



GCSE

DRAMA

8261/W

Component 1 Understanding Drama

Mark scheme

June 2020

Version: 1.0 Final Mark Scheme

XXX8261/W/MS

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

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

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

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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.

This assessment assesses the following Assessment Objectives (AOs):

- AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
- AO4: Analyse and evaluate their own work and the work of others.

The question paper is divided into three sections:

Section A – all questions must be answered. This section assesses AO3.

Section B – questions on one set text must be answered. This section assesses AO3.

Section C – one full question (both parts) must be answered. This section assesses AO3 and AO4.

The following table is a reference guide for this mark scheme.

Section	Question(s)	Description	Go to Page
A	1–4	Multiple choice questions	5
B	5 6 7 8 9 10	<i>The Crucible</i> <i>Blood Brothers</i> <i>The 39 Steps</i> <i>Hansel & Gretel</i> <i>Noughts & Crosses</i> <i>A Midsummer Night's Dream</i>	6 then 10 6 then 17 6 then 23 6 then 29 6 then 35 6 then 42
C	11–13	Live theatre production (one question out of a choice of three)	50

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

Section A: Theatre roles and terminology

These questions are multiple choice. The correct answer is given below.

Qu	Marking guidance	Total Marks
01	B Proscenium Arch	1
02	A Downstage Centre	1
03	C Promenade	1
04	A The Director	1

Section B: Study of set text

The following levels of response mark schemes must be used to mark **Section B**.

To apply the levels of response mark scheme examiners must follow the instructions given at the beginning of this document.

Section B .1 questions (4 marks)

Band	Marks	Descriptors
4	4	<p>Excellent description:</p> <ul style="list-style-type: none"> the response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed the design is entirely appropriate to the brief in the question and demonstrates highly developed knowledge and understanding of design and of the play precise details are provided throughout the description.
3	3	<p>Good description:</p> <ul style="list-style-type: none"> the response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed the design has a good degree of appropriateness to the brief in the question and demonstrates developed and secure knowledge and understanding of design and of the play a number of precise details are provided in the description.
2	2	<p>Reasonable description:</p> <ul style="list-style-type: none"> the response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed the design has some relevance to the brief in the question and demonstrates mostly sound knowledge and understanding of design and of the play a few precise details are provided in the description.
1	1	<p>Limited description:</p> <ul style="list-style-type: none"> the response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed the design may lack appropriateness to the brief in the question and demonstrate underdeveloped knowledge and understanding of design and of the play minimal detail is provided in the description.
0	0	Nothing worthy of credit/nothing written.

Section B .2 questions (8 marks)

Band	Marks	Descriptors
4	7–8	<p>Excellent description and explanation:</p> <ul style="list-style-type: none"> • the response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed • the description of how vocal and physical skills would be used is exact and supported by precise detail throughout • the intended effects given are entirely appropriate to the role and to the context of the extract and are comprehensively explained.
3	5–6	<p>Good description and explanation:</p> <ul style="list-style-type: none"> • the response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed • the description of how vocal and physical skills would be used is clear and supported by a number of precise details • the intended effects given have a good degree of appropriateness to the role and to the context of the extract and are clearly explained.
2	3–4	<p>Reasonable description and explanation:</p> <ul style="list-style-type: none"> • the response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed • the description of how vocal and physical skills would be used is reasonably clear and supported by a few precise details • the intended effects given have some relevance to the role and to the context of the extract and are reasonably well explained.
1	1–2	<p>Limited description and explanation:</p> <ul style="list-style-type: none"> • the response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed • the description of how vocal and physical skills would be used lacks clarity and includes minimal detail • the intended effects may lack appropriateness to the role or to the context of the extract and are not explained.
0	0	Nothing worthy of credit/nothing written.

Section B .3 questions (12 marks)

Band	Marks	Descriptors
4	10–12	<p>Excellent explanation:</p> <ul style="list-style-type: none"> the response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed the explanation is exact, well-developed and entirely appropriate to the brief in the question precise details are provided throughout the explanation.
3	7–9	<p>Good explanation:</p> <ul style="list-style-type: none"> the response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed the explanation is clear, developed and secure and has a good degree of appropriateness to the brief in the question a number of precise details are provided to support the explanation.
2	4–6	<p>Reasonable explanation:</p> <ul style="list-style-type: none"> the response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed the explanation is reasonably clear, mostly sound and has some relevance to the brief in the question a few precise details are provided to support the explanation.
1	1–3	<p>Limited explanation:</p> <ul style="list-style-type: none"> the response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed the explanation demonstrates underdeveloped knowledge and may lack clarity and/or appropriateness to the brief in the question minimal detail is provided to support the explanation.
0	0	Nothing worthy of credit/nothing written.

Section B .4 and .5 questions (20 marks)

Band	Marks	Descriptors
4	16–20	<p>Excellent description and explanation:</p> <ul style="list-style-type: none"> • the response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed • the ideas given are exact, well-developed, entirely appropriate for the extract and indicate an excellent knowledge of the play as a whole • the range of theatrical skills referenced is extensive and specifically calculated to interpret character/support the action • precise details are provided throughout the response.
3	11–15	<p>Good description and explanation:</p> <ul style="list-style-type: none"> • the response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed • the ideas given are clear, developed and secure, have a good degree of appropriateness for the extract and indicate a good knowledge of the play as a whole • the range of theatrical skills referenced is wide and clearly targeted at successfully interpreting the character/supporting the action • a number of precise details are provided to support the response.
2	6–10	<p>Reasonable description and explanation:</p> <ul style="list-style-type: none"> • the response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed • the ideas given are reasonably clear, mostly sound, have some relevance for the extract and indicate a reasonable knowledge of the play as a whole • the range of theatrical skills referenced is fair and has some potential to interpret the character/support the action • a few precise details are provided to support the response.
1	1–5	<p>Limited description and explanation:</p> <ul style="list-style-type: none"> • the response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed • the ideas given demonstrate underdeveloped knowledge, may lack clarity and/or appropriateness for the extract and indicate a limited knowledge of the play as a whole • the range of theatrical skills referenced is narrow and has limited potential to interpret the character/support the action • minimal detail is provided to support the response.
0	0	Nothing worthy of credit/nothing written.

Section B: Study of set text – *The Crucible*

The following mark scheme is for **Question 5: *The Crucible***

Question 5.1 You are designing a **setting** for a performance of this extract.

The setting must reflect the context of *The Crucible*, set in a Puritan community in the late 17th century. Describe your design ideas for the setting.

[4 marks]

05	1	<p>The setting should reflect a Puritan community in the late 17th century and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following aspects of setting:</p> <ul style="list-style-type: none"> • a sparsely decorated stage • the heavy wooden door opening to the fields • an open, plain and functional fireplace, with a pot and ladle above the fire • wooden or stone flooring • a wooden stairway leading to upstairs • wooden cupboards (with seasonings inside) with a coarse texture in dull and muted colours • the basin • a wooden table and chairs, plates, earthenware/pewter cups, cutlery • candlesticks, lanterns and sconces • the potential of the evening Springtime sky that is referenced as being seen from the door • attention must be paid to Miller’s stage directions that the room should be a ‘low, dark, and rather long living-room of the time’. <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps • position of audience, entrances/exits • use of gauzes/backdrops/cyclorama • use of projections • use of texture reflecting the idea that items would have been hand made • use of colours reflecting building materials are sourced from the natural world • design to reflect the simplicity of the life they lead • reference to design supporting naturalism style • design/construction of set to reflect simple wooden buildings common in 17th century Salem • lack of decoration and ornamentation to communicate Puritan’s simple lifestyle. 	4
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Question 5.2 You are performing the role of **Proctor**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

'Why'd you let her? You heard me forbid her go to Salem any more!'

[8 marks]

05	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific words, timing, phrasing, upwards inflection on question marks. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Elizabeth, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. <p>The line may be performed using vocal and physical skills to create one or more of the following effects:</p> <ul style="list-style-type: none"> • to show his surprise and displeasure at Elizabeth letting Mary go to Salem • to show his shock that Elizabeth allowed Mary to disobey him • to demonstrate his status and authority over Elizabeth and Mary • to show his anger about the growing hysteria in Salem • to show his confident and outspoken character • to demonstrate that he will challenge others as he sees fit. 	8
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Question 5.3 You are performing the role of **Proctor**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Elizabeth to show the audience **Proctor’s growing disbelief** in what he is being told.

[12 marks]

05	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> • use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect the stage space or promote/restrict movement. <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Elizabeth, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. <p>The section may be performed using the stage space and interaction to show his growing disbelief through, for example:</p> <ul style="list-style-type: none"> • the way he delivers the repeated phrase, ‘it is a fault, it is a fault’ • his questioning of Elizabeth • the emphasis of Elizabeth’s name • his reaction to Elizabeth’s description of Mary • his reaction to the way Elizabeth delivers her explanation of the unfolding events in Salem • a change in volume and tone as the exchange progresses • their eye contact, differing facial expressions and body language throughout the exchange • following Miller’s stage directions (<i>‘holding back full condemnation of her’, ‘astonished’ and ‘Proctor simply looks at her unable to grasp it’</i>) • the distance between them • use of levels such as the chair(s). 	12
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Question 5.4 You are performing the role of **Elizabeth**.

Describe how you would use your acting skills to **interpret Elizabeth’s character**.

Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

05	4	<p>Students might refer to some of the following aspects of interpretation of Elizabeth:</p> <ul style="list-style-type: none"> • she is frightened of Mary now and feels like she has no control over her any more • she is perplexed about how quickly the situation has escalated • she is desperately trying to make her husband understand this escalation • she is shocked by how much Mary has changed and wants Proctor to understand this • she is keen to give Proctor the facts of the court personnel • she is wary of Proctor’s reactions to her account of the situation in Salem • she is suspicious that Proctor may have been in Salem/seen Abigail • she needs Proctor to go to Salem to intervene in the proceedings. <p>Students might refer to some of the following acting skills to communicate their interpretation:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing, listening and responding to Proctor. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Proctor, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gestures, posture, gait, energy, demeanour and facial expressions. <p>In explaining why their ideas are appropriate for the extract and the play as a whole, students might refer to one or more of the following:</p> <ul style="list-style-type: none"> • Miller uses Elizabeth as a moral compass • her integrity stays intact throughout the play • she remains one of the few morally upright characters in the play • she has a conscience to keep her in check • she cannot believe how the events of the court unfold and escalate • her bravery, composure and calmness evident throughout the play even after being accused • she learns to let go of her pain and forgives her husband by the end of the play. <p>Students may explain why their ideas are appropriate to the play as a whole in terms of for example:</p> <ul style="list-style-type: none"> • consistency in terms of the action and the character(s) • development in terms of the action and the character(s). 	20
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Question 5.5 You are a designer working on **one** aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action**. Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

05	5	<p>Students' answers will vary considerably depending on the area of design and effects selected.</p> <p>Effects that support the action of the extract might include one or more of the following:</p> <ul style="list-style-type: none"> • to create a suitable location and/or setting for the action through set design or other design skills; the location is described by Miller as a 'low, dark and rather long living-room of the time' • to create a suitable 'sombre' mood and atmosphere for the action through set, lighting or sound • to create a sense of the time of year/day, ie a spring evening, through lighting or sound design • to create a sense of period (late 17th century) and/or social/cultural context through costume or set • to suggest the location, period, status, and appearance, state of mind and age of characters through the characters' costumes and make-up • to support the creation of tension and a sense of foreboding through set, lighting or sound. <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits – focus on the door, window and benches • consideration of the window, table, chair and fireplace • use of gauzes/backdrops/cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action; the common room of Proctor's house on a spring evening. This could be composite, symbolic or naturalistic, bearing in mind the style of the play is naturalistic and Miller describes it in great detail, including fireplace, door, cupboard, table, chairs and stairs • ideas for set and/or scene changes in this extract and in the play as a whole. <p>Costume designs and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition • buttoned high necked blouse/long skirt/shawl or floor length dress/apron for Elizabeth 	20
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	<ul style="list-style-type: none"> • shirt/breeches/stockings/heavy cloak or overcoat for Proctor as he comes in from outside • collars • footwear – plain shoes or boots • headgear eg for female characters, close fitting cap to cover the hair completely; hat for men • hairstyle • accessories • use of authentic fabrics such as cotton, linen, leather and wool • use of authentic and muted colours such as tawny, greys, browns • adherence to the Puritan culture of Salem • ideas for costumes in this extract and in the play as a whole. <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • lighting design to create ‘a dark room’ • suggestion of early evening in springtime • lighting to suggest a fireplace • choice of lanterns/candles • candlestick/sconce • colour/intensity/positioning/angles/focus • special effects/gobos representing the room/door/window • light and shadow to create atmosphere • ideas for lighting in this extract and in the play as a whole. <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • live and/or recorded sound • position and use of speakers; volume/amplification/surround sound • use of voice/instruments • naturalistic sound effects of a fire • symbolic sound effects to add tension to the scene, eg shrieks of crows to suggest early evening • ideas for sound and/or music in this extract and in the play as a whole. <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • characterisation • audience appeal • puppet type, eg life-size or miniature, symbolic or naturalistic • appropriate materials • structural design, size, shape and scale • performer manipulation and intentions for the performance • ideas for puppets in this extract and in the play as a whole. <p>Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example:</p> <ul style="list-style-type: none"> • consistency in terms of the development of the action and the characters • consistency in terms of the style of design • consistency in terms of the design methods employed to create mood, atmosphere and/or location. 	
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Section B: Study of set text – *Blood Brothers*

The following mark scheme is for **Question 6: *Blood Brothers***

Question 6.1 You are designing a **setting** for a performance of this extract.

The setting must reflect the context of this scene in *Blood Brothers*, set in a middle-class home in the 1960s. Describe your design ideas for the setting.

[4 marks]

06	1	<p>The setting should reflect a middle-class community in the 1960s and must focus on the specific requirements/context of the extract.</p> <p>Students may describe the following appropriate to a middle-class community in the 1960s:</p> <ul style="list-style-type: none"> • a setting that follows Russell’s direction of ‘no cumbersome scene changes’ • suggestion of a comfortable middle class home to contrast with the Johnstone residence • cot for Edward • Ercol/G Plan bookcase • geometric/floral patterned wallpaper, teak table and chairs • standard lamp (fringed) • Lyons family photographs • pouffe • Persian rug • soft furnishings/materials reflective of period eg mustard/yellow/brown/pea green/lime tones. <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps • position of audience, entrances/exits • use of gauzes/backdrops/cyclorama • use of projections • use of texture and colour. 	4
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Question 6.2 You are performing the role of **Mrs Johnstone**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

‘I’ll tell someone...I’ll tell the police...I’ll bring the police in an’...’

[8 marks]

06	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, Liverpudlian accent • delivery of specific words, timing and phrasing. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Mrs Lyons, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. <p>This line could be performed to create one or more of the following effects:</p> <ul style="list-style-type: none"> • to suggest Mrs Johnstone’s growing realisation of what she has done • to communicate Mrs Johnstone’s desperation • to show Mrs Johnstone attempting to respond and take control of the situation • to communicate Mrs Johnstone’s anger at how she has been treated • to suggest how powerless Mrs Johnstone feels in her situation • to create sympathy from the audience for Mrs Johnstone’s plight. 	8
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Question 6.3 You are performing the role of **Mrs Johnstone**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Mrs Lyons to show the audience the **developing tension** between the characters.

[12 marks]

06	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> • use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect stage space or promote/restrict movement. <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, Liverpudlian accent • delivery of specific lines and words, timing, phrasing. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Mrs Lyons, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. <p>The section may be performed using the stage space and interaction to show the developing tension, through for example:</p> <ul style="list-style-type: none"> • her ignorance of the upcoming events at the start of the scene • her reaction when it is suggested that her work has deteriorated • her confused reaction to Mrs Lyons' comments • her willingness to stand up for herself and defend the quality of her work • her desperate questions as she realises that she may lose her job • her desperation whilst thinking of what to do next • her vehement reaction when she realises why she has been given the money • her attempt to take charge of the situation by her determination to take Edward. 	12
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Question 6.4 You are performing the role of **Mrs Lyons**.

Describe how you would use your acting skills to **interpret Mrs Lyons’ character**.

Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

06	4	<p>Students might refer to some of the following aspects of interpretation of Mrs Lyons:</p> <ul style="list-style-type: none"> • her initial politeness • her social status • her attempt at a lie to cover her real concerns regarding Mrs Johnstone • her desperation to keep Edward for herself • her awkward attempts to placate Mrs Johnstone with cash • her polite facade disappearing as she roughly grabs Mrs Johnstone • her determined insistence that Edward is her son • her scheming and callous response to Mrs Johnstone when she is threatened with the police • her reaction when Mrs Johnstone threatens to take Edward • her manipulation of Mrs Johnstone’s superstitious nature • her suggestion that Mrs Johnstone could be responsible for the death of the twins • her threatening and intimidating behaviour towards Mrs Johnstone. <p>Students might refer to some of the following acting skills to communicate their interpretation:</p> <p>Vocal Skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing, listening and responding. <p>Physical Skills:</p> <ul style="list-style-type: none"> • interaction with Mrs Johnstone, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gestures, posture, gait, energy, demeanour and facial expressions. <p>In explaining why their ideas are appropriate for both the extract and the play as a whole, students may refer to one or more of the following:</p> <ul style="list-style-type: none"> • her middle-class status and how it contrasts to Mrs Johnstone • Mrs Lyons’ desperate desire for a child of her own • her increasing paranoia regarding the relationship between Mrs Johnstone and Edward • her initial manipulation of Mrs Johnstone in order to give up one of her babies • the steady deterioration of her mental health and her final exchange with Mrs Johnstone • the bitterness that ultimately leads to her betrayal of Edward • how her treatment of Mrs Johnstone foreshadows her manipulation of Mickey later in the play. <p>Students may explain why their ideas are appropriate to the play as a whole in terms of for example:</p> <ul style="list-style-type: none"> • consistency in terms of the action and the character(s) • development in terms of the action and the character(s). 	20
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Question 6.5 You are a designer working on **one** aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action**. Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

06	5	<p>Students' answers will vary considerably depending upon the area of design and effects selected.</p> <p>Effects that support the action of the extract might include one or more of the following:</p> <ul style="list-style-type: none"> • to create a suitable location and/or setting for the action, through set design or other design skills • to create a suitable mood and atmosphere for the action, through set, lighting or sound • to create a sense of the time of day, ie morning, through lighting or sound design • to create a sense of the time of year, ie summer, through set or lighting • to create a sense of period (1960s) and/or social/cultural context through costume or set • to support the creation of tension in the scene through set or lighting or sound • to suggest the difference in social class of the characters through the set or characters' costumes and make-up. <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience, entrances/exits • use of gauzes/backdrops/cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action; a comfortable middle-class home that contrasts with the Johnstone residence, bearing in mind that Russell indicates that the play should flow easily with no cumbersome scene changes • ideas for set and/or scene changes in this extract and in the play as a whole. <p>Costume designs and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition • cashmere twin set and pearls for Mrs Lyons • footwear, court shoes or low heels/kitten heels for Mrs Lyons • headgear/hairstyle, hair curled and styled, set with hairspray • a neat A line skirt for Mrs Lyons • American tan stockings for Mrs Lyons 	20
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	<ul style="list-style-type: none"> • loose hairstyle/headscarf for Mrs Johnstone • cleaner’s overall/apron and flat shoes for Mrs Johnstone • simple, cotton, flowery dress for Mrs Johnstone • accessories • ideas that are appropriate to the 1960s • make-up • ideas for costumes in this extract and in the play as a whole. <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • lighting design to create the interior of the Lyons’ home • bottle lamp/standard lamp • suggestion of early morning • choice of lanterns • colour/intensity/positioning/angles/focus • lighting to suggest the drama and intensity of the scene • shadow, silhouette • special effects/gobos • ideas for lighting in this extract and in the play as a whole. <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • live and/or recorded sound • position and use of speakers; volume/amplification/surround sound • use of voice/instruments • symbolic sound effects to add tension to the scene • effects of Edward crying • ideas for sound and/or music in this extract and in the play as a whole. <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • characterisation • audience appeal • puppet type, eg life-size or miniature, symbolic or naturalistic • appropriate materials • structural design, size, shape and scale • performer manipulation and intentions for the performance • ideas for puppets in this extract and in the play as a whole. <p>Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example:</p> <ul style="list-style-type: none"> • consistency in terms of the development of the action and the characters • consistency in terms of the style of design • consistency in terms of the design methods employed to create mood, atmosphere and/or location. 	
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Section B: Study of set text – *The 39 Steps*

The following mark scheme is for **Question 7: *The 39 Steps***

Question 7.1 You are designing a **costume** for **Margaret** to wear in a performance of this extract.

The costume must reflect the context of *The 39 Steps* and its 1930s setting. Describe your design ideas for the costume.

[4 marks]

07	1	<p>The costume should reflect the 1930s period setting and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following aspects of costume:</p> <ul style="list-style-type: none"> • use of tartan and tweed • below the knee skirt • low heeled shoes • seamed lisle stockings • plaits or plaited 'earphones' • scarf tied over her hair • rough linen/calico/thick cotton pinafore • plain blouse under pinafore • hand knitted sweater/cardigan • muted 'natural' colours • fresh faced with no obvious make-up • she is described as being 'exceedingly pretty'. <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition • footwear • headgear/hairstyle and make up • accessories. 	4
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Question 7.2 You are performing the role of **Margaret**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

‘My husband. He says it’s best not to think of such places and all the wickedness that goes on there.’

[8 marks]

07	2	<p>Students might refer to some of the following physical and vocal skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, Scottish accent • delivery of specific words, timing, phrasing. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Hannay, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. <p>The line may be performed using vocal and physical skills to create one or more of the following effects:</p> <ul style="list-style-type: none"> • her wistfulness as she thinks of the glamour of London • her resentfulness toward the Crofter • the awe with which she regards Hannay • her shyness gradually fading away as she talks to Hannay • her growing attraction to Hannay • her coyness as she talks to Hannay • her dissatisfaction at her life with the Crofter. 	8
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Question 7.3 You are performing the role of **Margaret**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Hannay to show the audience **Margaret’s growing attraction to him**.

[12 marks]

07	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> • use of stage space; its configuration, size, proximity to audience, items of set and/or props that affect the stage space or promote/restrict movement. <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, Scottish accent • delivery of specific lines and words, timing, phrasing. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Hannay, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. <p>The section may be performed using the stage space and interaction to convey her growing attraction to him through, for example:</p> <ul style="list-style-type: none"> • her excitement when Hannay offers to tell her about London • her reaction when she is caught in Hannay’s gaze • the intense stare that Margaret gives to Hannay • her increasing closeness to Hannay as the extract develops • her insistent questioning becoming more excitable • her stunned reaction/amazement at Hannay’s compliment 	12
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Question 7.4 You are performing the role of **Hannay**.

Describe how you would use your acting skills to **interpret Hannay’s character**.

Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

07	4	<p>Students might refer to some of the following aspects of interpretation of Hannay:</p> <ul style="list-style-type: none"> • his nervous attempts at small talk • his reactions to Margaret’s descriptions of Glasgow • his quick thinking idea to add London to his list of places • his growing awareness of how Margaret finds him attractive • his confused reaction to the mention of Margaret’s husband • his change as he begins to flirt with Margaret more obviously • his playful responses as Margaret begins to ask her questions more intensely • his longing for Margaret as he delivers the final line. <p>Students may refer to some of the following acting skills to communicate their interpretation:</p> <p>Vocal Skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, period RP • delivery of specific lines and words, timing, phrasing, listening and responding to Margaret. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gestures, posture, gait, energy, demeanour and facial expressions. <p>In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to one or more of the following:</p> <ul style="list-style-type: none"> • he is the hero of the play and his charming and well-mannered personality needs to be established and maintained throughout the rest of the play • he is ‘gentleman’ personified throughout the play • his character needs to be presented as sympathetic and in danger • he is caught up in events that he does not fully comprehend • his encounters with other women throughout the play • references to other moments in the play where he is caught in comic situations, potential danger. <p>Students may explain why their ideas are appropriate to the play as a whole in terms of, for example:</p> <ul style="list-style-type: none"> • consistency in terms of the action and the character(s) • development in terms of the action and the character(s). 	20
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Question 7.5 You are a designer working on **one** aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action**. Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

07	5	<p>Students' answers will vary considerably depending on the area of design and effects selected.</p> <p>Effects that support the action of the extract might include one or more of the following:</p> <ul style="list-style-type: none"> • to create a suitable location and/or setting for the action, through set design or other design skills • to create a suitable mood and atmosphere for the action, through set, lighting or sound • to create a sense of the time of day, ie late afternoon, through lighting or sound design • to create a sense of the time of year, ie August • to create a sense of period 1930s and/or social/cultural context through costume or set • to support the creation of growing sexual attraction in the scene through lighting or sound. <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • the staging form chosen • composite, reduced or discrete settings • creation of space suitable for the action • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits • use of gauzes, backdrops, cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action, a 'miserable' cottage on the Scottish Moors • battered armchair, table and three upright chairs • embroidered tablecloth • window with thick curtains • ideas for set and/or scene changes in this extract and in the play as a whole. <p>Costume design and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition; Hannay's light coloured Harris tweed suit is likely to be unkempt following his pursuit across the moors • footwear • headgear/hairstyle; Margaret's hair is simply tied back to show her lack of care for her appearance, Hannay's trilby hat • accessories 	20
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	<ul style="list-style-type: none"> • Hannay’s pipe • ideas for costume in this extract and in the play as a whole. <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • lighting design to create a sense of the remote and miserable cottage • suggestion of late afternoon • oil or gas lamp • choice of lanterns • colour/intensity/positioning/angle/focus • on stage light sources • special effects/gobos • lighting changes to accentuate the romantic mood • ideas for lighting in this extract and in the play as a whole. <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • live and/or recorded sound • position and use of speakers; volume/amplification/surround sound • symbolic sound effects to add dramatic tension to the scene • sound of the Scottish winds howling outside the cottage • romantic music where indicated • underscoring of particular romantic moments • ideas for sound and/or music in this extract and in the play as a whole. <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • characterisation • audience appeal • puppet type, eg life-size or miniature, symbolic or naturalistic • appropriate materials • structural design, size, shape and scale • performer manipulation and intentions for the performance • ideas for puppets in this extract and in the play as a whole. <p>Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example:</p> <ul style="list-style-type: none"> • consistency in terms of the development of the action and the characters • consistency in terms of the style of design • consistency in terms of the design methods employed to create mood, atmosphere and/or location. 	
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Section B: Study of set text – *Hansel & Gretel*

The following mark scheme is for **Question 8: *Hansel & Gretel***

Question 8.1 You are designing a **costume** for **Gretel** to wear in a performance of this extract.

The costume must reflect the conventions of contemporary story-telling theatre used in *Hansel & Gretel*. Describe your design ideas for the costume.

[4 marks]

08	1	<p>The costume should reflect the conventions of contemporary story-telling theatre and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following costume design ideas:</p> <ul style="list-style-type: none"> • items appropriate to a Germanic/Bavarian style folk tale: lederhosen, dirndl skirt and laced bodice, clogs, feathered hat, long white socks, long/coiled plaits • items appropriate to contemporary story-telling theatre, bright costume, childlike accessories, modern take on fairy tale costumes • Gretel is an active, inventive child and her costume should reflect her character as the ‘engineer’ in this extract, more active in contrast to her brother • her costume might reflect Hansel’s and/or rest of family’s in colour, cut or style, to show they are a family unit • Gretel is in ‘the time of plenty’ and the costume should fit well in contrast to later in the play. <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> • style of costumes; cut, fit and length, Gretel needs a practical costume that fits well and is practical for the physical nature of her character, possibly shorts and lederhosen as opposed to a skirt for example • colour, fabric, ornamentation, green/brown lederhosen, corduroy/cotton, practical material • condition, grass stains/oil stains to show her active character • footwear, comfortable and practical • headgear/hairstyle and make-up, short hair, hair tied back for practicality • accessories, tool belt, bag with tools in. 	4
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Question 8.2 You are performing the role of **Gretel**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

‘Hansel, if you’re going to read your encyclopaedia, I’m going to practice my engineering. Come on!’

[8 marks]

08	2	<p>Students might refer to some of the following physical and vocal skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific words, timing, phrasing emphasis on the phrase, ‘Come on!’ to show excitement and impatience • childlike/over-exaggerated. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Hansel, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space, moving toward Hansel, pleading with him • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions • creation of physical comedy. <p>The line may be performed using vocal and physical skills to create one or more of the following effects:</p> <ul style="list-style-type: none"> • to show her dismissiveness of Hansel’s reading and his eagerness to read • to show her impatience and desperation to start practising her engineering • to show her energy and enthusiasm for practical work and problem solving • to plead with Hansel to help her with her engineering • to show her assertive nature and how she takes control of situations and of Hansel • to show the dynamics of their sibling relationship • to establish the distinction between their characters in the early scenes of the play. 	8
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Question 8.3 You are performing the role of **Gretel**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Hansel to show the audience the **sibling relationship** between the two characters.

[12 marks]

08	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> • use of stage space; its configuration, size, proximity to the audience, items of set and/or props, that affect the stage space or promote/restrict movement. <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Hansel, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions • physical comedy and exaggeration. <p>The section may be performed using the stage space and interaction to communicate their sibling relationship, through, for example:</p> <ul style="list-style-type: none"> • her dominance or bossiness at this point in her relationship with her brother • her ingenuity and ability to create a contraption • her direction of her brother and operations • her trust in Hansel and their ability to work together as a team • their childlike relationship as they tease each other over the apple. 	12
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Question 8.4 You are performing the role of **Hansel**.

Describe how you would use your acting skills to **interpret Hansel’s character**.

Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

08	4	<p>Students might refer to some of the following aspects of interpretation of Hansel:</p> <ul style="list-style-type: none"> • this extract shows their close sibling bond and their playfulness as carefree children • he is a bookish and academic character, who constantly has his head in his encyclopaedia • he is often slow to realise things, such as when it’s his birthday • he is close to his twin sister Gretel and they work together in this extract to create Gretel’s contraption • his teasing of Gretel with the apple • his physical and vocal reaction to being punched. <p>Students might refer to some of the following acting skills to communicate their interpretation:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis and accent (if appropriate) • delivery of specific lines and words, timing, phrasing, listening and responding, over exaggeration, picking up of cues. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction (with Gretel and possibly the audience) eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gestures, posture, gait, energy, demeanour, and facial expressions • opportunity for physical exaggeration, mime and physical theatre. <p>In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to one or more of the following:</p> <ul style="list-style-type: none"> • in this extract they are in the ‘time of plenty’, later in the play they are in a famine • his willingness to ‘follow’ Gretel and be led by her and her ideas • comedy potential in the contrast between the siblings and in Hansel’s delay in realising things, such as their birthday and to follow the bird • his initial fear at being caged by the Witch • his bravery at the end of the play when he slams the cage into the Witch and kills her • the play is a ‘rite of passage’ for Hansel and Gretel, they both grow up throughout the play. Hansel becomes a ‘man’ by the end of the play. 	20
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		<p>Students may explain why their ideas are appropriate to the play as a whole in terms of, for example:</p> <ul style="list-style-type: none">• consistency in terms of the action and the character(s)• development in terms of the action and the character(s).	
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Question 8.5 You are a designer working on **one** aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action**.

Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

08	5	<p>Students' answers will vary considerably depending upon the area of design and effects selected.</p> <p>Effects that support the action of the extract might include one or more of the following:</p> <ul style="list-style-type: none"> • to create a suitable setting for the action through set design or other design skills • to create a suitable mood and atmosphere for the action, through set, lighting or sound • to create a sense of time of day, ie daytime, through lighting or sound design • to support the creation of comedy and storytelling in the scene through set, costume, lighting, sound or puppet design • to create a sense of location, period and/or social/cultural context through costume or set • to suggest the folk-tale context through the set or characters' costumes and make-up. <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits • use of gauze/backdrops/cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action; Hansel and Gretel's home; reference to Kneehigh's original production with circular wooden stage and constructivist arrangement of ladders, poles and contraptions • ideas for set and/or scene changes in this extract and in the play as a whole. <p>Costume design and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition • footwear • headgear/hairstyle • accessories • make-up • typical Germanic folk tale stereotypical costumes – lederhosen, shirts and long socks for the male characters and Bavarian style skirts, blouses and long socks for the female characters, feathered caps 	20
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	<ul style="list-style-type: none"> • appropriate head gear and/or hairstyle for all characters • ideas for costumes in this extract and in the play as a whole • costume design ideas may be for all of the characters in the extract or just for some of them. <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • lighting design to create the setting of a happy family home • suggestion of daytime, happiness and the ‘time of plenty’ before the famine • warm wash, straw coloured gel • choice of lanterns • colour/intensity/positioning/angles/focus • special effects and use of gobos • creation of mood and atmosphere • ideas for lighting in this extract and in the play as a whole. <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • live and/or recorded sound • position and use of speakers; volume/amplification/surround sound • use of voice/instruments • sound effects appropriate to setting • underscoring music to create atmosphere and/or mood, comic music to underpin the construction of the contraption • live music onstage throughout (Kneehigh) • ideas for sound and/or music in this extract and in the play as a whole. <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • characterisation • audience appeal • puppet type, eg life-size or miniature, symbolic or naturalistic • appropriate materials, feathers, found objects etc • structural design, size, shape and scale • performer manipulation and intentions for the performance • suitable designs for the storytelling genre • suitable puppet designs for the storytelling genre • puppets for the animal chorus and the rabbits prior to this extract • ideas for puppets in this extract and in the play as a whole. <p>Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example:</p> <ul style="list-style-type: none"> • consistency in terms of the development of the action and the characters • consistency in terms of the style of design • consistency in terms of the design methods employed to create mood, atmosphere and/or location. 	
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Section B: Study of set text – *Noughts & Crosses*

The following mark scheme is for **Question 9: *Noughts & Crosses***

Question 9.1 You are designing a **setting** for a performance of this extract.

The setting must reflect the conventions of contemporary ‘epic’ theatre used in *Noughts & Crosses*. Describe your design ideas for the setting.

[4 marks]

09	1	<p>The setting should reflect the conventions of contemporary ‘epic’ theatre and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following aspects of the setting:</p> <ul style="list-style-type: none"> • the McGregor house is described by Callum as a ‘run-down hovel’ • there is a ‘threadbare nylon carpet’ • there is a ‘seventh-hand cloth sofa’ • table for communal eating • ideas for how to present the mirror that Lynette looks in • attention may be paid to symbols, levels, materials and colours to show the juxtaposition between the Hadleys and the McGregors • a permanent item of set/painting/projection that symbolises the themes of the play. <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps • positioning of entrances/exits • use of gauzes/backdrops/cyclorama • use of projections • use of texture and colour • episodes are intended to flow into one another seamlessly • the style is non-naturalistic • the playwright’s instruction that there should be no blackouts/minimum of props and no clutter • the style of play depends on actors moving furniture and setting on and off stage in sequences of physical movement. 	4
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Question 9.2 You are performing the role of **Ryan**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

‘Your sister was put in intensive care by those animals. They left her for dead.’

[8 marks]

09	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific words, timing, phrasing. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Jude, Lynette, Callum and possibly the audience, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. <p>The line may be performed using vocal and physical skills to create one or more of the following effects:</p> <ul style="list-style-type: none"> • to show he is upset that his daughter and her boyfriend were beaten by their own (Noughts) • to show his anger at what happened to Lynette • to show his annoyance at Jude’s comments about ‘stick(ing) to her own kind’ • to show his disgust at the attackers’ behaviour • to berate Jude for the treatment of his sister • to show his family that there is always a context to human behaviour • to shock his children through the use of the words ‘animals’ and ‘dead’. 	8
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Question 9.3 You are performing the role of **Ryan**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Jude to show the audience the **conflict** between the two characters.

[12 marks]

09	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> • use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect the stage space or promote/restrict movement. <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Jude, eye-contact and its withdrawal, staring, spatial relationships, physical contact, use of performance space • movement towards and away from each other, body language, gesture, posture, gait, energy, demeanour and facial expressions. <p>The section may be performed using the stage space and interaction to show their conflicting relationship through, for example:</p> <ul style="list-style-type: none"> • his reaction to Jude’s disrespectful first line • his slap and Jude’s response to it • his repetition of the word ‘ever’ • his admonishment of Jude • his anger at Jude • his explanation of the truth about Lynette’s attack • his knowledge that his son has no idea what really happened to Lynette • the employment of the stage direction ‘<i>pause</i>’ and the fact that this may lessen the tension • the delivery of the questions from father and son • his reaction to the way Jude shows that this is the first time he’s heard the truth about what happened to Lynette. 	12
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Question 9.4 You are performing the role of **Jude**.

Describe how you would use your acting skills to **interpret Jude’s character**.

Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

09	4	<p>Students might refer to some of the following aspects of interpretation of Jude:</p> <ul style="list-style-type: none"> • he is feeling vicious towards Lynette in this scene as he ‘grabs’ her • his speech to Lynette is extremely cruel and hateful • he believes that Lynette needs to hear ‘the truth’ • his rudeness to his father, he is antagonistic throughout • he is sarcastic about the fact that the accident was two years ago and Lynette should have ‘got over it’ • he questions why Lynette didn’t want him to know about the accident • he remains flippant and sarcastic even when he knows the truth about the accident • he is finally contrite after his father questions whether he’s heard him. <p>Students might refer to some of the following acting skills to communicate their interpretation:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines or words, timing, phrasing, listening and responding. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Ryan, Callum, Lynette and possibly the audience, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. <p>In explaining why their ideas are appropriate for the extract and the play as a whole, students might refer to one or more of the following:</p> <ul style="list-style-type: none"> • he is antagonistic throughout, Callum describes him as an ‘irritating toad’ and ‘totally unbearable’ • he is very dismissive of Lynette’s mental health • he is short-tempered and always ready for a fight • he is proud of being a Nought and has a chip on his shoulder as a result of this • he is generally a bitter, jealous and negative person • he is supportive of the Liberation Militia • he tries to belittle any Cross • he always sticks up for his father and feels that Meggie picks on him • he is aggrieved that money was found for Callum to go to school but not him • he tries to warn Callum about the explosion • he naively believed the Militia would give a suitable warning about the explosion • he wants payback for his father’s death 	20
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	<ul style="list-style-type: none">• he is successful in persuading Callum to help with Sephy's kidnap• he is instrumental in this kidnapping. <p>Students may explain why their ideas are appropriate to the play as a whole in terms of, for example:</p> <ul style="list-style-type: none">• consistency in terms of the action and the character(s)• development in terms of the action and the character(s).	
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Question 9.5 You are a designer working on **one** aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action**. Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

09	5	<p>Students' answers will vary considerably depending on the area of design and effects selected.</p> <p>Effects that support the action of the extract might include one or more of the following:</p> <ul style="list-style-type: none"> • to create a suitable location and/or setting for the action ie the McGregor's house through set design • to create a suitable conflicting mood and atmosphere for the action through set, lighting or sound to contrast with the Hadley's house, the beach, the school and the prison • to create a sense of the time of day (evening), through lighting or sound design • to create a sense of period, status and/or social/cultural context through costume or set • to support the creation of tension in the scene through set or lighting or sound • to suggest the location, status, appearance and age of characters through characters' costumes and make-up. <p>Students might describe some of the following aspects of set and props, in the McGregor home, appropriate to a contemporary epic interpretation. For example:</p> <ul style="list-style-type: none"> • table and chairs, worn out carpet and sofa, mirror • trucked on, sofa/chairs/table/carpet or rug • basic items typically found in a family home whilst acknowledging that there needs to be a contrast with the Hadley house • the need to address the playwright's description of the home as a 'run-down hovel'. <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • the staging form chosen • composite, reduced or discrete setting • scale • use of levels, ramps, steps, split-staging • positioning of audience and entrances/exits • use of gauzes/backdrops/cyclorama • use of projections to show the run-down house • use of texture, materials, colour and condition to show their lack of wealth and low status • the creation of a suitable setting for the action; the McGregor house, this could be composite, symbolic or representational – bearing in mind the large number of scenes/quick changes required and that the episodes are intended to flow into one another seamlessly • the style is epic • minimum props/no clutter as stated by the playwright 	20
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	<ul style="list-style-type: none"> • the style of play depends on actors moving furniture and setting on and off stage in sequences of physical movement • ideas for set and/or scene changes in this extract and in the play as a whole. <p>Costume designs and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition to show lack of financial resources, power and status • footwear • headgear/hairstyle • jewellery, accessories/props to show that they are young adults/to show Ryan's middle age • use of colour/symbols/cut/style to show that they are Noughts with little power or status • different costumes to show the age gap between Ryan and his three children • potentially Callum is wearing school uniform • Lynette and Jude need to be able to clearly see their faces in the mirror and their hands to compare colour – need to bear this in mind when thinking of coverage • symbolic or naturalistic make-up to suggest age, status, beauty, colouring, state of mind, contemporary setting • ideas for costume in this extract and in the play as a whole • costume design ideas may be for all of the characters in the extract or just for some of them. <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • lighting design to create a suggestion of time of day (evening) • choice of lanterns • colour/intensity/positioning/angles/focus • warm lighting/interior lighting • special effects/gobos representing the house – 'a run-down hovel' • specialist symbolic lighting to symbolise the themes of the play, eg, prejudice, social standing, racism • ideas for lighting in this extract and in the play as a whole. <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • live and/or recorded sound • position and use of speakers; volume/amplification/surround sound • use of voice/instruments • naturalistic sound effects of a busy household, such as a TV on, clock ticking or similar to create tension • amplification of the slap • symbolic sound effects to foreshadow the tension between the characters • ideas for sound and/or music in this extract and in the play as a whole. <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • characterisation – difference between Noughts and Crosses, use of colour/symbols • audience appeal • puppet type, eg life-size or miniature, symbolic or naturalistic • appropriate materials 	
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	<ul style="list-style-type: none">• structural design, size, shape and scale• performer manipulation and intentions for the performance• ideas for puppets in this extract and in the play as a whole. <p>Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example:</p> <ul style="list-style-type: none">• consistency in terms of the development of the action and the characters• consistency in terms of the style of design• consistency in terms of the design methods employed to create mood, atmosphere and/or location.	
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Section B: Study of set text – *A Midsummer Night’s Dream*

The following mark scheme is for **Question 10: *A Midsummer Night’s Dream***

Question 10.1 You are designing a **costume** for **Oberon** to wear in a performance of this extract.

The costume must reflect *A Midsummer Night’s Dream’s* original setting in ancient Athens. Describe your design ideas for the costume.

[4 marks]

10	1	<p>The costume should reflect the play’s original setting in ancient Athens and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following aspects of costume, appropriate to ancient Athens:</p> <ul style="list-style-type: none"> • Oberon should look magical and ethereal, in contrast to the ‘human’ costumes of the other characters in the play • individual items of clothing appropriate to a fairy in a magical setting in ancient Athens • a pocket, or somewhere to store the flower after using it • Oberon, as King, should have some item of costume to reflect his high status compared to the other fairies • simplicity and/or detail of the cut of the costume, a sense that he is not human through cut and fit of costume • selected, lightweight fabrics, colour that is suitable for the King of the fairies, perhaps a staff of some description • hair and make-up to help represent the fairy kingdom, perhaps glitter or face paint. <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition • footwear • headgear/hairstyle and make-up • accessories • a chiton (Greek) costume to represent ancient Athens. 	4
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Question 10.2 You are performing the role of **Oberon**.

Describe how you would use your vocal and physical skills to perform the lines below **and** explain the effects you want to create.

**‘What hast thou done? Thou hast mistaken quite.
And laid the love juice on some true love’s sight.’**

[8 marks]

10	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice; volume, emphasis, accent (if appropriate) • whispering tone as Demetrius is asleep onstage • delivery of specific lines and words, phrasing, timing. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Puck, and possibly the audience, eye contact and its withdrawal, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions • gestures towards Demetrius, movement away from Puck to show his annoyance, as he realises Puck’s mistake. <p>The lines may be performed using vocal and physical skills to create one or more of the following effects:</p> <ul style="list-style-type: none"> • his frustration with Puck and annoyance at his mistake • his disbelief and questioning tone at the beginning of the sentence • his eagerness to help Helena and resolve the mistake • his admonishment of Puck. 	8
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Question 10.3 You are performing the role of **Oberon**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Puck to show the audience **Oberon’s control over Puck**.

[12 marks]

10	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> • use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect the stage space or promote/restrict movement. <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. <p>The section may be performed using the stage space and interaction to show Oberon’s control over Puck through, for example:</p> <ul style="list-style-type: none"> • the power he holds over Puck as King of the fairies • his firm instructions to Puck to resolve the situation and find Helena • his frustrated tone of voice and annoyance at Puck’s actions • his sympathy with Helena’s ‘sighs of love’ and desire to help her • their use of stage space as Oberon advances on Puck with his demands. 	12
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Question 10.4 You are performing the role of **Puck**.

Describe how you would use your acting skills to **interpret Puck’s character**.

Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

10	4	<p>Students might refer to some of the following aspects of interpretation of Puck:</p> <ul style="list-style-type: none"> • he is a mischievous fairy who enjoys tricking Titania • he serves Oberon and describes himself as a ‘jester’ to Oberon • he enjoys tricking humans and causing chaos • he makes an honest mistake when he anoints the eyes of Lysander. <p>Students might refer to the following acting skills to communicate their interpretation:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis and accent (if appropriate) • delivery of specific lines and words, timing, phrasing, listening and responding. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Oberon, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gestures, posture, gait, energy, demeanour and facial expressions, physical theatre and fairy-like physicality. <p>In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to one or more of the following:</p> <ul style="list-style-type: none"> • his eagerness to please Oberon and readiness to rectify his mistake • his fear of Oberon and lack of status as Oberon’s servant • his mocking of ‘mortals’ and impatience with the task • his role in the play as the instigator of the lovers’ confusion • his role later in the play as he resolves the problem • his physicality and movement around the stage as a fairy who moves very quickly and is often on the side of the action. <p>Students may explain why their ideas are appropriate to the play as a whole in terms of, for example:</p> <ul style="list-style-type: none"> • consistency in terms of the action and the character(s) • development in terms of the action and the character(s). 	20
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Question 10.5 You are a designer working on **one** aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action**. Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

10	5	<p>Students' answers will vary considerably depending upon the area of design and effects selected.</p> <p>Effects that support the action of the extract, might include one or more of the following:</p> <ul style="list-style-type: none"> • to create a suitable location and/or setting for the action, through set design or other design skills • to create a suitable mood and atmosphere for the action, through set, lighting or sound • to create a suitable setting for the fairy kingdom • to create a sense of the time of day, eg night time/early hours of morning, through lighting or sound design • to create a sense of period and/or social/cultural context, through set or costume; Athenian context • to suggest the inhuman context through the use of puppets for example, the fairies. <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits • use of gauzes/backdrops/cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action ie a forest, a suitable setting for the fairy kingdom • ideas for set and/or scene changes in this extract and in the play as a whole. <p>Costume design and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • style of costumes; cut, fit and length; to suit a woodland setting and magical context, similarities between fairies • colour, fabric, ornamentation; to suit a woodland setting and magical context • condition • footwear • headgear – suitable to a fairy or ethereal character • accessories appropriate to a noble character and a fairy • contrast between Puck and Oberon to show status • hairstyle • accessories • Greek style 'chiton' for Demetrius • cloak (himation/chlamys) 	20
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	<ul style="list-style-type: none"> • contrast between human and fairy characters • ideas for costumes in this extract and in the play as a whole • costume design ideas may be for all of the characters in the extract or just for some of them. <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • lighting design to create the setting of a meeting place appropriate to the fairy kingdom/forest setting of ancient Athens, a moonlit night, a magical atmosphere • suggestion of time of day; night time/early hours of the morning • choice of lanterns • colour/intensity/positioning/angles/focus • special effects/gobos, to create the effects of the forest • ideas for lighting in this extract and in the play as a whole. <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • live and/or recorded sound, use of reverb to create ethereal, magical effect • position and use of speakers; volume/amplification/surround sound • use of voice/instruments • sound effects appropriate to setting, creation of sound of the love potion, special effects for Puck’s exit and entrance • underscoring music to create atmosphere and/or mood • ideas for sound and/or music in this extract and in the play as a whole. <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • characterisation • audience appeal • puppet type, eg life-size or miniature, symbolic or naturalistic • appropriate materials • structural design, size, shape, scale • performer manipulation and intentions for performance • puppets appropriate to the fairy setting • Puck as a puppet • ideas for puppets in this extract and in the play as a whole. <p>Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example:</p> <ul style="list-style-type: none"> • consistency in terms of the development of the action and the characters • consistency in terms of the style of design • consistency in terms of the design methods employed to create mood or atmosphere and/or location. 	
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Section C: Live Theatre Production

Candidates answer **one** question.

They must state the title of the live/digital theatre production they saw and answer the question with reference to this production.

Candidates must answer on a different play to the play they answered on in **Section B**.

The following level of response mark schemes must be used to award marks against AO3 and AO4 respectively.

To apply the level of response mark schemes, examiners must follow the instructions given at the beginning of this document.

Section C AO3 (12 marks)		
Band	Marks	Descriptors
4	10–12	<p>Excellent description:</p> <ul style="list-style-type: none"> the response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed the range of theatrical skills referenced is extensive and entirely appropriate to the focus of the question the description of how skills were used is exact, well-developed and supported throughout with precise details.
3	7–9	<p>Good description:</p> <ul style="list-style-type: none"> the response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed the range of theatrical skills referenced is wide, with a good degree of appropriateness to the focus of the question the description of how skills were used is clear, developed, secure and supported by a number of precise details.
2	4–6	<p>Reasonable description:</p> <ul style="list-style-type: none"> The response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed The range of theatrical skills referenced is fair, with some relevance to the focus of the question The description of how skills were used is reasonably clear, mostly sound and supported by a few precise details.
1	1–3	<p>Limited description:</p> <ul style="list-style-type: none"> the response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed the range of theatrical skills referenced is narrow and may lack appropriateness to the focus of the question the description of how skills were used demonstrates underdeveloped knowledge, may lack clarity and is supported by minimal detail.
0	0	Nothing worthy of credit/nothing written.

Section C AO4 (20 marks)		
Band	Marks	Descriptors
4	16–20	<p>Excellent analysis and evaluation:</p> <ul style="list-style-type: none"> the response demonstrates highly developed skills in identifying and investigating how successfully theatre-makers communicated meaning to an audience (analysis) the response demonstrates highly developed skills in assessing the merit of approaches and formulating judgements (evaluation) the response is critical and insightful the points made are fully explored and supported with thorough exemplification.
3	11–15	<p>Good analysis and evaluation:</p> <ul style="list-style-type: none"> the response demonstrates developed and secure skills in identifying and investigating how successfully theatre-makers communicated meaning to an audience (analysis) the response demonstrates developed and secure skills in assessing the merit of approaches and formulating judgements (evaluation) the response is developed and clear the points made are explored and supported with a number of examples.
2	6–10	<p>Reasonable analysis and evaluation:</p> <ul style="list-style-type: none"> the response demonstrates some developing skill in identifying and investigating how successfully theatre-makers communicated meaning to an audience (analysis) the response demonstrates some developing skill in assessing the merit of approaches and formulating judgements (evaluation) the response is reasonably clear but at points relies on description the points made are sound but may not be explored or supported.
1	1–5	<p>Limited analysis and evaluation:</p> <ul style="list-style-type: none"> the response demonstrates under-developed skills in identifying and investigating how successfully theatre-makers communicated meaning to an audience (analysis) the response demonstrates underdeveloped skills in assessing the merit of approaches and formulating judgements (evaluation) the response is mostly descriptive and lacks exemplification.
0	0	Nothing worthy of credit/nothing written.

Question 11

Describe how one **or** more actors used their vocal and physical skills to **show how their character develops**.

Analyse and evaluate how successful they were in showing how their character develops to the audience.

You could make reference to:

- vocal skills, for example pitch, pace and tone of voice
- physical skills, for example body language and facial expression
- a scene or section and/or the production as a whole.

[32 marks]

<p>This question assesses:</p> <ul style="list-style-type: none"> • AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed. (12 marks) • AO4 Analyse and evaluate their own work and the work of others. (20 marks) <p>Responses could include reference to:</p> <ul style="list-style-type: none"> • a scene or section and/or • the production as a whole. <p>The actors' success in showing how their character develops in terms of, for example:</p> <ul style="list-style-type: none"> • details of their character with reference to age, gender, social background, ethnicity, status • how their character develops in reaction to the context/action of the section/production. • personality traits, idiosyncrasies, attitudes • the way the character may change • relationships to other characters and situations and how these may develop. <p>The skills applied:</p> <ul style="list-style-type: none"> • vocal: pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • physical: movement, body language, gesture, posture, gait, poise, balance, spatial relationships • facial expression, eye-contact. <p>Reference could also be made to:</p> <ul style="list-style-type: none"> • physical appearance of the performer/character – age, height, build, colouring, facial features • character interpretation and how they showed development and an understanding of how and why they developed • use of costume and props • use of space and setting • interaction with other characters; listening and response • delivery of specific lines. 	<p>32</p>
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Question 12

Describe how sound was used to **create tension** for the audience.
 Analyse and evaluate how successful the sound was in creating tension for the audience.

You could make reference to:

- volume and direction
- types of sound, amplification and special effects
- a scene or section and/or the production as a whole.

[32 marks]

<p>This question assesses:</p> <ul style="list-style-type: none"> • AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed. (12 marks) • AO4 Analyse and evaluate their own work and the work of others. (20 marks) <p>Responses could include reference to:</p> <ul style="list-style-type: none"> • a scene or section and/or • the production as a whole. <p>How the sound successfully created tension for the audience, with reference to some of the following:</p> <ul style="list-style-type: none"> • the action in the production, that was supported by sound in, for example, tense, thrilling, exciting, apprehensive or scary moments of action • the ways in which sound supported the action, for example, underscoring moments of high tension with non-diegetic sound to highlight tense or dangerous action • use of strings; discordant notes • percussion instruments; steady or steadily increasing tempo of beats • abstract sound • cliché sounds of imminent danger • cries, shrieks, screams. <p>An explanation of how tension was created through sound with reference to some of the following:</p> <ul style="list-style-type: none"> • live and/or recorded sound • position and use of speakers; volume/amplification/surround sound • use of voice/instruments • sound effects appropriate to setting • underscoring music to create atmosphere and/or mood. 	<p>32</p>
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Question 13

Describe how **either** the set **or** lighting was used to **add to the overall effect of the production** for the audience.

Analyse and evaluate how successful **either** the set **or** lighting was in adding to the overall effect of the production.

Set – you could make reference to:

- materials and effects
- space, scale, levels, colour
- a scene or section and/or the production as a whole.

Lighting – you could make reference to:

- colour, intensity, angle and focus
- any special effects
- a scene or section and/or the production as a whole.

[32 marks]

<p>This question assesses:</p> <ul style="list-style-type: none"> • AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed. (12 marks) • AO4 Analyse and evaluate their own work and the work of others. (20 marks) <p>Responses could include reference to:</p> <ul style="list-style-type: none"> • a scene or section and/or • the production as a whole. <p>For set</p> <p>An explanation of how the set was used to add to the overall effect of the production with reference to some of the following:</p> <ul style="list-style-type: none"> • understanding of playwright's intentions and/or message • theatre company's/designer's intentions/interpretations • the period, location and context of the production • set dressing • use of set to enhance the mood/atmosphere • special features or hallmarks of the style/genre of the production • the context of the play/production. <p>An explanation of how this was communicated through set with reference to some of the following:</p> <ul style="list-style-type: none"> • the layout and configuration of the set • composite or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits • use of gauzes/backdrops/cyclorama • use of projections, multimedia • use of texture, materials, colour • revolves, trucks, projections, smoke machines and flying 	<p>32</p>
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- actors' interaction and use of the set to enhance meaning/message.

For lighting

Students may refer to how the lighting added to the overall effect of the production, for example:

- the creation of a mood and/or atmosphere, eg tense, comic, romantic, sad, moving, joyful, thrilling, magical, apprehensive.

The use of lighting to add to the overall effect through, for example:

- reference to particular moments within the scene, section and/or production when mood and atmosphere was created, for example:
 - to intensify the mood
 - to create or release tension
 - to create comedy
 - to surprise or shock the audience
- creation of special effects that help to communicate the mood and/or atmosphere
- creation of exterior, interior locations to create mood and/or atmosphere
- creation of time of day
- creation of time of year
- supporting the action
- special features or hallmarks of the style/genre of the production
- the context of the play/production.

The ways in which the lighting added to the overall effect, for example:

- use of colour to create atmosphere, feeling, mood
- to define space on stage, create a location
- choice of lanterns
- use of gobos, gels, filters to create special effects, locations, mood and atmosphere
- use of gauzes and projections for various effects including location, plot, mood and atmosphere
- understanding of the effects created from angles, intensity and focus
- lighting used to replace items of scenery/props and support the action
- lighting used to imply a special location or feeling: 'dream sequence' for example
- lighting used to indicate significance.

Actor's interaction with the light and the effect. Interaction of other design elements that may have been more effective when lit for example.