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# A-LEVEL Drama and Theatre

7262/W – Component 1: Drama and Theatre  
Mark scheme

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7262

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Version/Stage: 1.0 Final

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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](http://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.

**A-LEVEL DRAMA AND THEATRE (7262/W)**

**Shorthand/symbols for Examiners**

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

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^ ^

point needs development = **and....?**

argument difficult to follow/confusion/muddle = } in margin

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **N**

factually wrong = **X**

contradiction = **C**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

– spelling error = rehursal or reh~~u~~rsal [underline or ring]

example needed = **eg?**

generalised = **G**

specialist terminology needed = **term?**

social, cultural, historical context = **SCH**

total, dramatic effectiveness = **TDE**

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

Examiners are reminded that a student must not answer:

- on both Butterworth’s *Jerusalem* and Teale’s *Brontë*
  - Section C on the same play they answered on for either Section A or B
- These scenarios constitute a rubric infringement and must be treated as such.

**Section A: Drama through the ages**

This mark scheme applies to all questions from Section A.

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

Qu	Marking guidance			Total marks
	<b>AO3:</b> Demonstrate knowledge and understanding of how drama and theatre is developed and performed.			
	<b>Band</b>	<b>Marks</b>	<b>Description</b>	
5	21–25	<p>The student’s response is <b>assured and perceptive</b>. The student’s answer will be characterised by:</p> <ul style="list-style-type: none"> <li>• <b>assured</b> knowledge and <b>perceptive</b> understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre</li> <li>• highly creative responses to the focus of the question</li> <li>• coherent and creative overview of the chosen play</li> <li>• plentiful strategies that have the potential to be highly effective for conveying meaning to the audience</li> <li>• a discriminating selection of textual illustrations and/or sketches and diagrams that are entirely appropriate to the set task</li> <li>• purposeful reference to the social or cultural or historical context of the text in relation to the focus of the question.</li> </ul> <p>Answers will be detailed, compelling and fluently structured, demonstrating complete command of subject specific terminology.</p>		
4	16–20	<p>The student’s response is <b>focused and considered</b>. The student’s answer will be characterised by:</p> <ul style="list-style-type: none"> <li>• <b>focused</b> knowledge and <b>considered</b> understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre</li> <li>• quite creative responses to the focus of the question</li> <li>• quite a unified creative overview of the chosen play</li> <li>• several strategies that have the potential to be</li> </ul>		

		<p>quite effective for conveying meaning to an audience</p> <ul style="list-style-type: none"> <li>• a considered selection of textual illustration and/or sketches and diagrams that are appropriate to the set task</li> <li>• considered reference to the social or cultural or historical context of the text in relation to the focus of the question.</li> </ul> <p>Answers will be detailed, considered and well-structured, demonstrating a strong knowledge of subject specific terminology.</p>
3	11–15	<p>The student's response is <b>straightforward and pertinent</b>.</p> <p>The student's answer will be characterised by:</p> <ul style="list-style-type: none"> <li>• <b>straightforward</b> knowledge and <b>pertinent</b> understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre</li> <li>• occasionally creative responses to the focus of the question</li> <li>• a slightly disjointed creative overview of the chosen play</li> <li>• some strategies for conveying meaning to an audience that have the potential to create some effects</li> <li>• a selection of textual illustrations and/or sketches and diagrams loosely appropriate to the set task</li> <li>• useful reference to the social or cultural or historical context of the text in relation to the focus of the question.</li> </ul> <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 <b>generalised with limited coherence</b>. The student's answer will be characterised by:</p> <ul style="list-style-type: none"> <li>• <b>generalised</b> knowledge and <b>limited coherent</b> understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre</li> <li>• limited creativity in their responses to the focus of the question</li> <li>• a fragmented overview of the chosen play</li> <li>• a few ill-considered strategies with limited potential to create effects for conveying meaning to an audience</li> <li>• a selection of textual illustrations and/or sketches and diagrams which may be scanty and/or inappropriate to the set task</li> <li>• limited reference to the social or cultural or</li> </ul>

		<p>historical context of the text in relation to the focus of the question.</p> <p>Answers will lack detail and thought and may require greater clarity of expression and organisation at times. Answers will demonstrate reasonable knowledge of subject specific terminology.</p>
1	1–5	<p>The student’s response shows <b>little relevance and little understanding</b>.</p> <p>The student’s answer will be characterised by:</p> <ul style="list-style-type: none"> <li>• <b>little relevant</b> knowledge and <b>little</b> understanding of the theatrical processes and practices involved in interpreting and performing theatre</li> <li>• lack of creativity in their responses to the focus of the question</li> <li>• a restricted overview of the chosen play</li> <li>• negligible strategies for conveying meaning to an audience</li> <li>• insufficient or completely inappropriate support for their responses to the set task</li> <li>• little or no reference to the social or cultural or historical context of the text in relation to the focus of the question.</li> </ul> <p>Answers will have very little structure, detail or thought, demonstrating little knowledge of subject specific terminology.</p>
	0	<p>A mark 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 plays. Please see the table below to the find the page number for the set play for Section A (list A).

**Section A: Drama through the ages**

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

Qu	Indicative content Sophocles: <i>Antigone</i>	Total marks
01	<p><b>As a director, <u>or</u> as a performer playing Tiresias, discuss the production <u>and/or</u> performance methods you would employ in order to create a significant impact from Tiresias’ appearance and interaction with other characters.</b></p> <p><b>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Antigone</i> in your answer.</b></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"> <li>• a directorial or performance perspective</li> <li>• a clear focus on the creation of an impact</li> <li>• directorial or performance ideas calculated to create impact through appearance and interaction</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <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"> <li>• from a director’s perspective, strategies for creating impact: <ul style="list-style-type: none"> <li>• casting decisions</li> <li>• direction of Tiresias including use of space, interaction with other characters, delivery of lines; use of pause, pitch, pace and climax</li> <li>• choice of staging elements</li> </ul> </li> <li>• from a performance perspective: <ul style="list-style-type: none"> <li>• potential impact of Tiresias</li> <li>• Tiresias’ physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• delivery of specific lines: interaction with others, eye contact/eye-line, spatial relationships, physical contact</li> <li>• use of space</li> <li>• Tiresias’s relationship with Creon, the Chorus, the boy</li> <li>• movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>• style/use of costume/make-up; of props and accessories</li> <li>• specific performance ideas clearly calculated to reveal the specified impact</li> </ul> </li> </ul>	25

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	<ul style="list-style-type: none"><li>• social, cultural or historical context might include, for example:<ul style="list-style-type: none"><li>• staging/design terminology: skene, parados, proskenion, ekkyklema</li><li>• structure of play: episode, stasimon, stichomythia, strophe and antistrophe, peripeteia</li><li>• concepts of Greek tragedy: hamartia, hubris, role and function of Chorus</li></ul></li></ul> <p>Tiresias's function as Seer/Prophet.</p>	
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Qu	Indicative content Sophocles: <i>Antigone</i>	Total marks
02	<p><b>As a set designer, discuss how your ideas for the play would accommodate the action and create an appropriate atmosphere in <u>at least two</u> separate sections of the play.</b></p> <p><b>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Antigone</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 02, which are:</p> <ul style="list-style-type: none"> <li>• a designer’s perspective</li> <li>• clearly defined atmospheres</li> <li>• design ideas calculated to achieve these in at least two sections of the play</li> <li>• ideas that are appropriate to accommodating the action in these sections</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <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"> <li>• from a design perspective, strategies for accommodating the action and creating appropriate atmosphere(s), for example: <ul style="list-style-type: none"> <li>• an appropriate period setting or justified alternative</li> <li>• the staging form chosen, for example: arena, proscenium, thrust, studio</li> <li>• design fundamentals: scale, texture, shape, colour</li> <li>• use of levels, ramps</li> <li>• focus on entrances and exits</li> <li>• discrete area for the Chorus</li> </ul> </li> <li>• social, cultural or historical context might include, for example: <ul style="list-style-type: none"> <li>• staging/design terminology: skene, parados, proskenion, ekkyklema</li> <li>• structure of play: episode, stasimon, stichomythia, strophe and antistrophe, peripeteia</li> <li>• concepts of Greek tragedy: hamartia, hubris, role and function of Chorus</li> <li>• elements that reflect Greek design: pillars, levels, steps.</li> </ul> </li> </ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	25

Qu	Indicative content <b>Shakespeare: <i>Much Ado About Nothing</i></b>	Total marks
03	<p><b>As a designer, <u>or</u> as a performer playing Benedick, discuss the production <u>and/or</u> performance methods you would employ in <u>two</u> sections of the play in order to highlight the absurdity of the trick played on Benedick to persuade him of Beatrice’s love.</b></p> <p><b>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Much Ado About Nothing</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 03 which are:</p> <ul style="list-style-type: none"> <li>• a design or performance perspective</li> <li>• a clear focus on highlighting the absurdity of the trick played on Benedick</li> <li>• design or performance ideas calculated to highlight absurdity in two sections of the play</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <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"> <li>• from a design perspective, strategies for highlighting the absurdity of the trick: <ul style="list-style-type: none"> <li>• the staging form chosen for example proscenium, thrust, studio with various opportunities for concealment; exterior or interior settings</li> <li>• design fundamentals: scale, texture, shape, colour, fabric</li> <li>• costume design to highlight absurdity</li> <li>• design to create absurd/visible and/or dangerous hiding places for Benedick</li> <li>• design consonant with the absurd action of the play</li> </ul> </li> <li>• from a performer’s perspective, for example: <ul style="list-style-type: none"> <li>• Benedick’s physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• delivery of specific lines: interaction with others, eye contact, spatial relationships, physical contact</li> <li>• use of space</li> <li>• Benedick’s relationship with Don Pedro and Claudio and/or Beatrice</li> <li>• movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>• style/use of costume/make-up; of props and accessories</li> <li>• specific performance ideas clearly calculated to reveal the absurdity of his reception of the trick</li> </ul> </li> </ul>	25

	<ul style="list-style-type: none"><li>• social, cultural or historical context might include, for example:<ul style="list-style-type: none"><li>• Elizabethan attitudes to love and marriage</li><li>• function of the lovers within comic plot</li><li>• Elizabethan staging conventions</li><li>• elements of Elizabethan theatre design: thrust stage, balcony, pit, entrance to tiring house, trapdoors.</li></ul></li></ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content <b>Shakespeare: <i>Much Ado About Nothing</i></b>	Total marks
04	<p><b>As a director, discuss how you would achieve your preferred effects through your direction of Leonato in <u>two</u> sections of the play that occur after Hero's supposed 'death'.</b></p> <p><b>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Much Ado About Nothing</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 04, which are:</p> <ul style="list-style-type: none"> <li>• a director's perspective</li> <li>• clearly articulated effects to be created from the presentation of Leonato</li> <li>• directorial ideas calculated to achieve those effects in two sections of the play that occur after Hero's supposed 'death'</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <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"> <li>• intended effects</li> <li>• directorial ideas to include for example: <ul style="list-style-type: none"> <li>• Leonato's changed physical appearance, in terms of facial expressions, physicality</li> <li>• Leonato's age, height, build, colouring, facial features</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• delivery of specific lines: interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>• movement, gesture, gait, posture, demeanour and facial expressions</li> <li>• style, use of costume, make-up</li> <li>• use of props and accessories</li> </ul> </li> <li>• social, cultural or historical context might include, for example: <ul style="list-style-type: none"> <li>• attitudes to death and mourning in the Elizabethan period</li> <li>• Leonato's more serious plotting compared with the devices against Benedick</li> <li>• function of the 'feigned death' within the plot</li> <li>• Elizabethan performance conventions: use of aside, declamatory style.</li> </ul> </li> </ul>	25

Qu	Indicative content <b>Goldoni: <i>The Servant of Two Masters</i></b>	Total marks
05	<p><b>As a director, <u>or</u> costume designer for Pantalone and Dr Lombardi, discuss how you would create comedy in <u>two</u> sections of the play where they appear together.</b></p> <p><b>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>The Servant of Two Masters</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 05 which are:</p> <ul style="list-style-type: none"> <li>• a design or directorial perspective</li> <li>• a clear focus on the creation of comedy from two sections containing Pantalone and Dr Lombardi</li> <li>• design or directorial ideas calculated to create comedy in two sections of the play where the pair appear together</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <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"> <li>• from a costume design perspective, strategies for creating/facilitating comedy: <ul style="list-style-type: none"> <li>• comical approach to costume design; exaggerated caricaturing</li> <li>• an appropriate period of costume or justified alternative</li> <li>• design fundamentals: texture, shape, colour</li> <li>• traditional commedia costume or updated/transposed designs</li> <li>• coats, cloaks, shirts, pants, tights, footwear, headgear</li> <li>• design, consonant with the comic action of the play</li> </ul> </li> <li>• from a directorial perspective, strategies for creating comedy: <ul style="list-style-type: none"> <li>• the physical appearance of the two vecchi, age, height, build, colouring, facial features – their similar or contrasting appearances</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• delivery of specific lines: interaction with each other, eye contact, spatial relationships, physical contact</li> <li>• use of space</li> <li>• their initial over-sickly friendliness replaced by ferocious hostility to each other</li> <li>• movement, gesture, gait, posture, demeanour and facial expressions</li> <li>• style, use of costume, make-up</li> <li>• use of props and accessories</li> </ul> </li> </ul>	25

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	<ul style="list-style-type: none"><li>• social, cultural or historical context might include, for example:<ul style="list-style-type: none"><li>• references to commedia dell'arte such as stock characters</li><li>• type and function of lazzi</li><li>• Goldoni's move from traditional commedia techniques/characters</li><li>• historical/cultural references to Venice embedded in design</li><li>• references to traditional commedia design within costume.</li></ul></li></ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content <b>Goldoni: <i>The Servant of Two Masters</i></b>	Total marks
06	<p><b>As a performer, discuss how you would want your audience to respond to Clarice during the course of the play. How would you perform the role in <u>at least two</u> sections of the play in order to achieve your aims?</b></p> <p><b>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>The Servant of Two Masters</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 06 which are:</p> <ul style="list-style-type: none"> <li>• a performer’s perspective</li> <li>• a clearly articulated preferred audience response to Clarice</li> <li>• performance ideas calculated to elicit the preferred response in at least two sections of the play</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <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"> <li>• preferred response(s) to Clarice</li> <li>• Clarice’s physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• delivery of specific lines: interaction with others, eye contact, spatial relationships, physical contact</li> <li>• use of space</li> <li>• Clarice’s relationship with Silvio, Pantalone and/or Beatrice</li> <li>• movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>• style/use of costume/make-up; of props and accessories</li> <li>• specific performance ideas clearly calculated to elicit the preferred response(s)</li> <li>• social, cultural or historical context might include, for example: <ul style="list-style-type: none"> <li>• references to commedia dell’arte such as stock characters</li> <li>• the role of innamorati</li> <li>• type and function of lazzi</li> <li>• Goldoni’s move from traditional commedia techniques/characters.</li> </ul> </li> </ul>	25

Qu	Indicative content <b>Ibsen: <i>Hedda Gabler</i></b>	Total marks
07	<p><b>As a director, or a costume designer for the production, discuss how you would highlight the contrast between Hedda Gabler and Thea Elvsted in <u>at least two</u> sections of the play in order to achieve your aims.</b></p> <p><b>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Hedda Gabler</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 07 which are:</p> <ul style="list-style-type: none"> <li>• a directorial or design perspective</li> <li>• a clear focus on the creation of contrast between Hedda and Thea</li> <li>• directorial or design ideas calculated to create that contrast in at least two sections of the play</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <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"> <li>• from a director's perspective, strategies for creating contrast: <ul style="list-style-type: none"> <li>• casting decisions for the aristocratic Hedda and the bourgeois Thea</li> <li>• direction of the characters including use of space, interaction of characters, delivery of lines; contrasting energy, dynamics, tone, pitch and range of voices</li> <li>• attention to blocking to emphasise Hedda's sense of superiority over Thea</li> <li>• choice and use of production elements, including costume, props, accessories; make-up</li> </ul> </li> <li>• from a design perspective, strategies for creating contrast: <ul style="list-style-type: none"> <li>• an appropriate period setting or justified alternative</li> <li>• Hedda in 'high' fashion and expensive fabrics and colours contrasted with Thea's more understated costume, some shabbiness or drabness in her appearance</li> <li>• design fundamentals: fabric, texture, shape, colour</li> <li>• fit, condition and ornamentation</li> <li>• costume design including dresses, blouses, skirts, jackets, footwear, headgear</li> <li>• contrasting props and accessories, jewellery</li> <li>• design consonant with the action of the play within the Tesman household</li> </ul> </li> <li>• social, cultural or historical context might include, for example: <ul style="list-style-type: none"> <li>• adherence to the social mores of the period</li> <li>• demonstration of naturalistic acting techniques</li> </ul> </li> </ul>	25

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|  | <ul style="list-style-type: none"><li>• use of appropriate period costume, props and accessories</li><li>• naturalistic setting: action in one room</li><li>• fourth wall acting convention.</li></ul> |  |
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Students are expected to include sketches and/or diagrams in answers to design questions.

Qu	Indicative content Ibsen: <i>Hedda Gabler</i>	Total marks
08	<p><b>As a performer, discuss how you would perform the role of Hedda in <u>at least two</u> sections of the play in order to reveal her changeable moods to the audience.</b></p> <p><b>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Hedda Gabler</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 08 which are:</p> <ul style="list-style-type: none"> <li>• a performance perspective</li> <li>• clearly identified moods</li> <li>• performance ideas calculated to reveal Hedda’s changeable moods in at least two sections of the play</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <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"> <li>• Hedda’s mercurial nature and changeable moods</li> <li>• performance ideas to include for example: <ul style="list-style-type: none"> <li>• Hedda’s physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• delivery of specific lines: interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>• her relationship with Tesman, Aunt Julle, Thea, Lovborg, Brack</li> <li>• movement, gesture, gait, posture, demeanour and facial expressions</li> <li>• style, use of costume, make-up</li> <li>• use of props and accessories</li> </ul> </li> <li>• social, cultural or historical context might include, for example: <ul style="list-style-type: none"> <li>• adherence to the social mores of the period</li> <li>• the hierarchical nature of nineteenth century society</li> <li>• demonstration of naturalistic acting techniques</li> <li>• use of appropriate period costume, props and accessories</li> <li>• Ibsen’s invention of theatrical innovation through ‘modern tragedy’</li> <li>• adherence to ‘fourth wall’ acting conventions.</li> </ul> </li> </ul>	25

Qu	Indicative Content <b>Brecht: <i>The Caucasian Chalk Circle</i></b>	Total marks
09	<p><b>As a director, <u>or</u> a designer responsible for set <u>and/or</u> costume, discuss how you would create your preferred effects for your audience in <u>two</u> separate sections from Scene 3 of the play set ‘In the Northern Mountains’.</b></p> <p><b>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>The Caucasian Chalk Circle</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 09 which are:</p> <ul style="list-style-type: none"> <li>• a directorial or design perspective</li> <li>• a clear focus on preferred effects</li> <li>• directorial or design ideas, for set and/or costume, calculated to achieve those effects in two separate sections from Scene 3</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <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"> <li>• preferred effects</li> <li>• from a director’s perspective, strategies for achieving preferred effects: <ul style="list-style-type: none"> <li>• casting decisions; focus on individual characters who appear in Scene 4</li> <li>• application of Brechtian/epic techniques</li> <li>• direction of the cast including use of space, interaction of characters, delivery of lines</li> <li>• physical qualities, movement, gesture, eye contact</li> <li>• vocal qualities, pitch, pace, pause, volume, tone</li> <li>• choice of staging elements</li> </ul> </li> <li>• from a design perspective, strategies for achieving preferred effects: <ul style="list-style-type: none"> <li>• an appropriate period setting or justified alternative – application of Brechtian design elements</li> <li>• the staging form chosen, for example proscenium, thrust, studio</li> <li>• design fundamentals: scale, texture, shape, colour</li> <li>• Brechtian approach to design</li> <li>• costume to highlight class differences; colour, fabric, cut, fit, condition</li> <li>• design consonant with the action of the play and the political or social message</li> </ul> </li> <li>• social, cultural or historical context might include, for example: <ul style="list-style-type: none"> <li>• demonstration of elements of the v-effekt: spass</li> <li>• Brechtian acting techniques: gestus, demonstration of character</li> </ul> </li> </ul>	25

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|  | <ul style="list-style-type: none"><li>• costume to denote role or function</li><li>• use of mask/half mask</li><li>• use of historicisation</li><li>• accurate period costume and authentic props.</li></ul> |  |
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Students are expected to include sketches and/or diagrams in answers to design questions.

Qu	Indicative Content <b>Brecht: <i>The Caucasian Chalk Circle</i></b>	Total marks
10	<p><b>As a performer, discuss how you would perform the role of Simon Chachava in <u>at least two</u> sections of the play in order to achieve your preferred effects for the audience.</b></p> <p><b>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>The Caucasian Chalk Circle</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 10 which are:</p> <ul style="list-style-type: none"> <li>• a performer’s perspective</li> <li>• clearly defined effects for the audience</li> <li>• performance ideas calculated to achieve the preferred effects in at least two sections of the play</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <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"> <li>• the potential effects for the audience to be created through Simon’s performance, for example, through: <ul style="list-style-type: none"> <li>• his appearance, age, build, colouring, facial features</li> <li>• movement, gesture, idiosyncrasy</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• delivery of specific lines; vocal interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>• gait, posture, energy, demeanour and facial expressions</li> <li>• style/use of costume/make-up</li> <li>• use of props and accessories</li> <li>• specific performance ideas, clearly calculated to create effects in key scenes</li> </ul> </li> <li>• social, cultural or historical context might include, for example: <ul style="list-style-type: none"> <li>• demonstration of elements of the v-effekt</li> <li>• Brechtian acting techniques: gestus, demonstration of character</li> <li>• use of historicisation</li> <li>• performance in the spirit of criticism.</li> </ul> </li> </ul>	25

Qu	Indicative Content Fo: <i>Accidental Death of an Anarchist</i>	Total marks
11	<p><b>As a director, <u>or</u> as a designer for costume and make-up, discuss the performance or production methods you would employ in <u>at least two</u> separate sections of the play in order to create comedy from the characters presented in the play.</b></p> <p><b>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Accidental Death of an Anarchist</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 11 which are:</p> <ul style="list-style-type: none"> <li>• a directorial or design perspective</li> <li>• a clear focus on the creation of comedy</li> <li>• directorial or performance ideas calculated to create a sense of comedy in at least two separate sections of the play</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <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"> <li>• from a director's perspective, strategies for creating comedy: <ul style="list-style-type: none"> <li>• casting decisions for characters in the chosen sections</li> <li>• application of comic techniques, for example: comic timing, extreme characterisation</li> <li>• direction of the cast including use of space, interaction of characters, delivery of lines</li> <li>• choice of staging elements</li> </ul> </li> <li>• from a costume and make-up design perspective, strategies for creating/facilitating comedy: <ul style="list-style-type: none"> <li>• comical approach to costume/make-up design; exaggerated caricaturing</li> <li>• an appropriate period of costume or justified alternative</li> <li>• design fundamentals: texture, shape, colour, fabric</li> <li>• appropriate, or satirised costumes for the officers</li> <li>• ludicrous range of disguises for the Maniac, both in costume and make-up/mask and wigs</li> <li>• prosthetics, artificial eye, limbs, use of putty, moles, aging devices</li> <li>• sexualized or intentionally de-sexualized costume for Feletti: dress, skirt, blouse, shoes; jewellery</li> <li>• design, consonant with the comic action of the play</li> </ul> </li> <li>• social, cultural or historical context might include, for</li> </ul>	25

example:

- reference to commedia techniques in costume/make-up
  - elements of farce and/or satire
  - function of political satire; the historical background to the play; the death of Guiseppe Pinelli.
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- Students are expected to include sketches and/or diagrams in answers to design questions.

Qu	<p style="text-align: center;"><b>Indicative Content</b> <b>Fo: <i>Accidental Death of an Anarchist</i></b></p>	Total marks
12	<p><b>As a performer, explain how you would perform the role of The Superintendent in <u>at least two</u> sections of the play in order to achieve your preferred effects for the audience.</b></p> <p><b>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Accidental Death of an Anarchist</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 12, which are:</p> <ul style="list-style-type: none"> <li>• a performer’s perspective</li> <li>• clearly articulated preferred effects</li> <li>• focus on the performers’ strategies employed to achieve these effects</li> <li>• reference to at least two sections of the play</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <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"> <li>• from a performance perspective: <ul style="list-style-type: none"> <li>• preferred effects</li> <li>• the Superintendent’s physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• delivery of specific lines: interaction with others, eye contact, spatial relationships, physical contact; use of space; violent tendencies</li> <li>• his relationship with the Maniac and the other police officers</li> <li>• movement, gesture, gait, posture, demeanour and facial expressions</li> <li>• style, use of costume, make-up</li> <li>• use of props and accessories</li> </ul> </li> <li>• social, cultural or historical context might include, for example: <ul style="list-style-type: none"> <li>• understanding of the political context of the play</li> <li>• the satirical nature of the play</li> <li>• comic elements; use of heightened realism, cartoon style.</li> </ul> </li> </ul>	25

Qu	Indicative Content Butterworth: <i>Jerusalem</i>	Total marks
13	<p><b>As a director, <u>or</u> as a designer, discuss the production <u>and/or</u> performance methods you would employ in order to convey your interpretation of Johnny’s ‘territory’ in <u>at least two</u> separate sections of the play.</b></p> <p><b>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Jerusalem</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 13 which are:</p> <ul style="list-style-type: none"> <li>• a directorial or design perspective</li> <li>• a clear focus on the creation of Johnny’s ‘territory’</li> <li>• directorial or design ideas calculated to create an appropriate interpretation in at least two separate sections of the play</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <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"> <li>• from a director’s perspective, strategies for creating preferred effects: <ul style="list-style-type: none"> <li>• casting decisions for Johnny and his ‘visitors’</li> <li>• direction of the cast including use of space, interaction of characters, delivery of lines</li> <li>• choice of staging elements</li> <li>• creation of ‘alternative’ life-style choices</li> </ul> </li> <li>• from a design perspective, strategies for achieving personal interpretation: <ul style="list-style-type: none"> <li>• an appropriate setting in terms of both period and Rooster’s adopted lifestyle</li> <li>• the staging form chosen, for example proscenium, thrust, studio</li> <li>• design fundamentals: scale, texture, shape, colour</li> <li>• naturalistic or representational approach to design</li> <li>• costume to highlight Rooster’s personality and the various ‘class’ indicators of his friends: choice of garments; colour, fabric, cut, fit, condition</li> <li>• costume accessories: helmet, megaphone, footwear, hats, Phaedra’s fairy costume and individual personal props</li> <li>• design consonant with the action of the play and the political or social message</li> </ul> </li> <li>• social, cultural or historical context might include, for example: <ul style="list-style-type: none"> <li>• demonstration of naturalistic directorial techniques</li> <li>• use of comic conventions to exaggerate the squalor of Rooster’s</li> </ul> </li> </ul>	25

	<p>'habitat'</p> <ul style="list-style-type: none"><li>• satirical/allegorical elements in design of caravan and surroundings</li><li>• use of appropriate period costume, props and accessories</li><li>• understanding of contemporary naturalistic design techniques</li><li>• allegorical/mythological elements</li><li>• contemporary incidence of civil disobedience.</li></ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative Content Butterworth: <i>Jerusalem</i>	Total marks
14	<p><b>As a performer playing Ginger in <u>two</u> separate sections of the play, discuss how you would achieve your preferred effects for the audience through your interaction with different characters.</b></p> <p><b>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Jerusalem</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 14 which are:</p> <ul style="list-style-type: none"> <li>• a performer’s perspective</li> <li>• a focus on the creation of the desired effects</li> <li>• discussion of Ginger’s interaction with different characters in two sections of the play</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <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"> <li>• from a performance perspective, strategies for creating preferred effects: <ul style="list-style-type: none"> <li>• Ginger’s physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• creation of Ginger’s individuality</li> <li>• delivery of specific lines – interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>• his relationship with Johnny expressed through interaction with him and/or with a choice of different characters</li> <li>• movement, gesture, gait, posture, demeanour and facial expressions</li> <li>• style, use of costume, make-up</li> <li>• use of props and accessories</li> </ul> </li> <li>• social, cultural or historical context might include, for example: <ul style="list-style-type: none"> <li>• understanding of contemporary naturalistic performance techniques</li> <li>• allegorical/mythological elements</li> <li>• indices of poverty/alternative culture.</li> </ul> </li> </ul>	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.

This mark scheme applies to all questions from Section B.

**Students must answer all three parts of their chosen question.**

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

		<ul style="list-style-type: none"> <li>considered reference to the social or cultural or historical context of the text in relation to the focus of the question.</li> </ul> <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 <b>straightforward and pertinent</b>.</p> <p>The student's answer will be characterised by:</p> <ul style="list-style-type: none"> <li><b>straightforward</b> knowledge and <b>pertinent</b> understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre</li> <li>occasionally creative responses to the printed extract that are loosely appropriate for the play as a whole</li> <li>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</li> <li>reference to the text and/or use of sketches and diagrams that are loosely appropriate to the set task</li> <li>useful reference to the social or cultural or historical context of the text in relation to the focus of the question.</li> </ul> <p>Answers demonstrate good knowledge of subject specific terminology. A clear explanation with some detail is provided, simply structured with some justification and logical thought.</p>
2	3–4	<p>The student's response is <b>generalised with limited coherence</b>. The student's answer will be characterised by:</p> <ul style="list-style-type: none"> <li><b>generalised</b> knowledge and <b>limited coherent</b> understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre</li> <li>responses to the printed extract which may reveal limited creativity and may not be in keeping with the play as a whole</li> <li>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</li> <li>reference to the text and/or use of sketches and diagrams that is scanty and/or inappropriate to the set task</li> <li>limited reference to the social or cultural or historical context of the text in relation to the focus of the question.</li> </ul> <p>Answers may demonstrate reasonable knowledge of subject specific terminology.</p>

		The explanation will lack detail, thought and justification, and may require greater clarity of expression and organisation at times.
1	1–2	<p>The student's response shows <b>little relevance and little understanding</b>.</p> <p>The student's answer will be characterised by:</p> <ul style="list-style-type: none"> <li>• <b>little relevant</b> knowledge and <b>little</b> understanding of the theatrical processes and practices involved in interpreting and performing theatre</li> <li>• responses to the printed extract which may reveal limited creativity and may be completely inappropriate for the play as a whole</li> <li>• sketchy or confused strategies for conveying meaning to an audience, and the interpretation of the extract may lack effectiveness</li> <li>• 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</li> <li>• little or no reference to the social or cultural or historical context of the text in relation to the focus of the question.</li> </ul> <p>Answers will demonstrate insecure knowledge of subject specific terminology.</p> <p>The response will have little structure, detail or thought and there will be little or no justification.</p>
	0	A mark of 0 (zero marks) is awarded if there is nothing worthy of credit/nothing written.

**Indicative content**

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

Section B: 20th and 21st century drama

<b>Play</b>	<b>Question</b>	<b>Page for Indicative content</b>
Lorca – <i>Yerma</i> From Act Two, Scene Two	15	p.33–34
Williams – <i>The Glass Menagerie</i> From Scene Six	16	p. 35–36
Berkoff – <i>Metamorphosis</i> From the section entitled ‘Next Scene – Evening’	17	p. 37–39
Wertenbaker – <i>Our Country’s Good</i> From Act One, Scene Eleven	18	p. 40–41
Churchill – <i>Cloud Nine</i> From Act One, Scene One	19	p. 42–43
Teale – <i>Brontë</i> From Act Two	20	p. 44–45

Qu	<p style="text-align: center;"><b>Indicative content</b>  <b>Lorca: <i>Yerma</i></b>  <b>From Act Two, Scene Two</b></p>	Total marks
15	<p>Answer all parts of this question.</p> <p>Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> <li>• Lorca’s symbolism and metaphor</li> <li>• poetic style</li> <li>• use of Andalucian music</li> <li>• symbolist design</li> <li>• significance of rural location.</li> </ul> <p>Students’ interpretative ideas must be appropriate to the play as a whole.</p>	
15.1	<p><b>Explain and justify how you would direct the actors performing <i>Yerma</i> and Victor from <u>line 13</u> to <u>line 89</u> in order to demonstrate the emotional tension between them.</b></p> <p>Students must demonstrate an understanding of the demands of Question 15.1 which are:</p> <ul style="list-style-type: none"> <li>• a directorial perspective</li> <li>• a clear focus on demonstrating the emotional tension between <i>Yerma</i> and Victor through directorial ideas.</li> </ul> <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"> <li>• directorial strategies including: <ul style="list-style-type: none"> <li>• ideas for staging configuration and use of space</li> <li>• casting and direction of performers’ movement and delivery of lines</li> <li>• staging elements</li> <li>• <i>Yerma</i>’s vocal qualities; Victor’s vocal qualities</li> <li>• movement and/or stillness; gesture, stance, demeanour</li> <li>• eye contact and its withdrawal</li> <li>• the reactions of each to the exit of the Second Girl and the entrances of Juan and the Second Sister-in-Law</li> <li>• picking up of cues, use of pause, pitch, emphasis</li> <li>• staging ideas to support Lorca’s symbolism.</li> </ul> </li> </ul> <p><b>AND</b></p>	10
15.2	<p><b>As a performer, explain and justify how you would perform the role of Juan in this extract in order to create your preferred audience response to the character.</b></p> <p>Students must demonstrate an understanding of the demands of Question 15.2 which are:</p> <ul style="list-style-type: none"> <li>• a performance perspective</li> <li>• a nominated audience response and clear ideas for achieving this through performance.</li> </ul>	10

<p>15.3</p>	<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"> <li>• preferred audience response</li> <li>• Juan’s physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• delivery of specific lines – interaction with the other characters, eye contact, spatial relationships, physical contact</li> <li>• use of space</li> <li>• ideas for communicating Juan’s relationship with Yerma and Victor</li> <li>• movement, gesture, gait, posture, demeanour and facial expressions</li> <li>• style, use of costume, make-up</li> <li>• use of props and accessories.</li> </ul> <p><b>AND</b></p> <p><b>As a designer responsible for both lighting and sound, outline your design ideas for this extract. Explain and justify how these ideas would help to create an appropriate mood and atmosphere at this point in the play.</b></p> <p>Students must demonstrate an understanding of the demands of Question 15.3 which are:</p> <ul style="list-style-type: none"> <li>• a designer’s perspective</li> <li>• clear ideas for achieving an appropriate mood and atmosphere through lighting and sound.</li> </ul> <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"> <li>• appropriate mood and atmosphere that reflect the Andalusian countryside and the people who inhabit it, if appropriate to the interpretation</li> <li>• the tension within the section at this point in the play</li> <li>• elements of Lorca’s symbolism as revealed through design</li> <li>• design consonant with the action of the play</li> <li>• design to create tension or to highlight the erotic charge between Yerma and Victor</li> <li>• lighting:             <ul style="list-style-type: none"> <li>• intensity, angle, colour, choice of lanterns</li> <li>• gobos, lenses, gels, barn doors, irises</li> <li>• lasers, holograms, strobes</li> <li>• wash, hard/soft edged light</li> <li>• blackout</li> </ul> </li> <li>• sound design applied including:             <ul style="list-style-type: none"> <li>• diegetic and non-diegetic sound</li> <li>• use of microphones, amplifiers, direction</li> <li>• sound levels, reverb, echo, recorded sound effects, fades, soundscapes.</li> </ul> </li> </ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	<p>10</p>
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Qu	<p style="text-align: center;"><b>Indicative content</b>  <b>Williams: <i>The Glass Menagerie</i></b>  <b>From Scene Six</b></p>	Total marks
16	<p><b>Answer all parts of this question.</b>                      Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> <li>• Williams’ memory play</li> <li>• elements of realism/naturalism/symbolism within performance and/or design</li> <li>• references to the American Dream</li> <li>• significance of the Southern setting.</li> </ul> <p>Students’ interpretative ideas must be appropriate to the play as a whole.</p>	
16.1	<p><b>Explain and justify how you would direct the performers from <u>line 1</u> to <u>line 86</u> in order to demonstrate Laura’s growing panic.</b></p> <p>Students must demonstrate an understanding of the demands of Question 16.1 which are:</p> <ul style="list-style-type: none"> <li>• a directorial perspective</li> <li>• a clear focus on demonstrating Laura’s growing panic.</li> </ul> <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"> <li>• directorial strategies including ideas for:                             <ul style="list-style-type: none"> <li>• staging configuration and use of space</li> <li>• casting and direction of performers’ movement and delivery of lines</li> <li>• staging elements</li> </ul> </li> <li>• Laura’s growing panic based upon for example:                             <ul style="list-style-type: none"> <li>• her realisation that Tom’s friend is someone she used to admire</li> <li>• the characters’ vocal qualities</li> <li>• spatial relationship between Laura and Amanda, eye-contact, physical stance and facial demeanour</li> <li>• movement and/or stillness</li> <li>• picking up of cues, use of pause, pitch, emphasis.</li> </ul> </li> </ul>	10
16.2	<p><b>AND</b></p> <p><b>As a performer, explain and justify how you would perform the role of Jim in the extract in order to create your preferred effects.</b></p> <p>Students must demonstrate an understanding of the demands of Question 16.2 which are:</p> <ul style="list-style-type: none"> <li>• a performance perspective</li> <li>• a clear focus on creating preferred effects.</li> </ul> <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"> <li>• preferred effects</li> <li>• Jim’s physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• delivery of specific lines; interaction with Laura and Tom, spatial</li> </ul>	10

<p>16.3</p>	<p>relationships</p> <ul style="list-style-type: none"> <li>• the naturalistic qualities of the speech</li> <li>• movement, gesture, gait, posture, demeanour and facial expressions</li> <li>• style, use of costume</li> <li>• use of props and accessories.</li> </ul> <p><b>AND</b></p> <p><b>As a designer responsible for both lighting and sound <u>or</u> lighting and projection, outline your design ideas for this extract. Explain and justify how these ideas would help to create appropriate mood and atmosphere at this point in the play.</b></p> <p>Students must demonstrate an understanding of the demands of Question 16.3 which are:</p> <ul style="list-style-type: none"> <li>• a designer’s perspective</li> <li>• clear ideas for creating an appropriate mood and atmosphere through designs either for lighting and sound or for lighting and projections.</li> </ul> <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"> <li>• appropriate mood and atmosphere; the tension within the section at this point in the play contrasted with Jim’s relaxed mood</li> <li>• elements of Williams’s symbolism as revealed through design</li> <li>• design consonant with the action of the play</li> <li>• lighting:             <ul style="list-style-type: none"> <li>• intensity, angle, colour, choice of lanterns</li> <li>• gobos, lenses, gels, barn doors, irises</li> <li>• lasers, holograms, strobes</li> <li>• wash, hard/soft edged light</li> <li>• blackout</li> </ul> </li> <li>• projection:             <ul style="list-style-type: none"> <li>• positioning of screens; scale of images</li> <li>• use of colour/monochrome images</li> <li>• use of film or stills</li> </ul> </li> <li>• sound design including:             <ul style="list-style-type: none"> <li>• diegetic and non-diegetic sound</li> <li>• use of microphones, amplifiers, direction</li> <li>• sound levels, reverb, echo, recorded sound effects, fades, soundscapes.</li> </ul> </li> </ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	<p>10</p>
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Qu	<p style="text-align: center;"><b>Indicative content</b>  <b>Berkoff: <i>Metamorphosis</i></b>  <b>From the section entitled ‘Next Scene – Evening’</b></p>	Total marks
17	<p><b>Answer all parts of this question.</b></p> <p>Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> <li>• Berkoff’s total theatre</li> <li>• physical theatre elements: voice and movement</li> <li>• expressionism</li> <li>• elements of Kafkaesque nightmare.</li> </ul> <p>Students’ interpretative ideas must be appropriate to the play as a whole.</p>	
17.1	<p><b>Explain and justify how you would direct the performers from <u>line 1</u> to <u>line 25</u> in order to demonstrate your understanding of Berkoff’s intended style of acting.</b></p> <p>Students must demonstrate an understanding of the demands of Question 17.1 which are:</p> <ul style="list-style-type: none"> <li>• a directorial perspective</li> <li>• a clear focus on demonstrating understanding of Berkoff’s intended style of acting.</li> </ul> <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"> <li>• directorial strategies including ideas for: Berkoff’s style of acting based upon an understanding of, for example, vocal qualities – distortion, non-naturalistic sounds: <ul style="list-style-type: none"> <li>• staging configuration and use of space</li> <li>• casting and direction of performers’ movement and delivery of lines</li> <li>• staging elements</li> </ul> </li> <li>• ideas associated with Berkoff’s vocal qualities: <ul style="list-style-type: none"> <li>• choral speech</li> <li>• distortion</li> <li>• contrapuntal speaking</li> </ul> </li> <li>• ideas associated with Berkoff’s movement qualities: <ul style="list-style-type: none"> <li>• synchronised</li> <li>• rhythmic</li> <li>• timed</li> <li>• mechanical</li> </ul> </li> <li>• spatial relationship between the family members and Gregor; eye-contact; physical stance and facial demeanour picking up of cues; use of pause, pitch, emphasis; use of integrated vocal and physical expression.</li> </ul> <p><b>AND</b></p>	10

<p>17.2</p>	<p><b>As a performer, explain and justify how you would perform the role of Mrs Samsa in order to demonstrate her feelings about Gregor at this point in the play.</b></p> <p>Students must demonstrate an understanding of the demands of Question 17.2 which are:</p> <ul style="list-style-type: none"> <li>• a performance perspective</li> <li>• a clear focus on performing the role of Mrs Samsa to demonstrate her feelings about Gregor at this point in the play.</li> </ul> <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"> <li>• Mrs Samsa’s feelings about Gregor</li> <li>• Mrs Samsa’s movement qualities – mime, acrobatics, freezes, stylised expression of emotion: facial expression, gesture</li> <li>• Mrs Samsa’s physical appearance, age, height, build, colouring, facial features</li> <li>• delivery of specific lines – interaction with Mr Samsa, Greta and Gregor, eye contact, spatial relationships, physical contact; use of space</li> <li>• style, use of costume, make-up</li> <li>• use of props and accessories.</li> </ul> <p><b>AND</b></p>	<p>10</p>
<p>17.3</p>	<p><b>As a designer responsible for both lighting and sound <u>or</u> lighting and projection, outline your design ideas for <u>lines 59–105</u> of the extract. Explain and justify how these ideas would help to create the tension between the past and the present that is evoked at this point in the play.</b></p> <p>Students must demonstrate an understanding of the demands of Question 17.3 which are:</p> <ul style="list-style-type: none"> <li>• a designer’s perspective</li> <li>• clear ideas for creating the tension between the past and the present that is evoked at this point in the play.</li> </ul> <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"> <li>• elements of Berkoff’s symbolism to create the tension as revealed through design</li> <li>• design consonant with the action of the play</li> <li>• lighting:             <ul style="list-style-type: none"> <li>• intensity, angle, colour, choice of lanterns</li> <li>• gobos, lenses, gels, barn doors, irises</li> <li>• lasers, holograms, strobes</li> <li>• wash, hard/soft edged light</li> <li>• blackout</li> </ul> </li> <li>• projection:             <ul style="list-style-type: none"> <li>• use of colour/monochrome images</li> <li>• use of film or stills</li> </ul> </li> <li>• sound design including:             <ul style="list-style-type: none"> <li>• diegetic and non-diegetic sound</li> </ul> </li> </ul>	<p>10</p>

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|--|---|--|
|  | <ul style="list-style-type: none"><li>• use of microphones, amplifiers, direction</li><li>• sound levels, reverb, echo, recorded sound effects, fades, soundscapes.</li></ul> |  |
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Students are expected to include sketches and/or diagrams in answers to design questions.

Qu	<p style="text-align: center;"><b>Indicative content</b>  <b>Wertebaker: <i>Our Country's Good</i></b>  <b>From Act One, Scene Eleven</b></p>	Total marks
18	<p><b>Answer all parts of this question.</b>                      Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> <li>• Wertebaker's historicism</li> <li>• elements of epic theatre</li> <li>• multi role and cross gender casting</li> <li>• episodic structure.</li> </ul> <p>Students' interpretative ideas must be appropriate to the play as a whole.</p>	
18.1	<p><b>Explain and justify how you would direct the performers from <u>line 72</u> to <u>line 122</u> in order to highlight the fear that the convicts feel towards Major Ross.</b></p> <p>Students must demonstrate an understanding of the demands of Question 18.1 which are:</p> <ul style="list-style-type: none"> <li>• a directorial perspective</li> <li>• a clear focus on highlighting the fear felt by the convicts towards Major Ross.</li> </ul> <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"> <li>• directorial strategies including ideas for conveying fear, for example:                             <ul style="list-style-type: none"> <li>• staging configuration and use of space</li> <li>• casting and direction of performers' movement and delivery of lines</li> <li>• staging elements</li> <li>• movement and/or stillness</li> <li>• facial expression</li> <li>• spatial relationships between the convicts and between the convicts and Ross</li> <li>• vocal qualities, pitch, pace, pause, tone, volume</li> <li>• physical qualities, movement, gesture, demeanour, eye contact, eye-line</li> <li>• use of costume and props.</li> </ul> </li> </ul>	10
18.2	<p><b>AND</b></p> <p><b>As a performer, explain and justify how you would perform the role of Ralph in his exchanges with Liz and Duckling, in order to show his softening attitudes towards the convict women at this point in the play.</b></p> <p>Students must demonstrate an understanding of the demands of Question 18.2 which are:</p> <ul style="list-style-type: none"> <li>• a performance perspective</li> <li>• performance ideas calculated to reveal Ralph's softening attitudes towards the convict women.</li> </ul> <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>	10

<p>18.3</p>	<ul style="list-style-type: none"> <li>• interpretation of Ralph’s attitudes</li> <li>• Ralph’s physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• delivery of specific lines, interaction with the other characters, eye contact, spatial relationships, physical contact</li> <li>• use of space</li> <li>• ideas for communicating Ralph’s softening towards the convict women</li> <li>• movement, gesture, gait, posture, demeanour and facial expressions</li> <li>• style, use of costume, make-up</li> <li>• use of props and accessories.</li> </ul> <p><b>AND</b></p> <p><b>As a set designer, outline your ideas for this extract. Explain and justify how these ideas would help to create an appropriate environment for the action at this point in the play.</b></p> <p>Students must demonstrate an understanding of the demands of Question 18.3 which are:</p> <ul style="list-style-type: none"> <li>• a designer’s perspective</li> <li>• clear ideas for achieving an appropriate environment for the action at this point in the play.</li> </ul> <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"> <li>• appropriate environment/location/setting for the action</li> <li>• the production style selected</li> <li>• the staging form chosen, for example proscenium, thrust, studio</li> <li>• design fundamentals: scale, texture, shape, colour</li> <li>• accommodation of entrances and exits</li> <li>• levels, ramps</li> <li>• scenery, cyclorama</li> <li>• furnishings, set dressing.</li> </ul>	<p>10</p>
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Qu	<p style="text-align: center;"><b>Indicative content</b>  <b>Churchill: <i>Cloud Nine</i></b>  <b>From Act One, Scene One</b></p>	Total marks
19	<p><b>Answer all parts of this question.</b>                      Students must make specific reference to the social, cultural and/or historical context of the play, which might include for example:</p> <ul style="list-style-type: none"> <li>• Churchill's political/feminist theatre</li> <li>• cross-gender and cross-ethnicity casting</li> <li>• epic style</li> <li>• challenges to cultural and gender stereotyping.</li> </ul> <p>Students' interpretative ideas must be appropriate to the play as a whole.</p>	
19.1	<p><b>Explain and justify how you would direct the performers playing Betty and Clive from <u>line 1</u> to <u>line 59</u> in order to create comedy from Churchill's presentation of gender stereotypes in the play.</b></p> <p>Students must demonstrate an understanding of the demands of Question 19.1 which are:</p> <ul style="list-style-type: none"> <li>• a directorial perspective</li> <li>• a clear focus on the creation of comedy from Churchill's presentation of gender stereotypes.</li> </ul> <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"> <li>• directorial strategies including ideas for:                             <ul style="list-style-type: none"> <li>• casting and direction of Betty and Clive; their movement and delivery of lines</li> <li>• staging elements including staging configuration and use of space</li> </ul> </li> <li>• appropriate performance style</li> <li>• the vocal qualities of Betty and Clive, use of pause, pitch, pace, volume, emphasis; parody of gender stereotyping in vocal qualities</li> <li>• spatial relationship between the two; eye-contact; physical stance and facial demeanour</li> <li>• movement and/or stillness</li> <li>• application of comic method, for example, timing, hyperbole.</li> </ul>	10
19.2	<p><b>AND</b></p> <p><b>As a performer, explain and justify how you would perform the role of Joshua in this extract in order to achieve your preferred effects.</b></p> <p>Students must demonstrate an understanding of the demands of Question 19.2 which are:</p> <ul style="list-style-type: none"> <li>• a performance perspective</li> <li>• a clear focus on achieving preferred effects through the performance of Joshua at this point in the play.</li> </ul> <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"> <li>• preferred effects</li> </ul>	10

<p>19.3</p>	<ul style="list-style-type: none"> <li>• the creation or parody of Joshua’s ethnicity</li> <li>• Joshua’s physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• delivery of specific lines – interaction with Clive and Betty, eye contact, spatial relationships, physical contact; use of space</li> <li>• movement, gesture, gait, posture, demeanour and facial expressions</li> <li>• style, use of costume, make-up</li> <li>• use of props and accessories.</li> </ul> <p><b>AND</b></p> <p><b>As a designer, outline your ideas for set <u>or</u> costume. Explain and justify how these ideas would help to establish the period and setting of the play at this point in the action.</b></p> <p>Students must demonstrate an understanding of the demands of Question 19.3 which are:</p> <ul style="list-style-type: none"> <li>• a designer’s perspective focused on set or costume</li> <li>• clear ideas for establishing the period and setting of the play at this point in the action.</li> </ul> <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"> <li>• the Victorian period</li> <li>• the Colonial setting</li> <li>• the production style, for example, heightened naturalism, epic, parody</li> <li>• the staging form chosen, for example proscenium, thrust, studio</li> <li>• design fundamentals: scale, texture, shape, colour</li> <li>• furnishings, set dressing</li> <li>• costume design fundamentals: style, cut, fit, condition; ornamentation; colour; fabric; period items.</li> </ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	<p>10</p>
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Qu	Indicative content Teale: <i>Brontë</i> From Act Two	Total marks
20	<p><b>Answer all parts of this question.</b></p> <p>Students must make a specific reference to the social, cultural and/or historical context of the play, which might include for example:</p> <ul style="list-style-type: none"> <li>• Shared Experience’s expressionism</li> <li>• storytelling theatre techniques</li> <li>• physicalisation of text.</li> </ul> <p>Students’ interpretative ideas must be appropriate to the play as a whole.</p>	
20.1	<p><b>Explain and justify how you would direct the sections from <u>line 20 to line 53</u> and from <u>lines 101 – 112</u>, in order to demonstrate the sisters’ responses to the different reactions to their books.</b></p> <p>Students must demonstrate an understanding of the demands of Question 20.1 which are:</p> <ul style="list-style-type: none"> <li>• a directorial perspective</li> <li>• a clear focus on demonstrating the sisters’ responses to the different reactions to their books through directorial ideas.</li> </ul> <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"> <li>• directorial strategies including ideas for: <ul style="list-style-type: none"> <li>• casting and direction of performers’ movement and delivery of lines</li> <li>• staging configuration and use of space</li> <li>• staging elements</li> <li>• the vocal qualities of Charlotte, Anne and Emily, picking up of cues</li> <li>• use of pause, pitch, emphasis</li> <li>• spatial relationship between the sisters; eye contact; physical stance and facial demeanour</li> <li>• movement and/or stillness</li> <li>• use of props, the letters, proofs and books.</li> </ul> </li> </ul>	10
20.2	<p><b>AND</b></p> <p><b>As a performer, explain and justify how you would perform the role of Branwell in this extract in order to create your preferred audience response to the character.</b></p> <p>Students must demonstrate an understanding of the demands of Question 20.2 which are:</p> <ul style="list-style-type: none"> <li>• a performance perspective</li> <li>• a nominated audience response and clear ideas for achieving this through performance.</li> </ul> <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"> <li>• preferred audience response</li> <li>• Branwell’s physical appearance, age, height, build, colouring, facial</li> </ul>	10

<p>20.3</p>	<p>features</p> <ul style="list-style-type: none"> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• delivery of specific lines – interaction with the other characters, eye contact, spatial relationships, physical contact;</li> <li>• use of space</li> <li>• movement, gesture, gait, posture, demeanour and facial expressions</li> <li>• style, use of costume</li> <li>• use of props and accessories.</li> </ul> <p><b>AND</b></p> <p><b>As a designer, outline your costume and make-up design ideas for Branwell and Bertha in this extract. Explain and justify how these ideas would help you to create your preferred effects.</b></p> <p>Students must demonstrate an understanding of the demands of Question 20.3 which are:</p> <ul style="list-style-type: none"> <li>• a designer’s perspective</li> <li>• clear ideas for achieving an appropriate period and production style through costume and make-up design.</li> </ul> <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"> <li>• preferred effects</li> <li>• an appropriate period setting or justified alternative</li> <li>• the production style selected – physical theatre/story-telling theatre; naturalism, expressionism, selective realism or universal style setting/costume</li> <li>• costume design fundamentals: style, cut, fit, condition; ornamentation; colour; fabric; differentiation between ‘real’ and ‘fictional’ characters; Bertha’s ‘exoticism’</li> <li>• make-up design for Branwell’s injuries and sickness and Bertha’s ‘fictional/fantastical’ persona.</li> </ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	<p>10</p>
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**Section C: Live theatre production**

This mark scheme applies to all questions from Section C.

Students answer <b>one</b> question. Marks are awarded for AO3 and AO4 as detailed below. The question is worth 25 marks in total. (5 marks for AO3, 20 marks for AO4)			
<b>AO3</b> Demonstrate knowledge and understanding of how drama and theatre is developed and performed.	In order to meet AO3 the student should demonstrate knowledge and understanding of: <ul style="list-style-type: none"> <li>the form and style of the production</li> <li>the aims of the production teams reflected in creative and artistic choices made</li> <li>how meaning is created through the use of conventions and techniques</li> <li>how performance texts are interpreted and performed for an audience.</li> </ul>	<b>AO4</b> Analyse and evaluate their own work and the work of others.	In order to meet AO4 the student should apply skills of analysis and evaluation to a piece of live theatre. The response should be appropriate to the focus of the question and offer: <ul style="list-style-type: none"> <li>a critical appreciation of the design elements/performance skills shown in the live production</li> <li>the student's own response to the total effectiveness of the piece as an audience member.</li> </ul>
<b>Band 5</b> <b>5 marks</b>  Answers in this mark range will demonstrate complete command of subject specific terminology.	The student demonstrates <b>assured</b> knowledge and <b>perceptive</b> understanding of: <ul style="list-style-type: none"> <li>the form and style of the production</li> <li>the aims of the production teams reflected in creative and artistic choices made</li> <li>how meaning is created through the use of conventions and techniques</li> <li>how performance texts are interpreted and performed for an audience.</li> </ul>	<b>Band 5</b> <b>17–20 marks</b>  A compelling and fluently structured analysis and evaluation is provided.	The student provides <b>an assured and perceptive</b> analysis and evaluation referring in <b>precise</b> detail to: <ul style="list-style-type: none"> <li>the design elements/performance skills used at particular moments of the production as <b>appropriate</b> to the focus of the question</li> <li>their own response to the total effectiveness of the piece as an audience member</li> <li>the contribution of design elements/performance skills to the effectiveness/impact of the production.</li> </ul>

<p><b>Band 4 4 marks</b></p> <p>Answers in this mark range will demonstrate a strong command of subject specific terminology.</p>	<p>The student demonstrates <b>focused</b> knowledge and <b>considered</b> understanding of:</p> <ul style="list-style-type: none"> <li>• the form and style of the production</li> <li>• the aims of the production teams reflected in creative and artistic choices made</li> <li>• how meaning is created through the use of conventions and techniques</li> <li>• how performance texts are interpreted and performed for an audience.</li> </ul>	<p><b>Band 4 13–16 marks</b></p> <p>A detailed and well structured analysis and evaluation is provided.</p>	<p>The student provides a <b>focused and considered</b> analysis and evaluation referring in <b>detail</b> to:</p> <ul style="list-style-type: none"> <li>• the design elements/performance skills used at particular moments of the production as <b>appropriate</b> to the focus of the question.</li> <li>• their own response to the total effectiveness of the piece as an audience member</li> <li>• the contribution of design elements/performance skills to the effectiveness/impact of the production.</li> </ul>
<p><b>Band 3 3 marks</b></p> <p>Answers in this mark range will demonstrate good knowledge of subject specific terminology.</p>	<p>The student demonstrates <b>straightforward</b> knowledge and <b>pertinent</b> understanding of:</p> <ul style="list-style-type: none"> <li>• the form and style of the production</li> <li>• the aims of the production teams reflected in creative and artistic choices made</li> <li>• how meaning is created through the use of conventions and techniques</li> <li>• how performance texts are interpreted and performed for an audience.</li> </ul>	<p><b>Band 3 9–12 marks</b></p> <p>A relevant analysis and evaluation is provided, characterised by some structure.</p>	<p>The student provides a <b>straightforward and pertinent</b> analysis and evaluation referring in <b>some detail</b> to:</p> <ul style="list-style-type: none"> <li>• the design elements/performance skills used at particular moments of the production as <b>appropriate</b> to the focus of the question</li> <li>• their own response to the total effectiveness of the piece as an audience member</li> <li>• the contribution of design elements/performance skills to the effectiveness/impact of the production.</li> </ul>

<p><b>Band 2 2 marks</b></p> <p>Answers in this mark range may demonstrate reasonable knowledge of subject specific terminology.</p>	<p>The student demonstrates <b>generalised</b> knowledge and <b>limited coherent</b> understanding of:</p> <ul style="list-style-type: none"> <li>• the form and style of the production</li> <li>• the aims of the production teams reflected in creative and artistic choices made</li> <li>• how meaning is created through the use of conventions and techniques</li> <li>• how performance texts are interpreted and performed for an audience.</li> </ul>	<p><b>Band 2 5–8 marks</b></p> <p>Response will lack clarity of expression and organisation.</p>	<p>The student provides a <b>generalised</b> analysis and evaluation, <b>with limited coherence</b>, referring in <b>limited detail</b> to:</p> <ul style="list-style-type: none"> <li>• the design elements/performance skills used at particular moments of the production with <b>some relevance</b> to the focus of the question</li> <li>• their own response to the total effectiveness of the piece as an audience member</li> <li>• the contribution of design elements/performance skills to the effectiveness/impact of the production.</li> </ul>
<p><b>Band 1 1 mark</b></p> <p>Answers in this mark range will demonstrate little knowledge of subject specific terminology.</p>	<p>The student demonstrates <b>little relevant</b> knowledge and <b>little</b> understanding of:</p> <ul style="list-style-type: none"> <li>• the form and style of the production</li> <li>• the aims of the production teams reflected in creative and artistic choices made</li> <li>• how meaning is created through the use of conventions and techniques</li> <li>• how performance texts are interpreted and performed for an audience.</li> </ul>	<p><b>Band 1 1–4 marks</b></p> <p>Response will be unclear and disorganised.</p>	<p>The response provides <b>little relevant</b> analysis and evaluation referring in <b>negligible detail</b> to:</p> <ul style="list-style-type: none"> <li>• the design elements/performance skills used at particular moments of the production with <b>little relevance</b> to the focus of the question</li> <li>• their own response to the total effectiveness of the piece as an audience member</li> <li>• the contribution of design elements/performance skills to the effectiveness/impact of the production.</li> </ul>
<p>A mark of 0 (zero marks) is awarded if there is nothing worthy of credit/nothing written.</p>			

**Section C: Live theatre production, Indicative Content (One question from a choice of four)**

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

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

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

The table below indicates the page number for each question.

Section C	Question	Page for Indicative content
	21	p. 50
	22	p. 51
	23	p. 52
	24	p. 53

**EITHER**

Qu	Indicative Content	Total marks
21	<p><b>Briefly explain how lighting and set were used together to create a suitable atmosphere at particular moments. Analyse and evaluate the contribution of these combined elements to the total dramatic effectiveness of the production.</b></p> <p>Students must demonstrate an understanding of the demands of Question 21 which are:</p> <ul style="list-style-type: none"> <li>• a clear explanation of how lighting and set were used together to create a suitable atmosphere</li> <li>• focus on the way lighting and set were used together at particular moments.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• an analysis and evaluation of how the specific focus of the question contributed to the total dramatic effectiveness of the production.</li> </ul> <p>In meeting the demands of Question 21 and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• the atmosphere(s) created in the production, for example: comic, romantic, tense, magical, thrilling, perplexing, exciting, sad, moving, horrific</li> <li>• atmospheres associated with particular locations</li> <li>• elements of lighting used, including: <ul style="list-style-type: none"> <li>• angle, focus, colour, intensity, shadow, silhouette</li> <li>• type and position of lanterns used; use of houselights</li> <li>• use of gobos, lenses, gels, barn doors, irises</li> <li>• special effects; use of new technologies</li> <li>• use of gauzes</li> <li>• use of blackout, fade, contrast between light and darkness</li> </ul> </li> <li>• elements of set used, including: <ul style="list-style-type: none"> <li>• staging form chosen, scale, shape, colour, texture</li> <li>• use of levels, ramps, steps, flats</li> <li>• use of scenic devices: flying, trucking, hydraulics, revolves, projections, screens, videos</li> </ul> </li> <li>• methods by which the lighting and set were used in combination to create a suitable atmosphere at particular moments.</li> </ul> <p>Students must demonstrate how the particular moments chosen contribute to the total dramatic effectiveness of the production.</p> <ul style="list-style-type: none"> <li>• Students are expected to include sketches and/or diagrams in answers to design questions.</li> </ul>	25

OR

Qu	Indicative Content	Total marks
22	<p><b>Briefly explain the effects created for the audience by the director's choice of staging configuration and by the actors' use of the space, at particular moments. Analyse and evaluate the contribution that was made to the total dramatic effectiveness of the production by these choices.</b></p> <p>Students must demonstrate an understanding of the demands of Question 22 which are:</p> <ul style="list-style-type: none"> <li>• a clear explanation of the effects created by the director's choice of staging configuration and by the actors' use of the space within it</li> <li>• focus on particular moments.</li> </ul> <p>Additionally in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• an analysis and evaluation of how the specific focus of the question contributed to the total dramatic effectiveness of the production.</li> </ul> <p>In meeting the demands of Question 22 and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• the staging configuration selected: end-on/proscenium, thrust, traverse, in-the-round, arena, promenade, site-specific, immersive</li> <li>• the style of the production</li> <li>• the effects created for the audience, for example: distance, involvement, intimacy, engagement, alienation</li> <li>• the use made by the actors within the designated space, interaction with the audience, lack of interaction with the audience</li> <li>• how the configuration affected actors' relationships with one another</li> <li>• how the configuration facilitated or failed to facilitate the actors' movements and/or interactions.</li> </ul> <p>Students must demonstrate how the particular moments chosen contribute to the total dramatic effectiveness of the production.</p> <ul style="list-style-type: none"> <li>• Students are expected to include sketches and/or diagrams in answers to design questions.</li> </ul>	25

OR

Qu	Indicative Content	Total marks
23	<p><b>Briefly explain the effects created by the performers' work as an ensemble at particular moments. Analyse and evaluate the contribution of the performers' ensemble work to the total dramatic effectiveness of the production.</b></p> <p>Students must demonstrate an understanding of the demands of Question 23 which are:</p> <ul style="list-style-type: none"> <li>• an explanation of the effects created by the performers' work as an ensemble</li> <li>• reference to particular moments within the production.</li> </ul> <p>Additionally in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• an analysis and evaluation of how the specific focus of the question contributed to the total dramatic effectiveness of the production.</li> </ul> <p>In meeting the demands of Question 23 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"> <li>• the specific effects created through ensemble skills which might include, for example: believability of performance, tightly disciplined work, physical or vocal synchronization</li> <li>• the style and type of performance: naturalistic, physical, abstract or a combination</li> <li>• use of vocal and physical expression by the performers within the ensemble, for example: <ul style="list-style-type: none"> <li>• pace, pause, pitch, volume, accent, choral work</li> <li>• movement, gesture, posture, gait</li> <li>• use of dance, physical theatre, mime</li> <li>• specialist skills, for example, circus, acrobatics, if appropriate</li> <li>• specific qualities such as: poise, balance, lifts, strength, timing <ul style="list-style-type: none"> <li>• to support characterisation</li> <li>• as part of an ensemble</li> </ul> </li> </ul> </li> <li>• use of space and setting</li> <li>• physical appearance of the performer(s) – age, height, build, colouring</li> <li>• use of costume/mask/make-up to support/enhance ensemble work.</li> </ul> <p>Students must demonstrate how the particular moments chosen contribute to the total dramatic effectiveness of the production.</p>	25

OR

Qu	Indicative Content	Total marks
24	<p><b>Briefly explain the ways in which one or more performer(s) used their performance skills in order to convey their character(s) at particular moments. Analyse and evaluate the contribution of your chosen performer(s) to the total dramatic effectiveness of the production.</b></p> <p>Students must demonstrate an understanding of the demands of Question 24 which are:</p> <ul style="list-style-type: none"> <li>• an explanation of how the performer(s) used their performance skills to convey character</li> <li>• reference to particular moments within the production.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• an analysis and evaluation of how the specific focus of the question contributed to the total dramatic effectiveness of the production.</li> </ul> <p>In meeting the demands of Question 24 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"> <li>• the characteristics being conveyed</li> <li>• 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 and physical skills: <ul style="list-style-type: none"> <li>• pitch, pace, pause, emphasis, accent, singing, choral delivery, chanting</li> <li>• movement, gesture, posture, gait, poise, balance</li> <li>• use of facial expression and eye contact and interaction between performers</li> <li>• characterisation, aging up or down</li> <li>• use of costume, accessories and props</li> <li>• observation of naturalistic or non-naturalistic conventions</li> <li>• use of space</li> <li>• ensemble work</li> <li>• changing appearance</li> <li>• delivery of specific lines.</li> </ul> </li> <li>• Students must demonstrate how the particular moments chosen contribute to the total dramatic effectiveness of the production.</li> </ul>	25