
A-level
DRAMA AND THEATRE
7262

COMPONENT 1 – DRAMA AND THEATRE

Mark scheme

Sample Assessment Material

Version 0.1

Draft

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

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

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

Draft

Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Section A: Drama through the ages

This mark scheme applies to all questions from Section A.

Students are to answer **one** question from Section A.

| Qu | Marking guidance | | | Total Marks | | | | | | | | | | | |
|-------|---|---|-------|-------------|---|-------|---|---|-------|---|---|-------|--|-----------|--|
| | AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed. | | | | | | | | | | | | | | |
| | <table border="1"> <thead> <tr> <th data-bbox="181 629 292 674">Level</th> <th data-bbox="292 629 416 674">Marks</th> <th data-bbox="416 629 1362 674">Description</th> </tr> </thead> <tbody> <tr> <td data-bbox="181 674 292 1227">5</td> <td data-bbox="292 674 416 1227">21–25</td> <td data-bbox="416 674 1362 1227"> <p>The student's response is assured and perceptive.</p> <p>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. <p>Answers will be detailed, compelling and fluently structured, demonstrating complete command of subject specific terminology.</p> </td> </tr> <tr> <td data-bbox="181 1227 292 1780">4</td> <td data-bbox="292 1227 416 1780">16–20</td> <td data-bbox="416 1227 1362 1780"> <p>The student's response is focused and considered.</p> <p>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 • 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. <p>Answers will be detailed, considered and well-structured, demonstrating a strong command of subject specific terminology.</p> </td> </tr> <tr> <td data-bbox="181 1780 292 2072">3</td> <td data-bbox="292 1780 416 2072">11–15</td> <td data-bbox="416 1780 1362 2072"> <p>The student's response is straightforward and pertinent.</p> <p>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 </td> </tr> </tbody> </table> | Level | Marks | Description | 5 | 21–25 | <p>The student's response is assured and perceptive.</p> <p>The student's answer will be characterised by:</p> <ul 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slightly disjointed creative overview of the chosen play • some strategies for conveying meaning to an audience that have | <p>25</p> | |
| Level | Marks | Description | | | | | | | | | | | | | |
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| | | <p>the potential to create some effects</p> <ul style="list-style-type: none"> • 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. <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 coherency. 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. <p>Answers will lack detail and thought, and may require greater clarity of expression and organisation at times. Answers will demonstrate some 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. <p>Answers will have very little structure, detail or thought, demonstrating insecure knowledge of subject specific terminology</p> |
| | 0 | <p>A score of 0 (zero marks) is awarded if there is nothing worthy of credit/nothing written.</p> |

Indicative content

Indicative content is provided for each of the set texts

| Qu | Indicative Content Sophocles: <i>Antigone</i> | Total Marks |
|----|--|-------------|
| 01 | <p>As a director or designer, discuss the production methods you would employ in order to create tension in <i>at least two</i> separate sections of the play.</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 directorial or design perspective • a clear focus on the creation of tension • directorial or design ideas calculated to create tension. <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"> • from a director's perspective, strategies for creating tension: <ul style="list-style-type: none"> • casting decisions • direction of the cast including use of space, interaction of characters, delivery of lines • choice of staging elements • from a technical design perspective: <ul style="list-style-type: none"> • an appropriate period setting or justified alternative • the staging form chosen. For example proscenium, thrust, studio • design fundamentals: scale, texture, shape colour • design consonant with the action of the play • technical design to create tension • examples of tension in the play which arise from, such as: <ul style="list-style-type: none"> • Creon's relationship with each of the other characters in the play and with the chorus • his decisions and inflexibility • his hubris and hamartia • his final despair • thematic/theoretical aspects of the play, its genre and style and its original cultural context. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p> | 25 |

| Qu | Indicative content Sophocles: <i>Antigone</i> | Total Marks |
|----|---|----------------|
| 02 | <p>As a performer, discuss how you would perform the role of Ismene in two sections of the play in order to convey your interpretation of the character to the audience.</p> <p>Students must demonstrate an understanding of the demands of question 02, which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • clearly defined interpretation of Ismene • performance ideas calculated to reveal it in two separate sections. <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"> • interpretations of Ismene which might include, for example: <ul style="list-style-type: none"> • a loving • submissive or • concerned sister to Antigone or • a fearful or • strong willed niece of Creon • Ismene’s physical appearance, age, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent • delivery of specific lines: interaction with others, eye contact, spatial relationships, physical contact • use of space • Ismene’s relationship with Antigone and Creon • movement, gesture, gait, posture, energy, demeanour and facial expressions • style/use of costume/make-up • use of props and accessories • specific performance ideas clearly calculated to reveal the specified interpretation in key scenes, for example: <ul style="list-style-type: none"> • her reaction to the news of Creon’s decree and to Antigone’s plan • her desperate attempts to reason with Antigone and her avowal of love • her re-appearance before Creon and subsequent confession • thematic/theoretical aspects of the play, its genre and style; its original cultural context. | 25 |

| Qu | <p style="text-align: center;">Indicative content Shakespeare: <i>Much Ado About Nothing</i></p> | Total Marks |
|----|---|-------------|
| 03 | <p>As a director or designer, discuss the production methods you would employ in order to highlight aspects of the theme of romantic love for your audience in <i>at least two</i> separate sections of the play.</p> <p>Students must demonstrate an understanding of the demands of Question 03 which are, depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a directorial or design perspective • a clear focus on highlighting aspects of the theme of romantic love • directorial or design ideas calculated to highlight aspects of the theme of romantic love in at least two separate sections 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, strategies for highlighting the theme of romantic love: <ul style="list-style-type: none"> • casting decisions for the pairs of lovers Hero and Claudio, Beatrice and Benedick • direction of the cast, including use of space, interaction of characters, delivery of lines • choice of staging elements • from a technical/design perspective, strategies for highlighting the theme of romantic love: <ul style="list-style-type: none"> • an appropriate period setting or justified alternative – attention to romance in creating suitable settings • the staging form chosen for example proscenium, thrust, studio • design fundamentals: scale, texture, shape, colour • costume design to highlight romance • technical design to complement the romantic theme • design consonant with the action of the play and the theme of romance • from a technical/design perspective, strategies for highlighting the theme of romantic love: <ul style="list-style-type: none"> • an appropriate period, setting or justified alternative – attention to romance in creating suitable settings • the staging form chosen, for example proscenium, thrust, studio • design fundamentals: scale, texture, shape, colour • costume design to highlight romance • technical design to complement the romantic theme • design consonant with the action of the play and the theme of romance | 25 |

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| | <ul style="list-style-type: none">• examples of romantic love in the play which arise from for example:<ul style="list-style-type: none">• the traditional courtship of Hero and Claudio; its sudden reversal and ultimate revival• the unorthodox courtship of Beatrice and Benedick; the interference of their friends• each of the lovers' realisations of their feelings expressed in monologues or dialogue• use of language• thematic/theoretical aspects of the play, its genre and style; its original cultural context. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p> | |
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Draft

| Qu | Indicative Content Shakespeare: <i>Much Ado About Nothing</i> | Total Marks |
|----|---|-------------|
| 04 | <p>As a performer, discuss the effects you would wish to create through your presentation of Don John.</p> <p>How would you perform the role in <i>at least two</i> scenes in order to achieve your aims?</p> <p>Students must demonstrate an understanding of the demands of Question 04, which are, depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a performance perspective • clearly articulated effects to be created from the presentation of Don John • performance ideas calculated to achieve those effects in at least two scenes. <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"> • intended effects which might include for example black comedy, fearful anticipation of his malevolence, sympathy/antipathy • performance ideas to include for example: <ul style="list-style-type: none"> • Don John's physical appearance, age, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent • delivery of specific lines: interaction with others, eye contact, spatial relationships, physical contact; use of space • his self-confessed villainy; a man of few words • his relationship with Don Pedro, jealousy of his legitimacy; and desire for revenge; his envy of Claudio, Don Pedro's favourite • his callous strategy to thwart Claudio and indifference to the reputation of an innocent young woman; his manipulation of Conrad and Borachio; his cowardly escape from Messina • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume, make-up • use of props and accessories • thematic/theoretical aspects of the play, its genre and style; its original cultural context. | 25 |

| Qu | <p style="text-align: center;">Indicative Content Goldini: <i>The Servant of Two Masters</i></p> | Total Marks |
|----|---|-------------|
| 05 | <p>As a designer, or as a performer playing Smeraldina, discuss the production or performance methods you would employ in order to create comedy for your audience in <i>at least two separate sections of the play.</i></p> <p>Students must demonstrate an understanding of the demands of Question 05 which are, depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a design or performance perspective • a clear focus on the creation of comedy • design or performance ideas calculated to create comedy in at least two separate sections 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 technical/design perspective, strategies for creating/facilitating comedy: <ul style="list-style-type: none"> • an appropriate period setting or justified alternative • imaginative settings to facilitate the comic confusion of the play, cartoon style, parodic approach to Venetian setting • the staging form chosen for example proscenium, thrust, studio • design fundamentals: scale, texture, shape colour • comical approach to costume design; exaggerated caricaturing • technical design, consonant with the comic action of the play • from a performance perspective, strategies for creating comedy: <ul style="list-style-type: none"> • Smeraldina’s physical appearance, age, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent • delivery of specific lines: interaction with others, eye contact, spatial relationships, physical contact; use of space • her comical, romantic relationship with Truffaldino; their instant attraction; flirtation and declaration; their shared illiteracy • her relationship with her employers, Pantaloon and Clarice; the cheekymaid with more street knowledge than her betters • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume, make-up • use of props and accessories • examples of comedic opportunities such as: <ul style="list-style-type: none"> • Truffaldino’s interaction with the audience; with his betters and with Smeraldina • the ludicrous nature of the love triangle between Clarice, Silvio and Federigo • the <i>just missed him</i> moments when Florindo and Beatrice fail to connect in Venice • all slapstick moments with porters, waiters, trunks and letters • thematic/theoretical aspects of the play, its genre and style; its original cultural context. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p> | 25 |

| Qu | <p style="text-align: center;">Indicative Content Goldini: <i>The Servant of Two Masters</i></p> | Total Marks |
|----|---|-------------|
| 06 | <p>As a director, discuss the effects that you wish to create through your direction of the relationship between Silvio and Clarice in <i>at least two</i> sections from the play where they appear together.</p> <p>Students must demonstrate an understanding of the demands of Question 06 which are, depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a director's perspective • clearly articulated effects to be created through the direction of Silvio and Clarice • directorial ideas calculated to achieve those effects in two or more sections. <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"> • intended effects which might include for example: comedy, exasperation, sympathy, raising an awareness of gender issues • directorial ideas, to include for example: <ul style="list-style-type: none"> • the physical appearance of the young lovers, age, height, build, colouring, facial features – their apparent suitability (or not) for one another • vocal qualities, pitch, pace, tone, accent • delivery of specific lines: interaction with each other, eye contact, spatial relationships, physical contact • use of space • their initial over-sickly mutual admiration and devotion to each other • their comical despair when Federigo turns up to claim his bride • Silvio's bitterness when he learns that Clarice will marry Federigo • their quarrel when Beatrice spares Silvio's life; his spite and her misery • Silvio's attempt to reconcile with Clarice; the lengthy coaxing; its successful outcome • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume, make-up • use of props and accessories • thematic/theoretical aspects of the play, its genre and style; its original cultural context. | 25 |

| Qu | Indicative Content Ibsen: <i>Hedda Gabler</i> | Total Marks |
|----|--|-------------|
| 07 | <p>As a director or designer, discuss the production methods you would employ in <i>at least two</i> separate sections of the play in order to create the feeling of claustrophobia that exists in the Tesmans' home.</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 directorial or design perspective • a clear focus on the creation of the feeling of claustrophobia • directorial or design ideas calculated to create the feeling of claustrophobia in at least two separate sections 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"> • from a director's perspective, strategies for creating a feeling of claustrophobia: <ul style="list-style-type: none"> • casting decisions for the aristocratic Hedda and the bourgeois Tesman and Miss Tesman • choice and use of staging configuration • direction of the cast including use of space, interaction of characters, delivery of lines • attention to blocking to emphasise Hedda's sense of being entrapped in a stifling atmosphere • choice of staging elements • from a technical/design perspective, strategies for creating the feeling of claustrophobia: <ul style="list-style-type: none"> • an appropriate period setting or justified alternative – attention to claustrophobia in creating a suitable setting • the staging form chosen for example proscenium, thrust, studio • design fundamentals: scale, texture, shape, colour • costume design to emphasise Hedda's feelings of claustrophobia • technical design to create claustrophobia • design consonant with the action of the play and the feeling of claustrophobia • examples of claustrophobia in the play which arise from for example: <ul style="list-style-type: none"> • the over-furnished home in chintzy style • the over-demonstrative and affectionate words/actions of Aunt Julle • Tesman's fussing nature and unwanted tactility with Hedda • Hedda's need to control her environment – use of windows and the inner room • the stifling nature of the characters around Hedda • thematic/theoretical aspects of the play, its genre and style; its original cultural context. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p> | 25 |

| Qu | Indicative Content Ibsen: <i>Hedda Gabler</i> | Total Marks |
|----|--|-------------|
| 08 | <p>As a performer, discuss how you would want your audience to respond to the role of Judge Brack in the course of the play.</p> <p>How would you perform the role in <i>at least two</i> separate sections of the play in order to achieve your aims?</p> <p>Students must demonstrate an understanding of the demands of Question 08 which are:</p> <ul style="list-style-type: none"> • a performance perspective • clearly articulated preferred response to Judge Brack • performance ideas calculated to achieve the selected response in at least two separate sections 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"> • intended audience response(s) which might include for example amusement, admiration, disgust, antipathy • performance ideas to include for example: <ul style="list-style-type: none"> • Judge Brack’s physical appearance, age, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent • delivery of specific lines: interaction with others, eye contact, spatial relationships, physical contact; use of space • his relationship with Hedda and with Tesman • his patronising and scornful attitude towards Tesman • his jealousy of his Lovborg and desire for control over Hedda • his salacious interest in Hedda; light-hearted flirtation turning to dangerous manipulation • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume, make-up • use of props and accessories • thematic/theoretical aspects of the play, its genre and style; its original cultural context. | 25 |

| Qu | <p style="text-align: center;">Indicative Content</p> <p style="text-align: center;">Brecht: <i>The Caucasian Chalk Circle</i></p> | Total Marks |
|----|---|-------------|
| 09 | <p>As a director or designer, discuss the production methods you would employ in <i>at least two separate sections of the play in order to reinforce the political or social message required of the play.</i></p> <p>Students must demonstrate an understanding of the demands of Question 09 which are, depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a directorial or design perspective • a clear focus on the political or social message of the play • directorial or design ideas calculated to reinforce the political/social message. <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, strategies for reinforcing the political or social message of the play: <ul style="list-style-type: none"> • casting decisions for Simon Chachava and Grusha • application of Brechtian/epic techniques • direction of the cast including use of space, interaction of characters, delivery of lines • choice of staging elements • from a design perspective, strategies for reinforcing the political or social message of the play: <ul style="list-style-type: none"> • an appropriate period setting or justified alternative – application of Brechtian design elements • the staging form chosen, for example proscenium, thrust, studio • design fundamentals: scale, texture, shape colour • technical/design elements to reinforce the message of the play • design consonant with the action of the play and the political or social message. • examples of the political or social message in the play which arise from for example: <ul style="list-style-type: none"> • Simon Chachava's relationship with Grusha • Simon's role as a soldier and protector of a corrupt regime • the lengths to which Grusha must go to in order to survive • the notion that what there is should go to those who are good for it • the distancing function of play within a play to settle disputes; the theoretical framework of the play • the presentation of the class divide • the episodic style of the play • thematic/theoretical aspects of the play, its genre and style; its original cultural context. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p> | 25 |

| Qu | <p style="text-align: center;">Indicative Content</p> <p style="text-align: center;">Brecht: <i>The Caucasian Chalk Circle</i></p> | Total Marks |
|----|---|-------------|
| 10 | <p>As a performer in a multi-role production of the play, discuss how you would perform two of the following characters in order to create specific effects for the audience:</p> <ul style="list-style-type: none"> • Natella Abashvilli (The Governor’s Wife) • The Peasant Woman (Grusha’s Mother-in-Law) • The Singer. <p>Students must demonstrate an understanding of the demands of question 10 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • clearly defined effects for the chosen characters • performance ideas calculated to reveal the preferred effects. <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"> • effects for the chosen characters which might include for example: <ul style="list-style-type: none"> • Natella’s arrogance, her status, her lack of care for the child, her belief that she is the rightful mother • The Peasant Woman’s greed, duplicity, craftiness, care for her son, dislike of Grusha • The Singer’s role and function as narrator/commentator • vocal qualities, pitch, pace, tone, accent • delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact, use of space • chosen characters’ relationships with the characters they interact with such as: The Governor, Servants, Grusha, The Old Peasant, the ensemble • movement, gesture, gait, posture, energy, demeanour and facial expressions • style/use of costume/make-up • use of props and accessories • specific performance ideas, clearly calculated to create effects in key scenes, for example: <ul style="list-style-type: none"> • the prologue • the Noble Child • In the Mountains • The Story of the Judge • thematic/theoretical aspects of the play, its genre and style; its original cultural context. | 25 |

| Qu | <p style="text-align: center;">Indicative Content Fo: <i>Accidental Death of an Anarchist</i></p> | Total Marks |
|----|--|-------------|
| 11 | <p>As a director, or as a performer playing Inspector Bertozzo, discuss the production or performance methods you would employ in <i>at least two</i> separate sections of the play in order to create the sense of farce required by the play.</p> <p>Students must demonstrate an understanding of the demands of Question 11 which are, depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a directorial or performance perspective • a clear focus on the creation of farce • directorial or performance ideas calculated to create a sense of farce. <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, strategies for creating a sense of farce: <ul style="list-style-type: none"> • casting decisions for Inspector Bertozzo • application of techniques associated with farce for example comic timing, extreme characterisation • direction of the cast including use of space, interaction of characters, delivery of lines • choice of staging elements • from a performance perspective, strategies for creating a sense of farce: <ul style="list-style-type: none"> • Bertozzo's physical appearance, age, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent • delivery of specific lines: interaction with others, eye contact, spatial relationships, physical contact; use of space • his relationship with the Maniac and others • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume, make-up • use of props and accessories • examples of the farcical nature of the play which arise from, for example: <ul style="list-style-type: none"> • Bertozzo's initial interview with the Maniac • his subsequent re-appearance and attempts to reveal the Maniac's true identity • Bertozzo being the butt of many of the jokes • Bertozzo as a satirical figure • thematic/theoretical aspects of the play, its genre and style; its original cultural context. | 25 |

| Qu | <p style="text-align: center;">Indicative Content Fo: <i>Accidental Death of an Anarchist</i></p> | Total Marks |
|----|--|-------------|
| 12 | <p>As a designer, discuss your set design ideas for the play. How would your design ideas be used by the performers in <i>at least two</i> separate sections in order to create your preferred effects?</p> <p>Students must demonstrate an understanding of the demands of question 12, which are:</p> <ul style="list-style-type: none"> • a set designer’s perspective • focus on the performers’ use of the set design • reference to at least two separate sections 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 the question and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • set design ideas for the office(s) • a naturalistic or justified alternative setting • a contemporary period • the prominence of the window • design fundamentals; style, scale, colour, texture, materials • suggestions of police offices which might include, for example: <ul style="list-style-type: none"> • desks • chairs • filing cabinets • notice-boards • doors • use of the set by the performers to facilitate the pace and style of the action, for example places to hide, elevate, chase • thematic/theoretical aspects of the play, its genre and style; its original cultural context. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p> | 25 |

| Qu | Indicative Content Butterworth: <i>Jerusalem</i> | Total Marks |
|----|--|-------------|
| 13 | <p>As a director, or as a performer playing Lee, discuss the production and/or performance methods you would employ in order to create your preferred effects in <i>at least two</i> separate sections of the play.</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 directorial or performance perspective • a clear focus on the creation of preferred effects • directorial or performance ideas calculated to create the effects. <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"> • from a director's perspective, strategies for creating preferred effects: <ul style="list-style-type: none"> • casting decisions for Lee to reveal his vulnerability, mock confidence, dependence upon others • direction of the cast including use of space, interaction of characters, delivery of lines • choice of staging elements • from a performance perspective, strategies for creating preferred effects: <ul style="list-style-type: none"> • Lee's physical appearance, age, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent • delivery of specific lines: interaction with others, eye contact, spatial relationships, physical contact; use of space • his relationship with Johnny and others • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume, make-up • use of props and accessories • examples of preferred effects which arise from, for example: <ul style="list-style-type: none"> • Lee's appearance post party • his plans to leave the country • his addictions • thematic/theoretical aspects of the play, its genre and style; its original cultural context. | 25 |

| Qu | Indicative Content Butterworth: <i>Jerusalem</i> | Total Marks |
|----|---|-------------|
| 14 | <p>As a designer, discuss the effects you wish to create for the audience through your costume designs for Johnny, Ginger and Phaedra in <i>at least two specific points in the play.</i></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 focus on costume designs that create the desired effects • precise costume design ideas for the specified characters at specific points in 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 the question and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • effects for the characters to be communicated through design ideas to show, for example: <ul style="list-style-type: none"> • Johnny’s independence, maverick qualities • Ginger’s immaturity, dependence on Johnny • Phaedra’s youth, naivety, innocence • costume design fundamentals: contemporary period features, style, colour, fabric, cut, fit, condition, ornamentation • costume accessories: footwear, hats, Phaedra’s fairy costume and personal props • design consonant with the action of the play in the chosen sections • thematic/theoretical aspects of the play, its genre and style; its original cultural context. <p>Students are expected to include sketches and/or diagrams in answers.</p> | 25 |

Section B: 20th and 21st century drama

In Section B students answer questions on the prescribed twentieth/twenty-first century drama play they have studied as part of their course.

Part 1 to all section B questions

This mark scheme applies to all **Part 1** questions from Section B. **Part 1 is compulsory.**

| Qu | Marking guidance | | | Total Marks |
|-----|---|--------------|--|-------------|
| | AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed. | | | |
| 0.1 | Level | Marks | Description | 15 |
| | 5 | 13–15 | <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 directorial 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. <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 | 10–12 | <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 directorial 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. <p>Answers will demonstrate a strong command of subject specific terminology. A detailed, considered and well-structured explanation is provided and the response offers a convincing justification.</p> | |

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| 3 | 7–9 | <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 directorial 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. <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 | 4–6 | <p>The student's response is generalised with limited coherency. 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 • directorial 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. <p>Answers may demonstrate some 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 | 1–3 | <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 • directorial 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 audience, and the interpretation of the extract may lack effectiveness • 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 |

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| | | <ul style="list-style-type: none">little or no reference to the social or cultural or historical context of the text. Answers will demonstrate insecure knowledge of subject specific terminology. The response will have very little structure, detail or thought and there will be little or no justification. |
| | 0 | A score of 0 (zero marks) is awarded if there is nothing worthy of credit/nothing written. |

Draft

Section B: 20th and 21st century drama

In Section B students answer questions on the prescribed twentieth/twenty-first century drama play they have studied as part of their course.

Parts 2 and 3 to all Section B questions

This mark scheme applies to **Part 2 and Part 3 of all** questions in Section B. Students choose **either** part 2 **or** part 3 of their chosen question.

| Qu | Marking guidance | | | Total Marks |
|---------------------------------|---|--|--|-------------|
| | AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed | | | |
| Part 0.2 OR 0.3 | Level | Marks | Description | 10 |
| | 5 | 9–10 | <p>The student's response is assured and perceptive.</p> <p>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 • discriminating reference to the text, and/or with sketches and diagrams that are entirely appropriate to the set task and to the directorial ideas expressed in Part 1 of the question • purposeful reference to the social or cultural or historical context of the text. <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.</p> <p>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 • thoughtful reference to the text, and/or with sketches and diagrams that are appropriate to the set task and to the directorial ideas expressed in Part 1 of the question • considered reference to the social or cultural or historical context of the text. <p>Answers will demonstrate a strong command of subject specific terminology. A detailed, considered and well-structured explanation is provided and the response offers a convincing justification.</p> | |
| 3 | 5–6 | <p>The student's response is straightforward and pertinent.</p> <p>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 | | |

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| | | <ul style="list-style-type: none"> 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. occasional reference to the text and/or with sketches and diagrams that are loosely appropriate to the set task and to the directorial ideas expressed in Part 1 of the question useful reference to the social or cultural or historical context of the text. <p>Answers will demonstrate good knowledge of subject specific terminology.</p> <p>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 coherency. The student's answer will be characterised by:</p> <ul style="list-style-type: none"> generalised knowledge and pertinent 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. support for their answers that is limited and/or inappropriate to the set task and/or to the directorial ideas expressed in Part 1 of the question limited reference to the social or cultural or historical context of the text. <p>Answers will demonstrate some knowledge of subject specific terminology.</p> <p>The explanation will lack detail, thought and justification, and may require greater clarity of expression and organisation at times.</p> |
| 1 | 1–3 | <p>The student's 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 audience, and the 'realisation' of the extract may lack effectiveness. 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. <p>Answers will demonstrate insecure knowledge of subject specific terminology. The response will have very little structure, detail or thought, with little or no justification.</p> |
| | 0 | <p>A score of 0 (zero marks) is awarded if there is nothing worthy of credit/nothing written.</p> |

| Qu | Indicative content Lorca: <i>Yerma</i> From Act Two, Scene Two | Total Marks |
|----------------|--|----------------|
| 15 15.1 | <p>Answer question 15.1 and either question 15.2 or question 15.3</p> <p>Compulsory question: Explain and justify how you would direct the performers from line 1 to line 46 in order to demonstrate Yerma’s growing desperation.</p> <p>Students must demonstrate an understanding of the demands of question 15.1 which are:</p> <ul style="list-style-type: none"> • a directorial perspective • a clear focus on demonstrating Yerma’s growing desperation through directorial ideas. <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"> • directorial strategies including: <ul style="list-style-type: none"> • ideas for staging configuration and use of space; casting and • direction of performers’ movement and delivery of lines; • staging elements • the delivery of the song <ul style="list-style-type: none"> • Yerma’s vocal qualities • movement and/or stillness • use of music to enhance the mood • staging ideas to support Lorca’s symbolism • Maria’s entrance with her baby <ul style="list-style-type: none"> • Yerma’s sense of loss and Maria’s reluctance to be with Yerma • spatial relationship between the two; eye-contact; physical stance and facial demeanour • picking up of cues, use of pause, pitch, emphasis • Yerma’s desperation for a child in relation to the natural world. | 15 |

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| 15.2 | <p>EITHER</p> <p>As a performer, explain and justify how you would perform the role of Maria in this extract in order to create your preferred audience response to the character.</p> <p>Students must demonstrate an understanding of the demands of Question 15.2 which are:</p> <ul style="list-style-type: none"> • a performance perspective • a nominated audience response and clear ideas for achieving this through performance. <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 might include, for example sympathy, disapproval, admiration • Maria’s physical appearance, age, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent • delivery of specific lines: interaction with the other characters, eye contact, spatial relationships, physical contact • use of space • ideas for communicating Maria’s relationship with Yerma; her concern for Yerma, her sympathy for her predicament or her lack of understanding of her feelings • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume, make-up • use of props and accessories. | 10 |
| 15.3 | <p>OR</p> <p>As a designer, outline your costume and set design ideas for this extract. Explain and justify how these would help to create appropriate mood and atmosphere at this point in the play.</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 achieving an appropriate mood and atmosphere through costume and set design. <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"> • appropriate mood and atmosphere that reflect the Andalucian countryside and the people who inhabit it • elements of Lorca’s symbolism as revealed through design • the staging form chosen for example proscenium, thrust, studio • set design fundamentals: scale, materials, texture, levels, entrances and exits • set dressing, furnishings, props • costume design fundamentals: style, cut, fit, condition, ornamentation, colour, fabric, dresses, working clothes, and other accessories. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p> | 10 |

| Qu | Indicative content Williams: <i>The Glass Menagerie</i> From the end of Scene Seven | Total Marks |
|------|--|----------------|
| 16 | Answer question 16.1 and either question 16.2 or question 16.3. | |
| 16.1 | <p>Compulsory question: Explain and justify how you would direct the performers from line 15 to line 50 in order to demonstrate Amanda’s growing anger with Tom.</p> <p>Students must demonstrate an understanding of the demands of question 16.1, which are:</p> <ul style="list-style-type: none"> • a directorial perspective • a clear focus on demonstrating Amanda’s growing anger. <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"> • directorial strategies including ideas for: staging configuration and use of space; casting and direction of performers’ movement and delivery of lines, staging elements • Amanda’s growing anger based upon for example: <ul style="list-style-type: none"> • her realisation that Laura will never marry, her fear of losing Tom, her concerns for herself • the characters’ vocal qualities • spatial relationship between the family, eye-contact, physical stance and facial demeanour, Laura’s unspoken thoughts • movement and/or stillness • picking up of cues, use of pause, pitch, emphasis. | 15 |
| 16.2 | <p>EITHER As a performer, explain and justify how you would perform the role of Tom in his final monologue in order to create your preferred effects.</p> <p>Students must demonstrate an understanding of the demands of question 16.2 which are:</p> <ul style="list-style-type: none"> • a performance perspective • a clear focus on creating preferred effects. <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"> • preferred effects which might include, for example: a sense of memory, an atmosphere of regret or unfulfilled dreams, audience responses to Tom, eg sympathy, empathy, dismay • Tom’s physical appearance, age, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent • delivery of specific lines: timing of the speech with Laura’s and Amanda’s actions, spatial relationships; • use of space • the naturalistic qualities of the speech • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume, make-up • use of props and accessories | 10 |

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| 16.3 | <p>OR</p> <p>As a designer, outline your set design ideas for this extract. Explain and justify how these would help to reinforce the idea of <i>The Glass Menagerie</i> being a memory play.</p> <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 reinforcing the idea of a memory 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">• appropriate understanding of a memory play that allows for the action to take place simultaneously in the living room and on the fire escape and in different times• the style, position and use of the screen• the staging form chosen, for example proscenium, thrust, studio• set design fundamentals: scale, materials, texture, levels, entrances and exits• set dressing, furnishings, props. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p> | |
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| Qu | Indicative content Berkoff: <i>Metamorphosis</i> From Phase 3 | Total Marks |
|----------------|--|-------------|
| 17 17.1 | <p>Answer question 17.1 and either question 17.2 or question 17.3.</p> <p>Compulsory question: Explain and justify how you would direct the performers from line 53 to line 108 in order to demonstrate the attitude of the lodgers to the family.</p> <p>Students must demonstrate an understanding of the demands of question 17.1 which are:</p> <ul style="list-style-type: none"> • a directorial perspective • a clear focus on demonstrating the attitude of the lodgers to the family. <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 including ideas for: staging configuration and use of space; casting and direction of performers' movement and delivery of lines; staging elements • the attitude of the lodgers which might include for example greediness, condescension, bluster, control • ideas associated with Berkoff's vocal qualities: choral speech, distortion, contrapuntal speaking • ideas associated with Berkoff's movement qualities: synchronised, rhythmic, timed, mechanical • spatial relationship between the family and the lodgers; eye-contact; physical stance and facial demeanour • picking up of cues, use of pause, pitch, emphasis, use of integrated vocal and physical work. | 15 |
| 17.2 | <p>EITHER As a performer, explain and justify how you would perform the role of Mr Samsa in order to demonstrate your understanding of Berkoff's intended style of acting.</p> <p>Students must demonstrate an understanding of the demands of question 17.2 which are:</p> <ul style="list-style-type: none"> • a performance perspective • a clear focus on performing the role of Mr Samsa in Berkoff's intended style of acting <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"> • Berkoff's style of acting based upon an understanding of, for example, vocal qualities: distortion, non-naturalistic sounds • movement qualities: mime, acrobatics, freezes, stylised expression of emotion: facial expression, gesture • Mr Samsa's physical appearance, age, height, build, colouring, facial features • delivery of specific lines: interaction with the family and the lodgers, eye contact, spatial relationships, physical contact; use of space • style, use of costume, make-up • use of props and accessories. | 10 |

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| 17.3 | <p>OR</p> <p>As a designer, outline your ideas for lighting and/or sound for this extract. Explain and justify how these would help to create your preferred effects at this point in the play.</p> <p>Students must demonstrate an understanding of the demands of question 17.3 which are:</p> <ul style="list-style-type: none">• a designer's perspective• clear ideas for creating preferred effects through lighting and sound design. <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">• preferred effects, which might be:<ul style="list-style-type: none">• to reference Berkoff's monochrome style• to create the expressionistic style of the piece• to help differentiate the lodgers from the family• an awareness of Berkoff's production style• the staging form chosen• lighting design fundamentals: angle, intensity, colour, gobo, specials, floor-lamps, birdies• sound design fundamentals: volume, levels, fades, amplification, sound effects, music. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p> | 10 |
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| Qu | <p style="text-align: center;">Indicative content Wertebaker: <i>Our Country's Good</i> From Act Two, Scene One: Visiting Hours</p> | Total Marks |
|-----------------------|--|-------------|
| <p>18</p> <p>18.1</p> | <p>Answer question 18.1 and either question 18.2 or question 18.3</p> <p>Compulsory question: Explain and justify how you would direct the performers from line 33 to line 83 in order to highlight each of the characters' feelings.</p> <p>Students must demonstrate an understanding of the demands of question 18.1 which are:</p> <ul style="list-style-type: none"> • a directorial perspective • a clear focus on highlighting each of the characters' feelings through directorial ideas. <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 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 • spatial relationship between the characters • movement and/or stillness • Wisehammer's feelings: <ul style="list-style-type: none"> • his sense of betrayal and injustice • his adamant belief in his Englishness • his brutal honesty with Arscott, stemming from his feelings of fair-play • Liz's feelings: <ul style="list-style-type: none"> • having expended her emotional energy telling her life-story Liz shows some interest in others – a novelty for her • her pragmatic attitude towards death • her sense of inferiority in not understanding Wisehammer's words • fatalism • Arscott's feelings: <ul style="list-style-type: none"> • desperation to escape • feelings of being betrayed by the sailor who sold him the compass • Caesar's feelings: <ul style="list-style-type: none"> • his affinity with and need of his ancestors • faith in his ancestors to deliver him to freedom. | 15 |

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| 18.2 | <p>EITHER</p> <p>As a performer, explain and justify how you would perform the role of Liz in her monologue in order to reveal your interpretation of the character.</p> <p>Students must demonstrate an understanding of the demands of question 18.2 which are:</p> <ul style="list-style-type: none"> • a performance perspective • a clearly stated interpretation of Liz’s character with clear ideas for achieving this through performance <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"> • interpretation of the role of Liz which may be, for example: <ul style="list-style-type: none"> • a hardened criminal • a victim of social and gender inequalities • an exploited daughter/sister • a lonely and vulnerable woman masking her misery with a show of violence/aggression • Liz’s physical appearance, age, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent • delivery of specific lines: interaction with the other characters, eye contact, spatial relationships, physical contact; • use of space • ideas for communicating Liz’s relationship with her father and family; her pragmatism/fatalism; her acceptance of death • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume, make-up • use of props and accessories. | 10 |
| 18.3 | <p>OR</p> <p>As a designer, outline your ideas for lighting and/or sound for this extract. Explain and justify how these would help to create an appropriate mood and atmosphere 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 designer’s perspective • clear ideas for achieving an appropriate mood and atmosphere through lighting and sound design <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"> • appropriate mood and atmosphere for the cramped prison conditions; dark and depressing; mood of helplessness or sense of comradeship • the production style selected • the staging form chosen • lighting design fundamentals: angle, intensity, colour, gobo, specials, floor-lamps, birdies • sound design fundamentals: volume, levels, fades, amplification, sound effects, music. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p> | 10 |

| Qu | Indicative content Churchill: <i>Cloud Nine</i> From Act Two, Scene One | Total Marks |
|----|---|-------------|
| 19 | <p>Answer question 19.1 and either question 19.2 or question 19.3.</p> <p>Compulsory question: 19.1 Explain and justify how you would direct the performers playing Victoria and Lin from line 38 to line 134 in order to develop an appropriate performance style for this part of the extract.</p> <p>Students must demonstrate an understanding of the demands of question 19.1 which are:</p> <ul style="list-style-type: none"> • a directorial perspective • a clear focus on developing an appropriate performance style. <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"> • directorial strategies including ideas for: staging configuration and use of space; casting and direction of performers' movement and delivery of lines; staging elements • appropriate performance style which might include, for example, heightened naturalism, realism, epic • Lin's revelations about character and Victoria's reactions • their reactions to Cathy's re-entrance with the gun • the vocal qualities of Victoria and Lin, picking up of cues, use of pause, pitch, emphasis; sense of lack of communication and inherent difference • spatial relationship between the two women; eye-contact; physical stance and facial demeanour • movement and/or stillness • background noise for example children playing or silence. <p>EITHER</p> <p>19.2 As a performer, explain and justify how you would perform the role of Cathy in order to reveal your interpretation of the 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 performance perspective • a clear focus on revealing an interpretation of Cathy at this point in 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"> • a four year old girl played by an adult male • Cathy's physical appearance, age, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent • delivery of specific lines: interaction with Lin and Victoria, 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. | 15 |
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| 19.3 | <p>OR As a designer, outline your ideas for costume, props and accessories. Explain and justify how these would help to establish the change in period in this extract from Act One of the play.</p> <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 establishing a change in period through the use of costume, props and accessories. <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">• a period setting of 1979• costume ideas that make reference to Act One, use of symbolism• character and status as revealed through costume• costume design fundamentals: style, cut, fit, condition; ornamentation; colour; fabric; period items, for example, denim jeans, skirts, tank tops• accessories and props, books, paints, toys. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p> | 10 |
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| Qu | <p style="text-align: center;">Indicative content Teale: <i>Brontë</i> From Act One, Scene Two</p> | Total Marks |
|----------------|---|-------------|
| 20 20.1 | <p>Answer question 20.1 and either question 20.2 or question 20.3.</p> <p>Compulsory question: Explain and justify how you would direct the section from line 1 to line 32 in order to demonstrate the tensions in the Brontë household.</p> <p>Students must demonstrate an understanding of the demands of question 20.1 which are:</p> <ul style="list-style-type: none"> • a directorial perspective • a clear focus on the creation of tensions in the household through directorial ideas. <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"> • 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 terse exchange of words between the sisters in the opening of the section; a confrontation: <ul style="list-style-type: none"> • the vocal qualities of Charlotte and Emily, picking up of cues, use of pause, pitch, emphasis; sense of challenge and aggrieved feelings • spatial relationship between the sisters; eye-contact; physical stance and facial demeanour • movement and/or stillness • background noise for example clock ticking, dog barking or silence • the unexpected interruption of the quarrel by Patrick: <ul style="list-style-type: none"> • his striking appearance; solemnity and grandeur • his ability to quell the disturbance with few words • his objection to being dictated to by his daughters • his commanding tone • the awkward exchange between Patrick and Emily: <ul style="list-style-type: none"> • Patrick's persistent questioning; Emily's reticence • the faltering revelation of the text • the creation of Cathy. | 15 |

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| 20.2 | <p>EITHER</p> <p>As a performer, explain and justify how you would perform the role of Emily in this extract in order to create your preferred audience response to the character.</p> <p>Students must demonstrate an understanding of the demands of question 20.2 which are:</p> <ul style="list-style-type: none"> • a performance perspective • a nominated audience response and clear ideas for achieving this through performance. <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"> • preferred audience response which might include, for example, sympathy, disapproval, admiration • Emily's physical appearance, age, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent • delivery of specific lines: interaction with the other characters, eye contact, spatial relationships, physical contact; • use of space • ideas for communicating Emily's tense relationship with Charlotte; her obedient attitude to her father; her spiritual 'bond' with Cathy; her reticence over her manuscript • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume, make-up • use of props and accessories. | 10 |
| 20.3 | <p>OR</p> <p>As a designer, outline your costume and set design ideas for this extract. Explain and justify how these would help to create the appropriate period and production style at this point in the play.</p> <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 achieving an appropriate period and production style through costume and set design <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"> • an appropriate period setting or justified alternative • the production style selected – physical theatre/story-telling theatre; naturalism, selective realism or universal style setting/costume • the staging form chosen, for example, proscenium, thrust, studio • set design fundamentals: scale, materials, texture, levels, entrances and exits • set dressing, furnishings, props • costume design fundamentals: style, cut, fit, condition; ornamentation; colour; fabric; cloaks, hats, sticks and other accessories <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p> | 10 |

Section C: Live theatre production

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| Students answer one question. Marks are awarded for A03 and AO4 as detailed below. The question is worth 30 marks in total. (10 marks for AO3, 20 marks for AO4) | | | |
| <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 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>AO4 Analyse and evaluate their own work and the work of others.</p> | <p>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:</p> <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 9–10 marks</p> <p>Answers in this mark range will demonstrate 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 detailed, compelling and fluently structured analysis and evaluation is provided.</p> | <p>The student provides an entirely critical analysis of a piece of live theatre, making precisely detailed reference 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. <p>The student provides a consistently convincing evaluation of the production seen, making precisely detailed reference to:</p> <ul style="list-style-type: none"> 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. |

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| <p>Band 4 7–8 marks</p> <p>Answers in this mark range will demonstrate a strong command 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, considered and well-structured analysis and evaluation is provided.</p> | <p>The student provides a mostly critical analysis of a piece of live theatre making detailed reference 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. <p>The student provides a mostly convincing evaluation of the production seen, making detailed reference to:</p> <ul style="list-style-type: none"> • 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 5–6 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 clear analysis and evaluation is provided, simply structured with some thought and detail.</p> | <p>The student provides much critical analysis to a piece of live theatre referring with 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. <p>The student provides a much convincing analysis to the production seen, referring with some detail to:</p> <ul style="list-style-type: none"> • 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. |

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| <p>Band 2 3–4 marks</p> <p>Answers in this mark range may demonstrate some 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>The response will lack detailed analysis or evaluation and may require greater clarity of expression and organisation at times.</p> | <p>The student provides little critical analysis of a piece of live theatre referring with 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. <p>The student provides little convincing evaluation of the production seen, referring with limited detail to:</p> <ul style="list-style-type: none"> • 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 1–2 marks</p> <p>Answers in this mark range will demonstrate insecure 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>The response will have very little detail, analysis or evaluation and very little structure.</p> | <p>The response lacks any critical analysis of a piece of live theatre referring with 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. <p>The response lacks any convincing evaluation of the production seen, referring with negligible detail to:</p> <ul style="list-style-type: none"> • 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 score of 0 (zero marks) is awarded if there is nothing worthy of credit/nothing written.</p> | | | |

Section C: Live Theatre Production, Indicative Content (Optional Questions)

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

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

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

EITHER

| Qu | Indicative Content | Total Marks |
|----|--|-------------|
| 21 | <p>Analyse the ways in which live and/or recorded sound were used to create or change the mood or atmosphere at particular moments.</p> <p>Evaluate the contribution of sound design 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 analysis of the use of live and/or recorded sound design within the production • focus on the way the sound design created and/or changed mood or atmosphere at particular moments. <p>Additionally in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • an evaluation of how the specific focus of the question contributed to the total dramatic effectiveness of the production. <p>In meeting the demands of the question and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • the moods or atmospheres in the production, for example: comic, romantic, tense, magical, thrilling, perplexing, exciting, sad, moving, horrific • moods and atmospheres associated with particular locations • the source of the sound - live and /or recorded • an explanation of the effectiveness of the sound being used to support specific genres of performance, for example: musicals, physical theatre • sound design elements used including: <ul style="list-style-type: none"> • the use of sound effects • methods of sound production • the use of music • the use of specific musical instruments • pitch, volume, rhythm • location of speakers, use of surround sound, panning • use of amplification, echo • use of voice for example choral speech, singing, intoning, non-naturalistic sound | 30 |

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| <ul style="list-style-type: none">• particular moments when the mood or atmosphere was successfully created or changed, for example when:<ul style="list-style-type: none">• the mood was intensified• tension was created or released• comedy was enhanced• particular characters entered or exited• location was changed• methods by which the sound design was used in conjunction with the performers as underscore or counterpoint to the action. | |
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Students must demonstrate how the particular moments chosen contribute to the total dramatic effectiveness of the production.

Students are expected to include sketches and/or diagrams in answers to design questions.

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OR

| Qu | Indicative Content | Total Marks |
|----|--|-------------|
| 22 | <p>Analyse the effects created by a non-naturalistic approach to costume design at particular moments.</p> <p>Evaluate the contribution that was made to the total dramatic effectiveness of the production by two or three specific designs.</p> <p>Students must demonstrate an understanding of the demands of question 22 which are:</p> <ul style="list-style-type: none"> • a clear analysis of the effects created by a non-naturalistic approach to costume design • focus on two or three specific designs at particular moments. <p>Additionally in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • an evaluation of how the specific focus of the question contributed to the total dramatic effectiveness of the production. <p>In meeting the demands of the question and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • examples of a non-naturalistic approach to costume design which might include methods for revealing, for example, status, wealth/poverty, power, age, culture, religion, gender specific, familial or other connection • the overall style of the production and the costume design's reflection of this • non-naturalistic devces in costume design, for example, use of non-conventional materials • costume design fundamentals, for example: <ul style="list-style-type: none"> • period and style • fit, cut, silhouette, condition • colour, fabric, texture • hemlines, necklines, waistlines, lapel width, trouser, skirt, dress, jacket shapes • accessories such as wigs, masks, make-up, hairstyles, shoes, ornamentation • specific terminology associated with costume • particular moments within the production, for example when the costumes: <ul style="list-style-type: none"> • identified the characters as belonging to a particular group • differentiated them from others • reflected changes in characters' circumstances • revealed characters' attitudes • the effect of the costumes on the movement of the performers. <p>Students must demonstrate how the particular moments chosen contribute 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> | 30 |

OR

| Qu | Indicative Content | Total Marks |
|----|--|-------------|
| 23 | <p>Analyse the effects created by the performers' use of physical skills at particular moments.</p> <p>Evaluate the contribution of the performers' physical work 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 analysis of the effects created by the performers' use of physical skills • reference to particular moments within the production. <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> • an evaluation of how the specific focus of the question contributed to the total dramatic effectiveness of the production. <p>In meeting the demands of the question and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • the specific effects created through the use of physical skills which might include, for example: creation of truth or alternative reality, comedy, horror, shock, disgust, delight, surprise, shock, excitement or awe • the style and type of performance: naturalistic, physical, abstract or a combination • use of physical expression by the performer, for example: <ul style="list-style-type: none"> • movement, gesture, posture, gait • use of physical expression • use of dance, physical theatre, mime • specialist skills, for example, circus, acrobatics • specific qualities such as: poise, balance, lifts, strength, timing • to support characterisation • as part of a chorus • interaction between performers and their physical reactions to one another • use of space and setting • physical appearance of the performer(s) – age, height, build, • use of costume to enhance physical expression • an assessment of the different types of physical skills being employed by the performers. <p>Students must demonstrate how the particular moments chosen contribute to the total dramatic effectiveness of the production.</p> | 30 |

OR

| Qu | Indicative Content | Total Marks |
|----|--|-------------|
| 24 | <p>Analyse the ways in which one or more performer(s) used their performance skills in order to convey emotions at particular moments.</p> <p>Evaluate the contribution of your chosen performer(s) 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 analysis of how the performers used their performance skills to convey emotions • reference to particular moments within the production. <p>Additionally in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • an evaluation of how the specific focus of the question contributed to the total dramatic effectiveness of the production. <p>In meeting the demands of the question, and the assessment objectives AO3 and AO4, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • the emotion(s) being conveyed which might include for example: <ul style="list-style-type: none"> • joy, love, fear, hatred, anger, despair, sorrow, amusement, contempt, sympathy, disgust, shock • the types of characters or roles being performed by the selected performer(s) and an explanation of the way in which they used performance skills for example their use of vocal skills: <ul style="list-style-type: none"> • pitch, pace, pause, emphasis, accent, singing, choral delivery, chanting • use of physical skills: <ul style="list-style-type: none"> • movement, gesture, posture, gait, poise, balance • use of facial expression and eye contact and interaction between performers • characterisation, aging up or down • use of costume, accessories and props • observation of naturalistic or non naturalistic conventions, use of the fourth wall/direct address • use of space • ensemble work • changing appearance • delivery of specific lines. <p>Students must demonstrate how the particular moments chosen contribute to the total dramatic effectiveness of the production.</p> | 30 |

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