



AS

DRAMA AND THEATRE

7261

COMPONENT 1 – INTERPRETING DRAMA

Mark scheme

Sample assessment material

Version 0.1

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

Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Examiners are reminded that a student must not answer Section A and B on the same play. Where this occurs this must be treated as a rubric infringement.

Section A: Drama through the ages

This mark scheme applies to all questions from Section A. Students are to answer one question from Section A which will be split into part (1) and part (2). Both parts must be answered and each part is marked out of 25 using the mark scheme below.

Qu	Marking guidance AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.	Total marks 25
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Band	Marks	Description
5	21–25	<p>The student's response is well-developed and insightful. The student's answer will be characterised by:</p> <ul style="list-style-type: none"> • well-developed knowledge and insightful understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • well-developed ideas, entirely compatible with the content/action of the specified section • several strategies that have the potential to be highly effective for conveying meaning to an audience • a well-chosen selection of textual illustrations and/or sketches and diagrams that are entirely appropriate to the set task • and for Part One of the question, purposeful reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>A detailed, compelling and fluently structured explanation will be provided. Answers will demonstrate a complete command of subject specific terminology.</p>
4	16–20	<p>The student's response is thorough and thoughtful. The student's answer will be characterised by:</p> <ul style="list-style-type: none"> • thorough knowledge and thoughtful understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • ideas that are unified and largely compatible with the content/action of the specified section • a number of strategies that have the potential to be quite effective for conveying meaning to an audience • a thoughtful selection of textual illustrations and/or sketches and diagrams that are appropriate to the set task • and for Part One of the question, pertinent reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>A detailed, thoughtful and well-structured explanation will be provided.</p>

	Answers will demonstrate a strong knowledge of subject specific terminology.
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Band	Marks	Description
3	11–15	<p>The student's response is useful and relevant. The student's answer will be characterised by:</p> <ul style="list-style-type: none"> • some useful and relevant knowledge and understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • ideas that are quite unified and reasonably compatible with the content/action of the specified section • some strategies for conveying meaning to an audience that have the potential to create some effects • a selection of textual illustrations and/or sketches and diagrams that are relevant to the set task • and for Part One of the question, useful reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>A relevant explanation is provided with some detail and some structure. Answers will demonstrate good knowledge of subject specific terminology.</p>
2	6–10	<p>The student's response is underdeveloped and unfocused. The student's answer will be characterised by:</p> <ul style="list-style-type: none"> • underdeveloped and unfocused knowledge and understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • ideas that are disjointed or not entirely compatible with the content/action of the specified section • a few ill-considered strategies with limited potential to create effects for conveying meaning to an audience • a few textual illustrations and/or sketches and diagrams that may be inappropriate to the set task • and for Part One of the question, a limited reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>The explanation will have limited detail and lack relevance, clarity of expression and organisation at times. Answers will demonstrate reasonable knowledge of subject specific terminology.</p>
1	1–5	<p>The student's response will be characterised by:</p> <ul style="list-style-type: none"> • largely irrelevant and misunderstood knowledge and understanding of the theatrical processes and practices involved in interpreting and performing theatre • ideas that are not coherent or may be inconsistent with the content/action of the specified section • insufficient or misunderstood strategies for conveying meaning to an audience • insufficient or irrelevant support for their responses to the set task • and for Part One of the question, little or no reference to the social or cultural or historical context of the text in relation to the focus of the question.

		Answers will be disorganised with negligible relevance or detail. Answers will demonstrate little knowledge of subject specific terminology.
	0	A mark of 0 (zero marks) is awarded if there is nothing worthy of credit/nothing written.

Indicative content

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

Play	Question	Page for Indicative content
Sophocles – <i>Antigone</i>	1	p7
Sophocles – <i>Antigone</i>	2	p8
Shakespeare – <i>Much Ado About Nothing</i>	3	p10
Shakespeare – <i>Much Ado About Nothing</i>	4	p11
Goldoni – <i>The Servant of Two Masters</i>	5	p13
Goldoni – <i>The Servant of Two Masters</i>	6	p14
Ibsen – <i>Hedda Gabler</i>	7	p16
Ibsen – <i>Hedda Gabler</i>	8	p17
Brecht – <i>The Caucasian Chalk Circle</i>	9	p19
Brecht – <i>The Caucasian Chalk Circle</i>	10	p20
Fo – <i>Accidental Death of an Anarchist</i>	11	p22
Fo – <i>Accidental Death of an Anarchist</i>	12	p23
Butterworth – <i>Jerusalem</i>	13	p25
Butterworth – <i>Jerusalem</i>	14	p26
Section B	Questions 15–17	p30–35

Qu	Indicative Content Sophocles – <i>Antigone</i>	Total Marks
01.1	<p>You are a director staging the first confrontation between Antigone and Creon.</p> <p>Explain how you would direct the performer playing Antigone in her speech and in her response to Creon’s speech in order to demonstrate her attitude towards Creon.</p> <p>You must make specific reference to the social, cultural and/or historical context of <i>Antigone</i> in your answer.</p>	25
and 01.2	<p>Explain how you would direct the performer playing Antigone, in a different section of the play, in order to convey her loyalty to her brother.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 01 which are:</p> <ul style="list-style-type: none"> • a director’s perspective • clearly defined staging ideas • directorial suggestions calculated to: <ul style="list-style-type: none"> • reveal Antigone’s attitude to Creon (in 01.1) • reveal knowledge and understanding of the social, cultural or historical context of Greek tragedy (in 01.1) • convey her loyalty to her brother (in 01.2). <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"> • aspects of Antigone’s and Creon’s character as revealed through: <ul style="list-style-type: none"> • physical appearance, age, height, build, colouring, facial features • make up • vocal qualities, pitch, pace, tone, accent • movement, gesture, posture, gait • choice and use of costume and accessories • use of props • delivery of specific lines • interaction with each other and the chorus, eye contact, spatial relationships, physical contact, use of space • set, lighting and sound ideas that support the action of the section • thematic and theoretical aspects of the play in terms of its genre, style and its original context. <p>and specifically in relation to part 01.1 of the question:</p> <ul style="list-style-type: none"> • Antigone’s attitude towards Creon, which might include for example: her anger, defiance, shock, lack of compliance • reference to classical Greek staging conventions, for example: <ul style="list-style-type: none"> • aspects of the physical acting space; skene, parados, proskenion, ekkyklema • mask, cothurni, chiton • reference to the religious beliefs of the Greeks, especially in relation to the burial of the dead and the laws of the gods. 	25

	<p>and in relation to part 01.2 of the question:</p> <ul style="list-style-type: none"> • Antigone’s various exchanges with Ismene, her response to, and subsequent exchange with Creon and with the Chorus as she is lead to her death. <p>Specific directorial ideas which may relate to:</p> <ul style="list-style-type: none"> • Antigone’s entrance under guard • Antigone’s unwavering beliefs • Antigone’s revelation to Ismene and her response to Ismene in the opening scene and to her subsequent change of heart. 	
Qu	Indicative Content Sophocles: <i>Antigone</i>	Total Marks
02.1	<p>You are performing the role of the Sentry in his first appearance in the play.</p> <p>Explain how you would perform the Sentry in his interaction with Creon in order to achieve your preferred effects for the audience.</p>	25
and 02.2	<p>You must make specific reference to the social, cultural and/or historical context of <i>Antigone</i> in your answer.</p> <p>Explain how you would perform the Sentry, in a different section of the play, in order to show his change in attitude.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 02 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • clearly defined effects for the portrayal of the Sentry • performance suggestions calculated to: <ul style="list-style-type: none"> • create preferred effects for the audience (in 02.1) • reveal knowledge and understanding of the social, cultural or historical context of Greek tragedy (in 02.1) • demonstrate the Sentry’s change of attitude (in 02.2). <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"> • aspects of the Sentry’s character as revealed through: <ul style="list-style-type: none"> • his physical appearance, age, height, build, colouring, facial features • make up • vocal qualities, pitch, pace, tone, accent • movement, gesture, posture, gait • choice and use of costume and accessories • use of props • delivery of specific lines • interaction with others, eye contact, spatial relationships, physical contact, use of space • thematic and theoretical aspects of the play in terms of its genre, style and its original context. <p>and specifically in relation to part 02.1 of the question:</p>	25

	<ul style="list-style-type: none"> • preferred effects for the portrayal of the Sentry which might include for example: his fear for his own life, his reluctance to explain the events he witnessed, his suggestion that he will not return • reference to hierarchy in classical Greek tragedy • reference to the absolute power of the ruler • reference to Greek staging conventions, for example: <ul style="list-style-type: none"> • the Sentry's function as tritagonist • staging elements, use of parados, proskenion <p>and in relation to part 02.2 of the question:</p> <ul style="list-style-type: none"> • his relief, his confidence, his sorrow. <p>Specific performance ideas for the Sentry which may relate to:</p> <ul style="list-style-type: none"> • his reluctant first entrance • delivery of the news and explanation of the events • his reactions to Creon • his exit and re-entrance with Antigone • his final exit. 	
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Qu	Indicative Content Shakespeare – <i>Much Ado About Nothing</i>	Total Marks
03.1	<p>You are performing the role of Beatrice in Act One, Scene One.</p> <p>Explain how you would demonstrate Beatrice’s attitude towards Benedick before he enters the scene.</p> <p>You must make specific reference to the social, cultural and/or historical context of <i>Much Ado About Nothing</i> in your answer.</p>	25
and 03.2	<p>Explain how you would perform Beatrice’s interaction with Benedick, in a different section of the play, in order to create comedy from their love/hate relationship.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 03 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • performance suggestions calculated to: <ul style="list-style-type: none"> • demonstrate Beatrice’s attitude towards Benedick (in 03.1) • reveal knowledge and understanding of the social, cultural or historical context of Shakespearean comedy (in 03.1) • create comedy from the love/hate relationship between Beatrice and Benedick. <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"> • aspects of the role of Beatrice: <ul style="list-style-type: none"> • her physical appearance, age, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent • movement, gesture, posture, gait, facial expression • choice and use of costume and accessories • use of props • delivery of specific lines • interaction with others, eye contact, spatial relationships, physical contact, use of space • thematic and theoretical aspects of the play in terms of its genre, style and its original context. <p>and specifically in relation to part 03.1 of the question:</p> <ul style="list-style-type: none"> • Beatrice’s attitude towards Benedick which might include, for example: her disdain, flippancy, derision, suppressed attraction to him • Elizabethan attitudes to love and marriage • function of the lovers within the comic plot • Elizabethan staging conventions; use of the thrust or balcony <p>and in relation to part 03.2 of the question:</p> <ul style="list-style-type: none"> • the creation of comedy through: <ul style="list-style-type: none"> • tone of voice • timing and speed of retort • mimicry and quick wittedness 	25

	<ul style="list-style-type: none"> flirtation masked as hostility. <p>Specific performance ideas for Beatrice which may relate to:</p> <ul style="list-style-type: none"> her casual enquiry about Signior Mountanto her sharp tongued criticism of him her apparent disdain her willingness to malign Benedick her determination to appear to loathe him her protestations that she will never have a husband her refusal to accept his infatuation her responses to hearing Hero and Ursula her agreement to marry. 	
Qu	Indicative Content Shakespeare – <i>Much Ado About Nothing</i>	Total Marks
04.1	<p>You are a director staging the opening section of Act Three, Scene Three of the play to create comedy for your audience.</p> <p>(Act Three, Scene Three features the first appearance of The Watch.)</p> <p>Explain how you would cast and direct the comedy duo of Dogberry and Verges in order to make your audience laugh.</p> <p>You must make specific reference to the social, cultural and/or historical context of <i>Much Ado About Nothing</i> in your answer.</p>	25
and 04.2	<p>Explain how you would direct Dogberry and Verges and/or the other members of The Watch, in a different section of the play, in order to highlight the absurdity of the officers for your audience.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 04 which are:</p> <ul style="list-style-type: none"> a director's perspective clearly defined staging ideas directorial suggestions calculated to: <ul style="list-style-type: none"> make the audience laugh at the comedy duo (in 04.1) reveal knowledge and understanding of the social, cultural or historical context of Shakespearean comedy (in 04.1) reveal the absurdity of the officers to the audience (in 04.2). <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"> casting and direction of the Watch: <ul style="list-style-type: none"> physical appearance, age, height, build, colouring, facial features of individual members of the Watch for comic effect make up vocal qualities, pitch, pace, tone, accent movement, gesture, posture, gait choice and use of costume and accessories use of props delivery of specific lines interaction with each other, eye contact, spatial relationships, physical contact, 	25

	<p>use of space</p> <ul style="list-style-type: none"> • set, lighting and sound ideas that support the action of the section • thematic and theoretical aspects of the play in terms of its genre, style and its original context. <p>and specifically in relation to part 04.1 of the question:</p> <ul style="list-style-type: none"> • the ridiculous notions of Dogberry and Verges concerning the duties of the Watch • Dogberry’s persistent misapplication of language and Verges’ response to it • the comedy duo relationship between Dogberry and Verges. • Elizabethan staging conventions • use of the thrust stage • fools and clowns in Shakespearean comedy. <p>and in relation to part 04.2 of the question:</p> <ul style="list-style-type: none"> • the misplaced pride of the Watch counteracted by their timidity in the face of real crime and criminals; their evident inability to thwart Don Pedro’s evil plan; their interaction and sense of unity. <p>Specific directorial ideas which may relate to:</p> <ul style="list-style-type: none"> • Dogberry’s sense of his own importance • his signature malapropisms • Verges’ subservient attitude towards Dogberry contrasted with his sense of authority over the rest of the Watch • the patent inability of the Watch to keep order; their incompetence in office. 	
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Qu	Indicative Content Goldoni – <i>The Servant of Two Masters</i>	Total Marks
05.1	<p>You are performing the role of Beatrice from her first appearance in Act One to her exit at the end of Scene Three.</p> <p>Explain how you would create comedy from Beatrice’s disguise as Federigo.</p>	25
and 05.2	<p>You must make specific reference to the social, cultural and/or historical context of <i>The Servant of Two Masters</i> in your answer.</p> <p>Explain how you would play Beatrice’s interaction with Clarice or Truffaldino, in a different section of the play, in order to reveal a more serious side to Beatrice’s character.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 05 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • performance suggestions calculated to: <ul style="list-style-type: none"> • create comedy from Beatrice’s disguise as Federigo (in 05.1) • reveal knowledge and understanding of the social, cultural or historical context of Goldoni’s comedy (in 05.1) • reveal a more serious side to Beatrice in her interaction with Clarice or Truffaldino (in 05.2). <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"> • Beatrice’s physical appearance, age, height, build, colouring, facial features; her physical disguise • use of props and accessories • vocal qualities, pitch, pace, tone, accent • movement, gesture, gait, posture, energy, demeanour and facial expressions • delivery of specific lines; interaction with the audience and with others. <p>and specifically in relation to part 05.1 of the question:</p> <ul style="list-style-type: none"> • the comic possibilities of the cross-gender disguise, (false moustache/hairstyle) • costume ideas (disguise), style and use of costume/make-up • her femininity/attempts at machismo • specific performance ideas clearly intended to create comedy from the disguise • commedia conventions of disguise • stock characterisation in commedia – ‘mature’ innamorata role • commedia convention of talking to the audience. <p>and specifically in relation to part 05.2 of the question:</p> <ul style="list-style-type: none"> • different relationships with Clarice and Truffaldino • eye contact, spatial relationships, physical contact; use of space • comic methods • thematic/theoretical aspects of the play, its genre and style; its original cultural 	25

	<p>context.</p> <p>Specific performance ideas for Beatrice which may relate to:</p> <ul style="list-style-type: none"> • her confident (or nervous) entrance in disguise • her attempt at being macho with the assembled guests • her heartiness with Pantaloon and apparent business acumen • her courtesy towards Clarice and surprise at her rebuff • her plea to Brighella not to give her away • her care for Clarice • her affection for Truffaldino. 	
Qu	Indicative Content Goldoni – <i>The Servant of Two Masters</i>	Total Marks
06.1	<p>You are a set designer creating designs for Act One of the play to accommodate the comic action and to help create its Venetian setting.</p> <p>Explain how your ideas for the interior setting of the opening scene will accommodate the comic action and help create its Venetian setting.</p> <p>(You should focus your ideas on the setting for the engagement party of Clarice and Silvio.)</p> <p>You must make specific reference to the social, cultural and/or historical context of <i>The Servant of Two Masters</i> in your answer.</p>	25
and 06.2	<p>Explain how your ideas for the scenes that are set out of doors, in a different section of the play, will accommodate the comic action and help create its Venetian setting.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 06 which are:</p> <ul style="list-style-type: none"> • a set designer’s perspective • design suggestions calculated to: <ul style="list-style-type: none"> • accommodate the comic action and the creation of a Venetian setting (in 06.1) • reveal knowledge and understanding of the social, cultural or historical context of Goldoni’s comedy (in 06.1) • accommodate the comic action and the creation of a Venetian setting in an outdoor setting (in 06.2). <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"> • set design ideas for interior and exterior settings including for example: <ul style="list-style-type: none"> • creation of the Italian setting • creation of opportunities to create comedy • facilitation of the frantic pace of the action/provision of appropriate entrances/exits • creation of workable obstacles/levels/archways for comical physical sequences. 	25

	<p>and specifically in relation to part 06.1 of the question:</p> <ul style="list-style-type: none">• suggestion of Pantaloon’s wealth in scenes set inside his house• furnishings, draperies, pictures, mirrors, chandeliers• party atmosphere created through set dressing• conventions of staging commedia in its original context. <p>and in relation to part 06.2 of the question:</p> <ul style="list-style-type: none">• creation of street settings, a piazza• creation of the exterior in Brighella’s Inn• creation of Pantaloon’s courtyard. <p>Specific design ideas to include for example:</p> <ul style="list-style-type: none">• the period setting in 18th century Venice• design fundamentals; style, scale, colour, texture, materials• levels, doorways, balconies• suggestions of Venice, bridges, gondolas, waterways; Mediterranean colour palette• thematic/theoretical aspects of the play, its genre and style; its original cultural context and staging conventions; street setting, backcloths, ‘portable stage’. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	<p style="text-align: center;">Indicative Content Ibsen – <i>Hedda Gabler</i></p>	Total Marks
07.1	<p>You are a director staging the section in Act One from the arrival of Mrs Elvsted until the entrance of Judge Brack.</p> <p>Explain how you would direct the performer playing Tesman to reveal his attitudes towards Mrs Elvsted and her news about Eilert Lovborg.</p> <p>You must make specific reference to the social, cultural and/or historical context of <i>Hedda Gabler</i> in your answer.</p>	25
and 07.2	<p>Explain how you would direct the performer playing Tesman, in a different section of the play, in order to demonstrate his misunderstanding of Hedda's true nature.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 07 which are:</p> <ul style="list-style-type: none"> • a director's perspective • directorial strategies calculated to reveal: <ul style="list-style-type: none"> • Tesman's attitudes towards Mrs Elvsted (in 07.1) • reveal knowledge and understanding of the social, cultural or historical context of Ibsen's modern tragedy (in 07.1) • Tesman's misunderstanding of Hedda's true nature (in 07.2). <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"> • the performers' appearances in terms of age, physical appearance, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent • delivery of specific lines; interaction; eye contact, spatial relationships, physical contact; use of space • movement, gesture, gait, posture, energy, demeanour and facial expressions • choice of costume/make-up • use of props and accessories • thematic/theoretical aspects of the play, its genre/style and cultural context. <p>and specifically in relation to part 07.1 of the question:</p> <ul style="list-style-type: none"> • Tesman's attitudes towards Mrs Elvsted which might include for example: chivalry, embarrassment, pleasure in her arrival • Tesman's attitudes towards the news about Lovborg which might include for example: pity, nervousness, dread, jealousy • adherence to the social mores of the period • the hierarchical nature of 19th century society • demonstration of naturalistic acting techniques • adherence to 'fourth wall' acting conventions. 	25

	<p>and in relation to part 07.2 of the question:</p> <ul style="list-style-type: none"> • Tesman’s lack of awareness regarding Hedda’s true nature and her dissatisfaction with her life, relating to her pregnancy, her feelings of being trapped, her desire for control. <p>Specific directorial ideas for the performer which may relate to:</p> <ul style="list-style-type: none"> • the embarrassment of both Tesman and Mrs Elvsted – meeting again in front of Tesman’s new wife • the need to respect 19th century issues of decorum • Tesman’s historic rivalry with Lovborg • Hedda’s bullying of Mrs Elvsted when at school • Mrs Elvsted’s fear of revealing her real motives • Tesman’s obliviousness to Hedda’s feelings towards his relationship with his Aunt • his naïve attitude towards their relationship. 	
Qu	Indicative Content Ibsen – <i>Hedda Gabler</i>	Total Marks
08.1	<p>You are performing the role of Hedda in her first appearance in the play from her first entrance to the entrance of Mrs Elvsted.</p> <p>Explain how you would reveal Hedda’s attitude towards Miss Tesman.</p>	25
and	<p>You must make specific reference to the social, cultural and/or historical context of <i>Hedda Gabler</i> in your answer.</p>	
08.2	<p>Explain how you would perform the role of Hedda, in a different section of the play, in order to reveal her dislike of another character.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 08 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • performance suggestions calculated to reveal: <ul style="list-style-type: none"> • Hedda’s attitude towards Miss Tesman (in 08.1) • knowledge and understanding of the social, cultural or historical context of Ibsen’s modern tragedy (in 07.1) • her dislike of another character (in 07.2). <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"> • aspects of Hedda’s character as revealed through: <ul style="list-style-type: none"> • her physical appearance, age, height, build, colouring, facial features • make up • vocal qualities, pitch, pace, tone, accent • movement, gesture, posture, gait • choice and use of costume and accessories • use of props • delivery of specific lines • interaction with others, eye contact, spatial relationships, physical contact, use of space 	25

	<ul style="list-style-type: none"> • thematic and theoretical aspects of the play in terms of its genre, style and its original context. <p>and specifically in relation to 08.1 of the question:</p> <ul style="list-style-type: none"> • Hedda’s attitude towards Miss Tesman which might include for example: her irritation, distaste, amusement, condescension. • adherence to the social mores of the period • the nature of Ibsen’s form of ‘tragedy’ • demonstration of naturalistic acting techniques • adherence to ‘fourth wall’ acting conventions. <p>and in relation to part 08.2 of the question:</p> <ul style="list-style-type: none"> • Hedda’s dislike of Tesman, Mrs Elvsted or Lovborg. <p>Specific performance ideas for Hedda which relate to:</p> <ul style="list-style-type: none"> • Hedda’s entrance and response to both her husband and Miss Tesman • her response to the slippers, hat and parasol • the implication of her pregnancy • her lack of care for Tesman’s concern for his Aunt • Hedda’s preoccupation with her surroundings • her response to the mention of Mrs Elvsted • her dislike of Tesman based upon: <ul style="list-style-type: none"> • her feelings of being trapped • marrying beneath her • her jealousy of the relationship between Mrs Elvsted and Lovborg. 	
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Qu	Indicative Content Brecht – <i>The Caucasian Chalk Circle</i>	Total Marks
09.1 and 09.2	<p>You are performing the role of The Governor's Wife during her appearance in the scene 'The Chalk Circle'.</p> <p>09.1 Explain how you would perform the Governor's Wife's interaction with Grusha to achieve your interpretation of the Governor's Wife.</p> <p>You must make specific reference to the social, cultural and/or historical context of <i>The Caucasian Chalk Circle</i> in your answer.</p> <p>09.2 Explain how you would portray the Governor's Wife, in a different section of the play, to reveal her selfish character.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 09 which are:</p> <ul style="list-style-type: none"> • a performer's perspective • a clearly defined interpretation for the role of the Governor's Wife • performance suggestions calculated to: <ul style="list-style-type: none"> • achieve the preferred interpretation of the Governor's Wife (in 09.1) • demonstrate knowledge and understanding of the social, cultural or historical context of Brecht's epic parable (in 09.1) • reveal her selfish character (in 09.2). <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"> • aspects of the Governor's Wife's character as revealed through: <ul style="list-style-type: none"> • her physical appearance, age, height, build, colouring, facial features • make up • vocal qualities, pitch, pace, tone, accent • movement, gesture, posture, gait • choice and use of costume and accessories • use of props • delivery of specific lines • interaction with others, eye contact, spatial relationships, physical contact, use of space • thematic and theoretical aspects of the play in terms of its genre, style and its original context. <p>and specifically in relation to part 09.1 of the question:</p> <ul style="list-style-type: none"> • the Governor's Wife's relationship with Grusha as revealed through her belief that the child is rightfully hers, her condescending attitude towards Grusha • demonstration of elements of the v-effekt • Brechtian acting techniques: gestus, demonstration of character, fixing the 'not/but'; playing in a spirit of criticism. <p>and in relation to part 09.2 of the question:</p> <ul style="list-style-type: none"> • her treatment of servants and others, the ease with which she abandons Michael. 	25 25

	<p>Specific performance ideas for the Governor's Wife which may relate to:</p> <ul style="list-style-type: none"> • her lack of care for Michael • her attitude towards Grusha as a servant • her initial refusal to engage in the 'chalk circle' • her fear for her own life and well-being • her lack of concern for anyone around her • her desire to hold on to her wealth. 	
Qu	Indicative Content Brecht – <i>The Caucasian Chalk Circle</i>	Total Marks
10.1	<p>You are a designer creating designs for Scene Two of the play, 'The Noble Child'.</p> <p>Explain how your costume design ideas for the Fat Prince and Grusha would help to reveal their difference in status.</p> <p>You must make specific reference to the social, cultural and/or historical context of <i>The Caucasian Chalk Circle</i> in your answer.</p>	25
and 10.2	<p>Explain how your costume ideas for two further characters could be used to highlight the contrast between the rich and poor in a different section of the play.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 10 which are:</p> <ul style="list-style-type: none"> • a designer's perspective • clearly defined effects for the use of costume • design suggestions calculated to: <ul style="list-style-type: none"> • reveal differences in status through costume (in 10.1) • demonstrate knowledge and understanding of the social, cultural or historical context of Brecht's epic parable (in 10.1) • highlight the contrast between rich and poor in two different characters (in 10.2). <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"> • aspects of the Fat Prince's and Grusha's characters as revealed through: <ul style="list-style-type: none"> • costume design fundamentals; style, colour, fabric, cut, fit, condition, ornamentation • costume accessories; jewellery, furs, capes, hats and personal props • period or justified alternative • application of Brechtian design elements • thematic and theoretical aspects of the play in terms of its genre, style and its original context. <p>and specifically in relation to part 10.1 of the question:</p> <ul style="list-style-type: none"> • Grusha's role as servant and the Fat Prince's as ruler, the significance of the concept of wealth and corruption 	25

	<ul style="list-style-type: none"> • demonstration of elements of the v-effekt • Brechtian design fundamentals – authenticity; contrasting costumes reveal status; choice of fabrics and colours to highlight poverty/wealth. <p>and in relation to part 10.2 of the question:</p> <ul style="list-style-type: none"> • the contrast between rich and poor as represented in any characters such as those associated with the Abashvilis and the court and the peasants in the mountains. <p>Specific design ideas which may relate to:</p> <ul style="list-style-type: none"> • the appearance of the Fat Prince and his relationship with the family • Grusha’s contrasting appearance • the plight of the poor juxtaposed against the wealth of the rich • aspects of Brechtian theory revealed through costume. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	<p style="text-align: center;">Indicative Content Fo – <i>Accidental Death of an Anarchist</i></p>	Total Marks
11.1	<p>You are performing the role of Inspector Bertozzo in Act One, Scene One of the play.</p> <p>Explain how you would reveal Bertozzo’s attitude towards the Maniac.</p> <p>You must make specific reference to the social, cultural and/or historical context of <i>Accidental Death of an Anarchist</i> in your answer.</p>	25
and 11.2	<p>Explain how you would perform the role of Bertozzo, in a different section of the play, in order to create comedy for your audience.</p> <p>Indicative Content Students must demonstrate an understanding of the demands of Question 11 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • clearly defined effects for the portrayal of Bertozzo • performance suggestions calculated to: <ul style="list-style-type: none"> • reveal Bertozzo’s attitude towards the Maniac (in 11.1) • demonstrate knowledge and understanding of the social, cultural or historical context of Fo’s political comedy (in 11.1) • to create comedy (in 11.2). <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"> • aspects of Bertozzo’s character as revealed through: <ul style="list-style-type: none"> • his physical appearance, age, height, build, colouring, facial features • make up • vocal qualities, pitch, pace, tone, accent • movement, gesture, posture, gait • choice and use of costume and accessories • use of props • delivery of specific lines • interaction with others, eye contact, spatial relationships, physical contact, use of space • thematic and theoretical aspects of the play in terms of its genre, style and its original context <p>and specifically in relation to part 11.1 of the question:</p> <ul style="list-style-type: none"> • Bertozzo’s attitude towards the Maniac which might include for example: his irritation, growing anger, confusion, shock • elements of farce and/or satire • function of political satire; the historical background to the play • the history of left-wing extremism in Italy in the 1970s. <p>and in relation to part 11.2 of the question:</p> <ul style="list-style-type: none"> • comedy that arises from his apparent lack of status, his foolhardiness, his response to being manipulated, his attempt to reveal the identity of the Maniac, his function as the butt of the comedy. 	25

	<p>Specific performance ideas for Bertozzo which may relate to:</p> <ul style="list-style-type: none"> • his initial recognition of the Maniac • his reactions to the Maniac's confidence • his inability to control the interview • the Maniac's move to the window • his initial questioning of the maniac and recognition of his 'acting mania' • his return with the 'bomb' • his responses to the other policeman and the journalist. 	
Qu	<p>Indicative Content Fo – <i>Accidental Death of an Anarchist</i></p>	Total Marks
12.1	<p>You are a director staging the final section of Act One, Scene Two of the play.</p> <p>Explain how your direction of Inspector Pissani and the Superintendent would help to reveal how easily they are manipulated by the Maniac.</p> <p>(You should focus on the section where the Superintendent and Pissani drag the Constable forward up until the end of the scene.)</p> <p>You must make specific reference to the social, cultural and/or historical context of <i>Accidental Death of an Anarchist</i> in your answer.</p>	25
and 12.2	<p>Explain how you would direct the performer playing the Maniac, in a different section of the play, in order to highlight his dangerous character for your audience.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 12 which are:</p> <ul style="list-style-type: none"> • a director's perspective • clearly defined staging ideas for the specified section • directorial suggestions calculated to: <ul style="list-style-type: none"> • reveal how easily Pissani and the Superintendent are manipulated • demonstrate knowledge and understanding of the social, cultural or historical context of Fo's political comedy (in 11.1) • highlight the dangerous character of the Maniac. <p>In meeting the demands of Question 12 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • aspects of the specified characters as revealed through: <ul style="list-style-type: none"> • physical appearance, age, height, build, colouring, facial features • make up • vocal qualities, pitch, pace, tone, accent • movement, gesture, posture, gait • choice and use of costume and accessories • use of props • delivery of specific lines 	25

	<ul style="list-style-type: none">• interaction with each other and the chorus, eye contact, spatial relationships, physical contact, use of space• set, lighting and sound ideas that support the action of the section• thematic and theoretical aspects of the play in terms of its genre, style and its original context. <p>and specifically in relation to part 12.1 of the question:</p> <ul style="list-style-type: none">• the Superintendent's and Pissani's naivety, their desire to do anything to save themselves from ridicule, their lack of awareness• reference to commedia techniques• elements of farce and/or satire• function of political satire; the historical background to the play• attitudes toward anarchy in the 1970s. <p>and in relation to part 12.2 of the question:</p> <ul style="list-style-type: none">• the Maniac's evident pleasure in his role, his ability to impersonate others, audience response to his manipulation. <p>Specific directorial ideas which may relate to:</p> <ul style="list-style-type: none">• the business with the files• the Police belief that they are to be made scapegoats• the Maniac's suggestion that they throw themselves out of the window• Pissani's reversion to childhood• the anarchic end to the scene• his 'knowledge' of the law• his discovery of the files• his attack on Bertozzo• his ability to distort the facts to his own ends.	
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Qu	Indicative Content Butterworth – <i>Jerusalem</i>	Total Marks
13.1	<p>You are a designer creating effects through your setting ideas for the opening of Act Two of the play.</p> <p>(You should focus on the section that starts with the curtain rising after Phaedra’s song and finishes when Wesley produces the t-shirt with Farewell Lee on it.)</p> <p>Explain how your set design would create your selected mood and atmosphere for the section.</p> <p>You must make specific reference to the social, cultural and/or historical context of <i>Jerusalem</i> in your answer.</p>	25
and 13.2	<p>Explain how your designs would accommodate the action and give the performers opportunities to exploit the setting to achieve your selected effects, in a different section of the play.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 13 which are:</p> <ul style="list-style-type: none"> • a set designer’s perspective • clearly defined set design ideas • design suggestions calculated to: <ul style="list-style-type: none"> • create mood and atmosphere (in 13.1) • demonstrate knowledge and understanding of the social, cultural or historical context of Butterworth’s contemporary social satire (in 13.1) • accommodate the action to achieve specified effects (in 13.2). <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"> • set design ideas for the clearing and Johnny’s caravan • a naturalistic or justified alternative setting • a contemporary period • design fundamentals; style, scale, colour, texture, materials • suggestions of natural countryside that has been taken over • thematic/theoretical aspects of the play, its genre and style; its original cultural context. <p>and specifically in relation to part 13.1 of the question:</p> <ul style="list-style-type: none"> • desired mood and atmosphere which might include, rebellious, a sense of community, outlaw, calm before the storm, the change from the prologue to the main setting • demonstration of naturalistic acting techniques • comic conventions • satirical/allegorical elements • contemporary incidence of civil disobedience. 	25

	<p>and in relation to part 13.2 of the question:</p> <ul style="list-style-type: none"> • use of the set by the performers to facilitate the pace and style of the action, for example, opportunities for the performers to undertake a range of tasks, entrances and exits, specified effects which might include for example, any of the above from 13.1 and in addition, a sense of time passing, opportunities for Johnny to enhance his status, a sense of isolation within the woods. <p>Specific design ideas that may relate to:</p> <ul style="list-style-type: none"> • Phaedra’s song • the change in appearance of the set from Act One • opportunities for Johnny to hold-forth • the creation of isolation from the rest of the world • a sense of Johnny’s ‘kingdom’. <p>Students are expected to include sketches/diagrams in answers to design questions.</p>	
Qu	Indicative Content Butterworth – <i>Jerusalem</i>	Total Marks
14.1	<p>You are performing the role of Davey in his appearance in Act Three of the play.</p> <p>Explain how you would perform the role of Davey in order to create comedy for your audience.</p> <p>You must make specific reference to the social, cultural and/or historical context of <i>Jerusalem</i> in your answer.</p>	25
and 14.2	<p>Explain how your performance of Davey, in a different section of the play, would convey his relationship with Lee.</p> <p>Indicative content Students must demonstrate an understanding of the demands of Question 14 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • clearly defined effects for the portrayal of Davey • performance suggestions calculated to: <ul style="list-style-type: none"> • create comedy (in 14.1) • demonstrate knowledge and understanding of the social, cultural or historical context of Butterworth’s contemporary social satire (in 14.1) • convey Davey’s relationship with Lee (in 14.2). <p>In meeting the demands of Question 14 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • aspects of Davey’s character as revealed through: <ul style="list-style-type: none"> • his physical appearance, age, height, build, colouring, facial features • make up • vocal qualities, pitch, pace, tone, accent • movement, gesture, posture, gait • choice and use of costume and accessories 	25

	<ul style="list-style-type: none"> • use of props • delivery of specific lines • interaction with others, eye contact, spatial relationships, physical contact, use of space • thematic and theoretical aspects of the play in terms of its genre, style and its original context. <p>and specifically in relation to part 14.1 of the question:</p> <ul style="list-style-type: none"> • comedy that arises from his youth and naivety, his role as foil to others, his routine existence • demonstration of naturalistic acting techniques • comic conventions • satirical/allegorical elements • contemporary incidence of civil disobedience. <p>and in relation to part 14.2 of the question:</p> <ul style="list-style-type: none"> • aspects of Davey’s relationship with Lee which might include for example: friendship, loyalty, competitiveness. <p>Specific performance ideas for Davey that may relate to:</p> <ul style="list-style-type: none"> • his entrance holding the toy rabbit • his demand for drugs • his banter with Lee • his description of work in the abattoir • the song and their exit together • his initial entrance playing the accordion • his reactions to Lee’s proposed emigration • his feelings about Johnny • his attitude towards travel • his lack of worldliness. 	
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Section B: Live theatre production

This mark scheme applies to **Section B**. Students are to answer one question from Section B which is split into part (1) and part (2). Both parts must be answered and each part is marked out of 15 using the mark scheme below.

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

<p>Band 3 3 marks</p> <p>Answers in this mark range will demonstrate good knowledge of subject specific terminology.</p>	<p>The student demonstrates some useful and relevant knowledge and understanding of:</p> <ul style="list-style-type: none"> the form and style of the production the aims of the production teams reflected in creative and artistic choices made how meaning is created through the use of conventions and techniques how performance texts are interpreted and performed for an audience. 	<p>Band 3 5-6 marks</p> <p>A relevant analysis and evaluation is provided, characterised by some structure.</p>	<p>The student provides useful and relevant analysis and evaluation referring in some detail to:</p> <ul style="list-style-type: none"> the skills of the various theatre makers involved in the production of the piece the success of the interpretation of the performance text their own response to the effectiveness of the piece at particular moments as an audience member (as appropriate to the focus of the question).
<p>Band 2 2 marks</p> <p>Answers in this mark range will demonstrate reasonable knowledge of subject specific terminology.</p>	<p>The student demonstrates reasonable but under developed and unfocused knowledge and understanding of:</p> <ul style="list-style-type: none"> the form and style of the production the aims of the production teams reflected in creative and artistic choices made how meaning is created through the use of conventions and techniques how performance texts are interpreted and performed for an audience. 	<p>Band 2 3-4 marks</p> <p>Response will lack clarity of expression and organisation.</p>	<p>The student provides under developed and unfocused analysis and evaluation referring in limited detail to:</p> <ul style="list-style-type: none"> the skills of the various theatre makers involved in the production of the piece the success of the interpretation of the performance text their own response to the effectiveness of the piece at particular moments as an audience member (as appropriate to the focus of the question).
<p>Band 1 1 mark</p> <p>Answers in this mark range will demonstrate little knowledge of subject specific terminology.</p>	<p>The student demonstrates largely irrelevant and misunderstood knowledge and understanding of:</p> <ul style="list-style-type: none"> the form and style of the production the aims of the production teams reflected in creative and artistic choices made how meaning is created through the use of conventions and techniques how performance texts are interpreted and performed for an audience. 	<p>Band 1 1-2 marks</p> <p>Response will be unclear and disorganised.</p>	<p>The student provides largely irrelevant and misunderstood analysis and evaluation referring in negligible detail to:</p> <ul style="list-style-type: none"> the skills of the various theatre makers involved in the production of the piece the success of the interpretation of the performance text their own response to the effectiveness of the piece at particular moments as an audience member (as appropriate to the focus of the question).

Section B Theatre Production, Indicative content (Optional Questions)

One question to be answered with reference to **one** 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, live theatre streamed or digital theatre.

Qu	Indicative Content	Total Marks
15.1 and	Explain how lighting design was used at two specific moments. Analyse and evaluate how successful the design was in creating mood and atmosphere.	15
15.2	<p>Explain how one performer used performance skills to engage the audience at two specific moments. Analyse and evaluate their success in doing this.</p> <p>Students must demonstrate an understanding of the demands of Question 15 which are for 15.1:</p> <ul style="list-style-type: none"> • clear explanation of the use of lighting design • focus on the creation of mood and atmosphere <p>and for 15.2:</p> <ul style="list-style-type: none"> • clear explanation of performance skills • focus on engaging the audience <p>and in common for both 15.1 and 15.2:</p> <ul style="list-style-type: none"> • an evaluation of the success of the effects created at particular moments. <p>In meeting the demands of Question 15.1 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 lighting design being used to create specific mood(s) and atmosphere(s) within the production, for example: <ul style="list-style-type: none"> • tense, comic, romantic, sad, moving, joyful, thrilling, magical, perplexing, apprehensive • the elements of lighting used including: <ul style="list-style-type: none"> • angle, focus, colour, intensity, shadow, silhouette • type and position of lanterns used • use of houselights • use of gobos, lenses, gels, barn doors, irises • use of gauzes • use of special effects: lasers, holograms, strobes • timing of lighting changes • the use of different forms of light – wash, hard or soft-edged spotlight/follow-spot • contrasts of darkness and light • the use of projection • alternative sources of lighting • the use of new technologies in lighting • the use of blackout • reference to particular moments within the production when mood and atmosphere was created for example: <ul style="list-style-type: none"> • to intensify the mood • to create or release tension • to create comedy 	15

	<ul style="list-style-type: none"> • to accompany the entrance or exit of ‘mood changing’ characters • to surprise or shock the audience • to reveal previously unseen elements of design or performance • the effect of lighting on set and costume. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p> <p>In meeting the demands of Question 15.2 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"> • ways in which the performer engaged the audience by making them, for example, laugh, sympathise, empathise, or feel sadness, anger, hatred, disgust, joy, surprise, shock, excitement or awe • the role(s) being performed in relation to their ability to engage the audience, which might include, for example: <ul style="list-style-type: none"> • characterisation • portrayal of personality traits, idiosyncrasies • methods of aging (up or down) • accurate portrayal of actual people • similarities between members of same family • their attitude towards others • status/hierarchical qualities • historical or period qualities • the skills being used by the performer(s), for example: <ul style="list-style-type: none"> • vocal – pitch, pace, pause, emphasis, accent • physical – movement, gesture, posture, gait, poise, balance • facial expression, eye contact • physical appearance of the performer – age, height, build, colouring, facial features • use of costume, accessories and props • use of space and setting • interaction between characters and their reactions to one another • delivery of specific lines • an assessment of the success of the performer’s ability to engage the audience at particular moments. 	
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OR

Qu	Indicative Content	Total Marks
16.1	<p>Explain how the sound design was used to enhance the tension at two specific moments. Analyse and evaluate the success of the effects created.</p>	15
and		
16.2	<p>Explain how one performer used their skills to create a convincing character at two specific moments. Analyse and evaluate their success in doing this.</p> <p>Students must demonstrate an understanding of the demands of Question 16 which are for 16.1:</p> <ul style="list-style-type: none"> • a clear explanation of the sound design used within the production • focus on the ways in which the sound enhanced the tension at particular moments in the production <p>and for 16.2:</p> <ul style="list-style-type: none"> • clear explanation of performance skills • focus on creating a convincing character <p>and in common for both 16.1 and 16.2:</p> <ul style="list-style-type: none"> • an evaluation of the success of the effects created at particular moments. <p>In meeting the demands of Question 16.1 and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • the elements of tension within the production • the source of the sound – live and/or recorded • sound design elements used including: <ul style="list-style-type: none"> • the use of sound effects • sound production • the use of music • pitch, volume, rhythm • location of speakers, use of surround sound, panning • use of amplification, echo • use of voice, for example, choral speech, singing, intoning, non-naturalistic sound • particular moments when tension was successfully enhanced, for example when: <ul style="list-style-type: none"> • the mood was altered or intensified • the genre of the production required tension to help the audience to appreciate the story • the sound design helped to locate the action • methods by which the sound design was used in conjunction with the performers as underscore or counterpoint to the action. <p>In meeting the demands of Question 16.2 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"> • creation of a convincing character in terms of, for example, age, class, status, personality traits, idiosyncrasies, accurate portrayal of actual people, similarities between members of same family, historical or period qualities • the skills being used by the performer, for example: <ul style="list-style-type: none"> • vocal – pitch, pace, pause, emphasis, accent • physical – movement, gesture, posture, gait, poise, balance • facial expression, eye contact • physical appearance of the performer – age, height, build, colouring, facial features • use of costume, accessories and props to enhance/support characterisation • use of space and setting 	15

	<ul style="list-style-type: none">• interaction between characters and their reactions to one another• delivery of specific lines• audience response to the character.	
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OR

Qu	Indicative content	Total Marks
17.1	Explain how the set designer created a set or settings appropriate for the action of the play. Analyse and evaluate the effectiveness of the designs at two specific moments.	15
and 17.2	Explain how two performers worked together to create specific effects for the audience at two specific moments. Analyse and evaluate the success of their partnership on stage.	15
<p>Students must demonstrate an understanding of the demands of Question 17 which are for 17.1:</p> <ul style="list-style-type: none"> • an explanation of the set design • creation of appropriate set or settings for the action <p>and for 17.2:</p> <ul style="list-style-type: none"> • clear explanation of two performers working together • focus on creating specific effects <p>and in common for both 17.1 and 17.2:</p> <ul style="list-style-type: none"> • an evaluation of the success of the effects created at two specific moments • an evaluation of the effectiveness of the performances. <p>In meeting the demands of Question 17.1 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 features of a set design that were used to create appropriate setting(s) for the action within the production, for example: <ul style="list-style-type: none"> • period, mood • interior and exterior • time of year, time of day • social class • set design fundamentals: <ul style="list-style-type: none"> • choice of staging form • composite or changing set • use of scale, shape, colour, texture • use of levels, ramps, steps, flats • use of scenic devices: flying, trucking, hydraulics, revolves, projections, screens, videos • set dressing, drapes, furniture • effective use by the performers of the set design at particular moments, for example: <ul style="list-style-type: none"> • entrances and exits • in helping to convey specific moments of action as demanded by the narrative • in supporting change of location. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p> <p>In meeting the demands of Question 17.2 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 ways in which the performers worked together which may include, for example, their positioning, use of entrances and exits, use of space and/or levels • examples of how they created specific effects for the audience which may include, for example, making them feel, engagement, happy, sorrow, pity, sympathy, empathy, 		

	<p>anger, hatred, disgust, joy, surprise, shock, tension, admiration</p> <ul style="list-style-type: none"> • their acting style – naturalistic, stylised and abstract, physical • the creation of a relationship between the performers • their similar or contrasting appearance – age, height, build • their combined characterisation • their use of similar or contrasting vocal skills, for example: <ul style="list-style-type: none"> • pitch, pace, pause, emphasis, accent, singing, choral delivery, chanting • non-naturalistic sounds – shrieks, cries • their use of similar or contrasting physical skills, for example <ul style="list-style-type: none"> • movement, gesture, posture, gait, poise, balance • use of dance, physical theatre, mime • specialist skills, for example, circus, acrobatics • their combined use of facial expression and eye contact • their use of costume, accessories, masks and props • relationship with audience, direct address, aside • delivery of specific lines. 	
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