



A-Level
DRAMA AND THEATRE
7262/W

Component 1 Drama and theatre

Mark scheme

June 2022

Version 1.0 Final



2 2 6 A 7 2 6 2 / W / M S

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 Examiner.

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

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A-LEVEL DRAMA AND THEATRE (7262/W)

Shorthand/symbols for Examiners

Examiners may use these recognised symbols in the left hand margin of candidates' scripts or in the body of the answers, against relevant points or errors:

Relevant or good point = ✓

Very good point = ✓✓

Dubious point = ?

Possible = (✓)

Omission = ^ ^

Point needs development = and.....?

Argument difficult to follow/confusion/muddle = }

Evidence of knowledge = kn

Evidence of understanding = und

Evidence of practical theatre awareness = prac

Wrong-headed/silly argument or suggestion = !

Repetition = R

Irrelevance = I

Narrative = N

Factually wrong = X

Contradiction = C

Practical detail missing = How?

Losing focus on question = Q?

Unattributed quotation = source?

Wrong word used = ww

Poor expression = E

Spelling error = rehursal or rehersal [underline or ring]

Example needed = eg?

Generalised = G

Specialist terminology needed = term?

Social, cultural, historical context = SCH

Total, dramatic effectiveness = TDE

Examiners may still make fuller comments, as appropriate, in the body or margin of the script and should ALWAYS put a summative comment, at the end of each answer, which relates clearly to the individual AOs.

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.

Examiners are reminded that a student must not answer:

- on both Butterworth’s *Jerusalem* and Teale’s *Brontë*
- Section C on the same play they answered on for either Section A or B.

These scenarios constitute a rubric infringement and must be treated as such.

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.

Qu	Marking guidance		Total Marks 25									
	<p>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p> <p>In order to meet AO3 the student should demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> • the theatrical processes, practices and techniques involved in interpreting and performing theatre • ideas that are compatible with the content/action of the specified section • strategies that have the potential to convey meaning to an audience • textual illustrations that are appropriate • the social, cultural, and/or historical context of the text (in part 1 of each question). 											
	<table border="1"> <thead> <tr> <th data-bbox="225 1133 333 1167">Band</th> <th data-bbox="333 1133 491 1167">Marks</th> <th data-bbox="491 1133 1366 1167">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="225 1167 333 1827">5</td> <td data-bbox="333 1167 491 1827">21–25</td> <td data-bbox="491 1167 1366 1827"> <p>The student’s response is assured and perceptive. The student’s answer will be characterised by:</p> <ul style="list-style-type: none"> • assured knowledge and perceptive understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • highly creative responses to the focus of the question • coherent and creative overview of the chosen play • plentiful strategies that have the potential to be highly effective for conveying meaning to an audience • a discriminating 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 in relation to the focus of the question. <p>Answers will be detailed, compelling and fluently structured, demonstrating complete command of subject specific terminology.</p> </td> </tr> <tr> <td data-bbox="225 1827 333 2072">4</td> <td data-bbox="333 1827 491 2072">16–20</td> <td data-bbox="491 1827 1366 2072"> <p>The student’s response is focused and considered. The student’s answer will be characterised by:</p> <ul style="list-style-type: none"> • focused knowledge and considered understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • quite creative responses to the focus of the question </td> </tr> </tbody> </table>		Band	Marks	Description	5	21–25	<p>The student’s response is assured and perceptive. The student’s answer will be characterised by:</p> <ul style="list-style-type: none"> • assured knowledge and perceptive understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • highly creative responses to the focus of the question • coherent and creative overview of the chosen play • plentiful strategies that have the potential to be highly effective for conveying meaning to an audience • a discriminating 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 in relation to the focus of the question. <p>Answers will be detailed, compelling and fluently structured, demonstrating complete command of subject specific terminology.</p>	4	16–20	<p>The student’s response is focused and considered. The student’s answer will be characterised by:</p> <ul style="list-style-type: none"> • focused knowledge and considered understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • quite creative responses to the focus of the question 	
Band	Marks	Description										
5	21–25	<p>The student’s response is assured and perceptive. The student’s answer will be characterised by:</p> <ul style="list-style-type: none"> • assured knowledge and perceptive understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • highly creative responses to the focus of the question • coherent and creative overview of the chosen play • plentiful strategies that have the potential to be highly effective for conveying meaning to an audience • a discriminating 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 in relation to the focus of the question. <p>Answers will be detailed, compelling and fluently structured, demonstrating complete command of subject specific terminology.</p>										
4	16–20	<p>The student’s response is focused and considered. The student’s answer will be characterised by:</p> <ul style="list-style-type: none"> • focused knowledge and considered understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • quite creative responses to the focus of the question 										

		<ul style="list-style-type: none"> • quite a unified creative overview of the chosen play • several strategies that have the potential to be quite effective for conveying meaning to an audience • a considered selection of textual illustrations and/or sketches and diagrams that are appropriate to the set task • considered reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>Answers will be detailed, considered and well-structured, demonstrating a strong knowledge of subject specific terminology.</p>
3	11–15	<p>The student’s response is straightforward and pertinent. The student’s answer will be characterised by:</p> <ul style="list-style-type: none"> • straightforward knowledge and pertinent understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • occasionally creative responses to the focus of the question • a slightly disjointed creative overview of the chosen play • 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 loosely appropriate to the set task • useful reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>Answers will be clear and simply structured with some thought and detail, demonstrating good knowledge of subject specific terminology.</p>
2	6–10	<p>The student’s response is generalised with limited coherence. The student’s answer will be characterised by:</p> <ul style="list-style-type: none"> • generalised knowledge and limited coherent understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • limited creativity in their responses to the focus of the question • a fragmented over-view of the chosen play • a few ill-considered strategies with limited potential to create effects for conveying meaning to an audience • a selection of textual illustrations and/or sketches and diagrams which may be scanty and/or inappropriate to the set task • limited reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>Answers will lack detail and thought and may require greater clarity of expression and organisation at times. Answers will demonstrate reasonable knowledge of subject specific terminology.</p>
1	1–5	<p>The student’s response shows little relevance and little understanding. The student’s answer will be characterised by:</p>

		<ul style="list-style-type: none"> • little relevant knowledge and little understanding of the theatrical processes and practices involved in interpreting and performing theatre • lack of creativity in their responses to the focus of the question • a restricted overview of the chosen play • negligible strategies for conveying meaning to an audience • insufficient or completely inappropriate support for their responses to the set task • little or no reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>Answers will have very little structure, detail or thought, demonstrating little knowledge of subject specific terminology.</p>
0	0	A mark of 0 (zero marks) is awarded if there is nothing worthy of credit/nothing written.

Indicative content

Indicative content is provided for each of the set plays. Please see the table below to find the page number for the set play for Section A (list A).

Section A: Drama through the ages

Play	Question	Page for Indicative content
Sophocles: <i>Antigone</i>	1	p. 10–11
Sophocles: <i>Antigone</i>	2	p. 12
Shakespeare: <i>Much Ado About Nothing</i>	3	p. 13
Shakespeare: <i>Much Ado About Nothing</i>	4	p. 14
Goldoni: <i>A Servant to Two Masters</i>	5	p. 15–16
Goldoni: <i>A Servant to Two Masters</i>	6	p. 17
Ibsen: <i>Hedda Gabler</i>	7	p. 18–19
Ibsen: <i>Hedda Gabler</i>	8	p. 20
Brecht: <i>The Caucasian Chalk Circle</i>	9	p. 21–22
Brecht: <i>The Caucasian Chalk Circle</i>	10	p. 23
Fo: <i>Accidental Death of an Anarchist</i>	11	p. 24–25
Fo: <i>Accidental Death of an Anarchist</i>	12	p. 26
Butterworth: <i>Jerusalem</i>	13	p. 27–28
Butterworth: <i>Jerusalem</i>	14	p. 29–30

Qu	Indicative content Sophocles: <i>Antigone</i>	Total Marks
01	<p>As a performer of Tiresias <u>or</u> as a designer of costumes and accessories for him, discuss your ideas for interpreting Tiresias in <u>two</u> separate sections of his confrontation with Creon.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Antigone</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 01, which are, depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a performer’s or a costume designer’s perspective • a clear focus on conveying an interpretation of Tiresias • performance or design ideas calculated to convey that interpretation in two separate sections of the play • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 01 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • intended interpretation of Tiresias which might include, for example, a wise and respectable elder citizen, an all-knowing and intimidating figure, a frail and vulnerable, blind old man, a powerful Seer. • from a performer’s perspective, strategies for conveying the interpretation: <ul style="list-style-type: none"> ○ physical appearance, aspects of age ○ use of costume ○ use of space ○ interaction with other characters, for example, with Creon and with the Boy; awareness of the presence of the Chorus ○ delivery of lines: use of pause, pitch, pace, volume and climax ○ movement and gesture ○ non-verbal communication ○ confrontation, declamation, stichomythic exchanges. • from a costume designer’s perspective, strategies for conveying the interpretation, for example: <ul style="list-style-type: none"> ○ choice of an appropriate period/style, ancient Greece or justified alternative ○ costume design fundamentals: style, cut, condition, fit, fabric, colour, ornamentation ○ footwear, headgear ○ the design and use of accessories, for example, a walking stick, paraphernalia of ‘fortune-telling’ ○ make-up or mask 	25

	<ul style="list-style-type: none">○ indications of blindness, for example, in make-up, use of coloured contact lenses, bandaged eyes.● social, cultural and/or historical context might include, for example:<ul style="list-style-type: none">○ costume terminology: chiton, peplos, drapery, himation, and chlamys○ structure of play: prologue, episode, stasima○ structure of dialogue: stichomythia, strophe and antistrophe○ concepts of Greek tragedy – hamartia, hubris, peripeteia, anagnorisis. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content Sophocles: <i>Antigone</i>	Total Marks
02	<p>Briefly outline your casting suggestions for Antigone <u>and</u> Ismene and then discuss how you would direct the characters, in <u>two</u> separate sections, to highlight the contrast between their characters.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Antigone</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 02, which are:</p> <ul style="list-style-type: none"> • a director’s perspective • a clear focus on highlighting the contrasting characters of Antigone and Ismene • directorial ideas calculated to reveal the contrast between the sisters in two separate sections of the play • reference to the social, cultural, and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 02 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • the casting of Antigone and Ismene: their physical appearance, age, height, build, colouring, facial features • contrast through costume, make-up, hair style, accessories • contrast in their vocal qualities: pitch, pace, tone, volume, accent • delivery of specific lines: interaction with each other, eye contact, spatial relationships, physical contact; use of space • interaction with Creon and awareness of the presence of the Chorus • contrast in their movement: gesture, gait, posture, energy, demeanour and facial expressions • sense of their relative ages and attitudes to one another, as sisters. • social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> ○ reference to Ancient Greek performance conventions, the wearing of masks/cothurni, the use of only male actors ○ staging terminology: skene, parados, proskenion ○ structure of play: prologue, parodos, stasima and episodes ○ other features, including, for example: stichomythia, strophe and antistrophe, peripeteia, anagnorisis. 	25

Qu	Indicative content Shakespeare: <i>Much Ado About Nothing</i>	Total Marks
03	<p>As a director <u>or</u> as a set designer, discuss how your ideas for creating comedy would be achieved in <u>one or more</u> separate section(s) of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Much Ado About Nothing</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 03, which are:</p> <ul style="list-style-type: none"> • a director’s or a set designer’s perspective • a clear focus on the creation of comedy through direction or set design in one or more separate section(s) of the play • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 03 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • from a director’s perspective, the creation of comedy through, for example: <ul style="list-style-type: none"> ○ casting decisions if appropriate ○ direction: use of space, interaction of characters, delivery of lines ○ vocal qualities: range, accent, tone, volume, pitch, pace, pause ○ use of direct address to the audience, if appropriate to the chosen section(s) ○ movement, gesture, gait, posture, demeanour and facial expressions ○ style, use of costume, make-up props and accessories ○ choice of staging elements ○ application of comic methods. • from a set designer’s perspective, ideas for creating comedy, for example: <ul style="list-style-type: none"> ○ staging form ○ design fundamentals: scale, style, period, materials, colour, use of levels ○ provision of areas of concealment/hiding places, if appropriate to the selected section(s) ○ exploitation of the comic potential offered by the set design ○ functional scenic devices with the potential to create comedy ○ creation of outdoor or indoor locations. • social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> ○ Elizabethan staging conventions ○ Elizabethan performance conventions: use of aside, declamatory style ○ actor/audience relationship in Elizabethan period. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	25

Qu	Indicative content Shakespeare: <i>Much Ado About Nothing</i>	Total Marks
04	<p>As a performer, discuss how you would convey your interpretation of Beatrice in <u>two or more</u> separate sections of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Much Ado About Nothing</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 04, which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • a clear focus on conveying an interpretation of Beatrice in two or more separate sections • performance ideas calculated to convey that interpretation • reference to the social, cultural, and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 04 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • interpretation of Beatrice’s character, for example: witty, opinionated, lively and amiable, sarcastic and prickly, a proto-feminist • Beatrice’s physical appearance: age, height, build, colouring, facial features • use of costume • vocal qualities: pitch, pace, tone, accent, volume, pause • delivery of specific lines: interaction with Benedick, Hero, Don Pedro • eye contact, spatial relationships, physical contact, use of space • movement, gesture, gait, posture, energy, demeanour and facial expressions • application of comic performance methods such as timing. • social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> ○ Elizabethan staging conventions ○ the perceived role of women in Elizabethan society ○ Elizabethan performance conventions: use of aside, declamatory style ○ actor/audience relationship in Elizabethan period. 	25

Qu	Indicative Content Goldoni: <i>A Servant to Two Masters</i>	Total Marks
05	<p>As a director <u>or</u> as a designer, discuss your ideas for creating comedy in <u>two</u> separate sections of the play where Pantalone and Dr Lombardi appear together.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>A Servant to Two Masters</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 05, which are:</p> <ul style="list-style-type: none"> • a director’s or a designer’s perspective • a clear focus on the creation of comedy through direction or design in two separate sections of the play • reference to the social, cultural, and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 05 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • from a director’s perspective, the creation of comedy through, for example: <ul style="list-style-type: none"> ○ casting decisions for the actors playing Pantalone and Dr Lombardi: stock characteristics, if selected ○ direction of the characters and of any other characters in the chosen sections, including, for example: use of space, interaction of characters, delivery of lines ○ vocal qualities: range, accent, tone, volume, pitch, pace, pause ○ use of direct address to the audience, if appropriate to the chosen sections ○ movement, gesture, gait, posture, demeanour and facial expressions ○ style, use of costume, make-up ○ use of props and accessories ○ choice of staging elements ○ application of comic methods, timing, rule of three, clocking the audience ○ commedia conventions associated with the stock characters. • from a designer’s perspective, ideas for creating comedy, for example: <ul style="list-style-type: none"> ○ design fundamentals appropriate to the selected design skills ○ functional scenic devices with the potential to create comedy ○ use of colour, creation of a cartoon style, use of conventional commedia costume, if selected/appropriate, ludicrous costumes and/or props ○ set/lighting and/or sound designs created to complement and/or create the comic style of the play ○ projections. • social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> ○ staging conventions of commedia dell’arte 	25

	<ul style="list-style-type: none">○ stock characterisation○ use of the aside○ actor/audience relationship peculiar to commedia conventions. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content Goldoni: <i>A Servant to Two Masters</i>	Total Marks
06	<p>As a performer, discuss how you would create comedy from your presentation of Smeraldina’s cheeky personality in <u>two or more</u> separate sections of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>A Servant to Two Masters</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 06, which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • a clear focus on the creation of comedy • performance ideas calculated to create comedy from Smeraldina’s cheeky characteristics in two or more separate sections of the play • reference to the social, cultural, and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 06 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • presentation of Smeraldina’s cheeky characteristics, seen, for example, in: <ul style="list-style-type: none"> ○ her flirtatiousness with Truffaldino ○ her impudence towards Pantalone ○ her sarcastic attitude towards Silvio ○ her feisty defence of Clarice. • Smeraldina’s physical appearance: age, height, build, colouring, facial features • use of costume • vocal qualities: pitch, pace, tone, accent, volume, pause • delivery of specific lines: interaction with Clarice, Pantalone, Silvio, Truffaldino • eye contact, spatial relationships, physical contact, use of space • movement, gesture, gait, posture, energy, demeanour and facial expressions • application of comic performance methods such as timing, the rule of three, interaction with the audience. • social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> ○ staging conventions of commedia dell’arte ○ stock characterisation as the cheeky female servant ○ use of the aside ○ Goldoni’s adaptation of commedia conventions. 	25

Qu	Indicative Content Ibsen: <i>Hedda Gabler</i>	Total Marks
07	<p>As a performer of Hedda, <u>or</u> as a costume designer for her, discuss how you would convey your interpretation of Hedda in <u>two</u> separate sections of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Hedda Gabler</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 07, which are, depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a performer’s or a costume designer’s perspective • a clear focus on conveying an interpretation of Hedda in two separate sections of the play • costume design ideas or performance ideas calculated to convey that interpretation • reference to the social, cultural, and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 07 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • intended interpretation of Hedda which might include, for example: <ul style="list-style-type: none"> ○ an aristocratic and elegant lady, fastidious about her appearance ○ vain and self-centred, conscious of her own physical attractiveness ○ jealous of Mrs Elvsted’s luxuriant hair and lacking in both empathy and maternal instinct ○ controlling, manipulative and vindictive ○ moods include: mischievous, contemplative, possessive, disappointed, envious, animated, fearful, suicidal/unhinged. • from a performer’s perspective, strategies for interpreting Hedda, for example: <ul style="list-style-type: none"> ○ physical appearance, including use of costume ○ use of space ○ interaction with other characters, for example: with Tesman, Aunt Julle, Mrs Elvsted, Eilert Loevborg, Judge Brack ○ delivery of lines: use of pause, pitch, pace, volume, accent, tone ○ movement and gesture, posture, facial expression ○ non-verbal communication. • from a costume designer’s perspective, strategies for interpreting Hedda, for example: <ul style="list-style-type: none"> ○ choice of an appropriate period/style, Nineteenth century costume or justified alternative ○ costume design fundamentals: style, cut, condition, fit, fabric, colour, ornamentation 	25

	<ul style="list-style-type: none">○ use of expensive-looking fabrics and range of colours to indicate Hedda's status: clothes that may suggest high fashion (for the period), forming part of Hedda's wedding trousseau○ Hedda's need to impress and to charm Eilert Loevborg as well as to match Judge Brack's debonair stylishness○ changes of costume as appropriate to the time of day, to her expected companions and to her need to keep up appearances○ footwear, headgear○ the design and use of props and accessories○ make-up and hair style. <ul style="list-style-type: none">● Social, cultural and/or historical context might include, for example:<ul style="list-style-type: none">○ adherence to the social mores of the period○ demonstration of naturalistic acting techniques○ use of appropriate period costume, props and accessories○ naturalistic setting: action in one room. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative Content Ibsen: <i>Hedda Gabler</i>	Total Marks
08	<p>Briefly outline your casting suggestions for George Tesman <u>and</u> Eilert Loevborg and then discuss how you would direct them, in <u>two or more</u> separate sections, to highlight the contrast between their characters.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Hedda Gabler</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 08, which are:</p> <ul style="list-style-type: none"> • a director’s perspective • directorial ideas for the casting and direction of Tesman and Loevborg, calculated to highlight the contrast between them • directorial ideas for two or more separate sections of the play • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 08 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • casting of Tesman and Loevborg to highlight the contrast between them in terms of their physical appearance • age, height, build, colouring, facial features • contrast in their class, expressed through Tesman’s natural hesitancy contrasting with Loevborg’s ingrained assurance • contrast in levels of confidence in their own abilities as revealed in interactions with others • their contrasting interaction with other characters, for example: with Hedda, with Mrs Elvsted, with one another • eye contact, spatial relationships, physical contact; use of space • gait, posture, energy, demeanour and facial expressions • movement, gesture, idiosyncrasy • vocal qualities: pitch, pace, tone, accent; delivery of specific lines • style/use of costume/make-up • use of props and accessories • specific performance ideas, clearly calculated to highlight the contrast between the two men. • social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> ○ adherence to the social mores of the period ○ demonstration of naturalistic acting techniques ○ use of appropriate period costume, props and accessories ○ naturalistic setting: action in one room. 	25

Qu	Indicative Content Brecht: <i>The Caucasian Chalk Circle</i>	Total Marks
09	<p>As a director <u>or</u> as a designer, discuss how your ideas for reinforcing Brecht’s message about the differences between the rich and the poor would be achieved in <u>two</u> separate sections of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>The Caucasian Chalk Circle</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 09, which are:</p> <ul style="list-style-type: none"> • a director’s or a designer’s perspective • a clear focus on reinforcing Brecht’s message about the differences between the rich and the poor through direction or design in two separate sections of the play • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 09 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • from a director’s perspective, the reinforcement of Brecht’s message about the differences between the rich and the poor through, for example: <ul style="list-style-type: none"> ○ casting decisions for some of the key characters who represent the rich and/or the poor, for example: the rich Governor, the Governor’s Wife, the Fat Prince and the poor Grusha, Simon, and the various peasant characters ○ direction of the rich and poor characters, designed to highlight the huge divide between the two classes, including, for example: use of space, interaction between rich characters, interaction between poor characters, interaction between the rich and the poor characters ○ eye contact, spatial relationships, physical contact, use of space ○ delivery of lines: vocal qualities, range, accent, volume, pitch, pace, pause ○ non-verbal communication ○ movement, gesture, gait, posture, demeanour and facial expressions ○ style and use of costume and/or make-up to highlight the differences between the rich and the poor ○ use of props and accessories ○ choice of staging elements ○ application of comic methods. • from a designer’s perspective, the reinforcement of Brecht’s message about the differences between the rich and the poor through, for example: <ul style="list-style-type: none"> ○ design fundamentals appropriate to the selected design skills: scale, texture, shape, colour ○ costume to highlight class differences: colour, fabric, cut, fit, condition 	25

	<ul style="list-style-type: none"> ○ use of colour and texture in costume to underline rich/poor, lack of warm or good clothes for the poor, ornamentation/finery for the rich ○ use of make-up to suggest dirt/poverty ○ selection of appropriate props ○ use of mask/half mask ○ use of puppets ○ set/lighting and/or sound designs created to reinforce the relative grandeur/squalor of the two classes ○ use of projections ○ an appropriate period setting or justified alternative: application of Brechtian design elements ○ the staging, for example: proscenium, thrust, studio ○ Brechtian approach to design: set designed to look as if it will last two hours; use of authentic props, placards, screens ○ design consonant with the action of the play and with Brecht’s political or social message. <ul style="list-style-type: none"> ● social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> ○ demonstration of elements of the V-effect ○ costume to denote role or function ○ use of historicisation ○ accurate period costume and authentic props. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content Brecht: <i>The Caucasian Chalk Circle</i>	Total Marks
10	<p>As a performer, discuss how you would achieve your preferred audience response(s) to the Governor’s Wife in <u>two</u> separate sections of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>The Caucasian Chalk Circle</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 10, which are:</p> <ul style="list-style-type: none"> • a performance perspective • a clear focus on achieving specific audience response(s) to the Governor’s Wife in two separate sections of the play • performance ideas calculated to achieve the preferred response(s) • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 10 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • preferred audience response(s), which might include, for example: amusement, shock, disgust, critical distance, judgement • the physical appearance of the Governor’s Wife in terms of, for example: age, height, build, colouring, facial features • use of extravagant costume, elaborate make-up or mask/half-mask • her vocal qualities: pitch, pace, tone, accent. volume, pause • delivery of specific lines: interaction with her husband, with the Fat Prince, with the doctors, with the peasants, with her lawyers, with Azdak, with Grusha • eye contact, spatial relationships, physical contact, use of space • movement, gesture, gait, posture, energy, demeanour and facial expressions • application of gestic performance methods, for example: acting in a spirit of criticism, performing as an archetype, use of <i>Spass</i>. • social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> ○ demonstration of elements of the V-effect ○ Brechtian acting techniques: gestus, demonstration of character ○ use of historicisation ○ political/social message. 	25

Qu	<p style="text-align: center;">Indicative content Fo: <i>Accidental Death of an Anarchist</i></p>	<p style="text-align: center;">Total Marks</p>
<p>11</p>	<p>As a director <u>or</u> as a designer, discuss your ideas for highlighting tensions between the police officers in <u>two</u> separate sections of the play where they squabble about the death of the ‘anarchist’.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Accidental Death of an Anarchist</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 11, which are:</p> <ul style="list-style-type: none"> • a director’s or a designer’s perspective • a clear focus on highlighting tension between the police officers, in two separate sections of the play • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 11 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • from a director’s perspective, ideas for highlighting tensions between the police officers through, for example: <ul style="list-style-type: none"> ○ casting decisions for Bertozzo, Pissani, the Superintendent and the Constables which may suggest a hierarchy of ‘toughness’ ○ staging ideas calculated to highlight tension, creation of a focal point such as the ‘window’, use of barriers ○ use of space during sections of confrontation ○ interaction between the officers: eye contact, spatial relationships, physical contact, violence ○ delivery of lines: vocal qualities, range, accent, volume, pitch, pace, pause ○ movement, gesture, gait, posture, demeanour and facial expressions ○ physical and vocal expressions of aggressiveness/defensiveness ○ use of costume to highlight the differences in rank between the officers ○ use of props and accessories ○ choice of staging elements ○ application of comic methods where appropriate. • from a designer’s perspective, ideas for highlighting tensions between the police officers, for example: <ul style="list-style-type: none"> ○ design fundamentals appropriate to the selected design skills: scale, texture, shape, colour ○ costume to highlight differences in rank, for example: colour, fabric, cut, fit, condition ○ selection of appropriate props ○ an appropriate period setting or justified alternative ○ the staging, for example: proscenium, thrust, studio. 	<p>25</p>

	<ul style="list-style-type: none"> • lighting and/or sound designs created to highlight tensions, for example: <ul style="list-style-type: none"> ○ lighting: <ul style="list-style-type: none"> ▪ intensity, angle, colour, choice of lanterns ▪ gobos, lenses, gels, barn doors, irises ▪ lasers, holograms, strobes, UV light ▪ wash, hard/soft edged light ▪ blackout, fades, cross-fades, speed of change ○ projection, if chosen: <ul style="list-style-type: none"> ▪ positioning of screens, scale of images ▪ use of colour/monochrome images ▪ use of film or stills. ○ sound design including: <ul style="list-style-type: none"> ▪ diegetic and non-diegetic sound ▪ use of microphones, amplifiers, direction ▪ sound levels, reverb, echo, recorded sound effects, fades, soundscapes ○ Fo’s approach to design: setting to be functional ○ design consonant with the often farcical action of the play and with Fo’s political message about the corruption of the police. • social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> ○ understanding of the political context of the play ○ the satirical/farcical nature of the play ○ comic elements, use of heightened realism, cartoon style ○ political purpose of the play. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	<p style="text-align: center;">Indicative Content Fo: <i>Accidental Death of an Anarchist</i></p>	Total Marks
12	<p>As a performer playing the role of Bertozzo, discuss how you would achieve your preferred effects for the audience in <u>two</u> separate sections of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Accidental Death of an Anarchist</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 12, which are:</p> <ul style="list-style-type: none"> • a performance perspective • a clear focus on achieving preferred effects in two separate sections of the play • performance ideas calculated to create the nominated effects • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 12 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • preferred effects for the audience through the performance of Bertozzo, for example: <ul style="list-style-type: none"> ○ to expose the incompetence of the police force ○ to expose the corruption in the police force ○ to create comedy for the audience ○ to portray a highly unstable individual placed in a 'trusted' position of power. • Bertozzo's physical appearance: age, height, build, colouring, facial features • his exaggerated emotional characteristics: aggression, violence, hysteria • his vocal qualities: pitch, pace, tone, accent, volume, pause • delivery of specific lines • interaction with the Maniac, with his fellow officers, with Felletti, and with the audience • eye contact, spatial relationships, physical contact, use of space • movement, gesture, gait, posture, energy, demeanour and facial expressions • application of comic performance methods. • social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> ○ understanding of the political context of the play ○ the satirical/farcical nature of the play ○ comic elements, use of heightened realism, cartoon style ○ political purpose of the play. 	25

Qu	Indicative content Butterworth: <i>Jerusalem</i>	Total Marks
13	<p>As a director, <u>or</u> as a performer playing the role of Ginger, discuss how you would show Ginger’s attitudes towards Johnny in <u>two</u> sections of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Jerusalem</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 13, which are, depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a director’s or performer’s perspective • a clear focus on showing Ginger’s attitudes towards Johnny • clear practical strategies for conveying those attitudes in two sections of the play • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 13 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • Ginger’s various attitudes towards Johnny, for example: friendly, respectful, hero-worship, awe, final sense of betrayal. • from a directorial perspective: <ul style="list-style-type: none"> ○ the physical appearance of Ginger: age, height, build, colouring, facial features ○ delivery of specific lines: vocal qualities, pitch, pace, tone, accent, volume ○ eye contact, spatial relationships, physical contact ○ use of space ○ movement, gesture, gait, posture, demeanour and facial expressions ○ style, use of costume, make-up ○ use of props and accessories. • from a performer’s perspective: <ul style="list-style-type: none"> ○ Ginger’s physical appearance: age, height, build, colouring, facial features ○ vocal qualities: pitch, pace, tone, accent ○ delivery of specific lines: interaction with Johnny and with his fellow ‘hangers-on’ ○ oscillation between being ‘matey’ and being deferential, in the earlier part of the play; later, contempt, hatred ○ eye contact, spatial relationships, physical contact, use of space ○ movement, gesture, gait, posture, energy, demeanour and facial expressions ○ specific performance ideas clearly calculated to show various attitudes towards Johnny. 	25

	<ul style="list-style-type: none">• social, cultural and/or historical context might include, for example:<ul style="list-style-type: none">○ understanding of contemporary naturalistic techniques○ allegorical/mythological elements of the play○ indices of poverty/alternative lifestyle○ youth culture.	
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Qu	Indicative content Butterworth: <i>Jerusalem</i>	Total Marks
14	<p>As a designer, discuss how your selected design ideas would create an appropriate setting for the action <u>and</u> set the mood in <u>two</u> separate sections of the play. You should refer to <u>one or more</u> of the following design elements:</p> <ul style="list-style-type: none"> • set and props • costume • lighting • sound • projections. <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Jerusalem</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 14, which are:</p> <ul style="list-style-type: none"> • a designer’s perspective • a clear focus on creating an appropriate setting for the action and setting the mood for two separate sections of the play • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 14 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • design ideas calculated to accommodate the action and set the mood, for example: <ul style="list-style-type: none"> ○ naturalistic or representational approach to design ○ design consonant with the action of the play and with Butterworth’s political message ○ design fundamentals appropriate to the selected design skills: scale, texture, shape, colour ○ the staging form chosen, for example: proscenium, thrust, studio ○ the creation of the woodland clearing and the dilapidated caravan home ○ set design: scale, style, period, materials, use of levels ○ costume design: style, colour, fabric, cut, fit, condition ○ selection of appropriate props ○ set/lighting and/or sound designs created to help to set the mood of each section ○ lighting and/or sound designs created mood, for example: intensity, angle, colour, choice of lanterns; diegetic and non-diegetic sound; sound effects, fades, soundscapes ○ projection design: positioning of screens, scale of images, use of colour/monochrome images, use of film or stills. 	25

	<ul style="list-style-type: none">• social, cultural and/or historical context might include, for example:<ul style="list-style-type: none">○ youth culture○ indices of poverty and disillusionment○ mythical allusion○ accurate period costume and props. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Section B: 20th and 21st century drama

In Section B students answer questions on the prescribed 20th/21st century drama play they have studied as part of their course.

This mark scheme applies to all questions from Section B.

Students must answer all three parts of their chosen question.

Qu	Marking guidance AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed			Total Marks 10
	Band	Marks	Description	
	5	9–10	<p>The student’s response is assured and perceptive. The student’s answer will be characterised by:</p> <ul style="list-style-type: none"> • assured knowledge and perceptive understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • highly creative responses to the printed extract that are completely consonant with the play as a whole • very detailed strategies for conveying meaning to an audience, offering a coherent interpretation of the extract that has the potential to be highly effective • discriminating reference to the text and/or with sketches and diagrams that are entirely appropriate to the set task • purposeful reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>Answers will demonstrate a complete command of subject specific terminology. A detailed and fluently structured explanation is provided, and the response is fully justified with compelling and perceptive arguments.</p>	
	4	7–8	<p>The student’s response is focused and considered. The student’s answer will be characterised by:</p> <ul style="list-style-type: none"> • focused knowledge and considered understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • quite creative responses to the printed extract that are largely consonant with the play as a whole • quite detailed strategies for conveying meaning to an audience, offering a unified interpretation of the extract that has the potential to be quite effective • a thoughtful reference to the text and/or with sketches and diagrams that are appropriate to the set task • considered reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>Answers will demonstrate a strong command of subject specific terminology. A detailed, considered, and well-structured</p>	

		<p>explanation is provided, and the response offers a convincing justification.</p>
3	5–6	<p>The student's response is straightforward and pertinent. The student's answer will be characterised by:</p> <ul style="list-style-type: none"> • straightforward knowledge and pertinent understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • occasionally creative responses to the printed extract that are loosely appropriate for the play as a whole • some strategies for conveying meaning to an audience, but detail may be lacking, and the interpretation of the extract may be uneven although having the potential to create some effects • reference to the text and/or use of sketches and diagrams that are loosely appropriate to the set task • useful reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>Answers demonstrate good knowledge of subject specific terminology. A clear explanation with some detail is provided, simply structured with some justification and logical thought.</p>
2	3–4	<p>The student's response is generalised with limited coherence. The student's answer will be characterised by:</p> <ul style="list-style-type: none"> • generalised knowledge and limited coherent understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • responses to the printed extract which may reveal limited creativity and may not be in keeping with the play as a whole • a few quite vague strategies for conveying meaning to an audience and the interpretation of the extract may be fragmented with limited potential to create effects • reference to the text and/or use of sketches and diagrams that is scanty and/or inappropriate to the set task • limited reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>Answers may demonstrate reasonable knowledge of subject specific terminology. The explanation will lack detail, thought and justification, and may require greater clarity of expression and organisation at times.</p>
1	1–2	<p>The student's response shows little relevance and little understanding. The student's answer will be characterised by:</p> <ul style="list-style-type: none"> • little relevant knowledge and little understanding of the theatrical processes and practices involved in interpreting and performing theatre • responses to the printed extract which may reveal limited creativity and may be completely inappropriate for the play as a whole • sketchy or confused strategies for conveying meaning to an

		<p>audience, and the interpretation of the extract may lack effectiveness</p> <ul style="list-style-type: none"> • insufficient or completely inappropriate reference to the text with little or no use made of sketches or diagrams and scant attention to the set task • little or no reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>Answers will demonstrate insecure knowledge of subject specific terminology. The response will have little structure, detail or thought and there will be little or no justification.</p>
0	0	A mark of 0 (zero marks) is awarded if there is nothing worthy of credit/nothing written.

Indicative content

Indicative content is provided for each of the set plays. Please see the table below to find the page number for the set play for Section B (list B).

Section B: 20th and 21st century drama

Play	Question	Page for Indicative content
Lorca – <i>Yerma</i> From Act Three, Scene Two	15	p. 35–36
Williams – <i>The Glass Menagerie</i> From the end of Scene Seven	16	p. 37–38
Berkoff – <i>Metamorphosis</i> From the early part	17	p. 39–40
Wertebaker – <i>Our Country's Good</i> From Act One, Scene Five	18	p. 41–42
Churchill – <i>Cloud Nine</i> From Act One, Scene Two	19	p. 43–45
Teale – <i>Brontë</i> From Act Two	20	p.46–48

Qu	Indicative content Lorca: <i>Yerma</i> From Act Three, Scene Two	Total Marks
15	<p>Answer all parts of this question.</p> <p>Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> • Lorca’s symbolism within both text and design • the patriarchal culture and role of women in Andalusian society • attitudes towards magic/witchcraft in 1930s Spain • poetic style • use of Andalusian music • significance of rural location. <p>Students’ interpretative ideas must be appropriate to the play as a whole.</p>	
15.1	<p>Explain and justify how you would direct the actors playing <u>Yerma</u> and <u>Pagan Woman</u> from <u>line 1</u> to <u>line 37</u> to achieve your preferred effects.</p> <p>Students must demonstrate an understanding of the demands of Question 15.1 which are:</p> <ul style="list-style-type: none"> • a director’s perspective • a clear focus on achieving specified effects through directorial ideas • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 15.1 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • preferred effects which might include, for example: <ul style="list-style-type: none"> ○ sympathy towards Yerma who is horrified by the suggestion of Pagan Woman ○ antipathy towards Pagan Woman for her mockery of Yerma ○ frustration at Yerma’s insistence on staying loyal to her husband • directorial strategies including: <ul style="list-style-type: none"> ○ casting and direction of performers’ movement and delivery of lines ○ staging elements, costume, make-up ○ Yerma’s vocal and physical qualities, Pagan Woman’s vocal and physical qualities ○ movement and/or stillness: gesture, stance, demeanour ○ eye-contact and its withdrawal ○ picking up of cues, use of pause, pitch, emphasis. 	10
15.2	<p>AND</p> <p>As a performer, explain and justify how you would perform the role of Juan, from <u>line 39</u> to the <u>end of the extract</u>, to achieve your preferred audience response to Juan at this point in the play.</p> <p>Students must demonstrate an understanding of the demands of Question 15.2 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective 	10

<p>15.3</p>	<ul style="list-style-type: none"> • nominated audience response and clear ideas for achieving this through performance • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 15.2 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • preferred audience response which may be sympathetic or negative • Juan’s physical appearance: age, height, build, colouring, facial features, costume • vocal qualities: pitch, pace, tone, accent • delivery of specific lines: interaction with Yerma, which may be seen as cruel, as he bluntly states his indifference to not having children, or seen as the most tender that he has been with her in the play, as he tells her that he wants her for himself • his apparent honesty and need to speak up about his feelings • eye contact, spatial relationships, physical contact, use of space • movement, gesture, gait, posture, demeanour and facial expressions • use of props and accessories. <p>AND</p> <p>As a designer, explain and justify how your designs for set <u>and/or</u> costume would create a suitable setting <u>and</u> atmosphere for the extract.</p> <p>Students must demonstrate an understanding of the demands of Question 15.3 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective • clear ideas for creating a suitable setting and atmosphere • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 15.3 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, for example: <ul style="list-style-type: none"> ○ the staging form chosen: proscenium, thrust, studio ○ production style: symbolism, realism, expressionism ○ design fundamentals: scale, texture, shape, colour, materials ○ use of levels, ramps, revolves ○ consideration of entrances and exits ○ outdoor setting required: suggestion of the shrine in the mountains ○ indications of the festival in progress ○ furnishings, set dressing, use of light on the set. • Costume design, for example: <ul style="list-style-type: none"> ○ costume design fundamentals: period features, style, cut, condition, fit, fabric, ornamentation, colour palette ○ indication of ascetic plainness or lavish decoration ○ footwear and other accessories ○ choice of appropriate props ○ use of masks. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	<p>10</p>
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Qu	Indicative content Williams: <i>The Glass Menagerie</i> From the end of Scene Seven	Total Marks
16	<p>Answer all parts of this question.</p> <p>Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> • Williams' memory play • elements of realism/naturalism/symbolism within performance and/or design • references to the American Dream • references to the Great Depression • significance of the Southern setting. <p>Students' interpretative ideas must be appropriate to the play as a whole.</p>	
16.1	<p>Explain and justify how you would direct the actors playing Laura <u>and</u> Jim from <u>line 1</u> to <u>line 56</u> to create your intended effects.</p> <p>Students must demonstrate an understanding of the demands of Question 16.1 which are:</p> <ul style="list-style-type: none"> • a director's perspective • a clear focus on creating intended effects for the audience • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 16.1 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • intended effects which might include, for example: sympathy/empathy towards Laura and/or Jim, anticipation of the outcome of the evening, tension, concern for Laura's hurt feelings • directorial strategies including ideas for, for example: <ul style="list-style-type: none"> ○ staging configuration and use of space ○ casting and direction of performers' movement and delivery of lines ○ staging elements. ○ the shifting relationship between Laura and Jim ○ the characters' vocal qualities ○ spatial relationship between Laura and Jim, eye-contact, physical stance and facial demeanour ○ movement and/or stillness ○ picking up of cues, use of pause, pitch, emphasis. 	10
16.2	<p>AND</p> <p>As a performer, explain and justify how you would perform the role of Laura, from <u>line 66</u> to the <u>end of the extract</u>, to reveal Laura's responses to Jim's kiss.</p> <p>Students must demonstrate an understanding of the demands of Question 16.2 which are:</p> <ul style="list-style-type: none"> • a performer's perspective • a focus on performing the role of Laura to reveal her responses to Jim's kiss 	10

<p>16.3</p>	<ul style="list-style-type: none"> • reference to the social, cultural and/or historical context of the play <p>In meeting the demands of Question 16.2 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • Laura’s physical appearance: age, height, build, colouring, facial features, her disability • vocal qualities: pitch, pace, tone, accent, volume • delivery of specific lines: interaction with Jim • eye contact, spatial relationships, physical contact, use of space • her nervous excitement as she responds to his compliments, her confusion after the kiss, her hopes dashed • movement, gesture, gait, posture, demeanour and facial expressions • use of costume, props and accessories. <p>AND</p> <p>As a designer, explain and justify how your design ideas would contribute to the atmosphere at this point in the play. You should refer to <u>one or more</u> of the following design elements:</p> <ul style="list-style-type: none"> • set (including projections) • costume • lighting • sound. <p>Students must demonstrate an understanding of the demands of Question 16.3 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective • clear ideas for contributing to the atmosphere at this point of the play • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 16.3 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • design ideas appropriate to the action, period, location and style of the play, reference to ‘memory play’ • the staging form chosen, for example: proscenium, thrust, studio style • design fundamentals in relation to set design: scale, colour, texture, materials • furnishings • projections • costume design fundamentals: period features, style, cut, condition, fit, fabric, colour, ornamentation • style, use of costume, make-up • in relation to lighting design: angle, focus, colour, intensity, speed of change • in relation to sound design: levels, sound effects, diegetic and non-diegetic sound, music. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	<p>10</p>
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Qu	<p style="text-align: center;">Indicative content Berkoff: <i>Metamorphosis</i> From the early part of the play</p>	Total Marks
17	<p>Answer all parts of this question.</p> <p>Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> • Berkoff's total theatre • physical theatre elements: voice and movement • expressionism • elements of Kafkaesque nightmare. <p>Students' interpretative ideas must be appropriate to the play as a whole.</p>	
17.1	<p>Explain and justify how you would direct your cast, <u>excluding</u> the actor playing Gregor, from <u>line 52</u> to the <u>end of the extract</u>, to highlight the Samsa family's fear of the Chief Clerk.</p> <p>Students must demonstrate an understanding of the demands of Question 17.1 which are:</p> <ul style="list-style-type: none"> • a director's perspective • a clear focus on highlighting the Samsa family's fear of the Chief Clerk • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 17.1 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • directorial strategies for highlighting the family's fear of the Chief Clerk • casting and direction of performers' movement and delivery of lines • Berkovian features including, for example: <ul style="list-style-type: none"> ○ choral speech and contrapuntal delivery, distorted dialogue ○ stylised movement, for example: synchronized movement/action, rhythmic gestures, images that depict their sense of fear and oppression. • the family's response to the loud knocks at the door • Mrs Samsa's subservience • Mr Samsa's hectoring of Gregor, through the bedroom door • Greta's desperate pleas, intimidated by the Chief Clerk's presence • the Chief Clerk's overbearing manner • delivery of specific lines • interaction: eye-line, eye-contact, physical contact • picking up of cues: use of pause, pitch, emphasis, use of integrated vocal and physical work • creation of the various images. <p>AND</p>	10
17.2	<p>As a performer, explain and justify how you would perform the role of Gregor in the extract to convey his confusion at his altered state.</p> <p>Students must demonstrate an understanding of the demands of Question 17.2 which are:</p>	10

<p>17.3</p>	<ul style="list-style-type: none"> • a performer’s perspective • a clear focus on performing the role of Gregor to convey his confusion at his altered state • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 17.2 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • Gregor’s vocal qualities: his palpable alarm, confusion and bewilderment as he addresses his malfunctioning limbs, his growing panic • Gregor’s movement qualities: mime, acrobatics, freezes, stylised expression of anxiety/confusion • facial expression, gesture: Gregor’s struggle with his altered state • delivery of specific lines: verbal interaction with Mr Samsa, Mrs Samsa and Greta, eye contact, spatial relationships, physical contact • use of space • style, use of costume, make-up • use of props. <p>AND</p> <p>As a designer, explain and justify how your make-up and costume designs for Greta <u>and</u> the Chief Clerk would convey aspects of their characters to the audience.</p> <p>Students must demonstrate an understanding of the demands of Question 17.3 which are:</p> <ul style="list-style-type: none"> • a make-up and costume designer’s perspective • clear ideas for conveying aspects of Greta’s and the Chief Clerk’s character • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 17.3 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • style and period of costume: Berkovian monochrome or justified, modified alternative • Greta’s youth and innocence • the Chief Clerk’s status and overbearing nature • design fundamentals: fabric, texture, shape, colour, fit, condition and ornamentation • costume design including dresses, blouses, skirts, jackets, trousers, footwear, headgear • costumes designed for ease of movement • props and accessories • style, use of costume, make-up, hair • Berkovian style of make-up: white faces with heavy black lines or justified alternative. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	<p>10</p>
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Qu	Indicative content Wertebaker: <i>Our Country's Good</i> From Act One, Scene Five: An Audition.	Total Marks
18	<p>Answer all parts of this question.</p> <p>Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> • Wertebaker's use of historicisation • the political background to the play • elements of epic theatre • multi-role and cross-gender casting • episodic structure. <p>Students' interpretative ideas must be appropriate to the play as a whole.</p>	
18.1	<p>Explain and justify how you would direct Ralph's exchanges with Meg <u>and</u> with Mary to show his contrasting attitudes towards the two women.</p> <p>Students must demonstrate an understanding of the demands of Question 18.1 which are:</p> <ul style="list-style-type: none"> • a director's perspective • a clear focus on revealing Ralph's contrasting attitudes towards Meg and Mary • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 18.1 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • directorial strategies for revealing Ralph's revulsion at Meg's appearance and demeanour, his more sympathetic approach to Mary • casting and direction of performers' movement and delivery of lines • staging elements • staging configuration and use of space • the characters' vocal qualities • spatial relationship between Ralph and each of the two women: eye-contact, physical stance and demeanour • vocal, physical and facial expression • movement and/or stillness • picking up of cues, use of pause, pitch, emphasis • delivery of specific lines. <p>AND</p>	10
18.2	<p>As a performer, explain and justify how you would perform the role of Sideway in the extract, to show his pride in his 'profession' <u>and</u> his love of the theatre.</p> <p>Students must demonstrate an understanding of the demands of Question 18.2 which are:</p> <ul style="list-style-type: none"> • a performer's perspective • performance ideas calculated to show Sideway's pride in his 'profession' and his love of theatre 	10

<p>18.3</p>	<ul style="list-style-type: none"> • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 18.2 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • Sideway’s exuberant personality: his pride as a pick-pocket and enthusiasm for the theatre • Sideway’s physical appearance: his age, height, build, colouring, facial features • his personal theatricality and knowledge of theatre conventions • vocal qualities: pitch, pace, tone, accent, volume • delivery of specific lines: interaction with the other characters, eye contact, spatial relationships, physical contact • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume, make-up • use of props • use of space. <p>AND</p> <p>As a designer, explain and justify how your designs for make-up, costumes <u>and</u> accessories for <u>two</u> characters in the extract would be appropriate at this point in the play.</p> <p>Students must demonstrate an understanding of the demands of Question 18.3 which are:</p> <ul style="list-style-type: none"> • a make-up and costume designer’s perspective • clear ideas for creating designs for make-up, costumes and accessories that are appropriate to each of the chosen characters at this point in the play • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 18.3 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • nomination of chosen characters • style and period of costumes • design fundamentals: fabric, texture, shape, colour • fit, condition and ornamentation • costume design including dresses, blouses, skirts, jackets, trousers, footwear, headgear, Ralph’s uniform • style, use of costume, make-up, hair • use of make-up to indicate, for example: the conditions of the convicts, the differences between officers and convicts, the distinctions between the two convicts, Meg and Mary • props and accessories as appropriate to the status of the characters chosen as well as to the period setting • accommodation of multi-role performances. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	<p>10</p>
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Qu	Indicative content Churchill: <i>Cloud Nine</i> From Act One, Scene Two	Total Marks
19	Answer all parts of this question. Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example: <ul style="list-style-type: none"> • Churchill’s political/feminist theatre • cross-gender and cross-ethnicity casting • epic style; creation of comedy • challenges to cultural and gender stereotyping. Students’ interpretative ideas must be appropriate to the play as a whole.	
19.1	<p>Explain and justify how you would direct Clive in his interactions with other characters, from <u>line 46</u> to the <u>end of the extract</u>, to achieve your preferred effects for the audience.</p> <p>Students must demonstrate an understanding of the demands of Question 19.1 which are:</p> <ul style="list-style-type: none"> • a director’s perspective • a clear focus on achieving preferred effects for the audience through the direction of Clive • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 19.1 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • preferred effects, which might include, for example: the creation of horror at Clive’s parenting style in his interaction with Edward, creation of amusement at Clive’s blanket emotional blindness in all his interactions in this section • directorial strategies for directing Clive in his interactions with other characters to achieve intended effects • casting of Clive and direction of the performer’s movement and delivery of lines • Clive’s vocal qualities: pitch, pace, tone, volume, pause • spatial relationship between Clive and the other characters: eye-contact, physical stance and demeanour • vocal, physical and facial expression • movement and/or stillness • picking up of cues, use of pause, pitch, emphasis • staging elements, as appropriate. <p>AND</p>	10
19.2	<p>As a performer, explain and justify how you would perform the role of Edward to convey your interpretation of his character at this point in the play.</p> <p>Students must demonstrate an understanding of the demands of Question 19.2 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective 	10

<p>19.3</p>	<ul style="list-style-type: none"> • performance ideas calculated to convey an interpretation of Edward at this point in the play • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 19.2 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • an interpretation of Edward, for example: <ul style="list-style-type: none"> ○ as an oppressed and abused child ○ as a spoilt and annoying youngster who blames others for his own failures • Edward’s physical appearance: age, height, build, colouring, facial features • consideration of the effect of Edward’s role being played by a female actor • Edward’s relationships with other characters • his attention-seeking and bad temper • vocal qualities: pitch, pace, tone, accent, volume • delivery of specific lines: interaction with the other characters, eye contact, spatial relationships, physical contact • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume, make-up • use of props • use of space. <p>AND</p> <p>As a designer, explain and justify how your design ideas would contribute to the festive atmosphere of the Christmas ‘picnic’ party. You should refer to <u>one or more</u> of the following design elements:</p> <ul style="list-style-type: none"> • set • costume • lighting • sound • projections. <p>Students must demonstrate an understanding of the demands of Question 19.3 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective • clear ideas for achieving a festive atmosphere through design • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 19.3 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • appropriate mood and atmosphere for the Christmas party, located outside and some distance from the house • design ideas appropriate to the action, period, location and style of the play • the staging form chosen, for example: proscenium, thrust, studio style • design fundamentals in relation to set design: scale, colour, texture, materials • furnishings, projections, Christmas decorations, bunting, tinsel • use of traditional Christmas colours, for example: green/red/gold • costume design fundamentals: period features, style, cut, condition, fit, fabric, colour, ornamentation 	<p>10</p>
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	<ul style="list-style-type: none">• style, use of costume, adapted for the Christmas day celebrations• lighting design fundamentals: angle, intensity, colour, gobo, specials, floor-lamps, birdies• sound design fundamentals: volume, levels, fades, amplification, sound effects, festive music/carols• projection design: positioning of screens, scale of images, film or stills. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content Teale: <i>Brontë</i> From the end of Act Two	Total Marks
20	Answer all parts of this question. Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example: <ul style="list-style-type: none"> • Shared Experience’s expressionism; physicalisation of text • storytelling theatre techniques • the history of the Brontës. Students’ interpretative ideas must be appropriate to the play as a whole.	
20.1	<p>Explain and justify how you would direct the actors from <u>line 1</u> to <u>line 47</u> to achieve your preferred effects for the audience.</p> <p>Students must demonstrate an understanding of the demands of Question 20.1 which are:</p> <ul style="list-style-type: none"> • a director’s perspective • a clear focus on creating preferred effects for the audience • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 20.1 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • preferred effects which might include, for example: a sense of resentment towards Patrick, sympathy/satisfaction for Charlotte, empathy/sympathy for Nicholls, intrigue at Bertha’s actions • directorial strategies including ideas for: <ul style="list-style-type: none"> ○ staging configuration and use of space ○ casting and direction of performers’ movement and delivery of lines ○ staging elements. • the relationship between father and daughter • Charlotte’s relationship with Nicholls • the characters’ vocal qualities • spatial relationships, eye-contact, physical stance and facial demeanour • movement and/or stillness • picking up of cues, use of pause, pitch, emphasis. <p>AND</p>	10
20.2	<p>As a performer, explain and justify how you would perform the role of Charlotte from <u>line 49</u> to <u>line 114</u> to convey her changing feelings for Bell Nicholls.</p> <p>Students must demonstrate an understanding of the demands of Question 20.2 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • a focus on performing the role of Charlotte to convey her changing feelings for Bell Nicholls • reference to the social, cultural and/or historical context of the play. 	10

<p>20.3</p>	<p>In meeting the demands of Question 20.2 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • Charlotte’s physical appearance, age, height, build, colouring, facial features • her changing emotions as she moves from her calm declaration that she does not love Bell Nichols to her sincere admission that her heart ‘is knit to him entirely’ • vocal qualities: pitch, pace, tone, accent, volume • delivery of specific lines: interaction with Bell Nicholls • eye contact, spatial relationships, physical contact, use of space • her delivery of dialogue as well as her reading from her letter and biography • movement, gesture, gait, posture, demeanour and facial expressions • use of costume, props and accessories. <p>AND</p> <p>As a designer, explain and justify how your design ideas would contribute to the emotional intensity and sense of finality created in the extract. You should refer to <u>one or more</u> of the following design elements:</p> <ul style="list-style-type: none"> • set • costume • lighting • sound • projections. <p>Students must demonstrate an understanding of the demands of Question 20.3 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective • clear ideas for using design to contribute to the emotional intensity and sense of finality of the play’s closing moments • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 20.3 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • design ideas appropriate to the emotional intensity and sense of finality created by the extract • design that is appropriate to the action, period, location and style of the play • the staging form chosen, for example: proscenium, thrust, studio style • creation of appropriate setting(s), perhaps quite an intimate space • design fundamentals in relation to set design: scale, colour, texture, materials • furnishings • costume design fundamentals: period features, style, cut, condition, fit, fabric, colour, ornamentation, perhaps a change of style for Charlotte, the symbolic unbuttoning of Emily’s and Anne’s dresses • lighting design fundamentals: angle, intensity, colour, gobo, specials, floor-lamps, birdies • changes in the lighting states as the times change, lighting ideas for the final moment when Cathy throws the feathers into the air • sound design fundamentals: volume, levels, fades, amplification, sound effects, use of music to add to the intensity of the closing sequences 	<p>10</p>
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	<ul style="list-style-type: none">• projections, to accompany, for example: Bertha’s joyous rolls and stretches, Charlotte’s letter, the narrative of Emily and Anne. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Section C: Live theatre production

This mark scheme applies to all questions from Section C.

Students answer **one** question. Marks are awarded for AO3 and AO4 as detailed below. The question is worth 25 marks in total. (5 marks for AO3, 20 marks for 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 of analysis and evaluation to a piece of live theatre. The response should be appropriate to the focus of the question and offer: <ul style="list-style-type: none"> a critical appreciation of the design elements/performance skills shown in the live production the student’s own response to the total effectiveness of the piece as an audience member. 	
<p>Band 5 5 marks</p> <p>Answers in this mark range will demonstrate a complete command of subject specific terminology.</p>	<p>The student demonstrates assured knowledge and perceptive 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>Band 5 17–20 marks</p> <p>A compelling and fluently structured analysis and evaluation is provided.</p>	<p>The student provides an assured and perceptive analysis and evaluation referring in precise detail to:</p> <ul style="list-style-type: none"> the design elements/performance skills used at particular moments of the production as appropriate to the focus of the question their own response to the total effectiveness of the piece as an audience member the contribution of design elements/performance skills to the effectiveness/impact of the production.
<p>Band 4 4 marks</p> <p>Answers in this mark range will demonstrate strong knowledge of subject specific terminology.</p>	<p>The student demonstrates focused knowledge and considered 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>Band 4 13–16 marks</p> <p>A detailed and well-structured analysis and evaluation is provided.</p>	<p>The student provides a focused and considered analysis and evaluation referring in detail to:</p> <ul style="list-style-type: none"> the design elements/performance skills used at particular moments of the production as appropriate to the focus of the question. their own response to the total effectiveness of the piece as an audience member the contribution of design elements/performance skills to the effectiveness/impact of the production.

<p>Band 3 3 marks</p> <p>Answers in this mark range will demonstrate good knowledge of subject specific terminology.</p>	<p>The student demonstrates straightforward knowledge and pertinent 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>Band 3 9–12 marks</p> <p>A relevant analysis and evaluation is provided, characterised by some structure.</p>	<p>The student provides a straightforward and pertinent analysis and evaluation referring in some detail to:</p> <ul style="list-style-type: none"> the design elements/performance skills used at particular moments of the production as appropriate to the focus of the question their own response to the total effectiveness of the piece as an audience member the contribution of design elements/performance skills to the effectiveness/impact of the production.
<p>Band 2 2 marks</p> <p>Answers in this mark range will demonstrate reasonable knowledge of subject specific terminology.</p>	<p>The student demonstrates generalised knowledge and limited coherent 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>Band 2 5–8 marks</p> <p>Response will lack clarity of expression and organisation.</p>	<p>The student provides a generalised analysis and evaluation, with limited coherence, referring in limited detail to:</p> <ul style="list-style-type: none"> the design elements/performance skills used at particular moments of the production with some relevance to the focus of the question their own response to the total effectiveness of the piece as an audience member the contribution of design elements/performance skills to the effectiveness/impact of the production.
<p>Band 1 1 mark</p> <p>Answers in this mark range will demonstrate little knowledge of subject specific terminology.</p>	<p>The student demonstrates little relevant knowledge and little 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>Band 1 1–4 marks</p> <p>Response will be unclear and disorganised.</p>	<p>The response provides little relevant analysis and evaluation referring in negligible detail to:</p> <ul style="list-style-type: none"> the design elements/performance skills used at particular moments of the production with little relevance to the focus of the question their own response to the total effectiveness of the piece as an audience member the contribution of design elements/performance skills to the effectiveness/impact of the production.
<p>A mark of 0 (zero marks) is awarded if there is nothing worthy of credit/nothing written.</p>			

Section C: Live Theatre Production, Indicative Content (One question from a choice of four)

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 or digital theatre.

The table below indicates the page number for each question.

Section C	Question	Page for Indicative content
	21	p. 52–53
	22	p. 54
	23	p. 55
	24	p. 56

EITHER

Qu	Indicative Content	Total Marks
21	<p>Briefly explain how <u>one or more</u> of the following production element(s) were used to create specific effects at particular moments:</p> <ul style="list-style-type: none"> • projections • masks • make-up • puppets. <p>Analyse and evaluate the contribution of the selected element(s) to the total dramatic effectiveness of the production.</p> <p>Students must demonstrate an understanding of the demands of Question 21 which are:</p> <ul style="list-style-type: none"> • a clear explanation of how selected production element(s) were used to create specific effects • focus on the success of these element(s) at particular moments. <p>Additionally, in common with each question that focuses on production elements in this section, the question demands:</p> <ul style="list-style-type: none"> • an analysis and evaluation of how the production element(s) that form the focus of the question contributed to the total dramatic effectiveness of the production. <p>In meeting the demands of Question 21 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: tension, anticipation, comedy, horror, distance, mystery, excitement • the period and style of the production as a whole • the use of projections, for example: <ul style="list-style-type: none"> ○ to create location ○ to project legends or slogans ○ to present events described in dialogue ○ to indicate transitions. <p>Masks, make-up and puppets have many common features in terms of what may be achieved through their deployment. Credit the following sub-bullet points in relation to any or all of the skills where applicable:</p> <ul style="list-style-type: none"> • the use of masks, for example: <ul style="list-style-type: none"> ○ to suggest fixed emotions ○ to communicate character ○ to add height to a character ○ to 'mask' emotion or conceal a character ○ to contribute to a homogeneous 'look' such as within a chorus or in an ensemble piece ○ to create a non-human character. 	25

	<ul style="list-style-type: none">• the use of make-up, for example:<ul style="list-style-type: none">○ to help communicate the age of a character○ to help create a fantasy character or an animal 'character'○ to create a horrifying character○ to help in suggesting poverty/hardship or wealth/affluence○ to contribute to a homogeneous 'look'.• the use of puppets, for example:<ul style="list-style-type: none">○ to communicate a well-defined character○ to create a convincing human, animal or fantastical creature interacting with the rest of the cast○ to engage the audience through the illusion of an autonomous being○ skill in the manipulation of the puppet.• particular moments when one or more of the selected elements contributed to the total effectiveness of the production. <p>Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production.</p> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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OR

Qu	Indicative Content	Total Marks
22	<p>Briefly explain how the set design created an appropriate setting for the action of the performance at particular moments. Analyse and evaluate the contribution that was made by the set design to the total dramatic effectiveness of the production.</p> <p>Students must demonstrate an understanding of the demands of Question 22 which are:</p> <ul style="list-style-type: none"> • a clear explanation of how set design created an appropriate setting for the action of the performance • focus on the success of the set design at particular moments. <p>Additionally, in common with each question that focuses on production elements in this section, the question demands:</p> <ul style="list-style-type: none"> • an analysis and evaluation of how the production element(s) that form the focus of the question contributed to the total dramatic effectiveness of the production. <p>In meeting the demands of Question 22 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 staging configuration selected: end-on/proscenium, thrust, traverse, in-the-round, arena, promenade, site-specific • the period and style of the production as a whole • approach to design, for example: naturalistic, representational, abstract, expressionistic • features of the set, for example: scale, materials, fabrics, levels, ramps, use of screens and/or projections • scenic devices: revolves, trucks, flown scenery, trap doors • furnishings • positioning of entrances and exits • accommodation of the action of the performance at particular moments. <p>Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production.</p> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	25

OR

Qu	Indicative Content	Total Marks
23	<p>Briefly explain how <u>one or more</u> performer(s) used their performance skills to achieve a sympathetic audience response at particular moments. Analyse and evaluate the contribution that was made by your chosen performer(s) to the total dramatic effectiveness of the production.</p> <p>Students must demonstrate an understanding of the demands of Question 23 which are:</p> <ul style="list-style-type: none"> • an explanation of how the performer(s) used their performance skills to achieve a sympathetic audience response • reference to particular moments within the production. <p>Additionally, in common with each of the questions that focuses on performance elements in this section the question demands:</p> <ul style="list-style-type: none"> • an analysis and evaluation of how the performance skills that form the focus of the question contributed to the total dramatic effectiveness of the production. <p>In meeting the demands of Question 23 and the assessment objectives AO3 and AO4, students are expected to make reference to:</p> <ul style="list-style-type: none"> • the way performer(s) achieved a sympathetic audience response through the use of their performance skills, including reference to, for example: <ul style="list-style-type: none"> ○ their physical appearance, amiable facial expression and/or demeanour ○ their vocal skills: accent, volume, pitch, pace, tone, pause, vocal inflection ○ physical skills: movement, gesture, posture, gait, poise, stance ○ use of facial expression, eye contact and interaction between performers ○ use of eye-line and focus ○ use of stillness ○ amusing use of idiosyncrasy ○ observation of naturalistic or non-naturalistic performance conventions ○ physical theatre skills, lifts, physical routines, circus skill, acrobatics, mime, physical comedy, slapstick, if appropriate ○ use of costume, accessories and props in performance ○ ensemble work. <p>Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production.</p>	25

OR

Qu	Indicative Content	Total Marks
24	<p>Briefly explain how <u>two or more</u> performers worked together to create surprising dramatic effects at particular moments. Analyse and evaluate the contribution that was made by these performers to the total dramatic effectiveness of the production.</p> <p>Students must demonstrate an understanding of the demands of Question 24 which are:</p> <ul style="list-style-type: none"> • an explanation of the surprising dramatic effects created by two or more performers working together • reference to particular moments within the production. <p>Additionally, in common with each of the questions that focuses on performance elements in this section the question demands:</p> <ul style="list-style-type: none"> • an analysis and evaluation of how the performance elements that form the focus of the question contributed to the total dramatic effectiveness of the production. <p>In meeting the demands of Question 24 and the assessment objectives AO3 and AO4, students are expected to make reference to:</p> <ul style="list-style-type: none"> • the style and type of performance: naturalistic, physical, abstract or a combination • physical appearance of the performers: age, height, build, colouring • surprising dramatic effects as created by two or more performers through, for example: <ul style="list-style-type: none"> ○ interaction between the performers: verbal, non-verbal, physical ○ naturalistic/non-naturalistic performance conventions ○ movement, gesture, posture, gait ○ tightly disciplined work ○ physical or vocal synchronization ○ use of dance, physical theatre, mime ○ specialist skills, for example: physical theatre tropes, lifts, leaps, if appropriate ○ circus skills, acrobatics ○ specific qualities such as: poise, balance, strength, timing ○ vocal work by the performers, for example: pace, pause, pitch, volume, accent, choral work ○ use of costume/mask/make-up to support/enhance work ○ interaction with the audience ○ use of space and setting. <p>Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production.</p>	25