
AS
DRAMA AND THEATRE
7261

COMPONENT 1 – INTERPRETING DRAMA

Mark scheme

Sample assessment material

Version 0.1

Draft

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from aqa.org.uk

Draft

Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Section A: Drama through the ages

This mark scheme applies to all questions from Section A. Students are to answer one question from Section A which will be split into part (i) and part (ii). Both parts must be answered and each part will be marked out of 25 using the mark scheme below.

Qu	Marking guidance	Total marks
	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	25

Level	Marks	Description
5	21–25	<p>The student's response is well-developed and insightful. The student's answer will be characterised by:</p> <ul style="list-style-type: none"> • well-developed knowledge and insightful understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • well-developed ideas, entirely compatible with the content/action of the specified section • several strategies that have the potential to be highly effective for conveying meaning to an audience. • a well-chosen selection of textual illustrations and/or sketches and diagrams that are entirely appropriate to the set task • purposeful reference to the social or cultural or historical context of the text. <p>A detailed, compelling and fluently structured explanation will be provided. Answers will demonstrate a sound command of subject specific terminology.</p>
4	16–20	<p>The student's response is thorough and thoughtful. The student's answer will be characterised by:</p> <ul style="list-style-type: none"> • Thorough knowledge and thoughtful understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • ideas that are unified and largely compatible with the content/action of the specified section • a number of strategies that have the potential to be quite effective for conveying meaning to an audience • a thoughtful selection of textual illustrations and/or sketches and diagrams that are appropriate to the set task • pertinent reference to the social or cultural or historical context of the text. <p>A detailed, thoughtful and well-structured explanation will be provided. Answers will demonstrate a very good knowledge of subject specific terminology.</p>

Level	Marks	Description
3	11–15	<p>The student's response is useful and relevant. The student's answer will be characterised by:</p> <ul style="list-style-type: none"> • some useful and relevant knowledge and understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • ideas that are quite unified and reasonably compatible with the content/action of the specified section • some strategies for conveying meaning to an audience that have the potential to create some effects • a selection of textual illustrations and/or sketches and diagrams that are relevant to the set task • useful reference to the social or cultural or historical context of the text. <p>A relevant explanation is provided with some detail and some structure. Answers will demonstrate adequate knowledge of subject specific terminology.</p>
2	6–10	<p>The student's response is underdeveloped and unfocused. The student's answer will be characterised by:</p> <ul style="list-style-type: none"> • underdeveloped and unfocused knowledge and understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • ideas that are disjointed or not entirely compatible with the content/action of the specified section • a few ill-considered strategies with limited potential to create effects for conveying meaning to an audience • a few textual illustrations and/or sketches and diagrams that may be inappropriate to the set task • a limited reference to the social or cultural or historical context of the text. <p>The explanation will have limited detail and lack relevance, clarity of expression and organisation at times. Answers will demonstrate limited knowledge of subject specific terminology.</p>
1	1–5	<p>The student's response will be characterised by:</p> <ul style="list-style-type: none"> • largely irrelevant and misunderstood knowledge and understanding of the theatrical processes and practices involved in interpreting and performing theatre • ideas that are not coherent or may be inconsistent with the content/action of the specified section • insufficient or misunderstood strategies for conveying meaning to an audience • insufficient or irrelevant support for their responses to the set task • little or no reference to the social or cultural or historical context of the text. <p>Answers will be disorganised with negligible relevance or detail. Answers will demonstrate very little knowledge of subject specific terminology.</p>
	0	<p>A score of 0 (zero marks) is awarded if there is nothing worthy of credit/nothing written.</p>

Indicative content

Indicative content is provided for each of the set texts. Please see the table below to find the page number for the set text.

Text	Question	Page for Indicative content
Sophocles – <i>Antigone</i>	1	p7
Sophocles – <i>Antigone</i>	2	p8
Shakespeare – <i>Much Ado About Nothing</i>	3	p9
Shakespeare – <i>Much Ado About Nothing</i>	4	p10
Goldoni – <i>The Servant of Two Masters</i>	5	p11
Goldoni – <i>The Servant of Two Masters</i>	6	p12
Ibsen – <i>Hedda Gabler</i>	7	p13
Ibsen – <i>Hedda Gabler</i>	8	p14
Brecht – <i>The Caucasian Chalk Circle</i>	9	p15
Brecht – <i>The Caucasian Chalk Circle</i>	10	p16
Fo – <i>Accidental Death of an Anarchist</i>	11	p17
Fo – <i>Accidental Death of an Anarchist</i>	12	p18
Butterworth – <i>Jerusalem</i>	13	p19
Butterworth – <i>Jerusalem</i>	14	p20
Section B	Question 15–18	p 23–26

Qu	Indicative Content Sophocles – <i>Antigone</i>	Total Marks
01.1 and 01.2	<p>You are a director staging the first confrontation between Antigone and Creon.</p> <p>01.1 Explain how you would direct the performer playing Antigone in her speech and in her response to Creon’s speech in order to demonstrate her attitude towards Creon.</p> <p>01.2 Explain how you would direct the performer playing Creon in order to reveal your preferred effects.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 01 which are:</p> <ul style="list-style-type: none"> • a director’s perspective • clearly defined staging ideas for the specified section • directorial suggestions calculated to (1) reveal Antigone’s attitude to Creon, and (2) to create preferred effects for the portrayal of Creon <p>In meeting the demands of the question and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • aspects of Antigone’s and Creon’s character as revealed through: <ul style="list-style-type: none"> ○ physical appearance, age, height, build, colouring, facial features ○ make up ○ vocal qualities, pitch pace, tone, accent ○ movement, gesture, posture, gait ○ choice and use of costume and accessories ○ use of props • delivery of specific lines • interaction with each other and the chorus, eye contact, spatial relationships, physical contact, use of space • set, lighting and sound ideas that support the action of the section • thematic and theoretical aspects of the play in terms of its genre, style and its original context. <p>and specifically in relation to part 01.1 of the question:</p> <ul style="list-style-type: none"> • Antigone’s attitude towards Creon which might include for example: her anger, defiance, shock, lack of compliance. <p>and in relation to part 01.2 of the question:</p> <ul style="list-style-type: none"> • preferred effects which might include for example: shock or anger at Creon’s attitude, fear for Antigone, support for Antigone’s views, pleasure in seeing Antigone standing up for her beliefs and/or for seeing Creon being humiliated, tension. <p>Specific directorial ideas for the section which may relate to:</p> <ul style="list-style-type: none"> • Antigone’s entrance under guard • Antigone’s unwavering beliefs • Creon’s attitude towards her stubbornness • their growing anger and resentment of one another. 	25 25

Qu	Indicative Content Sophocles: <i>Antigone</i>	Total Marks
	<p>You are performing the role of the Messenger in his appearance at the end of the play.</p>	
02.1 and	<p>02.1 Explain how you would perform the Messenger in his monologue in order to create your preferred effects.</p>	25
02.2	<p>02.2 Explain how you would perform the Messenger's interaction with Creon in order to demonstrate his attitude towards him.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 02 which are:</p> <ul style="list-style-type: none"> • a performer's perspective • clearly defined effects for the portrayal of the Messenger • performance suggestions calculated (1) to create preferred effects for the role and (2) to demonstrate the Messenger's attitude towards Creon. <p>In meeting the demands of the question and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • aspects of the Messenger's character as revealed through: <ul style="list-style-type: none"> ○ his physical appearance, age, height, build, colouring, facial features ○ make up ○ vocal qualities, pitch pace, tone, accent ○ movement, gesture, posture, gait ○ choice and use of costume and accessories ○ use of props • delivery of specific lines • interaction with others, eye contact, spatial relationships, physical contact, use of space • thematic and theoretical aspects of the play in terms of its genre, style and its original context <p>and specifically in relation to part 02.1 of the question:</p> <ul style="list-style-type: none"> • preferred effects for the portrayal of the Messenger which might include for example: his fear, concern, devastation at having to deliver the news, his horror in describing the various deaths, the way in which he alters the mood/atmosphere <p>and in relation to part 02.2 of the question:</p> <ul style="list-style-type: none"> • his fear guarded approach to Creon, his sympathy for him or anger at his actions <p>Specific performance ideas for the Messenger in the section may relate to:</p> <ul style="list-style-type: none"> • his entrance following the Chorus' jubilation • delivery of the news and explanation of the deaths • his reaction to Creon's entrance with the bodies • his exit with Creon. 	25

Qu	<p style="text-align: center;">Indicative Content Shakespeare – <i>Much Ado About Nothing</i></p>	Total Marks
03.1 and	<p>You are performing the role of Beatrice in Act One, Scene One.</p> <p>Explain how you would demonstrate Beatrice’s attitude towards Benedick before he enters the scene.</p>	25
03.2	<p>Explain how you would perform Beatrice’s interaction with Benedick in order to create comedy.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 03 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • performance suggestions calculated (1) to reveal Beatrice’s attitude towards Benedick before he enters the scene and (2) to create comedy from her interaction with Benedick. <p>In meeting the demands of the question, and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • aspects of the role of Beatrice: <ul style="list-style-type: none"> ○ her physical appearance, age, height, build, colouring, facial features ○ vocal qualities, pitch pace, tone, accent ○ movement, gesture, posture, gait, facial expression ○ choice and use of costume and accessories ○ use of props • delivery of specific lines • interaction with others, eye contact, spatial relationships, physical contact, use of space • thematic and theoretical aspects of the play in terms of its genre, style and its original context <p>and specifically in relation to part 03.1 of the question:</p> <ul style="list-style-type: none"> • Beatrice’s attitude towards Benedick which might include, for example: her disdain, flippancy, derision, suppressed attraction to him <p>and in relation to part 03.2 of the question:</p> <ul style="list-style-type: none"> • the creation of comedy through: <ul style="list-style-type: none"> ○ tone of voice ○ timing and speed of retort ○ mimicry and quick wittedness ○ flirtation masked as hostility. <p>Specific performance ideas for Beatrice in the section may relate to:</p> <ul style="list-style-type: none"> • her casual enquiry about Signior Mountanto • her sharp tongued criticism of him • her apparent disdain • her willingness to malign Benedick • her determination to appear to loathe him. 	25

	Indicative Content Shakespeare – <i>Much Ado About Nothing</i>	Total Marks
Qu		Total Marks
	<p>You are a director staging the opening section of Act Three, Scene Three of the play to create comedy for your audience. (Act Three, Scene Three features the first appearance of The Watch.)</p>	
04.1 and	<p>04.1 Explain how you would cast and direct the comedy duo of Dogberry and Verges in order to make your audience laugh.</p>	25
04.2	<p>04.2 Explain how you would cast and direct the other members of the Watch as they react to the silliness of their instructions.</p>	25
	<p>Indicative content Students must demonstrate an understanding of the demands of Question 04 which are:</p> <ul style="list-style-type: none"> • a director's perspective • clearly defined ideas for creating comedy in the specified section • directorial suggestions calculated to (1) make the audience laugh at Dogberry and Verges (2) create comedy from the reactions of the other members of the Watch. <p>In meeting the demands of the question and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • casting and direction of the Watch: <ul style="list-style-type: none"> ○ physical appearance, age, height, build, colouring, facial features of individual members of the Watch for comic effect ○ make up ○ vocal qualities, pitch pace, tone, accent ○ movement, gesture, posture, gait ○ choice and use of costume and accessories ○ use of props • delivery of specific lines • interaction with each other, eye contact, spatial relationships, physical contact, use of space • set, lighting and sound ideas that support the action of the section • thematic and theoretical aspects of the play in terms of its genre, style and its original context. <p>and specifically in relation to part 04.1 of the question:</p> <ul style="list-style-type: none"> • the ridiculous notions of Dogberry and Verges concerning the duties of the Watch • Dogberry's persistent mis-application of language and Verges' response to it • the comedy duo relationship between Dogberry and Verges. <p>and in relation to part 04.2 of the question:</p> <ul style="list-style-type: none"> • the mis-placed pride of the Watch counteracted by their timidity in the face of real crime and criminals; their evident inability to thwart Don Pedro's evil plan; their interaction and sense of unity. <p>Specific directorial ideas for the section which may relate to:</p> <ul style="list-style-type: none"> • Dogberry's sense of his own importance • his signature malapropisms • Verges' subservient attitude towards Dogberry contrasted with his sense of authority over the rest of the Watch • the patent inability of the Watch to keep order; their incompetence in office. 	

Qu	Indicative Content Goldini – <i>The Servant of Two Masters</i>	Total Marks
05.1 and 05.2	<p>You are performing the role of Beatrice from her first appearance in Act One to her exit at the end of Scene Three.</p> <p>Explain how you would create comedy from Beatrice’s disguise as Federigo.</p> <p>Explain how you would direct Beatrice’s interaction with Pantaloon, Clarice, and Brighella to create comedy.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 05 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • clearly defined ideas for creating comedy in the specified section • performance ideas for creating comedy derived from (1) Beatrice’s disguise and (2) her interaction with Pantaloon, Clarice and Brighella <p>In meeting the demands of the question and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • Beatrice’s physical appearance, age, height, build, colouring, facial features; her physical disguise • use of props and accessories • vocal qualities, pitch, pace, tone, accent • movement, gesture, gait, posture, energy, demeanour and facial expressions • delivery of specific lines; interaction with the audience and with others. <p>and specifically in relation to question 05.1:</p> <ul style="list-style-type: none"> • the comic possibilities of the cross-gender disguise, (false moustache/hairstyle) • costume ideas (disguise), style and use of costume/make-up • her femininity/attempts at machismo • specific performance ideas clearly intended to create comedy from the disguise. <p>and specifically in relation to question 05.2:</p> <ul style="list-style-type: none"> • different relationships with Pantalone, Clarice and Brighella • eye contact, spatial relationships, physical contact; use of space • comic methods • thematic/theoretical aspects of the play, its genre and style; its original cultural context. <p>Specific performance ideas for Beatrice in the section may relate to:</p> <ul style="list-style-type: none"> • her confident (or nervous) entrance in disguise • her attempt at being macho with the assembled guests • her heartiness with Pantaloon and apparent business acumen • her courtesy towards Clarice and surprise at her rebuff her plea to Brighella not to give her away. 	25 25

Qu	Indicative Content Goldini – <i>The Servant of Two Masters</i>	Total Marks
06.1	<p>You are a set designer creating designs for Act One of the play to accommodate the comic action and to help create its Venetian setting.</p> <p>Explain how your ideas for the interior setting of the opening scene will accommodate the comic action and help create its Venetian setting. (You should focus your ideas on the setting for the engagement party of Clarice and Silvio.)</p>	25
06.2	<p>Explain how your ideas for the scenes that are set out of doors in Act One will accommodate the comic action and help create its Venetian setting. (You should focus your ideas on the street or in the piazza in front of Brighella’s Inn.)</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 06 which are:</p> <ul style="list-style-type: none"> • a set designer’s perspective • focus on the accommodation of comic action and the creation of the Venetian setting in (1) the opening scene set indoors and (2) the exterior scenes in Act One. <p>In meeting the demands of the question and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • set design ideas for two different settings to create specific effects including for example: <ul style="list-style-type: none"> ○ creation of the Italian setting ○ creation of opportunities to create comedy ○ facilitation of the frantic pace of the action/provision of appropriate entrances/exits ○ creation of workable obstacles/levels/archways for comical physical sequences <p>and specifically in relation to part 06.1 of the question:</p> <ul style="list-style-type: none"> • suggestion of Pantalone’s wealth in scenes set inside his house • furnishings, draperies, pictures, mirrors, chandeliers • party atmosphere created through set dressing <p>and in relation to part 06.2 of the question:</p> <ul style="list-style-type: none"> • creation of street settings, a piazza • creation of the exterior/interiors in Brighella’s Inn. <p>Specific design ideas to include for example:</p> <ul style="list-style-type: none"> • the period setting in 18th century Venice • design fundamentals; style, scale, colour, texture, materials • levels, doorways, balconies • suggestions of Venice, bridges, gondolas, waterways; Mediterranean colour palette • thematic/theoretical aspects of the play, its genre and style; its original cultural context. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	25

Qu	Indicative Content Ibsen – <i>Hedda Gabler</i>	Total Marks
	<p>You are a director staging the section in Act One from the arrival of Mrs Elvsted until the entrance of Judge Brack.</p>	
07.1 and	<p>Explain how you would direct the performer playing Tesman to reveal his attitudes towards Mrs Elvsted and her news about Eilert Lovborg.</p>	25
07.2	<p>Explain how you would direct the performer playing Mrs Elvsted in her interaction with Hedda in order to reveal your interpretation of her character at this point in the play.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 07 which are:</p> <ul style="list-style-type: none"> • a director's perspective • directorial strategies calculated to reveal (1) Tesman's attitudes towards Mrs Elvsted and (2) Mrs Elvsted's character at this point in the play. <p>In meeting the demands of the question and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • the performers' appearances in terms of age, physical appearance, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent • delivery of specific lines; interaction; eye contact, spatial relationships, physical contact; use of space • movement, gesture, gait, posture, energy, demeanour and facial expressions • choice of costume/make-up • use of props and accessories • thematic/theoretical aspects of the play, its genre/style and cultural context. <p>and specifically in relation to part 07.1 of the question:</p> <ul style="list-style-type: none"> • Tesman's attitudes towards Mrs Elvsted which might include for example: chivalry, embarrassment, pleasure in her arrival • Tesman's attitudes towards the news about Lovborg which might include for example: pity, nervousness, dread, jealousy <p>and in relation to part 07.2 of the question:</p> <ul style="list-style-type: none"> • Mrs Elvsted's boldness in visiting Tesman and Hedda, her fear of Hedda, her knowledge of Hedda as a bully, her guilt at having lied about her husband, her devotion to Lovborg. <p>Specific performance ideas for the performers in the section may relate to:</p> <ul style="list-style-type: none"> • the embarrassment of both Tesman and Mrs Elvsted – meeting again in front of Tesman's new wife • the need to respect 19th century issues of decorum • Tesman's historic rivalry with Lovborg • Hedda's bullying of Mrs Elvsted when at school • Mrs Elvsted's fear of revealing her real motives. 	25

Qu	Indicative Content Ibsen – <i>Hedda Gabler</i>	Total Marks
	<p>You are performing the role of Hedda in her first appearance in the play from her first entrance to the entrance of Mrs Elvsted.</p>	
08.1 and	<p>Explain how you would reveal Hedda’s attitude towards Miss Tesman.</p>	25
08.2	<p>Explain how you would perform the role of Hedda when she is alone with her husband in order to reveal the underlying tension in their relationship.</p>	25
	<p>Indicative content Students must demonstrate an understanding of the demands of Question 08 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • performance suggestions calculated (1) to reveal Hedda’s attitude towards Miss Tesman, and (2) to reveal the underlying tension in Hedda’s relationship with her husband. <p>In meeting the demands of the question, and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • aspects of Hedda’s character as revealed through: <ul style="list-style-type: none"> ○ her physical appearance, age, height, build, colouring, facial features ○ make up ○ vocal qualities, pitch pace, tone, accent ○ movement, gesture, posture, gait ○ choice and use of costume and accessories ○ use of props • delivery of specific lines • interaction with others, eye contact, spatial relationships, physical contact, use of space • thematic and theoretical aspects of the play in terms of its genre, style and its original context. <p>and specifically in relation to 08.1 of the question:</p> <ul style="list-style-type: none"> • Hedda’s attitude towards Miss Tesman which might include for example: her irritation, distaste, amusement, condescension. <p>and in relation to part 08.2 of the question:</p> <ul style="list-style-type: none"> • reasons for the underlying tension which might include for example: Hedda’s dislike for her new home, her feelings of entrapment, her concern about her pregnancy, her feelings of indifference towards her husband. <p>Specific performance ideas for Hedda in the section may relate to:</p> <ul style="list-style-type: none"> • Hedda’s entrance and response to both her husband and Miss Tesman • her response to the slippers, hat and parasol • the implication of her pregnancy • her lack of care for Tesman’s concern for his Aunt • Hedda’s preoccupation with her surroundings her response to the mention of Mrs Elvsted. 	

Qu	Indicative Content Brecht – <i>The Caucasian Chalk Circle</i>	Total Marks
09.1 and 09.2	<p>You are performing the role of Lavrenti during his appearance in the scene ‘In the Northern Mountains’.</p> <p>09.1 Explain how you would perform Lavrenti’s interaction with Grusha to achieve your interpretation of Lavrenti.</p> <p>09.2 Explain how you would portray Lavrenti’s relationship with Aniko to help establish your interpretation of his character.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 09 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • a clearly defined interpretation for the role of Lavrenti • performance suggestions calculated to achieve the preferred interpretation with (1) Grusha, and (2) in his relationship with Aniko. <p>In meeting the demands of the question and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • aspects of Lavrenti’s character as revealed through: <ul style="list-style-type: none"> ○ his physical appearance, age, height, build, colouring, facial features ○ make up ○ vocal qualities, pitch pace, tone, accent ○ movement, gesture, posture, gait ○ choice and use of costume and accessories ○ use of props • delivery of specific lines • interaction with others, eye contact, spatial relationships, physical contact, use of space • thematic and theoretical aspects of the play in terms of its genre, style and its original context. <p>and specifically in relation to part 09.1 of the question:</p> <ul style="list-style-type: none"> • Lavrenti’s relationship with Grusha as revealed through his concern, suspicion and desire to support her and Michael. <p>and in relation to part 09.2 of the question:</p> <ul style="list-style-type: none"> • Lavrenti’s relationship with Aniko as revealed through his desire to please both her and Grusha and to counteract her suspicious nature. <p>Specific performance ideas for Lavrenti in the section which may relate to:</p> <ul style="list-style-type: none"> • Lavrenti’s surprise at seeing Grusha • his reaction to Michael • his concern for Grusha’s health • his plan to marry her off. 	25 25

Qu	Indicative Content Brecht – <i>The Caucasian Chalk Circle</i>	Total Marks
10.1	<p>You are a designer creating designs for Act One, Scene Two of the play.</p> <p>Explain how your costume design ideas for the Fat Prince and Grusha would help to reveal their difference in status. (You should consider the section from when the Governor’s wife re-enters to pack up until she leaves and Grusha is left with the baby.)</p>	25
10.2	<p>Explain how your design ideas for the next section of the scene could be used to create your preferred effects.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 10 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective • clearly defined effects for the use of costume, props and accessories • design suggestions calculated to (1) reveal differences in status through costume and (2) create the preferred effects. <p>In meeting the demands of the question and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • aspects of the Fat Prince’s and Grusha’s characters as revealed through: <ul style="list-style-type: none"> ○ costume design fundamentals; style, colour, fabric, cut, fit, condition, ornamentation ○ costume accessories; jewellery, furs, capes, hats and personal props • period or justified alternative • application of Brechtian design elements • thematic and theoretical aspects of the play in terms of its genre, style and its original context. <p>and specifically in relation to part 10.1 of the question:</p> <ul style="list-style-type: none"> • Grusha’s role as servant and The Fat Prince’s as ruler, the significance of the concept of wealth and corruption. <p>and in relation to part 10.2 of the question:</p> <ul style="list-style-type: none"> • preferred effects which might include reference to the various perceived status of the characters, the Governor’s Wife’s selfish attitude, Grusha’s desire to do the right thing, Brechtian theory regarding the social/political message at this point in the play. <p>Specific design ideas in the section that may relate to:</p> <ul style="list-style-type: none"> • the appearance of the Fat Prince and his relationship with the family • Grusha’s contrasting appearance • the Governor’s Wife’s panic and concern only for herself • Grusha being left holding the baby. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	25

Qu	<p style="text-align: center;">Indicative Content Fo – <i>Accidental Death of an Anarchist</i></p>	Total Marks
11.1 and 11.2	<p>You are performing the role of Inspector Bertozzo in Act One, Scene One of the play.</p> <p>11.1 Explain how you would reveal Bertozzo’s attitude towards the Maniac.</p> <p>11.2 Explain how you would perform the role of Bertozzo in order to create comedy for your audience.</p> <p>Indicative Content Students must demonstrate an understanding of the demands of Question 11 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • clearly defined effects for the portrayal of Bertozzo • performance suggestions calculated (1) to reveal Bertozzo’s attitude towards the Maniac and (2) to create comedy. <p>In meeting the demands of the question and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • aspects of Bertozzo’s character as revealed through: <ul style="list-style-type: none"> ○ his physical appearance, age, height, build, colouring, facial features ○ make up ○ vocal qualities, pitch pace, tone, accent ○ movement, gesture, posture, gait ○ choice and use of costume and accessories ○ use of props • delivery of specific lines • interaction with others, eye contact, spatial relationships, physical contact, use of space • thematic and theoretical aspects of the play in terms of its genre, style and its original context. <p>and specifically in relation to part 11.1 of the question:</p> <ul style="list-style-type: none"> • Bertozzo’s attitude towards the Maniac which might include for example: his irritation, growing anger, confusion, shock. <p>and in relation to part 11.2 of the question:</p> <ul style="list-style-type: none"> • comedy that arises from his apparent lack of status with the Maniac, his foolhardiness, his response to being manipulated, his relief at the end of the section. <p>Specific performance ideas for Bertozzo in the section which may relate to:</p> <ul style="list-style-type: none"> • his initial recognition of the Maniac • his reactions to the Maniac’s confidence • his inability to control the interview • the Maniac’s move to the window. 	25 25

Qu	<p style="text-align: center;">Indicative Content Fo – <i>Accidental Death of an Anarchist</i></p>	Total Marks
	<p>You are a director staging the final section of Act One, Scene Two of the play. (You should focus on the section where the Superintendent and Pissani drag the Constable forward up until the end of the scene.)</p>	
12.1 and	<p>Explain how your direction of Inspector Pissani and the Superintendent would help to reveal how easily they are manipulated by the Maniac.</p>	25
12.2	<p>Explain how you would direct the performer playing The Maniac in order to reveal your interpretation of the character at this point of the play.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 12 which are:</p> <ul style="list-style-type: none"> • a director's perspective • clearly defined staging ideas for the specified section • directorial suggestions calculated (1) to reveal how easily Pissani and the Superintendent are manipulated, and (2) to reveal an interpretation of the Maniac. <p>In meeting the demands of the question and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • aspects of the specified characters as revealed through: <ul style="list-style-type: none"> ○ physical appearance, age, height, build, colouring, facial features ○ make up ○ vocal qualities, pitch pace, tone, accent ○ movement, gesture, posture, gait ○ choice and use of costume and accessories ○ use of props • delivery of specific lines • interaction with each other and the chorus, eye contact, spatial relationships, physical contact, use of space • set, lighting and sound ideas that support the action of the section • thematic and theoretical aspects of the play in terms of its genre, style and its original context. <p>and specifically in relation to part 12.1 of the question:</p> <ul style="list-style-type: none"> • the Superintendent's and Pissani's naivety, their desire to do anything to save themselves from ridicule, their lack of awareness <p>and in relation to part 12.2 of the question:</p> <ul style="list-style-type: none"> • The Maniac's evident pleasure in his role, his ability to impersonate others, audience response to his manipulation. <p>Specific directorial ideas for the section which may relate to:</p> <ul style="list-style-type: none"> • the business with the files • the Police belief that they are to be made scapegoats • the Maniac's suggestion that they throw themselves out of the window • Pissani's reversion to childhood • the anarchic end to the scene. 	25

Qu	Indicative Content <i>Butterworth – Jerusalem</i>	Total Marks
13.1 and	<p>You are a designer creating effects through your setting ideas for the opening of Act Two of the play. (You should focus on the section that starts with the curtain rising after Phaedra’s song and finishes when Wesley produces the t-shirt with Farewell Lee on it.)</p> <p>Explain how you would use design fundamentals (eg scale, space, colour, texture, levels and furnishings) to create your selected mood and atmosphere for the section.</p>	25
13.2	<p>Explain how your designs would accommodate the action and give the performers opportunities to exploit the setting to achieve your selected effects.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 13 which are:</p> <ul style="list-style-type: none"> • a set designer’s perspective • clearly defined set design ideas • design suggestions calculated to (1) create mood and atmosphere and (2) accommodate the action of the specified section. <p>In meeting the demands of the question, and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • set design ideas for the clearing and Johnny’s caravan • a naturalistic or justified alternative setting • a contemporary period • design fundamentals; style, scale, colour, texture, materials • suggestions of natural countryside that has been taken over • thematic/theoretical aspects of the play, its genre and style; its original cultural context. <p>and specifically in relation to part 13.1 of the question:</p> <ul style="list-style-type: none"> • desired mood and atmosphere which might include, rebellious, a sense of community, outlaw, calm before the storm, the change from the prologue to the main setting. <p>and in relation to part 13.2 of the question:</p> <ul style="list-style-type: none"> • use of the set by the performers to facilitate the pace and style of the action, for example, opportunities for the performers to undertake the range of tasks as indicated, painting banners, acting as look out, entrances and exits. <p>Specific design ideas in the section that may relate to:</p> <ul style="list-style-type: none"> • Phaedra’s song • the change in appearance of the set from Act One • opportunities for Johnny to hold-forth. <p>Students are expected to include sketches/diagrams in answers to design questions.</p>	25

Qu	Indicative Content Butterworth – <i>Jerusalem</i>	Total Marks
	<p>You are performing the role of Davey in his appearance in Act Three of the play.</p>	
14.1 and	<p>14.1 Explain how you would perform the role of Davey in order to create comedy for your audience.</p>	25
14.2	<p>14.2 Explain how your performance of Davey would convey his relationship with Lee.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 14 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • clearly defined effects for the portrayal of Davey • performance suggestions calculated (1) to create comedy and (2) to convey Davey’s relationship with Lee. <p>In meeting the demands of the question and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • aspects of Davey’s character as revealed through: <ul style="list-style-type: none"> ○ his physical appearance, age, height, build, colouring, facial features ○ make up ○ vocal qualities, pitch pace, tone, accent ○ movement, gesture, posture, gait ○ choice and use of costume and accessories ○ use of props • delivery of specific lines • interaction with others, eye contact, spatial relationships, physical contact, use of space • thematic and theoretical aspects of the play in terms of its genre, style and its original context. <p>and specifically in relation to part 14.1 of the question:</p> <ul style="list-style-type: none"> • comedy that arises from his youth and naivety, his role as foil to others, his routine existence. <p>and in relation to part 14.2 of the question:</p> <ul style="list-style-type: none"> • aspects of Davey’s relationship with Lee which might include for example: friendship, loyalty, competitive. <p>Specific performance ideas for Davey in the section that may relate to:</p> <ul style="list-style-type: none"> • his entrance holding the toy rabbit • his demand for drugs • his banter with Lee • his description of work in the abattoir • the song and their exit together. 	25

Section B: Live Theatre Production

This mark scheme applies to **Section B**. Students answer **one** question analysing and evaluating a piece of live theatre from a choice of questions.

A total of 10 marks may be assigned to AO3 and a total of 20 marks to AO4.

Assessment Objectives and Level Mark Scheme			
AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed		AO4 Analyse and evaluate their own work and the work of others	
In order to meet AO3 the student should demonstrate knowledge and understanding of: <ul style="list-style-type: none"> the form and style of the production the aims of the production teams reflected in creative and artistic choices made how meaning is created through the use of conventions and techniques how performance texts are interpreted and performed for an audience. 		In order to meet AO4 the student should apply skills to interpret and evaluate a piece of live theatre referring (as appropriate to the focus of the question) to: <ul style="list-style-type: none"> the skills of the various theatre makers involved in the production of the piece the success of the interpretation of the performance text the student's own response to the effectiveness of the piece at particular moments as an audience member. 	
Level 5 9–10 marks Answers in this mark range will demonstrate a sound command of subject specific terminology.	The student demonstrates insightful and well developed knowledge and understanding of: <ul style="list-style-type: none"> the form and style of the production the aims of the production teams reflected in creative and artistic choices made how meaning is created through the use of conventions and techniques how performance texts are interpreted and performed for an audience. 	Level 5 17–20 marks A detailed, compelling and fluently structured analysis and evaluation is provided.	The student provides and entirely thorough analysis and consistently well-reasoned evaluation of a piece of live theatre, referring in precise detail to: <ul style="list-style-type: none"> the skills of the various theatre makers involved in the production of the piece the success of the interpretation of the performance text their own response to the effectiveness of the piece at particular moments as an audience member (as appropriate to the focus of the question).
Level 4 7–8 marks Answers in this mark range will demonstrate very good knowledge of subject specific terminology.	The student demonstrates thoughtful and thorough knowledge and understanding of: <ul style="list-style-type: none"> the form and style of the production the aims of the production teams reflected in creative and artistic choices made how meaning is created through the use of conventions and techniques how performance texts are interpreted and performed for an audience. 	Level 4 13–16 marks A detailed, thoughtful and well structured, analysis and evaluation is provided.	The student provides a mostly thorough analysis and mostly well-reasoned evaluation of a piece of live theatre, referring in detail to: <ul style="list-style-type: none"> the skills of the various theatre makers involved in the production of the piece the success of the interpretation of the performance text their own response to the effectiveness of the piece at particular moments as an audience member (as appropriate to the focus of the question).

<p>Level 3 5–6 marks</p> <p>Answers in this mark range will demonstrate adequate knowledge of subject specific terminology.</p>	<p>The student demonstrates some useful and relevant knowledge and understanding of:</p> <ul style="list-style-type: none"> the form and style of the production the aims of the production teams reflected in creative and artistic choices made how meaning is created through the use of conventions and techniques how performance texts are interpreted and performed for an audience. 	<p>Level 3 9–12 marks</p> <p>A relevant analysis and evaluation is provided, with some detail and some structure.</p>	<p>The student provides much thorough analysis and much well-reasoned evaluation of a piece of live theatre, referring with some detail to:</p> <ul style="list-style-type: none"> the skills of the various theatre makers involved in the production of the piece the success of the interpretation of the performance text their own response to the effectiveness of the piece at particular moments as an audience member(as appropriate to the focus of the question).
<p>Level 2 3–4 marks</p> <p>Answers in this mark range will demonstrate limited knowledge of subject specific terminology.</p>	<p>The student demonstrates under developed and unfocused knowledge and understanding of:</p> <ul style="list-style-type: none"> the form and style of the production the aims of the production teams reflected in creative and artistic choices made how meaning is created through the use of conventions and techniques how performance texts are interpreted and performed for an audience. 	<p>Level 2 5–8 marks</p> <p>Analysis and evaluation will lack relevance, clarity of expression and organisation at times, with limited detail.</p>	<p>The student provides little thorough analysis and little well-reasoned evaluation of a piece of live theatre, referring with limited detail to:</p> <ul style="list-style-type: none"> the skills of the various theatre makers involved in the production of the piece the success of the interpretation of the performance text their own response to the effectiveness of the piece at particular moments as an audience member(as appropriate to the focus of the question).
<p>Level 1 1–2 marks</p> <p>Answers in this mark range will demonstrate very little knowledge of subject specific terminology.</p>	<p>The student demonstrates largely irrelevant and misunderstood knowledge and understanding of:</p> <ul style="list-style-type: none"> the form and style of the production the aims of the production teams reflected in creative and artistic choices made how meaning is created through the use of conventions and techniques how performance texts are interpreted and performed for an audience. 	<p>Level 1 1–4 marks</p> <p>Answers will be disorganized, with negligible relevance or detail.</p>	<p>The response lacks any thorough analysis and lacks any well-reasoned evaluation of a piece of live theatre, referring with negligible detail to:</p> <ul style="list-style-type: none"> the skills of the various theatre makers involved in the production of the piece the success of the interpretation of the performance text their own response to the effectiveness of the piece at particular moments as an audience member (as appropriate to the focus of the question).

Section B Live Theatre Production, Indicative content (Optional Questions)

One question to be answered with reference to **one** live theatre production seen.

At the beginning of the answer, the following must be stated:

- name of the piece
- the name of the company and/or director
- the date production was seen
- the venue attended
- the medium of the production – live theatre or live theatre streamed.

Qu	Indicative Content	Total Marks
15	<p>Analyse how the lighting design was used to create specific effects at particular moments and evaluate the success of the effects created.</p> <p>Students must demonstrate an understanding of the demands of question 15 which are:</p> <ul style="list-style-type: none"> • clear analysis of the use of lighting design • focus on the creation of specific effects • an evaluation of the success of the effects created at particular moments <p>In meeting the demands of the question and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • Specific effects which might include for example: creation of particular mood and/or atmosphere, location and period; reflection or communication of character or relationships; creation or changes of tension, pace, emphasis • the elements of lighting used including: <ul style="list-style-type: none"> ○ angle, focus, colour, intensity, shadow, silhouette ○ type and position of lanterns used ○ use of houselights ○ use of gobos, lenses, gels, barn doors, irises ○ use of gauzes ○ use of special effects: lasers, holograms, strobes ○ timing of lighting changes ○ the use of different forms of light - wash, hard or soft-edged spotlight/follow-spot ○ contrasts of darkness and light ○ the use of projection ○ alternative sources of lighting ○ the use of new technologies in lighting ○ the use of blackout. • reference to particular moments within the production when specific effects were created for example: <ul style="list-style-type: none"> ○ to intensify the mood ○ to create or release tension ○ to create comedy ○ to accompany the entrance or exit of 'mood changing' characters ○ to surprise or shock the audience ○ to reveal previously unseen elements of design or performance • the effect of lighting on set and costume. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	30

OR

Qu	Indicative Content	Total Marks
16	<p>Analyse how the sound design was used to enhance the tension at particular moments and evaluate the success of the effects created.</p> <p>Students must demonstrate an understanding of the demands of question 16 which are:</p> <ul style="list-style-type: none"> • a clear analysis of the sound design used within the production • focus on the ways in which the sound enhanced the tension at particular moments in the production • an evaluation of the success of the sound design in enhancing tension. <p>In meeting the demands of the question and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • the elements of tension within the production • the source of the sound – live and/or recorded • sound design elements used including; <ul style="list-style-type: none"> ○ the use of sound effects ○ sound production ○ the use of music ○ pitch, volume, rhythm ○ location of speakers, use of surround sound, panning ○ use of amplification, echo ○ use of voice, for example, choral speech, singing, intoning, non-naturalistic sound • particular moments when tension was successfully enhanced, for example when: <ul style="list-style-type: none"> ○ the mood was altered or intensified ○ the genre of the production required tension to help the audience to appreciate the story ○ the sound design helped to locate the action • methods by which the sound design was used in conjunction with the performers as underscore or counterpoint to the action. 	30

OR

Qu	Indicative content	Total Marks
17	<p>Analyse how one or more performer(s) used their performance skills to alter the mood and/or atmosphere at particular moments and evaluate their success in doing this.</p> <p>Students must demonstrate an understanding of the demands of question 17 which are:</p> <ul style="list-style-type: none"> • an analysis of how the performer(s) used their performance skills to alter mood or atmosphere • reference to particular moments within the production • an evaluation of the effectiveness of the performances. <p>In meeting the demands of the question and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • examples of the mood or atmosphere being altered such as: <ul style="list-style-type: none"> ○ shifts in tension levels ○ creation or dissipation of suspense ○ increased or decreased amusement ○ shock, sympathy, disgust, contempt, joy • the types of characters or roles being performed by the selected performer(s) and an explanation of the way in which they used performance to alter mood and atmosphere • use of vocal skills: pitch, pace, pause, emphasis, accent, singing, choral delivery, chanting non-naturalistic sounds, shrieks, cries • use of physical skills: movement, gesture, posture, gait, poise, balance, use of dance, physical theatre, mime • specialist skills for example circus, acrobatics, puppetry • use of facial expression and eye contact and interaction between performers • characterisation, aging up or down • use of costume, accessories and props • observation of naturalistic or non-naturalistic conventions, use of narration or direct address • use of space • ensemble or choral work • delivery of specific lines. 	30

OR

Qu	Indicative Content	Total Marks
18	<p>Analyse how the performers used non-naturalistic skills to create specific effects for the audience and evaluate their success at particular moments.</p> <p>Students must demonstrate an understanding of the demands of question 18 which are:</p> <ul style="list-style-type: none"> • an analysis of how the performers used non-naturalistic performance skills to create specific effects • reference to particular moments within the production • an evaluation of the success of the performances. <p>In meeting the demands of the question and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • examples of non-naturalistic performance skills which might include for example: mime, physical theatre, chorus, ensemble work, acrobatics, dance, circus skills, mask work, song, multi-role • the overall style of the production for example an entirely non-naturalistic piece or one which contains elements of non-naturalism • the specific effects created through non-naturalistic performances which might include for example: creation of truth or alternative reality, comedy, horror, shock, disgust, delight • the creation of non-naturalistic characters • the demonstration of an exaggerated acting style • use of vocal skills • pitch, pace, pause, emphasis, accent, singing, choral delivery, chanting • non-naturalistic sounds: shrieks, cries, vocal distortion • use of physical skills • movement, gesture, posture, gait, poise, balance, synchronised movement • use of dance, physical theatre, mime • specialist skills for example circus, acrobatics • puppetry • use of facial expression, eye contact and interaction between performers • relationship with the audience and use of space • use of costume, accessories and props • delivery of specific lines. 	30

Draft