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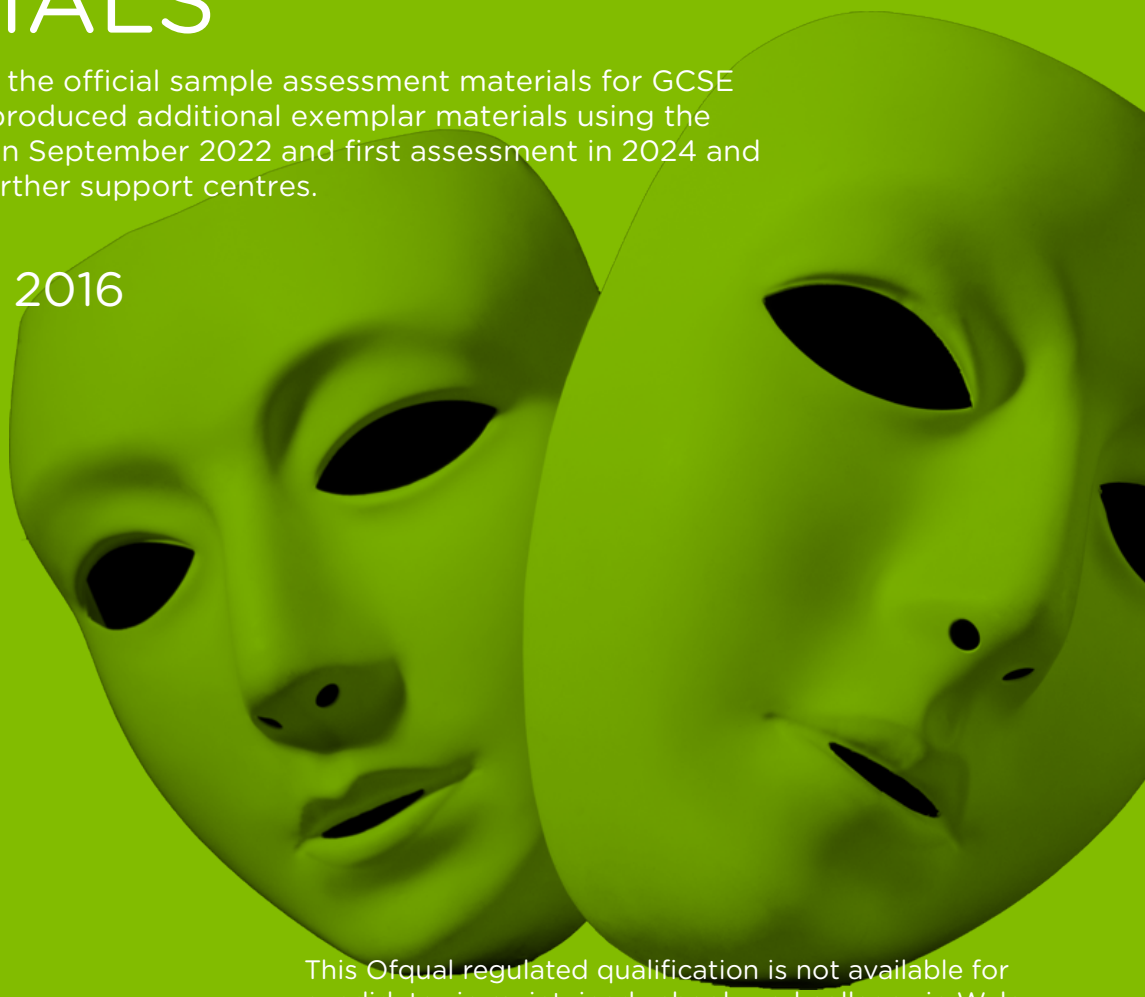
DRAMA

ACCREDITED BY OFQUAL

SAMPLE ASSESSMENT MATERIALS

These materials remain the official sample assessment materials for GCSE (9-1) Drama. We have produced additional exemplar materials using the texts for first teaching in September 2022 and first assessment in 2024 and revised the layout to further support centres.

Teaching from 2016



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

SUMMARY OF AMENDMENTS

Version	Description	Page number
2	Notice on change to Set Texts from 2023 onwards added.	17

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Contents

Assessment Materials for Components 1 and 3		**Page**
COMPONENT 1:	**Devising Theatre: Non-exam Assessment**	
	Stimulus materials	5
	Assessment grids	8
COMPONENT 3:	**Interpreting Theatre: Written Examination**	
	Question paper	17
	Mark scheme	25

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GCSE DRAMA

COMPONENT 1

DEVISING THEATRE

SAMPLE ASSESSMENT 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 and make-up design.

You must work in a group of between 2 and 5 performing candidates. Each group may also have up to 4 additional design candidates, each offering a different design skill from the list above.

The timings of the piece are based on the number of actors in the group and should be as follows:

Group of two actors:	5-10 minutes
Group of three actors:	7-12 minutes
Group of four actors:	9-14 minutes
Group of five actors:	11-16 minutes.

You must devise and realise a piece of theatre based on a stimulus following the instructions on the next two pages.

After the performance or design has been assessed by your teacher, you are not permitted to add to or amend the piece of theatre.

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1. Devising

Choose **one** stimulus from the list below and devise a piece of theatre using the stimulus as a starting point. You must incorporate **either** the techniques of a theatre practitioner **or** the characteristics of a specific genre. You are advised to use between **4** and **6** clear techniques or characteristics in the piece.

Stimulus materials

(a) ***'All men are created equal'*** American Declaration of Independence

(b) ***Handbags and Gladrags*** by Stereophonics

(c) ***Parsifal I,*** Anselm Kiefer
http://www.tate.org.uk/art/artworks/kiefer-parsifal-i-t03403

(d) **The Closed Door**

You must compile a portfolio of supporting evidence. This portfolio must show details of how the piece has been created and developed to communicate meaning to an audience. You must focus on **three** significant stages in the development of your piece of theatre to demonstrate:

1. how ideas have been researched, created and developed in response to the chosen stimulus
2. how ideas from the chosen practitioner/genre have been incorporated in the piece to communicate meaning
3. how the ideas have been developed, amended and refined during the development of the devised piece.

For each stage, you must provide illustrative material (as listed below) and a commentary, which may include annotations on the illustrative material. The commentary for each stage should be approximately 250 words and total 750 to 900 words for the complete portfolio.

You may also produce your portfolio as a suitably edited blog (between 750 and 900 words), as an audio-visual recording, including the illustrative material, or an audio commentary on the illustrative material. Audio and audio-visual portfolios should be between **six** and **nine** minutes.

Illustrative material may include any of the following:

- sketches
- photographs
- ground plans
- diagrams
- storyboards
- mood boards
- sections of script
- digital media, including brief recordings of sections of performance in process or material appropriate to the skill area, e.g., sound clips. These should be no longer than **one** minute.

The portfolio is intended to highlight the creative and developmental process of devising a piece of theatre. It is not intended to be a full record of the rehearsal period, and you should therefore choose carefully the evidence which best supports the **three** significant stages of development of your piece of theatre.

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2. Realisation

You must realise your piece of theatre. Performing candidates must interact with other performers and/or the audience **for a minimum of five minutes**.

Design candidates must realise the design fully in performance. As it is the design itself which is assessed, the technical equipment may be operated by someone else.

3. Evaluation

You must evaluate the final performance or design. Your evaluation will be written under supervised conditions. You will have 1 hour 30 minutes to complete it. You should start with a brief statement of your chosen stimulus and chosen practitioner or genre. You must then complete the following **three** main sections:

1. an analysis and evaluation of your interpretation of character/role or your realisation of design in the final performance

2. an analysis and evaluation of how **either** your own performance skills (i.e. voice, movement, interaction) **or** your own design skills (i.e. sound, lighting, set or costume) contributed to the effectiveness of the final performance

3. an analysis and evaluation of your individual contribution to the final performance.

You may have access to two sides of A4 in bullet point notes when writing your evaluation. These notes must be handed in with the evaluation.

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COMPONENT 1: Devising Theatre – Assessment grid for performing candidates (Performance and supporting evidence)

- The appropriate band **for each assessment objective** 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 – completely** met (upper part of band), **adequately** met (middle of band), **just** met (lower part of band)
- The total marks for each column may reflect performance at different bands across the assessment objectives. For example, a candidate may achieve band 4 for AO1 and band 5 for AO2
- 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 **Create and develop ideas to communicate meaning for theatrical performance** *Assessed through the portfolio of supporting evidence*	AO2 **Apply theatrical skills to realise artistic intentions in live performance** *Assessed through the performance*
5	**25-30 marks** • Highly imaginative ideas are created and developed in response to the chosen stimulus to communicate meaning • An excellent range of relevant techniques/characteristics associated with the chosen practitioner/genre is incorporated highly creatively as the piece is developed • An excellent range of rehearsal techniques explored during the process to communicate meaning in a highly effective way • A highly relevant individual contribution to the creation, development and refinement of ideas for theatrical performance.	**13-15 marks** • Highly effective application of performance skills including very sensitive interaction with other performers, where appropriate, throughout the performance, to successfully realise artistic intentions • A fully coherent and successful interpretation of the character/role using highly relevant aspects of the practitioner/genre style to successfully realise artistic intention • A highly sensitive individual contribution to the performance sustaining audience interest throughout the performance.

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4	**19-24 marks** • Mostly imaginative ideas are created and developed in response to the chosen stimulus to communicate meaning • A good range of relevant techniques/characteristics associated with the chosen practitioner/genre is incorporated creatively as the piece is developed • A good range of rehearsal techniques explored during the process to communicate meaning in an effective way • A relevant individual contribution to the creation, development and refinement of ideas for theatrical performance.	**10-12 marks** • Good application of performance skills including mostly sensitive interaction with other performers, where appropriate, throughout the performance, to realise artistic intentions • A mostly coherent interpretation of the character/role using relevant aspects of the practitioner/genre style to realise artistic intention • A good individual contribution to the performance sustaining audience interest throughout most of the performance.
3	**13-18 marks** • Reasonably imaginative ideas are created and developed in response to the chosen stimulus to communicate meaning • A reasonable range of relevant techniques/characteristics associated with the chosen practitioner/genre is incorporated reasonably creatively as the piece is developed • A reasonable range of rehearsal techniques explored during the process to communicate meaning in a reasonably effective way • A reasonably relevant individual contribution to the creation, development and refinement of ideas for theatrical performance.	**7-9 marks** • Reasonable application of performance skills including some interaction with other performers, where appropriate, which sometimes realises artistic intentions • Reasonable interpretation of the character/role using some relevant aspects of the practitioner/genre style to realise some artistic intentions • A reasonable individual contribution to the performance sustaining audience interest for some of the performance.
2	**7-12 marks** • Some ideas are created and developed in response to the chosen stimulus to communicate meaning • Some relevant techniques/characteristics associated with the chosen practitioner/genre are incorporated creatively as the piece is developed • Some rehearsal techniques explored during the process to communicate meaning • Some individual contribution to the creation, development and refinement of ideas for theatrical performance.	**4-6 marks** • Some application of performance skills and interaction with other performers, where appropriate, which only partially realises artistic intentions • Some interpretation of the character/role using a few relevant aspects of the practitioner/genre style to partially realise artistic intentions • Some individual contribution to the performance.

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1	**1-6 marks** • Very few ideas are created and developed in response to the chosen stimulus to communicate meaning • A limited range of relevant techniques/characteristics associated with the chosen practitioner/genre are incorporated creatively as the piece is developed • A limited range of rehearsal techniques explored during the process to communicate meaning • Limited individual contribution to the creation, development and refinement of ideas for theatrical performance.	**1-3 marks** • Limited application of performance skills or interaction with other performers, where appropriate, or realisation of artistic intentions. • Limited interpretation of the character/role using very few relevant aspects of the practitioner/genre style to realise artistic intention • Limited individual contribution to the performance.
0	**0 marks** • No evidence of creating or developing ideas for theatrical performance.	**0 marks** • No evidence of performance skills.

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COMPONENT 1: Devising Theatre – Assessment grid for design candidates (Design and supporting evidence)

- The appropriate band **for each assessment objective** 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 - completely** met (upper part of band), **adequately** met (middle of band), **just** met (lower part of band)
- The total marks for each column may reflect performance at different bands across the assessment objectives. For example, a candidate may achieve band 4 for AO1 and band 5 for AO2
- 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 **Create and develop ideas to communicate meaning for theatrical performance** *Assessed through the portfolio of supporting evidence*	AO2 **Apply theatrical skills to realise artistic intentions in live performance** *Assessed through the design*
5	**25-30 marks** • Highly imaginative design ideas are created and developed in response to the chosen stimulus to communicate meaning • An excellent range of relevant design techniques/characteristics associated with the chosen practitioner/genre is incorporated highly creatively as the piece is developed • An excellent range of relevant design techniques is developed to communicate meaning in a highly effective way • A highly relevant individual contribution to the creation, development and refinement of design ideas for theatrical performance	**13-15 marks** • Highly effective application of design skills which fully enhance the final performance to successfully realise artistic intentions • The design clearly realises the artistic intention of the piece highly effectively, including a fully coherent and successful interpretation of the practitioner/genre and stimulus • A highly sensitive individual contribution to the performance, sustaining audience interest throughout the performance

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4	**19-24 marks** • Mostly imaginative design ideas are created and developed in response to the chosen stimulus to communicate meaning • A good range of relevant design techniques/characteristics associated with the chosen practitioner/genre is incorporated creatively as the piece is developed • A good range of relevant design techniques is developed to communicate meaning in an effective way • A mostly relevant individual contribution to the creation, development and refinement of design ideas for theatrical performance	**10-12 marks** • Good application of design skills which enhance the final performance to realise artistic intentions • The design realises the artistic intention of the piece effectively, including a coherent and mostly successful interpretation of the practitioner/genre and stimulus • A good individual contribution to the performance sustaining audience interest throughout most of the performance
3	**13-18 marks** • Reasonably imaginative design ideas are created and developed in response to the chosen stimulus to communicate meaning • A reasonable range of relevant design techniques/characteristics associated with the chosen practitioner/genre is incorporated reasonably creatively as the piece is developed • A reasonable range of relevant design techniques is developed to communicate meaning in a reasonably effective way • A reasonably relevant individual contribution to the creation, development and refinement of design ideas for theatrical performance	**7-9 marks** • Reasonable application of design skills which partially enhance the final performance which sometimes realises artistic intentions • The design sometimes realises the artistic intention of the piece in a reasonable way, including some coherent interpretation of the practitioner/genre and stimulus • Reasonable individual contribution to the performance, sustaining audience interest for some of the performance

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2	**7-12 marks** • Some design ideas are created and developed in response to the chosen stimulus to communicate meaning • Some relevant design techniques/characteristics associated with the chosen practitioner/genre are incorporated as the piece is developed • Some design techniques are developed to communicate meaning • Some individual contribution to the creation, development and refinement of design ideas for theatrical performance	**4-6 marks** • Some application of design skills which partially realises artistic intentions • Some attempt in the design to realise the artistic intention of the piece, with limited interpretation of the practitioner/genre and stimulus • Some individual contribution to the performance
1	**1-6 marks** • Very few design ideas are created and developed in response to the chosen stimulus to communicate meaning • A limited range of relevant design techniques/characteristics associated with the chosen practitioner/genre are incorporated creatively as the piece is developed • A limited range of design techniques are developed to communicate meaning • Limited individual contribution to the creation, development and refinement of design ideas for theatrical performance	**1-3 marks** • Limited application of design skills or realisation of artistic intentions • Limited realisation of the artistic intention of the piece, with little or no interpretation of the practitioner/genre and stimulus • Limited individual contribution to the performance
0	**0 marks** No evidence of creating or developing design ideas for theatrical performance	**0 marks** • No evidence of design skills

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COMPONENT 1: Devising Theatre: Assessment grid for evaluation

- Use the left column to assess performing candidates and the right column to assess design candidates
- The appropriate band for the **assessment objective** 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 - completely** met (upper part of band), **adequately** met (middle of band), **just** met (lower part of band)
- 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	AO4 **Analyse and evaluate their own work** *Performing candidates only*	AO4 **Analyse and evaluate their own work** *Design candidates only*
5	**13-15 marks** • An excellent, perceptive and detailed analysis and evaluation of performance skills including the successful and unsuccessful aspects of the piece • An excellent, perceptive and detailed analysis and evaluation of character/role interpretation in the final performance • A perceptive and detailed analysis and evaluation of their individual contribution to the group's final performance	**13-15 marks** • An excellent, perceptive and detailed analysis and evaluation of design including the successful and unsuccessful aspects of the piece • An excellent, perceptive and detailed analysis and evaluation of how the design was realised in the final performance • An excellent, perceptive and detailed analysis and evaluation of their individual contribution to the group's final performance
4	**10-12 marks** • A good, detailed analysis and evaluation of performance skills including most of the successful and unsuccessful aspects of the piece • A good, detailed analysis and evaluation of character/role interpretation in the final performance • A good, detailed analysis and evaluation of their individual contribution to the group's final performance	**10-12 marks** • A good, detailed analysis and evaluation of design skills including most of the successful and unsuccessful aspects of the piece • A good, detailed analysis and evaluation of how the design was realised in the final performance • A good, detailed analysis and evaluation of their individual contribution to the group's final performance

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3	**7-9 marks** • A reasonable analysis and evaluation of performance skills including some of the successful and unsuccessful aspects of the piece • A reasonable analysis and evaluation of character/role interpretation in the final performance • A reasonable analysis and evaluation of their individual contribution to the group's final performance	**7-9 marks** • A reasonable analysis and evaluation of design skills including some of the successful and unsuccessful aspects of the piece • A reasonable analysis and evaluation of how the design was realised in the final performance • A reasonable analysis and evaluation of their individual contribution to the group's final performance
2	**4-6 marks** • Some analysis and evaluation of performance skills including a few references to successful and unsuccessful aspects of the piece • Some analysis and evaluation of character/role interpretation in the final performance • Some analysis and evaluation of their individual contribution to the group's final performance	**4-6 marks** • Some analysis and evaluation of design skills including a few references to successful and unsuccessful aspects of the piece • Some analysis and evaluation of how the design was realised in the final performance • Some analysis and evaluation of their individual contribution to the group's final performance
1	**1-3 marks** • Limited analysis and evaluation of performance skills • Limited analysis and evaluation of character/role interpretation in the final performance • Limited analysis and evaluation of their individual contribution to the group's final performance	**1-3 marks** • Limited analysis and evaluation of design skills • Limited analysis and evaluation of how the design was realised in the final performance • Limited analysis and evaluation of their individual contribution to the group's final performance
0	**0 marks** • No analysis or evaluation	**0 marks** • No analysis or evaluation

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GCSE DRAMA

COMPONENT 3

INTERPRETING THEATRE

SAMPLE ASSESSMENT MATERIALS

1 hour 30 minutes

The texts listed below are the texts which should be taught from September 2023 onwards, for first examination in Summer 2024.

1. ***Macbeth*** William Shakespeare
2. ***An Inspector Calls*** J.B. Priestley
3. ***Find Me*** Olwen Wymark
4. ***Noughts & Crosses*** Malorie Blackman, adapted by Sabrina Mahfouz
5. ***Refugee Boy*** Benjamin Zephaniah
6. ***I Love You Mum – I Promise I Won't Die*** Mark Wheeller
7. ***The IT*** Vivienne Franzmann.

This sample assessment that follows provides an illustration of the style and structure of the external assessment. However, please note that the following sample materials are based on texts which no longer form part of the specification and must not be taught.

ADDITIONAL MATERIALS

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

INSTRUCTIONS TO CANDIDATES

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

Answers to all questions must be written on the separate answer booklet provided. If you need additional paper, please ask your invigilator and attach the sheets securely to this answer booklet. Write your name, centre number and candidate number in the spaces at the top of all answer booklets. At the end of the examination, the answer booklet must be handed to the invigilator.

In Section A, answer **all** questions **on your chosen set text**. In Section B, answer **one** question from a choice of two.

You must **not** use **the same text** in your answers to Sections A and B.

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question or part-question. The number of marks indicates the length of the response required.

You are advised to spend approximately 1 hour and 5 minutes on Section A and approximately 25 minutes on Section B.

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SECTION A

You must answer **all** *questions on* ***one*** *set text you have studied.*

Choose ***either*** *question 1,* ***or*** *question 2,* ***or*** *question 3,* ***or*** *question 4* ***or*** *question 5.*

Either

1. ***The Tempest*** William Shakespeare

Questions (a) to (c) are based on the following extract.

Read from: **page 31** *Act I SCENE I*
to: **page 33 GONZALO:** *'The wills above be done, but I would fain die a dry death!'*

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

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

(b) (i) Briefly describe the social class of the **sailors.** [2]

(ii) Explain how any **one** line in the extract illustrates their social class. [3]

(iii) Suggest a suitable costume for the **sailors** and explain how it could be used to show their social class. [4]

(c) Explain how an actor playing the role of **Gonzalo** in this extract, could communicate his character to the audience. [15]

In your answer refer to:

- character motivation
- voice
- movement
- interaction.

(d) Explain how at least **one** key scene can be designed for a **thrust stage.** [15]

In your answer refer to:

- structure and style
- set
- mood and atmosphere
- how the play as a whole was originally staged.

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Or

2. ***The Caucasian Chalk Circle*** Bertolt Brecht

Questions (a) to (c) are based on the following extract.

Read from: **page 13:** *1 The Noble Child*
to: **page 15***: SINGERS 'Two doctors never moved from the noble child, apple of the Governor's eye.'*

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

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

(b) (i) Briefly describe the social class of **Georgi Abashwili**. [2]

(ii) Explain how any **one** line in the extract illustrates his social class. [3]

(iii) Suggest a suitable costume for **Georgi Abashwili** and explain how it could be used to show his social class. [4]

(c) Explain how an actor playing the role of the ***Singer*** in this extract, could communicate the character to the audience. [15]

In your answer refer to:
- character motivation
- voice
- movement
- interaction.

(d) Explain how at least **one** key scene can be designed for a **thrust stage**. [15]

In your answer refer to:
- structure and style
- set
- mood and atmosphere
- how the play as a whole was originally staged.

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Or

3. ***Hard to Swallow*** Mark Wheeller

Questions (a) to (c) are based on the following extract.

Read from: **page 14** *Section 2*
to: **page 15** *All: 'General election.'*

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

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

(b) (i) Briefly describe the social class of the **Dunbar** family. [2]

(ii) Explain how any **one** line in the extract illustrates their social class. [3]

(iii) Suggest a suitable costume for **Catherine** and explain how it could be used to show her social class. [4]

(c) Explain how an actor playing the role of **Anna** in this extract, could communicate her character to the audience. [15]

In your answer refer to:
- character motivation
- voice
- movement
- interaction.

(d) Explain how at least **one** key scene can be designed for a **thrust stage.** [15]

In your answer refer to:
- structure and style
- set
- mood and atmosphere
- how the play as a whole was originally staged.

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Or

4. ***War Horse*** Michael Morpurgo, adapted by Nick Stafford

Questions (a) to (c) are based on the following extract.

Read from: **Page 4** *Albert: 'Here, boy. Come on, boy.'*
to: ***Page 7*** *Arthur: 'We'll have him. Twenty guineas. That's fair.'*

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

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

(b) (i) Briefly describe **Arthur's** social class. [2]

(ii) Explain how any **one** line in the extract illustrates his social class. [3]

(iii) Suggest a suitable costume for **Arthur** and explain how it could be used to show his social class. [4]

(c) Explain how an actor playing the role of **Albert** in this extract, could use acting skills to communicate his character to the audience. [15]

In your answer refer to:
- character motivation
- voice
- movement
- interaction.

(d) Explain how at least **one** key scene can be designed for a **thrust stage.** [15]

In your answer refer to:
- structure and style
- set
- mood and atmosphere
- how the play as a whole was originally staged.

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Or

5. ***DNA*** Dennis Kelly

Questions (a) to (c) are based on the following extract.

Read from: **page 9** *One*
to: **page 11** *Pause. She sits.*

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

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

(b) (i) Briefly describe **Leah's** peer group. [2]

(ii) Explain how any **one** line in the extract illustrates her peer group. [3]

(iii) Suggest a suitable costume for **Leah** and explain how it could be used to show her peer group. [4]

(c) Explain how an actor playing the role of **Leah** in this extract, could communicate her character to the audience. [15]

In your answer refer to:
- character motivation
- voice
- movement
- interaction.

(d) Explain how at least **one** key scene can be designed for a **thrust stage**. [15]

In your answer refer to:
- structure and style
- set
- mood and atmosphere
- how the play as a whole was originally staged.

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SECTION B

Answer* either *question 6* or *question 7.

*You should base your answer on **one live theatre** production seen during the course. You must use a **different** text from the one you use in Section A.*

At the start of your answer, you should state the name of the production, the company and the venue.

Either,

6. Analyse and evaluate how lighting and sound in **two** key scenes communicate meaning to the audience.

In your answer refer to:

- the style of the production
- how lighting and sound are used to create atmosphere and communicate meaning
- your response to the performance as an audience member. [15]

Or,

7. Analyse and evaluate how vocal skills in **two** key scenes communicate meaning to the audience.

In your answer refer to:

- the style of the production
- how vocal skills are used to create character and communicate meaning
- your response to the performance as an audience member. [15]

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GCSE DRAMA

COMPONENT 3

INTERPRETING THEATRE

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, where applicable, the indicative content for each text/question and the marking guidance when assessing a candidate's response.

For questions that are points based, the mark scheme should be applied precisely. Marks should be awarded as indicated and no further sub-division made.

For banded mark schemes, the assessment grid should be considered in conjunction with the indicative content.

Band Descriptors

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.

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Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as drama specialists to determine the validity of the response/interpretation in light of the text and/or 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 outlined 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

Assessment Objective Coverage in Component 3

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

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MARK SCHEME

1. ***The Tempest*** William Shakespeare

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

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark for naming each appropriate technique up to a maximum of 2 marks.
Indicative content In this scene, Boatswain is desperate to control his ship in the storm; therefore he is aggressive and authoritative. The rehearsal technique chosen must be able to highlight the features mentioned above, e.g. • heightened physicality • hot seating • mime. All valid alternatives should be assessed as indicated in the guidance above.

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

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award up to 2 marks for a full explanation linked to the selected technique. The explanation should display knowledge and understanding of the given circumstances of the scene and the requirements of the character on the actor. Answers must refer to **two** techniques to be awarded the maximum 4 marks. If only **one** technique is discussed, answers will be marked out of a maximum of 2 marks. No marks are to be awarded for names of techniques only.
Indicative content Answers may include: The director may use heightened physicality with the actor to explore Boatswain's characteristics listed in question (a) (i). • This would enable the actor to explore how he could create the effects of the storm through his movement, gesture and facial expression. The director may use hot seating with the actor to explore Boatswain's characteristics listed in question (a) (i). • This would enable the actor to explore the emotions felt by Boatswain in this highly tense and emotional scene. The director may use mime with the actor to explore Boatswain's characteristics listed in question (a) (i). • Boatswain has to communicate physically that they are on a ship at sea during a raging storm; the mime work would support him in this process.

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

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Q1 (b) (i) Briefly describe the social class of the **sailors.** [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark per relevant description of their social class.
Indicative content Answers may include: • hardworking physical men • commoners • of lower status than the nobles. All valid alternatives should be assessed as indicated in the guidance above.

(ii) Explain how any **one** line in the extract illustrates their social class. [3]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
1 mark for choosing an appropriate line. 1 mark per relevant explanation of the chosen line up to a maximum of 2 marks.
Indicative content Answers may include: • *'Down with the topmast! yare! lower, lower!'* This line emphasises the work and role of the sailors and their crass and aggressive social skills • *'We are merely cheated of our lives by drunkards'* Emphasises the nature of the lives of the sailors and their lack of understanding of the importance of their jobs • *'You whoreson insolent noisemaker'* Spoken by Antonio draws our attention to the lower status of the sailors in comparison to the travellers and their lack of acceptable social graces. All valid alternatives should be assessed as indicated in the guidance above.

(iii) Suggest a suitable costume for the sailors and explain how it could be used to show their social class. [4]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award up to 2 marks for a suitable costume with colour. Hair and make-up are not required. Award a maximum of 2 marks for how the costume links with the social group.
Indicative content Suitable costumes may include: • Costume could vary according to the period they set it in. A traditional costume could include a dark loose fitting tunic with navy trousers and dark shoes • Use of colour to emphasise poverty and unclean garments • Choice of cloth which suggest practicality and unpredictable weather conditions. Links to social class may inlcude: • They are at sea and the costume choice would reflect the lower status and perhaps a uniform style • The costume would also suggest practicality with links to their work. All valid alternatives should be assessed as indicated in the guidance above.

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Q1 (c) Explain how an actor playing the role of **Gonzalo** in this extract, could communicate his character to the audience. [15]

In your answer refer to:

- character motivation
- voice
- movement
- interaction.

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**		
• Where the candidate's work completely 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.		
Band 5	13-15 marks	• An excellent, perceptive explanation of character motivation and the subtleties of the interaction between characters • Excellent, detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	• A well-informed explanation of character motivation and the interaction between characters • Good, detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	• A reasonable explanation of character motivation and interaction between characters • A reasonable knowledge and understanding of how vocal and movement skills are used to communicate the character • Reasonably appropriate references to the extract • Reasonably relevant knowledge, understanding and use of drama terminology
Band 2	4-6 marks	• Some explanation of character motivation and interaction between characters • Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology

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Band 1	1-3 marks	• Limited explanation of character motivation and interaction between characters • Limited knowledge and understanding of how vocal and movement skills are used to communicate the character • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology
0	0 marks	• Response not credit worthy/not attempted

Indicative content

Answers should explain how an actor can use character motivation and performing skills to communicate character and may include reference to:

Motivation:
- an old, honest lord, Gonzalo helped Prospero and Miranda to escape after Antonio usurped Prospero's title
- in this scene he is on a ship in the midst of a storm, as it struggles to stay afloat. His primary aim is to protect the King of Naples and ensure his safety.

Voice:
- loud
- shouting against the storm
- authoritative
- questioning.

Movement:
- holding on to props/set
- swaying with the storm
- unsteady and insecure steps as they fight the waves
- displaying a need to shelter from the rain and wind.

Interaction:
- demanding attention
- shouting at Boatswain
- lacking respect for Boatswain
- authoritative and belittling to sailors
- respect and concern for fellow Lords
- fear for the King.

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

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Q1 (d) Explain how at least **one** key scene can be designed for a **thrust stage**. [15]

In your answer refer to:

- structure and style
- set
- mood and atmosphere
- how the play as a whole was originally staged.

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**		
• Where the candidate's work completely 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.		
Band 5	13-15 marks	• An excellent, perceptive and detailed explanation of structure and style • Excellent, highly detailed description of the set • Mood and atmosphere are fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a thrust stage • Highly detailed examples which fully support the design are presented from at least one key scene • Highly appropriate references to the text • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	• Good, detailed explanation of structure and style • Good, detailed description of the set • Mood and atmosphere are explored demonstrating a knowledge and understanding of how the play can be designed for a thrust stage • Detailed examples which fully support the design are presented from at least one key scene • Appropriate references to the text • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	• A reasonable explanation of structure and style • A reasonable description of the set • Mood and atmosphere are reasonably explored demonstrating a knowledge and understanding of how the play can be designed for a thrust stage • Reasonable examples which support the design are presented from at least one key scene • Reasonably appropriate references to the text • Reasonably relevant knowledge, understanding and use of drama terminology

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Band 2	4-6 marks	• Some explanation of structure and style • Some description of the set • Mood and atmosphere are partially explored demonstrating some knowledge and understanding of how the play can be designed for a thrust stage • Some examples which support the design are presented from at least one key scene • Some appropriate references to the text • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited explanation of structure and style • Limited description of the set • Mood and atmosphere are mentioned demonstrating limited knowledge and understanding of how the play can be designed for a thrust stage • A few examples which support the design are presented from at least one key scene • Limited references to the text • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	• Response not credit worthy / not attempted

Indicative content

Answers may include:

- an explanation of how a thrust stage could contribute to the scene's style and structure e.g. quick transition of scenes, breaking of the fourth wall, direct address to the audience
- choice of style with reasons, e.g. how it could be linked to specified stage, set and chosen scenes
- choice of set appropriate to the scene e.g. generic backdrop, floor cloth, levels etc.
- how set is used within the chosen scene, including an awareness of how the type of stage will influence how it is used e.g. awareness of sight lines, where set is placed
- how colour is used to create mood and atmosphere in the chosen scene
- how and where, within the chosen scene, the type of stage could contribute to the mood and atmosphere.
- how the specified stage can be used to demonstrate engagement/interaction with audience e.g. positioning of characters at key moments in the chosen scene
- reference to the original staging and how a thrust stage relates to it.

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

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2. *The Caucasian Chalk Circle* Bertolt Brecht

Q2 (a) (i) Name **two** rehearsal techniques that a director could use to prepare an actor for the role of **Georgi Abashwili** in this extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark for each appropriate technique up to a maximum of 2 marks
Indicative content In this scene Georgi is aloof, regal and very much separate from the people he governs. Status is key to this scene. The rehearsal technique chosen must be able to highlight the features mentioned above, e.g. • hot seating • role on the wall • thought tracking • status games. All valid alternatives should be assessed as indicated in the guidance above.

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

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award up to 2 marks for a full explanation linked to the selected technique. The explanation should display knowledge and understanding of the given circumstances of the scene and the requirements of the character on the actor. Answers must refer to **two** techniques to be awarded the maximum 4 marks. If only **one** technique is discussed, answers will be marked out of a maximum of 2 marks. No marks are to be awarded for names of techniques only.
Indicative content Answers may include: The director may use hot seating with the actor to explore Georgi's characteristics listed in question (a) (i) • This will help the actor understand his character by asking him questions about his views and thoughts on the beggars and petitioners that live in Grusinia. Questions could also help establish the kind of lifestyle he enjoys in contrast with the beggars. The director may use thought tracking with the actor to explore Georgi's characteristics listed in question (a) (i) • Georgi does not speak in this scene but the action focuses around him. Thought tracking would allow the actor to vocalise what the character is thinking at key moments. The director may use status games with the actor to explore Georgi's characteristics listed in question (a) (i) • This will help to differentiate between Georgi and the crowd and how this can be shown in performance, as the difference between Georgi and the beggars is key to this scene. Appropriate movement, positioning and proxemics could emphasise the difference in status. All valid alternatives should be assessed as indicated in the guidance above.

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Q2 (b) (i) Briefly describe the social class of **Georgi Abashwili**. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark per relevant description of his social class.
Indicative content Answers may include: • he is the Governor and has a position of authority • he is extremely wealthy • he does what is expected of him as the public face • he is aloof and has no desire to associate with or listen to the crowd. All valid alternatives should be assessed as indicated in the guidance above.

(ii) Explain how any one line in the extract illustrates his social class. [3]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
1 mark for an appropriate line. 1 mark per relevant explanation of the chosen line up to a maximum of 2 marks.
Indicative content Answers may include: • *'No other Governor in Grusinia had as many horses in his stable'* indicating his unique position in the wealth stakes. This also suggests a lavish life style in keeping with his position as governor • *'On the morning of Easter Sunday the Governor and his family went to church'* indicating the need for a public face and the expectation to do what is deemed correct. It also suggests that as governor, going to church provides the ideal opportunity to be seen by the people he is in charge of • *'Get back! Clear the church door'* showing that the people are at his mercy. It also suggests that as the governor he has no desire to associate with the poor people. • *'Mercy! mercy your grace, The taxes are too high'* shows that he is cruel and that he abuses the people that he is in control of. It also suggests that he abuses this position of authority All valid alternatives should be assessed as indicated in the guidance above.

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(iii) Suggest a suitable costume for **Georgi Abashwili** and explain how it could be used to show his social class. [4]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award up to 2 marks for a suitable costume with colour. Hair and make-up are not required. Award a maximum of 2 marks for how the costume links with the social group.
Indicative Content (This is the first appearance of Georgi Abashwili. The singer has already informed the audience that he is rich.) Suitable costumes may include: • a well-designed suit, expensive and stylish, or a white shirt, red tie and waistcoat, or a red carnation and black trilby hat. • a Brechtian style costume, all in black with certain items used to identify him, e.g. red robes. Links to social class may include: • the costume should demonstrate the difference in wealth and poverty between him and the crowd, highlighting his status as the governor in charge • the colour could be black to highlight the formal occasion of going to church. The red additions could suggest his extravagant and frivolous nature • the costume should define his status and appropriate colours/garments should be chosen to highlight this • it is also a special occasion, Easter Sunday, and this would further contribute to his choice of costume. All valid alternatives should be assessed as indicated in the guidance above.

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Q2 (c) Explain how an actor playing the role of the ***Singer*** in this extract, could use acting skills to communicate the character to the audience. [15]

In your answer refer to:

- character motivation
- voice
- movement
- interaction.

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**		
• Where the candidate's work completely 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.		
Band 5	13-15 marks	• An excellent, perceptive explanation of character motivation and the subtleties of the interaction between characters • Excellent, detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	• A well-informed explanation of character motivation and the interaction between characters • Good, detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	• A reasonable explanation of character motivation and interaction between characters • A reasonable knowledge and understanding of how vocal and movement skills are used to communicate the character • Reasonably appropriate references to the extract • Reasonably relevant knowledge, understanding and use of drama terminology
Band 2	4-6 marks	• Some explanation of character motivation and interaction between characters • Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology

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Band 1	1-3 marks	• Limited explanation of character motivation and interaction between characters • Limited knowledge and understanding of how vocal and movement skills are used to communicate the character • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	• Response not credit worthy/not attempted.

Indicative Content

Answers should explain how an actor can use character motivation and performing skills to communicate character and may include reference to:

Motivation
- the Singer is a key Brechtian device
- he is setting the scene and mood
- he needs to engage the listeners and make them think about the situation.

Voice
- in the prologue Arkady Chiadze is described as both a singer and an actor so his voice would reflect this
- in this part he is telling a story so his voice would be engaging but also making sure he is clear in giving the key facts to his audience
- he would also pick up the rhythms of the dialogue e.g. questions, statements
- the opening could be sung.

Movement
- he is telling the story so movement would be limited
- gestus would be key to the scene e.g. the leafing of the well-thumbed notebook
- facial expression would also be used to enhance and highlight key moments of the story
- he would physically engage with what his character is feeling at key moments.

Interaction
- the singer is interacting with both his audiences as he is telling the story
- he is also interacting with key characters e.g. the governor when he introduces them to his audience (i.e. through gestus).

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

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Q2 (d) Explain how at least **one** key scene can be designed for a **thrust stage**. [15]

In your answer refer to:

- structure and style
- set
- mood and atmosphere
- how the play was as a whole originally staged.

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**		
• Where the candidate's work completely 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.		
Band 5	13-15 marks	• Excellent, perceptive and detailed explanation of structure and style • Excellent, highly detailed description of the set • Mood and atmosphere are fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a thrust stage • Highly detailed examples which fully support the design are presented from at least one key scene • Highly appropriate references to the text • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	• Good, detailed explanation of structure and style • Good, detailed description of the set • Mood and atmosphere are explored demonstrating a knowledge and understanding of how the play can be designed for a thrust stage • Detailed examples which fully support the design are presented from at least one key scene • Appropriate references to the text • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	• A reasonable explanation of structure and style • A reasonable description of the set • Mood and atmosphere are reasonably explored demonstrating a knowledge and understanding of how the play can be designed for a thrust stage • Reasonable examples which support the design are presented from at least one key scene • Reasonably appropriate references to the text • Reasonably relevant knowledge, understanding and use of drama terminology

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Band 2	4-6 marks	• Some explanation of structure and style • Some description of the set • Mood and atmosphere are partially explored demonstrating some knowledge and understanding of how the play can be designed for a thrust stage • Some examples which support the design are presented from at least one key scene • Some appropriate references to the text • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited explanation of structure and style • Limited description of the set • Mood and atmosphere are mentioned demonstrating limited knowledge and understanding of how the play can be designed for a thrust stage • A few examples which support the design are presented from at least one key scene • Limited references to the text • Limited knowledge, understanding and use of relevant drama terminology
0	0 marks	• Response not credit worthy / not attempted

Indicative content

Answers may include:

- an explanation of how a thrust stage could contribute to the scene's style and structure e.g. quick transition of scenes, breaking of the fourth wall, direct address to the audience
- choice of style with reasons, e.g. how it could be linked to specified stage, set and chosen scenes
- choice of set appropriate to scene e.g. generic backdrop, floor cloth, levels etc.
- how set is used within the chosen scene, including an awareness of how the type of stage will influence how it is used e.g. awareness of sight lines, where set is placed
- how colour is used to create mood and atmosphere in the chosen scene
- how and where, within the chosen scene, the type of stage could contribute to the mood and atmosphere
- how the specified stage can be used to demonstrate engagement/interaction with audience e.g. positioning of characters at key moments in the chosen scene
- reference to the original staging and how a thrust stage relates to it.

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

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3. ***Hard to Swallow*** Mark Wheeller

Q3 (a) (i) Name **two** rehearsal techniques that a director could use to prepare an actor for the role of **Simon** in this extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark for each appropriate technique up to a maximum of 2 marks.
Indicative content In this scene Simon is strong, positive and energetic and he will be required to use choral speaking techniques. The rehearsal technique chosen must be able to highlight the features mentioned above e.g. • hot seating • role on the wall • vocal exercises • story telling. All valid alternatives should be assessed as indicated in the guidance above.

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

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award up to 2 marks for a full explanation linked to the selected technique. The explanation should display knowledge and understanding of the given circumstances of the scene and the requirements of the character on the actor. Answers must refer to **two** techniques to be awarded the maximum 4 marks. If only **one** technique is discussed, answers will be marked out of a maximum of 2 marks. No marks are to be awarded for names of techniques only.
Indicative content Answers may include: The director may use hot seating with the actor to explore the Simon's characteristics listed in question (a) (i) • This will help the actor understand his character by using questioning for him to explore his thoughts and feelings on Christmas day in 1973. Questions could also be asked to explore his thoughts and feelings about the following months when the economy collapsed. • The director could use choral devices in the rehearsal process to explore Simon's role in the scene • This would help the actor understand the importance of vocal tone and tempo, as in the beginning of the scene the actor playing Simon needs to sound excited and enthusiastic but when playing the newsreader he would sound more solemn and serious. Also because the lines are short, the tempo needs to be quick. All valid alternatives should be assessed as indicated in the guidance above.

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Q3 (b) (i) Briefly describe the social class of the **Dunbar** family. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark per relevant description of their social class.
Indicative content Answers may include: • middle class family • high expectations • traditional values • high achieving. All valid alternatives should be awarded credit as indicated in the guidance above.

(ii) Explain how any **one** line in the extract illustrates their social class.[3]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
1 mark for choosing an appropriate line. 1 mark per relevant explanation of the chosen line up to a maximum of 2 marks.
Indicative content Answers may include: • *'Christmas and the weeks leading up to it were always a time of activity, excitement and joyfulness in our family'* indicates traditional family values. As a high achieving family it suggests everything must be perfect and in place for the big occasion. • *'Financially we were moving ahead rapidly'* indicates high expectations. It also suggests they are a high achieving family who are moving ahead in all areas of their life. • *'I had an excellent career with good income and benefits'* indicates that they are high achievers. It also suggests that this excellent career firmly places them in the middle class bracket. • *'This was the first Christmas for us in our beautiful new house'* indicates that they are a middle class family. It also suggests they appreciate tradition and have high expectations about what they expect out of life. All valid alternatives should be awarded credit as indicated in the guidance above.

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(iii) Suggest a suitable costume for **Catherine** and explain how it could be used to show her social class. [4]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award up to 2 marks for a suitable costume with colour. Hair and make-up are not required. Award a maximum of 2 marks for how the costume links with the social group.
Indicative Content (Catherine appears happy in this scene in contrast with the rest of the play. The mood is bright and cheerful and the colour of the clothes might reflect this.) Suitable costumes may include: • a red plaid kilt, a red jumper, black tights and black patent shoes with a gold paper crown • an all-black costume could also be chosen to help deal with the multi-roling in the scene. Links to social class may include: • Catherine would be dressed up in her best clothes in order to celebrate Christmas with her family • traditional values can be seen in the style of clothing, e.g. the patent shoes and kilt. All valid alternatives should be assessed as indicated in the guidance above.

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Q3 (c) Explain how an actor playing the role of **Anna** in this extract, could communicate her character to the audience. [15]

In your answer refer to:

- character motivation
- voice
- movement
- interaction.

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**		
• Where the candidate's work completely 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.		
Band 5	13-15 marks	• An excellent, perceptive explanation of character motivation and the subtleties of the interaction between characters • Excellent, detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	• A well-informed explanation of character motivation and the interaction between characters • Good, detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	• A reasonable explanation of character motivation and interaction between characters • A reasonable knowledge and understanding of how vocal and movement skills are used to communicate the character • Reasonably appropriate references to the extract • Reasonably relevant knowledge, understanding and use of drama terminology
Band 2	4-6 marks	• Some explanation of character motivation and interaction between characters • Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology

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Band 1	1-3 marks	• Limited explanation of character motivation and interaction between characters • Limited knowledge and understanding of how vocal and movement skills are used to communicate the character • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	• Response not credit worthy/not attempted

Indicative content

Answers should explain how an actor can use character motivation and performing skills to communicate character and may include reference to:

Motivation:

- Anna is the younger sister and her main motivation is excitement because it is Christmas day and she has received presents
- she is energetic, full of joy and amazement and enjoying family life
- she enjoys being part of this happy family who are close

Voice:

- excited, high pitched
- enthusiastic, fast paced
- sarcastic inflections to tone
- in unison as part of this close knit family
- it's important her voice provides the youthful energy in contrast to the more serious note at the end of the extract.

Movement:

The movement would depend on the style chosen to stage the scene:

- mime the movement associated with Christmas e.g. the eating of dinner, opening of presents, pulling of crackers
- naturalistic, the movement should correspond with the mood of the scene and be lively, enthusiastic and very much part of an ensemble
- this would contrast with the stillness at the end of the scene.

Interaction:

- this scene focuses on a close family unit. Anna as the younger sister is close to her brother and sister as reflected in the ensemble work
- the family bond results in joy and having lots of fun.

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

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Q3 (d) Explain how at least **one** key scene can be designed for a **thrust stage**. [15]
In your answer refer to:

- structure and style
- set
- mood and atmosphere
- how the play as a whole was originally staged.

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**		
• Where the candidate's work completely 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.		
Band 5	13-15 marks	• Excellent, perceptive and detailed explanation of structure and style • Excellent, highly detailed description of the set • Mood and atmosphere are fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a thrust stage • Highly detailed examples which fully support the design are presented from at least one key scene • Highly appropriate references to the text • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	• Good, detailed explanation of structure and style • Good, detailed description of the set • Mood and atmosphere are explored demonstrating a knowledge and understanding of how the play can be designed for a thrust stage • Detailed examples which fully support the design are presented from at least one key scene • Appropriate references to the text • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	• A reasonable explanation of structure and style • A reasonable description of the set • Mood and atmosphere are reasonably explored demonstrating a knowledge and understanding of how the play can be designed for a thrust stage • Reasonable examples which support the design are presented from at least one key scene • Reasonably appropriate references to the text • Reasonably relevant knowledge, understanding and use of drama terminology

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Band 2	4-6 marks	• Some explanation of structure and style • Some description of the set • Mood and atmosphere are partially explored demonstrating some knowledge and understanding of how the play can be designed for a thrust stage • Some examples which support the design are presented from at least one key scene • Some appropriate references to the text • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited explanation of structure and style • Limited description of the set • Mood and atmosphere are mentioned demonstrating limited knowledge and understanding of how the play can be designed for a thrust stage • A few examples which support the design are presented from at least one key scene • Limited references to the text • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	• Response not credit worthy / not attempted

Indicative content

Answers may include:

- an explanation of how a thrust stage could contribute to the scene's style and structure e.g. quick transition of scenes, breaking of the fourth wall, direct address to the audience
- choice of style with reasons, e.g. how it could be linked to specified stage, set and chosen scenes
- choice of set appropriate to scene e.g. generic backdrop, floor cloth, levels etc.
- how set is used within the chosen scene, including an awareness of how the type of stage will influence how it is used e.g. awareness of sight lines, where set is placed
- how colour is used to create mood and atmosphere in the chosen scene
- how and where, within the chosen scene, the type of stage could contribute to the mood and atmosphere
- how the specified stage can be used to demonstrate engagement/interaction with audience e.g. positioning of characters at key moments in the chosen scene
- reference to the original staging and how a thrust stage relates to it.

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

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4. ***War Horse*** Michael Morpurgo, adapted by Nick Stafford

Q4 (a) (i) Name **two** rehearsal techniques that a director could use to prepare an actor for the role of **Ned** in this extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark for each appropriate technique up to a maximum of 2 marks.
Indicative content In this scene there is tension and rivalry between Ned and Arthur. The rehearsal technique chosen must be able to highlight this feature, e.g. • hot seating • role on the wall • thought tracking • improvisation • puppet/mask work. All valid alternatives should be awarded credit as indicated in the guidance above.

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

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award up to 2 marks for a full explanation linked to the selected technique. The explanation should display knowledge and understanding of the given circumstances of the scene and the requirements of the character on the actor. Answers must refer to **two** techniques to be awarded the maximum 4 marks. If only **one** technique is discussed, answers will be marked out of a maximum of 2 marks. No marks are to be awarded for names of techniques only.
Indicative content Answers may include: The director may use puppets with the actor to explore Ned's characteristics listed in question (a) (i) • This will help establish the relationship between Ned and Joey which is used in this opening scene to provide contrast with Albert and Joey. The director may use improvisation with the actor to explore Ned's characteristics listed in question (a) (i) • Thought tracking could be used to establish Ned's thoughts as he watches Joey favour Albert over him. All valid alternatives should be assessed as indicated in the guidance above.

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Q4 (b) (i) Briefly describe **Arthur's** social class. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark per relevant description of his social class.
Indicative content Answers may include: • he's a farmer • he is wealthy in comparison to his brother • he feels he is superior • he is knowledgeable on a range of subjects from horses to his brother's drinking habits. All valid alternatives should be awarded credit as indicated in the guidance above.

(ii) Explain how any **one** line in the extract illustrates his social class. [3]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
1 mark for choosing an appropriate line. 1 mark per relevant explanation of the chosen line up to a maximum of 2 marks.
Indicative content Answers may include: • *'It's for you and your family's good. We don't think your father should drink so much'* indicates that Arthur feels that his family is superior to his brother's. It also indicates that he is knowledgeable about the reasons for his brother's misfortunes. • *'He's a hunter en't he? Half thoroughbred, half draft'* suggests he is a farmer. It also shows his knowledge about animals and horses in particular. • *'He's for riding, so eh, Albert, what would you want with a horse like that'.* This line suggests that Arthur and Ned are of a superior class. It also suggests that he is knowledgeable on the best type of horse to suit Albert's class. All valid alternatives should be assessed as indicated in the guidance above.

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(iii) Suggest a suitable costume for **Arthur** and explain how it could be used to show his social class. [4]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award up to 2 marks for a suitable costume with colour. Hair and make-up are not required. Award a maximum of 2 marks for how the costume links with the social group.
Indicative content Suitable costumes may include: • brown tweed trousers, a cream flannel shirt, brown tweed jacket and waistcoat. He could wear a tie to give a sense of formality and, in keeping with the period, a hat. Colours would be natural and earthy to suggest links with nature. Links to social class may include: • In this scene it is apparent that Arthur is quite a wealthy man, considering that 20 Guinea's was a substantial amount of money at the time when the play was set, therefore tweed would be an appropriate material. • Another important factor in this scene is the difference between the two brothers. Ted has spent his money on drink and is in dire straits, whereas Arthur is prosperous. • Another factor to consider is that Arthur is a working farmer, so the colour would need to be practical. All valid alternatives should be assessed as indicated in the guidance above.

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Q4 (c) Explain how an actor playing the role of **Albert** in this extract, could use acting skills to communicate his character to the audience. [15]

In your answer refer to:

- character motivation
- voice
- movement
- interaction.

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**		
• Where the candidate's work completely 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.		
Band 5	13-15 marks	• An excellent, perceptive explanation of character motivation and the subtleties of the interaction between characters • Excellent, detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	• A well-informed explanation of character motivation and the interaction between characters • Good, detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	• A reasonable explanation of character motivation and interaction between characters • A reasonable knowledge and understanding of how vocal and movement skills are used to communicate the character • Reasonably appropriate references to the extract • Reasonably relevant knowledge, understanding and use of drama terminology
Band 2	4-6 marks	• Some explanation of character motivation and interaction between characters • Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology

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Band 1	1-3 marks	• Limited explanation of character motivation and interaction between characters • Limited knowledge and understanding of how vocal and movement skills are used to communicate the character • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	• Response not credit worthy/not attempted

Indicative content

Answers should explain how an actor can use character motivation and performing skills to communicate character and may include reference to:

Motivation:
- Albert wants to establish a relationship with Joey
- he wants to ignore his cousin and uncle
- he wants to defend himself to his father
- he wants to calm the situation down and defuse the mounting tension.

Voice:
- gentle and soft as he establishes the relationship with Joey
- caring as he watches Joey gallop
- annoyed and surprised when his father's drink is spilt
- defensive when he speaks to his father
- worried when his father goes to respond to Arthur's comments.

Movement:
- Albert's movement would be quite still at the beginning with an emphasis on gesture as he wants Joey to come to him.

Interaction:
- Albert at the beginning of the scene is interacting with Joey. This is a key moment as it initially establishes the relationship between the two
- He initially ignores Ned as he is so transfixed with Joey. The interaction becomes more fraught between the two when Ned nudges him in order to provoke a reaction
- Albert tries to restore calm and defuse the situation when tension rises between Ted and Arthur towards the end of the scene.

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

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Q4 (d) Explain how at least **one** key scene can be designed for a **thrust stage**. [15]
In your answer refer to:

- structure and style
- set
- mood and atmosphere
- how the play as a whole was originally staged.

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**		
• Where the candidate's work completely 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.		
Band 5	13-15 marks	• An excellent, perceptive and detailed explanation of structure and style • Excellent, highly detailed description of the set • Mood and atmosphere are fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a thrust stage • Highly detailed examples which fully support the design are presented from at least one key scene • Highly appropriate references to the text • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	• Good, detailed explanation of structure and style • Good, detailed description of the set • Mood and atmosphere are explored demonstrating a knowledge and understanding of how the play can be designed for a thrust stage • Detailed examples which fully support the design are presented from at least one key scene • Appropriate references to the text • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	• A reasonable explanation of structure and style • A reasonable description of the set • Mood and atmosphere are reasonably explored demonstrating a knowledge and understanding of how the play can be designed for a thrust stage • Reasonable examples which support the design are presented from at least one key scene • Reasonably appropriate references to the text • Reasonably relevant knowledge, understanding and use of drama terminology

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Band 2	4-6 marks	• Some explanation of structure and style • Some description of the set • Mood and atmosphere are partially explored demonstrating some knowledge and understanding of how the play can be designed for a thrust stage • Some examples which support the design are presented from at least one key scene • Some appropriate references to the text • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited explanation of structure and style • Limited description of the set • Mood and atmosphere are mentioned demonstrating limited knowledge and understanding of how the play can be designed for a thrust stage • A few examples which support the design are presented from at least one key scene • Limited references to the text • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	• Response not credit worthy / not attempted

Indicative content

Answers may include:

- an explanation of how a thrust stage could contribute to the scene's style and structure e.g. quick transition of scenes, breaking of the fourth wall, direct address to the audience
- choice of style with reasons, e.g. how it could be linked to specified stage, set and chosen scenes
- choice of set appropriate to scene e.g. generic backdrop, floor cloth, levels etc.
- how set is used within the chosen scene, including an awareness of how the type of stage will influence how it is used e.g. awareness of sight lines, where set is placed
- how colour is used to create mood and atmosphere in the chosen scene
- how and where, within the chosen scene, the type of stage could contribute to the mood and atmosphere
- how the specified stage can be used to demonstrate engagement/interaction with audience e.g. positioning of characters at key moments in the chosen scene
- reference to the original staging and how a thrust stage relates to it.

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

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5. ***DNA*** Dennis Kelly

Q5 (a) (i) Name **two** rehearsal techniques that a director could use to prepare an actor for the role of **Mark** in this extract. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark for each appropriate technique up to a maximum of 2 marks.
Indicative content In this scene, Mark is in a state of shock; he appears almost numb and is hiding his feelings. The rehearsal technique chosen must be able to highlight the features mentioned above, e.g. • hot seating • role on the wall • vocal games to develop pace and intensity. All valid alternatives should be assessed as indicated in the guidance above.

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

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award up to 2 marks for a full explanation linked to the selected technique. The explanation should display knowledge and understanding of the given circumstances of the scene and the requirements of the character on the actor. Answers must refer to **two** techniques to be awarded the maximum 4 marks. If only **one** technique is discussed, answers will be marked out of a maximum of 2 marks. No marks are to be awarded for names of techniques only.
Indicative content Answers may include: The director may use hot seating with the actor to explore Mark's characteristics listed in question (a) (i) • Hot seating would help the actor to identify with Mark's feelings of shock The director may use role on the wall with the actor to explore Mark's characteristics listed in question (a) (i) • Role on the wall would encourage the actor to explore why Mark feels the need to hide his feelings The director may use vocal games with the actor to explore Mark's characteristics listed in question (a) (i) • Mark's dialogue consists mainly of the word 'Yeah'. Vocal games would help the actor to explore ways in which to deliver the same word in order to ensure variety. All valid alternatives should be assessed as indicated in the guidance above.

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Q5 (b) (i) Briefly describe **Leah's** peer group. [2]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award one mark per relevant description of her peer group.
Indicative content Answers may include: • clique • friends • misfits All valid alternatives should be assessed as indicated in the guidance above.

(ii) Explain how any **one** line in the extract illustrates her peer group. [3]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
1 mark for choosing an appropriate line. 1 mark per relevant explanation of the chosen line up, to a maximum of 2 marks.
Indicative content Answers may include: • *'Because don't judge…'* This shows Leah's need to be the same as everyone else and to gain approval from Phil • *'Are you thinking about me, what good things?'* shows Leah's need to be liked, be popular and to belong • *'Is it me?'* Leah is clearly concerned. This shows her insecurity and desire for some response from Phil. All valid alternatives should be assessed as indicated in the guidance above.

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(iii) Suggest a suitable costume for **Leah** and explain how it could be used to show her peer group. [4]

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**
Award up to 2 marks for a suitable costume. Award a maximum of 2 marks for how the costume links with the peer group.
Indicative content Leah is a member of a group of teenagers; she is with her peers and feels the need to fit in. In this scene she is in a field, it is the opening section, costume choice should reflect this. Suitable costumes may include: • Jeans, jumper, perhaps a parka coat, she may be wearing a beanie hat. Links to peer group may include: • She feels insecure and needs to feel that she belongs. Her costume would reflect her need to be 'like' the others. She would be wearing young, fashionable clothes. All valid alternatives should be assessed as indicated in the guidance above.

Q5 (c) Explain how an actor playing the role of **Leah** in this extract, could communicate her character to the audience. [15]

In your answer refer to:
- character motivation
- voice
- movement
- interaction.

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AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**		
• Where the candidate's work completely 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.		
Band 5	13-15 marks	• An excellent, perceptive explanation of character motivation and the subtleties of the interaction between characters • Excellent, detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character • Highly appropriate references to the extract • Highly relevant knowledge, understanding and use of drama terminology
Band 4	10-12 marks	• A well-informed explanation of character motivation and the interaction between characters • Good, detailed knowledge and understanding of how vocal and movement skills are used to communicate the character • Appropriate references to the extract • Relevant knowledge, understanding and use of drama terminology
Band 3	7-9 marks	• A reasonable explanation of character motivation and interaction between characters • A reasonable knowledge and understanding of how vocal and movement skills are used to communicate the character • Reasonably appropriate references to the extract • Reasonably relevant knowledge, understanding and use of drama terminology
Band 2	4-6 marks	• Some explanation of character motivation and interaction between characters • Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character • Some appropriate references to the extract • Some relevant knowledge, understanding and use of drama terminology
Band 1	1-3 marks	• Limited explanation of character motivation and interaction between characters • Limited knowledge and understanding of how vocal and movement skills are used to communicate the character • Limited references to the extract • Limited knowledge, understanding and use of relevant drama terminology
	0 marks	Response not credit worthy/not attempted

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Indicative content

Answers should explain how an actor can use character motivation and performing skills to communicate character and may include reference to:

Motivation

- Leah is initially relieved
- Leah is trying to come to terms with the new information
- she suddenly becomes confused and upset
- she panics and fails to keep control of her emotions
- Leah talks in order to try and make sense of her rambling thoughts.

Interaction:

- establishing her need to gain acceptance from everyone
- her need to gain full understanding of the incident
- her lower status to other members of the group
- her reliance on Phil.

Voice:

- unfinished short sharp sentences
- unsure tone
- erratic rhythms
- questioning tone
- variation of vocal rhythm expressing her rollercoaster of emotions.

Movement:

- unsure and weak stance
- gestures reinforcing her worry
- gestures perhaps suggesting her inability to control the situation
- her walk would suggest her panic and inability to come to terms with the new developments
- facial expressions would be erratic with a focus on her eyes and eye contact emphasising her fear.

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

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Q5 (d) Explain how at least **one** key scene can be designed for a **thrust stage**. [15]
In your answer refer to:

- structure and style
- set
- mood and atmosphere
- how the play as a whole was originally staged.

AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**		
• Where the candidate's work completely 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.		
Band 5	13-15 marks	• Excellent, perceptive and detailed explanation of structure and style • Excellent, highly detailed description of the set • Mood and atmosphere are fully explored demonstrating a high level of knowledge and understanding of how the play can be designed for a thrust stage • Highly detailed examples which fully support the design are presented from at least one key scene • Highly appropriate references to the text • Highly relevant knowledge, understanding and use of drama terminology.
Band 4	10-12 marks	• Good, detailed explanation of structure and style • Good, detailed description of the set • Mood and atmosphere are explored demonstrating a knowledge and understanding of how the play can be designed for a thrust stage • Detailed examples which fully support the design are presented from at least one key scene • Appropriate references to the text • Relevant knowledge, understanding and use of drama terminology.
Band 3	7-9 marks	• A reasonable explanation of structure and style • A reasonable description of the set • Mood and atmosphere are reasonably explored demonstrating a knowledge and understanding of how the play can be designed for a thrust stage • Reasonable examples which support the design are presented from at least one key scene • Reasonably appropriate references to the text Reasonably relevant knowledge, understanding and use of drama terminology.

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Band 2	4-6 marks	• Some explanation of structure and style • Some description of the set • Mood and atmosphere are partially explored demonstrating some knowledge and understanding of how the play can be designed for a thrust stage • Some examples which support the design are presented from at least one key scene • Some appropriate references to the text • Some relevant knowledge, understanding and use of drama terminology.
Band 1	1-3 marks	• Limited explanation of structure and style • Limited description of the set • Mood and atmosphere are mentioned demonstrating limited knowledge and understanding of how the play can be designed for a thrust stage • A few examples which support the design are presented from at least one key scene • Limited references to the text • Limited knowledge, understanding and use of relevant drama terminology
0	0 marks	• Response not credit worthy / not attempted.

Indicative Content

Answers may include:

- an explanation of how a thrust stage could contribute to the scene's style and structure e.g. quick transition of scenes, breaking of the fourth wall, direct address to the audience
- choice of style with reasons, e.g. how it could be linked to specified stage, set and chosen scenes
- choice of set appropriate to scene e.g. generic backdrop, floor cloth, levels etc.
- how set is used within the chosen scene, including an awareness of how the type of stage will influence how it is used e.g. awareness of sight lines, where set is placed
- how colour is used to create mood and atmosphere in the chosen scene
- how and where, within the chosen scene, the type of stage could contribute to the mood and atmosphere
- how the specified stage can be used to demonstrate engagement/interaction with audience e.g. positioning of characters at key moments in the chosen scene
- reference to the original staging and how a thrust stage relates to it.

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

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SECTION B

Answer* either *question 6* or *question 7.

*You should base your answer on **one live theatre** production seen during the course. You must use a **different** text from the one you use in Section A.*

At the start of your answer, you should state the name of the production, the company and the venue.

Either,

6 Analyse and evaluate how lighting and sound in **two** key scenes communicate meaning to the audience.

In your answer refer to:

- the style of the production
- how lighting and sound are used to create atmosphere and communicate meaning
- your response to the performance as an audience member. [15]

AO4 **Analyse and evaluate (their own work and) the work of others**		
• Where the candidate's work completely 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.		
Band 5	13-15 marks	• Excellent, perceptive analysis and evaluation of the use of lighting to communicate meaning to the audience • Excellent, perceptive analysis and evaluation of the use of sound to communicate meaning to the audience • Excellent, perceptive analysis and evaluation of their own response to the performance as an audience member • Detailed and focused examples from the chosen scenes.
Band 4	10-12 marks	• Good analysis and evaluation of the use of lighting to communicate meaning to the audience • Good analysis and evaluation of the use of sound to communicate meaning to the audience • Good analysis and evaluation of their own response to the performance as an audience member • Purposeful examples from the chosen scenes.
Band 3	7-9 marks	• A reasonable analysis and evaluation of the use of lighting to communicate meaning to the audience • A reasonable analysis and evaluation of the use of sound to communicate meaning to the audience • A reasonable analysis and evaluation of their own response to the performance as an audience member • Reasonably appropriate examples from the chosen scenes.
Band 2	4-6 marks	• Some analysis and evaluation of the use of lighting to communicate meaning to the audience • Some analysis and evaluation of the use of sound to communicate meaning to the audience • Some analysis and evaluation of their own response to the performance as an audience member • Some examples from the chosen scenes.

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Band 1	1-3 marks	• Limited analysis and evaluation of the use of lighting to communicate meaning to the audience • Limited analysis and evaluation of the use of sound to communicate meaning to the audience • Limited analysis and evaluation of their own response to the performance as an audience member • Limited reference to the chosen scenes.
	0 marks	• Response not credit worthy / Not attempted.

Indicative content

Answers should analyse and evaluate the use of lighting and sound. Answers may include:

Lighting design:
- use of colour, strength, angles, gobos and other design features to communicate meaning
- analysis of how the two scenes contrast and how atmosphere can be affected by changes in lighting
- how the style of production influenced the kind of lighting used.

Sound design:
- use of live and recorded sounds, effects, music etc to communicate meaning
- analysis of how the two scenes contrast and how atmosphere can be affected by changes in sound
- how the style of production influenced the kind of sound used.

Response as audience member:
- individual response to lighting and sound which may include a preference for one scene.

References to two key scenes:
- answers should explain the context of the scenes and how the lighting and sound is presented and developed
- answers should focus on significant moments within the chosen scenes.

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

Or,

7. Analyse and evaluate how vocal skills in **two** key scenes communicate meaning to the audience.

In your answer refer to:
- the style of the production
- how vocal skills are used to create character and communicate meaning
- your response to the performance as an audience member. [15]

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AO4 **Analyse and evaluate (their own work and) the work of others**		
• Where the candidate's work completely 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.		
Band 5	13-15 marks	• Excellent, perceptive analysis and evaluation of the use of vocal skills to create character • Excellent, perceptive analysis and evaluation of the use of voice to communicate meaning to the audience • Excellent, perceptive analysis and evaluation of their own response to the performance as an audience member • Detailed and focused examples from the chosen scenes.
Band 4	10-12 marks	• Good analysis and evaluation of the use of vocal skills to create character • Good analysis and evaluation of the use of voice to communicate meaning to the audience • Good analysis and evaluation of their own response to the performance as an audience member • Purposeful examples from the chosen scenes.
Band 3	7-9 marks	• A reasonable analysis and evaluation of the use of vocal skills to create character • A reasonable analysis and evaluation of the use of voice to communicate meaning to the audience • A reasonable analysis and evaluation of their own response to the performance as an audience member • Reasonably appropriate examples from the chosen scenes.
Band 2	4-6 marks	• Some analysis and evaluation of the use of vocal skills to create character • Some analysis and evaluation of the use of voice to communicate meaning to the audience • Some analysis and evaluation of their own response to the performance as an audience member • Some examples from the chosen scenes.
Band 1	1-3 marks	• Limited analysis and evaluation of the use of vocal skills to create character • Limited analysis and evaluation of the use of voice to communicate meaning to the audience • Limited analysis and evaluation of their own response to the performance as an audience member • Limited reference to the chosen scenes.
	0 marks	• Response not credit worthy / Not attempted.

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Indicative content

Answers should analyse and evaluate the use of vocal skills. Answers may include:

Vocal skills:

- pitch
- pace/tempo
- pause
- accent
- volume
- clarity.

Response as audience member:

- individual response to vocal skills which may include a preference for one scene.

References to two key scenes:

- answers should explain the context of the scenes and how vocal skills are demonstrated and developed
- answers should focus on significant moments within the chosen scenes.

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

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