



A-LEVEL
DRAMA AND THEATRE
7262/W

Component 1 Drama and theatre

Mark scheme

June 2020

Version: 1.0 Final Mark Scheme

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

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

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

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A-LEVEL DRAMA AND THEATRE (7262/W)

Shorthand/symbols for Examiners

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

Relevant or good point = ✓

Very good point = ✓✓

Dubious point = ?

Possible = (✓)

Omission = ^ ^

Point needs development = and.....?

Argument difficult to follow/confusion/muddle = }

Evidence of knowledge = kn

Evidence of understanding = und

Evidence of practical theatre awareness = prac

Wrong-headed/silly argument or suggestion = !

Repetition = R

Irrelevance = I

Narrative = N

Factually wrong = X

Contradiction = C

Practical detail missing = How?

Losing focus on question = Q?

Unattributed quotation = source?

Wrong word used = ww

Poor expression = E

Spelling error = rehursal or rehearsal [underline or ring]

Example needed = eg?

Generalised = G

Specialist terminology needed = term?

Social, cultural, historical context = SCH

Total, dramatic effectiveness = TDE

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

Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Examiners are reminded that a student must not answer:

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

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

Section A: Drama through the ages

This mark scheme applies to all questions from Section A.

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

Qu	Marking guidance		Total Marks									
	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.		25									
	In order to meet AO3 the student should demonstrate knowledge and understanding of: <ul style="list-style-type: none"> • the theatrical processes, practices and techniques involved in interpreting and performing theatre • ideas that are compatible with the content/action of the specified section • strategies that have the potential to convey meaning to an audience • textual illustrations that are appropriate the social, cultural and/or historical context of the text (in part 1 of each question). 											
	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">Band</th> <th style="text-align: center;">Marks</th> <th style="text-align: left;">Description</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">5</td> <td style="text-align: center;">21–25</td> <td> The student's response is assured and perceptive. The student's answer will be characterised by: <ul style="list-style-type: none"> • assured knowledge and perceptive understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • highly creative responses to the focus of the question • coherent and creative overview of the chosen play • plentiful strategies that have the potential to be highly effective for conveying meaning to an audience • a discriminating selection of textual illustrations and/or sketches and diagrams that are entirely appropriate to the set task • purposeful reference to the social or cultural or historical context of the text in relation to the focus of the question. Answers will be detailed, compelling and fluently structured, demonstrating complete command of subject specific terminology. </td> </tr> <tr> <td style="text-align: center;">4</td> <td style="text-align: center;">16–20</td> <td> The student's response is focused and considered. The student's answer will be characterised by: <ul style="list-style-type: none"> • focused knowledge and considered understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • quite creative responses to the focus of the question • quite a unified creative overview of the chosen play </td> </tr> </tbody> </table>			Band	Marks	Description	5	21–25	The student's response is assured and perceptive . The student's answer will be characterised by: <ul style="list-style-type: none"> • assured knowledge and perceptive understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • highly creative responses to the focus of the question • coherent and creative overview of the chosen play • plentiful strategies that have the potential to be highly effective for conveying meaning to an audience • a discriminating selection of textual illustrations and/or sketches and diagrams that are entirely appropriate to the set task • purposeful reference to the social or cultural or historical context of the text in relation to the focus of the question. Answers will be detailed, compelling and fluently structured, demonstrating complete command of subject specific terminology.	4	16–20	The student's response is focused and considered . The student's answer will be characterised by: <ul style="list-style-type: none"> • focused knowledge and considered understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • quite creative responses to the focus of the question • quite a unified creative overview of the chosen play
Band	Marks	Description										
5	21–25	The student's response is assured and perceptive . The student's answer will be characterised by: <ul style="list-style-type: none"> • assured knowledge and perceptive understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • highly creative responses to the focus of the question • coherent and creative overview of the chosen play • plentiful strategies that have the potential to be highly effective for conveying meaning to an audience • a discriminating selection of textual illustrations and/or sketches and diagrams that are entirely appropriate to the set task • purposeful reference to the social or cultural or historical context of the text in relation to the focus of the question. Answers will be detailed, compelling and fluently structured, demonstrating complete command of subject specific terminology.										
4	16–20	The student's response is focused and considered . The student's answer will be characterised by: <ul style="list-style-type: none"> • focused knowledge and considered understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • quite creative responses to the focus of the question • quite a unified creative overview of the chosen play 										

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

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

Indicative content

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

Section A: Drama through the ages

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

Qu	Indicative content Sophocles: <i>Antigone</i>	Total Marks
01	<p>As a director, <u>or</u> as a performer playing Creon, discuss how you would achieve your intended effects in <u>two</u> separate sections where Creon interacts with Antigone. You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Antigone</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of question 01, which are depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a director’s or performer’s perspective • clear identification of the intended effects for the audience during two separate sections of interaction between Creon and Antigone and focus on achieving these effects • reference to the social, cultural and/or historical context of <i>Antigone</i>. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of question 01 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • from a director’s perspective, strategies for achieving preferred effects: <ul style="list-style-type: none"> ○ casting decisions, if relevant to preferred effects ○ direction of the actors’ interaction with each other, including, for example: eye-contact, eye-line, physical contact, shifting spatial relationships ○ delivery of lines: use of pause, pitch, volume, pace and climax ○ movement and gesture ○ confrontation; stichomythic exchanges ○ choice of staging elements to support direction. • from a performance perspective, strategies for achieving preferred effects: <ul style="list-style-type: none"> ○ Creon’s physical appearance, age, height, build, colouring, facial features ○ vocal qualities: pitch, pace, tone, volume, accent; delivery of specific lines ○ movement, gesture, gait, posture, demeanour and facial expressions ○ style and use of costume, make-up, props and accessories. • social, cultural or historical context which might include, for example: <ul style="list-style-type: none"> ○ the notion of male superiority over females ○ the conflict between man’s law and the law of the gods ○ reference to Ancient Greek performance conventions; the wearing of masks/cothurni; the use of only male actors ○ accurate staging terminology: for example, skene, parados, proskenion ○ structure of play: prologue, parodos, stasima and episodes, exodus ○ dramatic conventions, including, for example: stichomythia, strophe and antistrophe, peripeteia, anagnorisis. 	25

Qu	Indicative content Sophocles: <i>Antigone</i>	Total Marks
02	<p>As a designer, discuss how you would create a dramatic impact for your audience in <u>two</u> sections of the play. You should refer to <u>two or more</u> of the following design elements in your answer: set, costume, lighting, sound.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Antigone</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of question 02, which are depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a designer’s perspective • a clear focus on the creation of a dramatic impact and the design ideas calculated to achieve it in two sections of the play • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 02 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • from a design perspective, strategies for creating a dramatic impact, for example: • design fundamentals, appropriate to selected design elements, for example: for set: <ul style="list-style-type: none"> ○ choice of staging form, for example: arena, proscenium, thrust, studio ○ scale, materials, texture, shape, colour ○ use of levels, ramps; projections ○ focus on entrances and exits ○ discrete area for the Chorus ○ representation of: the altar, palace doors, outdoor setting • for costume: <ul style="list-style-type: none"> ○ colour fabric, cut, fit, condition ○ style, ornamentation, headgear, footwear ○ chiton, himation, chlamys, peplos • for lighting: <ul style="list-style-type: none"> ○ intensity, angle, colour, fades, blackouts; choice of lanterns, gels ○ lasers, holograms, strobes, UV light • for sound: <ul style="list-style-type: none"> ○ diegetic and non-diegetic sounds ○ amplification, direction, surround sound. • social, cultural or historical context might include, for example: <ul style="list-style-type: none"> ○ staging/design terminology: skene, parados, proskenenion, ekkyklema ○ elements that reflect Greek design – scale, pillars, levels, steps. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	25

Qu	Indicative content Shakespeare: <i>Much Ado About Nothing</i>	Total Marks
03	<p>As a designer responsible for costumes and accessories for members of ‘the Watch’, <u>or</u> as a performer playing Dogberry, discuss the methods you would use to make the audience laugh in <u>two</u> separate sections of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Much Ado About Nothing</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 03 which are depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a designer’s or performer’s perspective • a clear focus on the creation of comedy through costume design or performance strategies in two separate sections of the play • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 03 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • from a costume designer’s perspective, strategies for creating comedy: <ul style="list-style-type: none"> ○ costume design ideas to create comedy through the (possibly failed) attempts of ‘the Watch’ to appear authoritative/official: various pieces of improvised uniform, trousers, breeches, tunics, jackets, helmets, hats, boots ○ unconventional/unorthodox items to suggest ‘authority’ ○ creation of a comical sense of hierarchy across ‘the Watch’ ○ suggestions for accessories such as a variety of weaponry, modes of restraint ○ design fundamentals: texture, shape, colour, fabric, condition, fit ○ design consonant with the Italian setting of the play, if chosen. • from a performer’s perspective <ul style="list-style-type: none"> ○ Dogberry’s physical appearance, age, height, build, colouring, facial features ○ application of comic method: timing, rule of three, speed of cues ○ interaction with other members of the Watch and/or with nobility ○ vocal qualities: pitch, volume, pace, tone, accent ○ delivery of specific lines ○ interaction with others, eye contact, spatial relationships, physical contact; use of space ○ movement, gesture, gait, posture, energy, demeanour and facial expressions ○ style and use of: costume, make-up ○ use of props and accessories. • social, cultural or historical context might include, for example: <ul style="list-style-type: none"> ○ Elizabethan law enforcement ○ Shakespeare’s creation of comedy from lower class/uneducated characters ○ Elizabethan staging conventions. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	25

Qu	Indicative content Shakespeare: <i>Much Ado About Nothing</i>	Total Marks
04	<p>As a director, discuss how your direction of Don Pedro and Don John would help to convey their contrasting characters to the audience.</p> <p>You should refer to <u>two</u> separate sections of the play where Don Pedro and Don John appear either together or separately.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Much Ado About Nothing</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 04 which are depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a directorial perspective • a clear focus on conveying the contrasting characters of Don Pedro and Don John in two separate sections • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 04 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • the physical appearance of Don Pedro and Don John: their relative ages, height, build, colouring, facial features – the contrasting appearances of the brothers; differentiation of status • the contrasting natures of the brothers: Don Pedro supportive, amiable, empathetic while Don John is confrontational, malicious and sociopathic • vocal qualities: volume, pitch, pace, tone, accent • delivery of specific lines: interaction with each other, eye contact, spatial relationships, physical contact • use of space • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume, make-up to distinguish between the brothers' characters • use of props and accessories. <ul style="list-style-type: none"> • social, cultural or historical context might include, for example: <ul style="list-style-type: none"> ○ attitudes to bastard children and inheritance in the Elizabethan period ○ Elizabethan staging conventions ○ Elizabethan dramatic conventions of the good and the bad brother. 	25

Qu	Indicative Content Goldoni: <i>A Servant to Two Masters</i>	Total Marks
05	<p>As a director, <u>or</u> as a sound designer, discuss how you would increase the comedy in <u>two</u> sections of the play that each include physical routines such as stage fighting, beatings and lazzi.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>A Servant to Two Masters</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 05 which are depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a directorial or sound designer’s perspective • a clear focus on increasing comedy in sections that include physical routines, fighting, beatings and lazzi • directorial/sound design ideas calculated to increase the comedy in two sections of the play • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 05 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • from a directorial perspective, strategies for creating comedy: <ul style="list-style-type: none"> ○ the physical routines which involve for example, Truffaldino with almost every character, Silvio and Pantalone, Beatrice and Silvio, the sparring Vecchi, Pantalone and Lombardi ○ the ‘master/servant’ relationship which permits both Beatrice as Federigo and Florindo to ‘beat’ Truffaldino ○ physical interaction between characters, spatial relationships, physical contact, the ‘comical’ beatings and beratings, Truffaldino’s ‘avoidance’ tactics ○ use of space ○ movement, gesture, gait, posture, demeanour and facial expressions ○ use of props and accessories, for example the ‘letter’ that Truffaldino attempts to reseal, the ‘slapstick’, the trunks, the food • from a sound designer’s perspective, strategies for creating comedy: <ul style="list-style-type: none"> ○ diegetic and non-diegetic sound ○ use of microphones, amplifiers, direction ○ sound levels, reverb, echo, recorded sound effects, fades, soundscapes ○ music underscoring the comic physical action, for example, use of percussion to accompany beatings/blows. • social, cultural or historical context might include, for example: <ul style="list-style-type: none"> ○ references to commedia dell’arte and lazzi conventions ○ use of slapstick ○ cultural conventions of servitude; ownership; right to exercise physical/corporal punishment. 	25

Qu	Indicative content Goldoni: <i>A Servant to Two Masters</i>	Total Marks
06	<p>As a performer, discuss how you would play the role of Florindo in <u>at least two</u> separate sections of the play in order to reveal different aspects of his character.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>A Servant to Two Masters</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of question 06, which are depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a performer’s perspective • clear focus on revealing different aspects of Florindo’s character in at least two separate sections of the play • appropriate performance ideas calculated to reveal the different aspects • reference to the social, cultural and/or historical context of <i>A Servant to Two Masters</i>. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 06 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • Florindo’s physical appearance, age, height, build, colouring, facial features • vocal qualities: volume, pitch, pace, tone, accent • delivery of specific lines: interaction with others, eye contact, spatial relationships, physical contact; use of space • movement, gesture, gait, posture, energy, demeanour and facial expressions • style and use of costume/make-up • use of props and accessories • specific performance ideas clearly calculated to reveal different aspects of Florindo’s character: his vanity, his tendency to violence, his passion, his loyalty. • social, cultural or historical context might include, for example: <ul style="list-style-type: none"> ○ references to original staging of commedia dell’arte ○ stock characters ○ the role of the innamorati ○ traditions involving the relationship between servants and their masters. 	25

Qu	Indicative Content Ibsen: <i>Hedda Gabler</i>	Total Marks
07	<p>As a director, <u>or</u> as a designer of lighting <u>and</u> sound, discuss how you would highlight the growing tension between Hedda and Judge Brack in <u>two or more</u> sections of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Hedda Gabler</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 07 which are depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a directorial or technical designer’s perspective • a clear focus on highlighting the growing tension between Hedda and Brack • directorial or technical design ideas calculated to achieve this in two or more sections of the play • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 07 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • from a director’s perspective, strategies for highlighting tension: <ul style="list-style-type: none"> ○ casting ideas, if considered relevant to highlighting tension, for example, relative heights, builds of the characters ○ vocal qualities: volume, pace, pitch, pause, accent, tonal shifts ○ delivery of lines ○ physical qualities to convey the initial flirtatious tension between the pair, turning by degrees into combative tension as Brack asserts his power over Hedda ○ movement, gesture, facial expression, gait, posture, demeanour ○ eye-line, eye-contact, physical contact ○ attention to blocking to emphasise the growing antipathy that Hedda feels towards Brack; his physical oppressiveness • choice and use of production elements, including costume, use of props to highlight the growing tension. • from a lighting and sound designer’s perspective, strategies for highlighting tension: <ul style="list-style-type: none"> ○ lighting design, including, for example: <ul style="list-style-type: none"> ○ intensity, angle, colour, choice of lanterns ○ gobos, lenses, gels, barn doors, irises ○ wash, hard/soft edged light ○ blackout, fades, cross-fades. • sound design, including, for example: <ul style="list-style-type: none"> ○ diegetic and non-diegetic sound ○ use of microphones, amplifiers, direction ○ sound levels, reverb, echo, recorded sound effects, fades, soundscapes. 	25

	<p>Students are expected to include sketches and/or diagrams in answers to design questions.</p> <p>Social, cultural or historical context might include, for example:</p> <ul style="list-style-type: none"> • adherence to the social mores of the period • demonstration of naturalistic acting techniques • use of appropriate period costume, props and accessories • naturalistic setting: action in one room • ‘fourth wall’ acting convention. 	
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Qu	Indicative Content Ibsen: <i>Hedda Gabler</i>	Total Marks
08	<p>As a performer, discuss how you would play the role of Eilert Loevborg in at least two sections of the play in order to highlight his contrasting attitudes towards Hedda and Thea.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Hedda Gabler</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 08 which are depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a performer’s perspective • clear focus on highlighting Loevborg’s contrasting attitudes towards Hedda and Thea in at least two sections of the play • appropriate performance ideas calculated to reveal Loevborg’s attitudes • reference to the social, cultural and/or historical context of <i>Hedda Gabler</i>. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 08 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • Loevborg’s physical appearance: age, height, build, colouring, facial features • vocal qualities: volume, pitch, pace, tone, accent • delivery of specific lines: interaction with Hedda and with Thea, eye contact, spatial relationships, physical contact; use of space • movement, gesture, gait, posture, energy, demeanour and facial expressions • style and use of costume, make-up • use of props and accessories • specific performance ideas clearly calculated to reveal Loevborg’s contrasting attitudes, for example, his nostalgia for the past relationship he had with Hedda, attraction towards her, tinged with wariness, contrasted with his familiarity with Thea, admiration of her nature tinged with a sense of patronage • exchanges with Hedda, both private and ‘public’ • exchanges with Thea, always witnessed by Hedda. 	25

	<ul style="list-style-type: none">• social, cultural or historical context might include, for example:<ul style="list-style-type: none">○ adherence to the social mores of the period○ the conventions of nineteenth century society in relation to chaperones○ demonstration of naturalistic acting techniques.	
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Qu	Indicative Content Brecht: <i>The Caucasian Chalk Circle</i>	Total Marks
09	<p>As a director <u>or</u> as a performer playing the Fat Prince, discuss how you would convey Brecht’s criticism of the ruling classes in <u>at least two</u> separate sections of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>The Caucasian Chalk Circle</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 09 which are depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a director’s or performer’s or perspective • a clear focus on conveying Brecht’s criticism of the ruling classes, in at least two separate sections • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 09 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • from a performer’s perspective, acting strategies for highlighting Brecht’s criticism of the ruling classes: <ul style="list-style-type: none"> ○ the appearance of the Fat Prince ○ application of Brechtian/epic techniques, for example: acting in a spirit of criticism, fixing the not/but, the application of gestic acting, the application of Spass, cool acting style, distancing, the achievement of archetype ○ use of space, interaction with other characters ○ style and use of costume, make-up ○ use of props and accessories ○ physical qualities: movement, gesture, eye-contact, facial expression, gait, posture, demeanour ○ vocal qualities: pitch, pace, pause, volume, tone, delivery of lines ○ attitudes towards the peasants and towards his fellow ‘aristocrats’. • from a director’s perspective, strategies for highlighting Brecht’s criticism of the ruling classes: <ul style="list-style-type: none"> ○ the staging form chosen, for example: proscenium, thrust, studio ○ casting/make-up/mask ideas to distinguish the ruling classes from the proletariat: ruling classes to include, for example, the Governor, the Governor’s Wife, the Fat Prince, the Rich Ladies ○ costume to highlight class differences: colour fabric, cut, fit, condition ○ Brechtian strategies such as use of authentic props to emphasise class differences, placards, screens to educate the audience. • social, cultural or historical context might include, for example: <ul style="list-style-type: none"> ○ demonstration of elements of the v-effekt ○ Brechtian acting techniques: gestus, demonstration of character ○ costume to denote role or function; use of mask. 	25

Qu	Indicative content Brecht: <i>The Caucasian Chalk Circle</i>	Total Marks
10	<p>As a designer, discuss how your set design ideas would provide suitable settings for <u>at least two</u> different sections of the play. You may include ideas for projections/multi-media, if appropriate to your design concept.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>The Caucasian Chalk Circle</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 10 which are depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a set design perspective • a clear focus on the provision of appropriate settings for at least two different sections • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 10 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • set design: <ul style="list-style-type: none"> ○ an appropriate period setting or justified alternative – application of Brechtian design elements ○ the staging form chosen, for example proscenium, thrust, studio ○ set design fundamentals: scale, texture, shape, colour; position of entrances and exits; use of levels, ramps ○ Brechtian approach to design - set designed to look as if it will last two hours; use of authentic props; placards, screens, cyclorama ○ use of projections and other media types, if appropriate • social, cultural or historical context might include, for example: <ul style="list-style-type: none"> ○ demonstration of elements of the v-effekt ○ ‘temporary’ appearance of setting and authentic props. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	25

Qu	Indicative content Fo: <i>Accidental Death of an Anarchist</i>	Total Marks
11	<p>As a director, <u>or</u> as a designer for lighting <u>and/or</u> sound, discuss how your ideas would contribute to the creation of a chaotic atmosphere in <u>two</u> separate sections of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Accidental Death of an Anarchist</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 11 which are depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a directorial or technical design perspective for lighting and/or sound • a clear focus on contributing to the chaotic atmosphere in two separate sections of the play through directorial or lighting/sound design ideas • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 11 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • from a director's perspective: <ul style="list-style-type: none"> ○ the staging form chosen for example proscenium, thrust, arena ○ casting ideas, if considered relevant to creating the chaotic atmosphere ○ blocking and stage positioning, tightly choreographed movement ○ vocal qualities: pace, pitch, pause, accent, tonal shifts, delivery of lines, volume ○ physical qualities: movement, gesture, facial expression, gait, posture, demeanour ○ physical theatre techniques if appropriate ○ eye-line, eye-contact, physical contact • choice and use of production elements, including costume and props to contribute to the frantic atmosphere. • from a technical designer's perspective: <ul style="list-style-type: none"> ○ lighting design, including, for example: <ul style="list-style-type: none"> • intensity, angle, colour, choice of lanterns • gobos, lenses, gels, barn doors, irises • wash, hard/soft edged light • blackout, fades, cross-fades ○ sound design, including, for example: <ul style="list-style-type: none"> • diegetic and non-diegetic sound • use of microphones, amplifiers, direction • actor generated sound. • social, cultural or historical context might include, for example: <ul style="list-style-type: none"> ○ reference to commedia techniques 	25

	<ul style="list-style-type: none"> ○ elements of farce ○ function of political satire; the historical background to the play 	
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Qu	Indicative Content Fo: <i>Accidental Death of an Anarchist</i>	Total Marks
12	<p>As a performer, playing <u>either</u> the role of Feletti, <u>or</u> the role of the Constable, discuss how your performance would achieve your intended audience response in <u>two</u> separate sections of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Accidental Death of an Anarchist</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 12, which are depending upon the chosen focus:</p> <ul style="list-style-type: none"> ● a performer’s perspective ● clear focus on achieving explicitly stated audience responses to either the character of Feletti or the Constable in two separate sections of the play ● appropriate performance ideas calculated to achieve those responses ● reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> ● a creative overview ● appropriate selection of textual illustrations. <p>In meeting the demands of Question 12 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> ● the preferred audience response: amusement, laughter, engagement ● the physical appearance of Feletti or the Constable, age, height, build, colouring, facial features ● vocal qualities: pitch, pace, tone, accent, volume ● delivery of specific lines: interaction with others, eye contact, spatial relationships, physical contact; use of space ● movement, gesture, gait, posture, energy, demeanour and facial expressions ● style/use of costume/make-up; of props and accessories ● specific performance ideas clearly calculated to elicit the preferred audience response ● Feletti’s scepticism and forthright questioning; the Constable’s naivete/stupidity. ● social, cultural or historical context might include, for example: <ul style="list-style-type: none"> ○ understanding of the political context of the play ○ the satirical nature of the play ○ comic elements; use of heightened realism, cartoon style ○ the political background to the action. 	25

Qu	Indicative content Butterworth: <i>Jerusalem</i>	Total Marks
13	<p>As a director, <u>or</u> as a performer playing Johnny, discuss how you would communicate the nature of Johnny’s relationships with different characters in <u>two or more</u> sections of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Jerusalem</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 13 which are depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a directorial or performance perspective • a clear focus on the communication of the nature of Johnny’s relationships with different characters • reference to two or more sections of the play • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 13 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • from a director’s perspective: <ul style="list-style-type: none"> ○ casting decisions for Johnny, physicality and vocal qualities ○ direction of Johnny in his interaction with other characters, including: use of space, physical and eye-contact; delivery of lines ○ choice of staging elements to facilitate the communication of different relationships ○ use of space; use of props ○ direction of the verbal interactions between Johnny and other characters, for example: Ginger, council representatives, Professor, Wesley, Dawn, Marky, Troy, Phaedra. • additionally, from a performer’s perspective: <ul style="list-style-type: none"> ○ Johnny’s larger than life personality, casual manner, jocular attitude, fiercely protective of his own image ○ vocal, physical and facial expression ○ his thinly veiled contempt toward Ginger ○ his varied responses to his ‘tribe’ of ‘followers’ ○ his relationship with authority figures. • social, cultural or historical context might include, for example: <ul style="list-style-type: none"> ○ demonstration of naturalistic directorial/performance techniques ○ allegorical/mythological elements ○ culture of violence and aggression. 	25

Qu	Indicative content Butterworth: <i>Jerusalem</i>	Total Marks
14	<p>As a designer responsible for lighting <u>and</u> sound, discuss the specific effects you would wish to create in <u>at least two</u> sections of the play and how you would achieve them.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Jerusalem</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 14 which are depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a technical designer’s perspective • a focus on the explicit effects that are intended, and design ideas calculated to achieve them in at least two sections of the play • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 14 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • intended effects, for example, the creation of the outdoors setting in lighting and sound terms; the creation of the ‘rave’ atmosphere, the sound effects of the Flintock fair; Johnny’s beating. • lighting: <ul style="list-style-type: none"> ○ choice and positioning of lanterns ○ focus, intensity, angle, colour ○ shadow, silhouette; use of gauzes ○ gobos, lenses, gels, barn doors, irises ○ flood/wash, hard/soft edged light ○ blackout, fades, cross-fades, timing of lighting changes ○ special effects, lasers, strobos • sound design including: <ul style="list-style-type: none"> ○ diegetic and non-diegetic sound ○ use of microphones, amplifiers, direction/location, surround sound ○ sound levels, reverb, echo, recorded sound effects, fades, soundscapes ○ pitch, volume, rhythm; live sound. • social, cultural or historical context might include, for example: <ul style="list-style-type: none"> ○ understanding of contemporary technical opportunities ○ allegorical/mythological elements ○ indices of alternative culture. 	25

Section B: 20th and 21st century drama

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

This mark scheme applies to all questions from Section B.

Students must answer all three parts of their chosen question.

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

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

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

Indicative content

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

Section B: 20th and 21st century drama

Play	Question	Page for Indicative content
Lorca – <i>Yerma</i> From Act One, Scene Two	15	p. 29–30
Williams – <i>The Glass Menagerie</i> From Scene Three	16	p. 31–32
Berkoff – <i>Metamorphosis</i> From Opening sequence	17	p. 33–34
Wertebaker – <i>Our Country's Good</i> From Act Two, Scene Eleven	18	p. 35–36
Churchill – <i>Cloud Nine</i> From Act Two, Scene One	19	p. 37–38
Teale – <i>Brontë</i> From Act Two	20	p. 39–40

Qu	Indicative content Lorca: <i>Yerma</i> From Act One, Scene Two	Total Marks
15	<p>Answer all parts of this question.</p> <p>Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> • Lorca’s symbolism within both text and design • the patriarchal culture and role of women in Andalucian society • attitudes towards magic/witchcraft in 1930’s Spain • poetic style • use of Andalucian music • significance of rural location. <p>Students’ interpretative ideas must be appropriate to the play as a whole.</p>	
15.1	<p>Explain and justify how you would direct the actors from <u>line 1</u> to <u>line 51</u> in order to create your preferred effects for the audience.</p> <p>Students must demonstrate an understanding of the demands of Question 15.1 which are:</p> <ul style="list-style-type: none"> • a directorial perspective • a clear focus on achieving explicitly identified effects through directorial ideas • reference to the social, cultural or historical context of the play. <p>In meeting the demands of Question 15.1 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • preferred effects which might include, for example: curiosity about Yerma’s interest in Dolores; admiration of Victor’s singing, sympathy towards Yerma and/or Victor; a sense of anticipation as the pair meet; awareness of Yerma’s strength of feelings • directorial strategies including: <ul style="list-style-type: none"> ○ direction of performers’ movement and delivery of lines ○ staging elements; costume, make-up ○ vocal and physical qualities of the actors ○ movement and/or stillness; gesture, stance, demeanour ○ eye-contact and its withdrawal ○ picking up of cues, use of pause, pitch, emphasis. <p>AND</p>	10
15.2	<p>As a performer, explain how you would perform the role of Yerma from <u>line 53</u> to <u>line 102</u>, in order to demonstrate her contrasting feelings towards Victor and Juan.</p> <p>Students must demonstrate an understanding of the demands of Question 15.2 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • a focus on the performance methods required to demonstrate Yerma’s contrasting feelings towards Victor and Juan • reference to the social, cultural or historical context of the play. 	10

<p>15.3</p>	<p>In meeting the demands of Question 15.2 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • Yerma’s physical demeanour towards the two men; her admiration of Victor’s singing; her response to the mark on Victor’s face and to the sound of the baby; her defensiveness with Juan followed by her aggressiveness • vocal qualities: volume pitch, pace, tone, accent • delivery of specific lines – interaction with Victor and Juan • eye contact, spatial relationships, physical contact • use of space • movement, gesture, gait, posture and facial expressions • style, use of costume, make-up • use of props and accessories. <p>AND</p> <p>As a designer, explain and justify how your design ideas for the extract would create an appropriate setting for the action. You should refer to <u>one or more</u> of the following elements:</p> <ul style="list-style-type: none"> • set • lighting • sound. <p>Students must demonstrate an understanding of the demands of Question 15.3 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective • clear ideas for creating an appropriate setting for this extract, set in the fields • reference to the social, cultural or historical context of the play. <ul style="list-style-type: none"> • In meeting the demands of Question 15.3 and the assessment objective AO3 students are expected to make reference to some of the following: <ul style="list-style-type: none"> ○ appropriate setting ideas for this outdoor scene ○ set design fundamentals: configuration, scale, levels, entrances and exits; sense of outdoor space ○ fabrics/materials; use of colour ○ lighting fundamentals: focus, intensity, angle, colour, use of gauzes, gobos, gels, lenses, floods, washes, specials ○ sound fundamentals: diegetic and non-diegetic sound, use of microphones, amplifiers, direction/location, surround sound; live and recorded sound, Victor’s song ○ sound levels, reverb, echo, recorded sound effects, fades, soundscapes; pitch, volume, rhythm. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	<p>10</p>
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Qu	Indicative content Williams: <i>The Glass Menagerie</i> From Scene Three	Total Marks
16	Answer all parts of this question. Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example: <ul style="list-style-type: none"> • Williams' memory play • elements of realism/naturalism/symbolism within performance and/or design • references to the American Dream • significance of the Southern setting. Students' interpretative ideas must be appropriate to the play as a whole.	
16.1	<p>Explain and justify how you would direct the section from <u>line 53</u> to <u>line 94</u> in order to create your preferred effects for the audience.</p> <p>Students must demonstrate an understanding of the demands of Question 16.1 which are:</p> <ul style="list-style-type: none"> • a director's perspective • a clear focus on creating explicitly identified effects • reference to the social, cultural or historical context of the play. <p>In meeting the demands of Question 16.1 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • preferred effects for the audience which might include, for example, tension, fear for what Tom might do to his mother; dismay at Amanda's attempts to control and humiliate Tom; horror at the accident with the glass menagerie; pity for Laura • directorial strategies including ideas for: <ul style="list-style-type: none"> ○ staging configuration and use of space ○ casting and direction of performers' movement and delivery of lines ○ staging elements ○ revealing the relationship between Tom and his mother ○ revealing Tom's feelings about his sister ○ the characters' vocal qualities, pace, pitch, tone, volume ○ spatial relationships, eye-contact, physical stance and facial demeanour ○ movement and/or stillness ○ picking up of cues, use of pause, pitch, emphasis. <p>AND</p>	10
16.2	<p>As a performer, explain how you would perform the role of Amanda from <u>line 1</u> to <u>line 53</u>, in order to demonstrate her attempt to control Tom.</p> <p>Students must demonstrate an understanding of the demands of Question 16.2 which are:</p> <ul style="list-style-type: none"> • a performer's perspective • a clear focus on demonstrating Amanda's attempts to control Tom • reference to the social, cultural or historical context of the play <p>In meeting the demands of Question 16.2 and the assessment objective AO3</p>	10

<p>16.3</p>	<p>students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • Amanda’s physical appearance, age, height, build, colouring, facial features • her vocal qualities: pitch, pace, tone, accent, volume • delivery of specific lines; interaction with Tom; use of the stage space • the naturalistic/conversational/melodramatic qualities of the confrontation; Amanda’s demands, her orders, her attempt at demonstrating her power over Tom • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume • use of props and accessories. <p>AND</p> <p>As a designer, explain and justify how your ideas would contribute to the escalation of tension as the scene develops.</p> <p>Students must demonstrate an understanding of the demands of Question 16.3 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective • clear justified ideas for contributing to the escalation of tension that builds in the extract • reference to the social, cultural or historical context of the play. <p>In meeting the demands of Question 16.3 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • ways in which tension can be created through set and lighting design • set design fundamentals: configuration of space, scale, levels, entrances and exits; sense of interior space • fabrics/materials, use of colour, furnishings, the positioning and design of the ‘menagerie’ • the use of the projection screen • the sudden/violent opening and closing of the portieres, the over-turned chair, the portrait of Tom’s father • lighting fundamentals: variation of focus, intensity, angle, colour • sound fundamentals: diegetic and non-diegetic sound, use of microphones, amplifiers, direction/location, surround sound; live and recorded sound • sound levels, reverb, echo, recorded sound effects, fades, soundscapes; pitch, volume, rhythm • use of gauzes, gobos, lenses, floods, washes, gels, specials; use of silhouette on the portieres – ‘gesticulating shadows’; fades and blackout. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	<p>10</p>
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Qu	<p style="text-align: center;">Indicative content Berkoff: <i>Metamorphosis</i> From the opening sequences of the play</p>	Total Marks
17	<p>Answer all parts of this question.</p> <p>Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> • Berkoff's total theatre • physical theatre elements: voice and movement • expressionism • elements of Kafkaesque nightmare. <p>Students' interpretative ideas must be appropriate to the play as a whole.</p>	
17.1	<p>Explain and justify how you would direct the actors from <u>line 1</u> to <u>line 33</u> in order to create your intended atmosphere.</p> <p>Students must demonstrate an understanding of the demands of Question 17.1 which are:</p> <ul style="list-style-type: none"> • a directorial perspective • a clear focus on creating the intended atmosphere • reference to the social, cultural or historical context of the play. <p>In meeting the demands of Question 17.1 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • directorial strategies for creating the intended atmosphere for example: monotonous, pessimistic, tense, surreal, comic • casting and direction of performers' movement and delivery of lines • features including: choral speech and contrapuntal delivery; distorted dialogue • stylised movement, for example, synchronized movement/action, rhythmic gestures, mechanical routines • spatial relationship between the family members; eye-contact; physical stance and facial demeanour • picking up of cues; use of pause, pitch, emphasis; use of integrated vocal and physical work • the ticking clock and accompanying mimes • contrast between Gregor's exhaustion and the family's 'encouragement' • ludicrous/satirical images and mimes supporting a serious message. 	10
17.2	<p>AND</p> <p>As a performer, explain and justify how you would perform the role of Greta from <u>line 41</u> to <u>line 93</u> in order to achieve your preferred audience response to the character.</p> <p>Students must demonstrate an understanding of the demands of Question 17.2 which are:</p> <ul style="list-style-type: none"> • a performer's perspective • a clear focus on performing the role of Greta at this point in the play in order to achieve a specific audience response 	10

<p>17.3</p>	<ul style="list-style-type: none"> • reference to the social, cultural or historical context of the play. <p>In meeting the demands of Question 17.2 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • preferred response to Greta, for example, sympathy, empathy, admiration based on her apparent innocence and loyalty to her brother • Greta’s physical appearance: age, height, build, colouring, facial features • Greta’s vocal qualities: volume, pitch, pace, tone, accent • Greta’s movement qualities, mime, freezes, stylised expression of emotion, facial expression, gesture • delivery of specific lines – interaction with her mother and father and Gregor, eye contact, spatial relationships, physical contact; use of space • style, use of costume, make-up • use of props and accessories. <p>AND</p> <p>As a designer, explain and justify how your designs would help you to create the location of the action in the Samsa’s home. You should refer to <u>two</u> of the following design elements:</p> <ul style="list-style-type: none"> • set • sound • lighting • projections. <p>Students must demonstrate an understanding of the demands of Question 17.3 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective • clear ideas for creating the location of the action • reference to the social, cultural or historical context of the play. <p>In meeting the demands of Question 17.3 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <p>Set, for example:</p> <ul style="list-style-type: none"> • the staging form chosen, for example proscenium, thrust, studio • design fundamentals: scale, texture, shape, colour • use of levels, ramps, revolve, positioning and design of Gregor’s ‘cage’; entrances and exits • furnishings, set dressing; use of light on the set. <p>Lighting for example:</p> <ul style="list-style-type: none"> • focus, intensity, angle, colour, use of gauzes, gobos, lenses, floods, washes, gels, specials <p>Sound for example:</p> <ul style="list-style-type: none"> • use of microphones, amplifiers, direction/location, surround sound; live and recorded sound; use of metronome; sound levels, reverb, echo, actor generated sounds <p>Projections, for example:</p> <ul style="list-style-type: none"> • use of colour or monochrome images • use of film or stills. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	<p>10</p>
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Qu	Indicative content Wertebaker: <i>Our Country's Good</i> From Act Two, Scene Eleven: Backstage	Total Marks
18	<p>Answer all parts of this question.</p> <p>Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> • Wertebaker's use of historicisation • the political background to the play • elements of epic theatre • multi-role and cross-gender casting • episodic structure. <p>Students' interpretative ideas must be appropriate to the play as a whole.</p>	
18.1	<p>Explain how you would direct the actors from <u>line 5</u> to <u>line 35</u>, in order to demonstrate how the convicts have developed into integrated members of Ralph's 'tiny colony'.</p> <p>Students must demonstrate an understanding of the demands of Question 18.1 which are:</p> <ul style="list-style-type: none"> • a director's perspective • a clear focus on demonstrating how the convicts have developed into integrated members of Ralph's 'tiny colony' • reference to the social, cultural or historical context of the play. <p>In meeting the demands of Question 18.1 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <p>Directorial strategies calculated to demonstrate how the convicts have developed into integrated members of Ralph's 'tiny colony' for example:</p> <ul style="list-style-type: none"> • staging configuration and use of space; actor/audience relationship • casting and direction of performers' movement and delivery of lines that show the growing unity/integration of the convicts • vocal qualities: pitch, pace, pause, tone, volume • physical qualities, facial expression; movement, gesture, demeanour, eye-contact, eye-line • use of costume and props • Liz's concern for Duckling, Mary's kindness towards Duckling, her protectiveness of Ralph; the dreams of Wisehammer and Sideway; the willingness of the convicts to join Sideway's proposed theatre company; the convicts' optimism for the future. <p>AND</p>	10
18.2	<p>As a performer, explain and justify how you would perform the role of Dabby from <u>line 36</u> to <u>line 75</u> in order to achieve your preferred audience response.</p> <p>Students must demonstrate an understanding of the demands of Question 18.2 which are:</p> <ul style="list-style-type: none"> • a performer's perspective • performance ideas calculated to achieve a specific audience response to Dabby at this point in the play 	10

<p>18.3</p>	<ul style="list-style-type: none"> reference to the social, cultural or historical context of the play. <p>In meeting the demands of Question 18.2 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> preferred audience responses, for example, disappointment with her readiness to abandon her ‘friends’; satisfaction that she will escape Dabby’s physical appearance, age, height, build, colouring, facial features vocal qualities: pitch, pace, tone, accent, volume delivery of specific lines, interaction with the other characters, eye contact, spatial relationships, physical contact use of space movement, gesture, gait, posture, demeanour and facial expressions style, use of costume, make-up use of props and accessories. <p>AND</p> <p>As a designer, explain and justify your ideas for costume and accessories for <u>two</u> of the following characters at this point in the play:</p> <ul style="list-style-type: none"> The Aborigine Mary Wisehammer. <p>Students must demonstrate an understanding of the demands of Question 18.3 which are:</p> <ul style="list-style-type: none"> a designer’s perspective clear ideas for costume and accessories for the selected characters reference to the social, cultural or historical context of the play. <p>In meeting the demands of Question 18.3 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> costume design fundamentals – period features, style, cut, condition, fit, fabric, colour, ornamentation costume items for Mary or Wisehammer: appropriate eighteenth century costumes, acquired from the Officers and their wives, uniforms, breeches, shirts, jackets, boots, hats for Wisehammer as Captain Brazen; petticoats, dresses, blouses, skirts, stockings, shoes for Mary as Silvia tribal costume for the Aborigine which may include, for example, loin cloth adorned with branches, feathers, leaves; body paint and body adornment; patterned fabric; indication of sickness appropriate footwear and headgear accessories, fans, swords, gloves; tribal spears, shields for the Aborigine. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	<p>10</p>
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Qu	Indicative content Churchill: <i>Cloud Nine</i> From Act Two, Scene One	Total Marks
19	Answer all parts of this question. Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example: <ul style="list-style-type: none"> • Churchill's political/feminist theatre • cross-gender and cross-ethnicity casting • epic style; creation of comedy • challenges to cultural and gender stereotyping. Students' interpretative ideas must be appropriate to the play as a whole.	
19.1	<p>Explain and justify how you would direct the actors playing Cathy and Lin, from <u>line 51</u> to <u>line 97</u>, in order to achieve your preferred effects.</p> <p>Students must demonstrate an understanding of the demands of Question 19.1 which are:</p> <ul style="list-style-type: none"> • a director's perspective • a clear focus on the creation of preferred effects • reference to the social, cultural or historical context of the play. <p>In meeting the demands of Question 19.1 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • preferred effects which might include, for example, amusement, shock; contrasting Lin's style of mothering to that of Betty in Act One; comedy from the casting of Cathy – played by a middle-aged man; questioning of gender/age stereotyping; • directorial strategies including ideas for: <ul style="list-style-type: none"> ○ casting and direction of Cathy and Lin; their movement and delivery of lines ○ appropriate performance style ○ their vocal qualities: use of pause, pitch, pace, volume, emphasis; parody of gender/role stereotyping in vocal qualities ○ spatial relationships, eye-contact; physical stance and facial demeanour ○ movement and/or stillness; stereotypical 'feminine'/'childish' mannerisms shown by Cathy ○ gesture, posture, demeanour, facial expressions ○ use of costume ○ staging elements including staging configuration and use of space. <p>AND</p>	10
19.2	<p>As a performer, explain and justify how you would perform the role of Betty from <u>line 7</u> to <u>line 50</u> in order to achieve your preferred audience response.</p> <p>Students must demonstrate an understanding of the demands of Question 19.2 which are:</p> <ul style="list-style-type: none"> • a performance perspective • a clear focus on achieving the preferred audience response • reference to the social, cultural or historical context of the play. 	10

<p>19.3</p>	<p>In meeting the demands of Question 19.2 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • preferred responses which might include for example: amusement, sympathy, surprise, engagement • Betty’s physical appearance, age, height, build, colouring, facial features; idiosyncrasies – echoes of Act One in mannerisms • vocal qualities: volume, pitch, pace, tone, accent • delivery of specific lines • motherly qualities as evidenced in her protectiveness of Cathy and (unseen) Tommy; attitude towards Clive • eye contact, spatial relationships, physical contact; use of space • movement, gesture, gait, posture, demeanour and facial expressions • use of costume, make-up • use of props and/or accessories. <p>AND</p> <p>As a designer, explain and justify your ideas for the creation of a suitable setting for this extract. You should refer to <u>at least two</u> of the following:</p> <ul style="list-style-type: none"> • set • lighting • sound. <p>Students must demonstrate an understanding of the demands of Question 19.3 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective focused on set and lighting and/or sound • clear ideas for establishing location at this point in the action • reference to the social, cultural or historical context of the play. <p>In meeting the demands of Question 19.3 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • the production style, for example, heightened naturalism, epic, parody • the staging form chosen, for example proscenium, thrust, studio • set design • scale, texture, shape, colour, set dressing • the location in a children’s playcentre, in a park • the shift from the Colonial setting to child-friendly space with toys, painting table, books and seats for the adults; source of warmth • entrances and exits, doors and windows; sense of the English park beyond • lighting, including, for example: <ul style="list-style-type: none"> ○ intensity, angle, colour, choice of lanterns, gels ○ wash, hard/soft edged light ○ blackout, fades, cross-fades • sound design including, for example: <ul style="list-style-type: none"> ○ diegetic and non-diegetic sound ○ use of microphones, amplifiers, direction ○ recorded sound effects, fades, soundscapes. ○ <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	<p>10</p>
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Qu	Indicative content Teale: <i>Brontë</i> From Act Two	Total Marks
20	Answer all parts of this question. Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example: <ul style="list-style-type: none"> • Shared Experience’s expressionism; physicalisation of text • storytelling theatre techniques • the history of the Brontës. Students’ interpretative ideas must be appropriate to the play as a whole.	
20.1	<p>Explain and justify how you would direct the actors from <u>line 21</u> to <u>line 84</u> in order to demonstrate the relationship between Charlotte and Emily at this point in the play.</p> <p>Students must demonstrate an understanding of the demands of Question 20.1 which are:</p> <ul style="list-style-type: none"> • a directorial perspective • a clear focus on demonstrating the relationship between Charlotte and Emily at this point in the play • reference to the social, cultural or historical context of the play <p>In meeting the demands of Question 20.1 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • directorial strategies including ideas for: <ul style="list-style-type: none"> ○ casting and direction of Charlotte’s and Emily’s movement and delivery of lines; emphasis on Emily’s growing hostility towards her sister ○ the vocal qualities of Charlotte and Emily: accent, volume, pause, pitch, emphasis, picking up of cues ○ physical qualities: gesture, gait, posture, demeanour, facial expressions ○ spatial relationship between the sisters; eye-contact; physical stance and facial demeanour ○ the tussle over the coal scuttle, Emily’s harshness with Charlotte, Charlotte’s despair at Emily’s death ○ movement and/or stillness ○ use of costume ○ use of props. <p>AND</p>	10
20.2	<p>As a performer, explain and justify how you would perform the role of Anne in this extract in order to create your preferred audience response to the character.</p> <p>Students must demonstrate an understanding of the demands of Question 20.2 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • a nominated audience response and clear ideas for achieving this through performance • reference to the social, cultural or historical context of the play. 	10

<p>20.3</p>	<p>In meeting the demands of Question 20.2 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • preferred audience response to Anne, which might include sympathy or respect • Anne’s physical appearance, age, height, build, colouring, facial features • vocal qualities: pitch, pace, tone, accent, volume • delivery of specific lines – interaction with the other characters, spatial relationships, physical contact; her role as peace-maker, devoted sister to all of her siblings, measured characteristics • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume • use of space; use of props and accessories. <p>AND</p> <p>As a designer, explain and justify how your ideas for setting and props would be appropriate to the time period and action at this point in the play.</p> <p>Students must demonstrate an understanding of the demands of Question 20.3 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective • clear ideas for setting and props • reference to the social, cultural or historical context of the play. <p>In meeting the demands of Question 20.3 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • the production style selected – physical theatre/story-telling theatre; naturalism, expressionism, selective realism or universal style setting/costume • design consonant with the action of the play at this point, including, for example <ul style="list-style-type: none"> ○ discrete settings or part of a composite design ○ design fundamentals: scale, colour, texture, materials ○ authentic 19th furnishings for the extract, set mainly in the kitchen in the parsonage ○ design consonant with the action of the play: kitchen table, chairs, fireplace, range, sink, back door ○ potential transition to bedroom for Emily’s deathbed scene, where Emily’s bed and writing desk may be situated ○ the various entrances and exits needed ○ particular prop requirements, for example: coal scuttle, Emily’s paper, candles, tapers, books. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	<p>10</p>
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Section C: Live theatre production

This mark scheme applies to all questions from Section C.

Students answer **one** question. Marks are awarded for AO3 and AO4 as detailed below. The question is worth 25 marks in total. (5 marks for AO3, 20 marks for AO4)

Assessment Objectives and Level Mark Scheme			
AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.		AO4 Analyse and evaluate their own work and the work of others.	
In order to meet AO3 the student should demonstrate knowledge and understanding of: <ul style="list-style-type: none"> the form and style of the production the aims of the production teams reflected in creative and artistic choices made how meaning is created through the use of conventions and techniques how performance texts are interpreted and performed for an audience. 		In order to meet AO4 the student should apply skills of analysis and evaluation to a piece of live theatre. The response should be appropriate to the focus of the question and offer: <ul style="list-style-type: none"> a critical appreciation of the design elements/performance skills shown in the live production the student's own response to the total effectiveness of the piece as an audience member. 	
Band 5 5 marks Answers in this mark range will demonstrate a complete command of subject specific terminology.	The student demonstrates assured knowledge and perceptive understanding of: <ul style="list-style-type: none"> the form and style of the production the aims of the production teams reflected in creative and artistic choices made how meaning is created through the use of conventions and techniques how performance texts are interpreted and performed for an audience. 	Band 5 17–20 marks A compelling and fluently structured analysis and evaluation is provided.	The student provides an assured and perceptive analysis and evaluation referring in precise detail to: <ul style="list-style-type: none"> the design elements/performance skills used at particular moments of the production as appropriate to the focus of the question their own response to the total effectiveness of the piece as an audience member the contribution of design elements/performance skills to the effectiveness/impact of the production.
Band 4 4 marks Answers in this mark range will demonstrate strong knowledge of subject specific terminology.	The student demonstrates focused knowledge and considered understanding of: <ul style="list-style-type: none"> the form and style of the production the aims of the production teams reflected in creative and artistic choices made how meaning is created through the use of conventions and techniques how performance texts are interpreted and performed for an audience. 	Band 4 13–16 marks A detailed and well structured analysis and evaluation is provided.	The student provides a focused and considered analysis and evaluation referring in detail to: <ul style="list-style-type: none"> the design elements/performance skills used at particular moments of the production as appropriate to the focus of the question. their own response to the total effectiveness of the piece as an audience member the contribution of design elements/performance skills to the

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

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

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

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

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

The table below indicates the page number for each question.

Section C	Question	Page for Indicative content
	21	p. 44
	22	p. 45
	23	p. 46
	24	p. 47

EITHER

Qu	Indicative Content	Total Marks
21	<p>Briefly explain how the director used <u>one</u> production element to create a dramatic impact at particular moments. Analyse and evaluate the contribution of your chosen element to the total dramatic effectiveness of the production.</p> <p>Students must demonstrate an understanding of the demands of Question 21 which are:</p> <ul style="list-style-type: none"> • a clear explanation of how one production element was used • focus upon how the element created a dramatic impact at particular moments. <p>Additionally, in common with each question that focuses on production elements in this section, the question demands:</p> <ul style="list-style-type: none"> • an analysis and evaluation of how the production element that forms the focus of the question contributed to the total dramatic effectiveness of the production. <p>In meeting the demands of Question 21 and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • the use of a production element, for example: set, costume, lighting, sound, multi-media • impact created through setting, in terms of: scale, colour, materials, architectural design • use of ramps, levels, steps, stairs, staging devices such as trucked or flown scenery, cyclorama with projections, revolve • impact created through costume, in terms of: style, colour, fabric, functionality, period authenticity; cut, condition, fit • impact created through lighting, for example: through angle, focus, colour, gels, intensity, shadow, silhouette, use of gobos, gauzes, special effects, use of black-out or fade; birdies, floor-lights, pin-spots • impact created through sound, for example: through positioning of speakers, surround sound, fades, volume, amplification, reverb, SFX. <p>Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production.</p> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	25

OR

Qu	Indicative Content	Total Marks
22	<p>Briefly explain how the set <u>and/or</u> costume designer created a specific period setting for the production at particular moments. Analyse and evaluate the contribution that was made by the design(s) to the total dramatic effectiveness of the production.</p> <p>Students must demonstrate an understanding of the demands of Question 22 which are:</p> <ul style="list-style-type: none"> • a clear explanation of how set and/or costume design created a specific period • focus on the success of these design elements at particular moments. <p>Additionally, in common with each question that focuses on production elements in this section, the question demands:</p> <ul style="list-style-type: none"> • an analysis and evaluation of how the production element(s) that form the focus of the question contributed to the total dramatic effectiveness of the production. <p>In meeting the demands of Question 22 and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following:</p> <p>Set design:</p> <ul style="list-style-type: none"> • the staging configuration selected: end-on/proscenium, thrust, traverse, in-the-round, arena, promenade, site-specific • the period and style of the production as a whole • features of the set, for example: scale, materials, fabrics, levels, ramps, revolve, use of screens and/or projections • use of set dressing authentic to the period <p>Costume design:</p> <ul style="list-style-type: none"> • costume design fundamentals – period features, style, cut, condition, fit, fabric, colour, ornamentation • trousers, shape and fit; jackets, lapel width; skirts, hemline length, cut/shape of skirts; blouses, cut/shape of sleeves, neckline • style of footwear and head-gear • accessories that communicate period. <p>Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production.</p> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	25

OR

Qu	Indicative Content	Total Marks
23	<p>Briefly explain how <u>two or more</u> performers used their skills to create tension for the audience through their interaction at particular moments. Analyse and evaluate the contribution of the performers’ skills to the total dramatic effectiveness of the production.</p> <p>Students must demonstrate an understanding of the demands of Question 23 which are:</p> <ul style="list-style-type: none"> • an explanation of how performers created dramatic tension through their interaction • reference to particular moments within the production. <p>Additionally, in common with each of the questions that focuses on performance elements in this section the question demands:</p> <ul style="list-style-type: none"> • an analysis and evaluation of how the performance skills that form the focus of the question contributed to the total dramatic effectiveness of the production. <p>In meeting the demands of Question 23 and the assessment objectives AO3 and AO4, students are expected to make reference to:</p> <ul style="list-style-type: none"> • the way performers created tension through their interaction, including reference to, for example: <ul style="list-style-type: none"> ○ vocal skills: pitch, pace, pause, tone, emphasis, accent, volume ○ delivery of specific lines ○ physical skills: movement, gesture, posture, gait, poise, stance, shifting spatial relationships ○ use of facial expression and eye contact and interaction between performers ○ displays of rivalry, resentment, hostility, aggression, attraction ○ observation of naturalistic or non-naturalistic performance conventions ○ use of costume, accessories and props ○ ensemble work. <p>Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production.</p>	25

OR

Qu	Indicative Content	Total Marks
24	<p>Briefly explain how <u>one or more</u> performer(s) used their vocal <u>and</u> physical skills to engage the audience at particular moments. Analyse and evaluate the contribution of the performer(s)' use of these skills to the total dramatic effectiveness of the production.</p> <p>Students must demonstrate an understanding of the demands of Question 24 which are:</p> <ul style="list-style-type: none"> • an explanation of how the performers used their vocal and physical skills to engage the audience • reference to particular moments within the production. <p>Additionally, in common with each of the questions that focuses on performance elements in this section the question demands:</p> <ul style="list-style-type: none"> • an analysis and evaluation of how the performance skill(s) that form the focus of the question contributed to the total dramatic effectiveness of the production. <p>In meeting the demands of Question 24 and the assessment objectives AO3 and AO4, students are expected to make reference to:</p> <ul style="list-style-type: none"> • the way performers created engaging theatre through their vocal and physical skills, including reference to, for example: <ul style="list-style-type: none"> ○ vocal skills: accent, volume, pitch, pace, tone, pause; vocal inflection, use of song ○ physical skills: movement, gesture, posture, gait, poise, stance, shifting spatial relationships ○ use of facial expression and eye contact and interaction between performers ○ use of eye-line and focus, stillness; idiosyncrasy ○ observation of naturalistic or non-naturalistic performance conventions ○ physical theatre skills, lifts, physical routines, circus skill, acrobatics, mime; physical comedy, slapstick ○ use of costume, accessories and props in performance ○ ensemble work. <p>Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production.</p>	25