marks** • No analysis or evaluation

© WJEC CBAC Ltd.

Indicative content
The following answers are suggestions only and all valid alternatives should be considered and marked appropriately. There should be practical justification for all ideas given in the answer. The ground plan should demonstrate an understanding of a Proscenium Arch stage and the staging needs of the extract. It should be correctly laid out with all entrances and exits clear. The stage and set should be clearly referenced and any props noted on the ground plan and in the key. Audience sightlines should be clear. The live production selected for analysis and evaluation must allow for appropriate links to be made with the stage design for The Book of Dust – *La Belle Sauvage.* There are three locations in the extract: The Trout pub, the river and The Priory. Malcolm and Asta move between all the locations. The sisters of St Rosamund appear on the bank at their final destination. Answers may include the following: • An understanding of the demands of the given stage configuration. • Discussion of how the scene covers three locations. • Malcolm talks directly to the audience. He guides them on his journey and draws their attention to what they can see. e.g. describing the canoe. • The gradual progression from one location to the other. • How projections may be used to convey the movement of the water and the progression of the journey through a changing landscape. • The location of characters at the beginning and the end of the extract. • Use of influences in the design of the stage. • Appropriate use of subject terminology.

© WJEC CBAC Ltd.