

A-Level
DRAMA AND THEATRE
7262/W

Component 1 Drama and theatre

Mark scheme

June 2021

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 rehersal [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 | | | | | | | | | |
| | <p>In order to meet AO3 the student should demonstrate knowledge and understanding of:</p> <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%;"> <thead> <tr> <th style="text-align: center;">Band</th> <th style="text-align: center;">Marks</th> <th style="text-align: center;">Description</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">5</td> <td style="text-align: center;">21–25</td> <td> <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 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. <p>Answers will be detailed, compelling and fluently structured, demonstrating complete command of subject specific terminology.</p> </td> </tr> <tr> <td style="text-align: center;">4</td> <td style="text-align: center;">16–20</td> <td> <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 focus of the question • quite a unified creative overview of the chosen play </td> </tr> </tbody> </table> | | Band | Marks | Description | 5 | 21–25 | <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 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. <p>Answers will be detailed, compelling and fluently structured, demonstrating complete command of subject specific terminology.</p> | 4 | 16–20 | <p>The student’s response is 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 focus of the question • quite a unified creative overview of the chosen play | |
| Band | Marks | Description | | | | | | | | | | |
| 5 | 21–25 | <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 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. <p>Answers will be detailed, compelling and fluently structured, demonstrating complete command of subject specific terminology.</p> | | | | | | | | | | |
| 4 | 16–20 | <p>The student’s response is 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 focus of the question • quite a unified creative overview of the chosen play | | | | | | | | | | |

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| | | <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 |

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| | | <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. 10–11 |
| Sophocles: <i>Antigone</i> | 2 | p. 12 |
| Shakespeare: <i>Much Ado About Nothing</i> | 3 | p. 13–14 |
| Shakespeare: <i>Much Ado About Nothing</i> | 4 | p. 15 |
| Goldoni: <i>A Servant to Two Masters</i> | 5 | p. 16–17 |
| Goldoni: <i>A Servant to Two Masters</i> | 6 | p. 18–19 |
| Ibsen: <i>Hedda Gabler</i> | 7 | p. 20–21 |
| Ibsen: <i>Hedda Gabler</i> | 8 | p. 22 |
| Brecht: <i>The Caucasian Chalk Circle</i> | 9 | p. 23–24 |
| Brecht: <i>The Caucasian Chalk Circle</i> | 10 | p. 25 |
| Fo: <i>Accidental Death of an Anarchist</i> | 11 | p. 26–27 |
| Fo: <i>Accidental Death of an Anarchist</i> | 12 | p. 28–29 |
| Butterworth: <i>Jerusalem</i> | 13 | p. 30–31 |
| Butterworth: <i>Jerusalem</i> | 14 | p. 32 |

| Qu | Indicative content Sophocles: <i>Antigone</i> | Total Marks |
|----|---|----------------|
| 01 | <p>As a director, or as a costume designer, discuss your ideas for presenting Ismene and Eurydice in their <u>first</u> appearances, in order to achieve your intended dramatic effects.</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 01, which are, depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a costume designer’s or director’s perspective • a clear focus on the creation of intended dramatic effects • directorial or design ideas calculated to achieve those effects in the first appearances of Ismene and Eurydice • 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 01 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • intended effects which might include, for example, offering a contrast between Ismene, the young woman and Eurydice, the wife/mother figure, highlighting Ismene’s innocence and Eurydice’s elegance, grace, majesty, and capacity for stoicism. • from a director’s perspective, strategies for achieving the intended effects: <ul style="list-style-type: none"> ○ casting decisions: the physical appearance, age, height, build, colouring, facial features of the two women ○ direction of the actors including use of space ○ interaction with other characters ○ delivery of lines; use of pause, pitch, pace, volume, and climax ○ movement and gesture ○ non-verbal communication ○ confrontation, declamation, stichomythic exchanges ○ choice of staging elements to support direction. • from a costume designer’s perspective, strategies for achieving the intended effects, for example: <ul style="list-style-type: none"> ○ choice of an appropriate period/style, ancient Greece or justified alternative ○ costume design fundamentals: style, cut, condition, fit, fabric, colour, ornamentation ○ footwear, headgear ○ use of props and accessories, brooches, pins ○ make-up or mask, hairstyle, as appropriate to the intended effects | 25 |

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| | <ul style="list-style-type: none">○ contrast between the design for the younger and the elder woman.● social, cultural and/or historical context which might include, for example:<ul style="list-style-type: none">○ costume terminology: chiton, peplos, drapery, chlamydon○ structure of play: prologue, episode, stasimon, exodus○ structure of dialogue: stichomythia, strophe and antistrophe, Choral odes, kommos○ concepts of Greek tragedy – hamartia, hubris, peripeteia, anagnorisis○ reference to Ancient Greek performance conventions; the wearing of masks/cothurni; the use of only male actors. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p> | |
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| Qu | Indicative content Sophocles: <i>Antigone</i> | Total Marks |
|----|--|----------------|
| 02 | <p>As a performer, discuss how you would perform the role of the Sentry in <u>each</u> of his appearances to convey his changing attitudes towards Creon.</p> <p>[In some editions, the Sentry is referred to as the Guard or the Soldier.]</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:</p> <ul style="list-style-type: none"> • a performer’s perspective • a clear focus on conveying the Sentry’s changing attitudes towards Creon • performance ideas calculated to reveal these attitudes in each of his appearances in 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"> • the Sentry’s attitudes towards Creon, for example: terror, respect, subservience, relief, gratitude • specific performance ideas clearly calculated to reveal changing attitudes in each of his exchanges with Creon • his physical appearance: 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, props and accessories. • social, cultural and/or historical context which might include, for example: <ul style="list-style-type: none"> ○ reference to Ancient Greek performance conventions; the wearing of masks/cothurni; the use of only male actors ○ staging terminology: skene, parados, proskenion ○ structure of play: prologue, parodos, stasima and episodes, the exodus ○ other features, including, for example: stichomythia, strophe, and antistrophe, peripeteia, anagnorisis. | 25 |

| Qu | Indicative content Shakespeare: <i>Much Ado About Nothing</i> | Total Marks |
|----|---|-------------|
| 03 | <p>As a designer of lighting <u>and/or</u> sound, or as a performer playing the role of Borachio, discuss the methods you would use in order to alter the mood of the play in <u>two</u> separate sections.</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 technical designer’s or performer’s perspective • a clear focus on altering the mood of the play in two separate sections • technical design or performance ideas calculated to achieve these alterations in mood • 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 design perspective, strategies for altering the mood of the play: <ul style="list-style-type: none"> • lighting design including: <ul style="list-style-type: none"> ○ intensity, angle, colour, choice of lanterns ○ gobos, lenses, gels, barn doors, irises ○ lasers, holograms, strobes, UV light ○ wash, hard/soft edged light ○ blackout, fades, cross-fades • projection including: <ul style="list-style-type: none"> ○ positioning of screens; scale of images ○ use of colour/monochrome images ○ use of film or stills • sound design including: <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. • from a performer’s perspective, ideas for altering the mood of the play, for example: <ul style="list-style-type: none"> ○ Borachio’s appearance in Act 1, his first time on stage, when he interrupts Don John’s melancholy with the promise of villainy against Don Pedro, Claudio and his friends, darkening the mood ○ his taste for villainy (and profit) creating an ominous mood ○ his ‘confirmation’ to Claudio that Don Pedro woos Hero for himself adding a dangerous mood to the previously merry mood of the masked ball ○ in hatching the plan to discredit Hero and describing the intricacies of the plot | 25 |

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| | <p>to Don John, he creates a mood of apprehension in the audience</p> <ul style="list-style-type: none"> ○ his unfolding of the plot to Conrade and the arrest by the Watch creates tension in the audience ○ his demeanour after Hero's supposed death is completely changed and his sincerity in remorse helps to lighten the tone of despair at Hero's misfortune ○ his defence of Margaret and evident love and respect for her contributes to a hopeful mood ○ 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, demeanour and facial expressions ○ non-verbal communication ○ style, use of costume, make-up ○ use of props and accessories. <ul style="list-style-type: none"> ● social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> ○ Elizabethan attitudes towards love, and marriage ○ delivery of blank verse; the five-act structure of the play; the darker elements of the comedy ○ function of the devious plotting within comic plot ○ Elizabethan staging conventions ○ elements of Elizabethan theatre design – thrust stage, balcony, pit, entrance to tiring house, trapdoors. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p> | |
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| Qu | Indicative content Shakespeare: <i>Much Ado About Nothing</i> | Total Marks |
|----|---|----------------|
| 04 | <p>As a director, discuss how you would direct the actors playing Hero and Claudio in order to show their feelings for one another 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>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 question focus:</p> <ul style="list-style-type: none"> • a director’s perspective • a clear focus on showing the feelings of Hero and Claudio for one another in two or more sections of the play • directorial suggestions calculated to reveal their feelings • 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"> • their initial coy, silent interaction and evident attraction • Claudio’s love for Hero ‘at first sight’ • Hero’s happiness when woo’d – as she thinks – by Claudio • their individual opinions of each other as expressed to their friends • Claudio’s contempt for Hero who he believes to have betrayed him • Hero’s protestation of innocence; her complete collapse under the strain of Claudio’s condemnation • their mutual love rekindled at the second wedding ceremony • vocal qualities: volume, pitch, pace, tone, accent, idiosyncrasy • delivery of specific lines: interaction with one another and with others • eye contact, spatial relationships, physical contact; exchange of witty banter • movement, gesture, gait, posture, energy, demeanour and facial expressions • style/use of costume, make-up, masks, props and accessories • use of space. • social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> ○ attitudes to love and marriage in the Elizabethan period ○ conventions of courtship ○ Elizabethan staging conventions ○ Elizabethan performance conventions – use of aside, declamatory style. | 25 |

| Qu | Indicative Content Goldoni: <i>A Servant to Two Masters</i> | Total Marks |
|----|--|-------------|
| 05 | <p>As a designer of costumes and accessories for Beatrice, or as a performer of the role, discuss how you would achieve comedy through her disguise as Federigo, 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>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 costume designer’s or performance perspective • a clear focus on the achievement of comedy through Beatrice’s disguise as Federigo in two or more sections of the play • design/performance ideas calculated to achieve comedy • 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 costume designer’s perspective, strategies for achieving comedy, for example: <ul style="list-style-type: none"> ○ over-sized costume that dwarfs Beatrice ○ masculine ‘accoutrements’ intended to convince other characters of Federigo’s ‘manliness’, for example, a false moustache or beard, ‘padding’ in breeches ○ unconvincing hair style/makeup – drawn on whiskers ○ costume design fundamentals: period, style, cut, condition, fit, fabric, colour, ornamentation ○ footwear, headgear ○ use of props and accessories, for example, cloak, whip, sword, pistol. • from a performer’s perspective, strategies for creating comedy: <ul style="list-style-type: none"> ○ Beatrice’s physical appearance, age, height, build, colouring, facial features, feminine stature, or amusingly ‘manly’ build ○ use of costume/disguise, attempts at ‘swashbuckling’ poses ○ vocal qualities, pitch, pace, tone, accent, volume ○ delivery of specific lines: interaction with Pantalone, Clarice, Silvio, Truffaldino, Florindo, and/or the audience ○ eye contact, spatial relationships, physical contact; use of space ○ movement, gesture, gait, posture, energy, demeanour and facial expressions ○ application of comic performance methods, timing, rule of three, double-take, adjusting the disguise/ disguise, costume malfunction, clocking the audience. | 25 |

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| | <ul style="list-style-type: none">• social, cultural and/or historical context might include, for example:<ul style="list-style-type: none">○ type and function of lazzi to achieve comedy○ Goldoni's move from traditional commedia techniques/characters○ cultural conventions of courtship; the dowry system○ the patriarchal society depicted in the play. | |
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| Qu | Indicative content Goldoni: <i>A Servant to Two Masters</i> | Total Marks |
|----|---|-------------|
| 06 | <p>As a director, discuss how your direction of the actors playing Silvio and Clarice would convey their childlike qualities in <u>two</u> sections of the play where they appear together.</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:</p> <ul style="list-style-type: none"> • a director’s perspective • a clear focus on conveying the childlike qualities of Silvio and Clarice in two sections of the play where they appear together • appropriate directorial ideas calculated to reveal these childlike qualities • 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"> • the ‘childlike’ physical appearance of Silvio and Clarice: age, height, build, colouring, facial features • costumes to highlight their childlike nature, immature styles, bright colours, childlike accessories • their clear ‘besottedness’ with one another at the engagement • Silvio’s/Clarice’s childish outbursts and petulance when they do not get their own way • the slow babyish movement towards reconciliation • the infantilised relationships that each has with their respective fathers • Clarice’s childish delight when she realises that Beatrice is not Federigo • Silvio’s immature bravura • the vocal qualities of the pair: volume, pitch, pace, tone, accent • delivery of specific lines • interaction with each other and with other characters, eye contact, spatial relationships, physical contact; use of space • movement, gesture, gait, posture, energy, demeanour, and facial expressions • non-verbal communication • style and use of costume/make-up • use of props and accessories • specific performance ideas clearly calculated to reveal the childlike qualities of the pair. | 25 |

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| | <ul style="list-style-type: none">• social, cultural and/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. | |
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| Qu | Indicative Content Ibsen: <i>Hedda Gabler</i> | Total Marks |
|----|--|-------------|
| 07 | <p>As a performer playing the role of Aunt Juliana, or as a designer of her costume(s) and accessories, discuss the different effects that you want to create for the audience in <u>two</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 performer’s or costume designer’s perspective • a clear focus on achieving different effects for the audience • performance or design ideas calculated to achieve those effects 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 07 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <p>Different effects which may include creating, for example:</p> <ul style="list-style-type: none"> • audience sympathy or empathy, compassion or irritation, frustration or dislike; creating comedy. • from a performance perspective, strategies for achieving different effects, for example: <ul style="list-style-type: none"> ○ the physical appearance of Aunt Juliana, amiable, sympathetic, or otherwise, according to preferred responses ○ depiction of her tender feelings for Tesman and her devotion to Aunt Rina ○ her admiration of Hedda, whom she acknowledges as her social superior ○ her dismay at Hedda’s cold reaction to her presence ○ her hurt when Hedda insults her ‘old’ hat and parasol ○ her grief at Rina’s passing and joy at the prospect of the new baby ○ her vocal qualities: volume, pace, pitch, pause, accent, tonal shifts ○ delivery of lines ○ movement, gesture, facial expression, gait, posture, demeanour ○ eye-line, eye-contact, physical contact ○ non-verbal communication ○ use of costume ○ use of props. | 25 |

- from a costume designer’s perspective, strategies for achieving the different effects, for example:
 - costume design ideas appropriate to the age and respectability of Aunt Juliana
 - costume design fundamentals: style, cut, condition, fit, fabric, colour, ornamentation
 - footwear, headgear
 - use of props and accessories, including her new hat and parasol
 - make-up, hairstyle, as appropriate to the intended effects.

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

- Social, cultural and/or historical context might include, for example:
 - 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.

| Qu | Indicative Content Ibsen: <i>Hedda Gabler</i> | Total Marks |
|----|---|-------------|
| 08 | <p>As a director, discuss how your direction of the actors playing Hedda and George Tesman in <u>at least two</u> separate sections would reveal Hedda's ability to manipulate her husband's feelings and actions.</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:</p> <ul style="list-style-type: none"> • a director's perspective • a clear focus on revealing Hedda's ability to manipulate George Tesman in two separate sections • directorial ideas for revealing this • 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 08 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • casting ideas for George and Hedda which may help to suggest her hold over him for example, George may have the look of an academic, short, rotund, bespectacled; Hedda may be tall and slim with an aristocratic air • Hedda's sang froid and clear dominance in the relationship; her every whim indulged; her manipulation of gullible George • George's lack of awareness of Hedda's sarcastic and demeaning attitude towards him; his blind love for her and susceptibility to her scheming • the physical appearance of each of the characters and their contrasting style of costumes • the characters' vocal qualities: pace pitch, volume, accent • spatial relationships between Hedda and George: eye-contact, physical stance and facial demeanour • physical qualities: gesture, movement, posture • movement and/or stillness • picking up of cues, use of pause, pitch, emphasis • interaction when alone together; interaction in the presence of other characters • non-verbal communication • use of props. • social, cultural and/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 marriage – the roles of a wife/husband reversed ○ demonstration of naturalistic acting techniques. | 25 |

| Qu | Indicative Content Brecht: <i>The Caucasian Chalk Circle</i> | Total Marks |
|----|---|-------------|
| 09 | <p>As a performer playing The Singer, or as a designer of lighting and sound, discuss how you would create different effects for the audience 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>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 performer’s or a technical designer’s perspective • a clear focus on creating different effects for the audience in two or more sections of the play • practical strategies for achieving those effects • 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: <ul style="list-style-type: none"> ○ intended effects to be created by the Singer, for example, ‘distancing’, drawing spectators into the story, providing a political perspective, entertaining the audience ○ the appearance of the Singer ○ application of Brechtian/epic techniques ○ 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. • from a lighting/sound designer’s perspective: <ul style="list-style-type: none"> ○ intended effects, for example, ‘shining a light’ on injustice, creating the atmosphere of the palace, the fire, the riots, the court, creating tension ○ 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 • recorded sound and/or music and song | 25 |

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| | <ul style="list-style-type: none">• actor generated sound.• social, cultural and/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, direct address○ exposed sources of lighting and sound. | |
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| Qu | Indicative content Brecht: <i>The Caucasian Chalk Circle</i> | Total Marks |
|----|---|-------------|
| 10 | <p>As a director, discuss how your direction of the interaction between Grusha and Simon would reveal their changing relationship 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>The Caucasian Chalk Circle</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 10, which are:</p> <ul style="list-style-type: none"> • a director’s perspective • a clear focus on the relationship between Grusha and Simon • directorial ideas calculated to reveal the changing relationship between Grusha and Simon • 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"> • the physical appearance of Grusha and Simon: their age, build, colouring, facial features; anti-heroic casting • the tentative nature of their relationship on Easter Sunday • Simon’s teasing of Grusha and her coy replies • their mutual understanding and Simon’s oblique proposal in the face of separation • their awkward reunion and Simon’s misunderstanding of the situation • Simon’s willingness to support Grusha in recovering Michael • their individual styles of movement, gesture, idiosyncrasy • vocal qualities, pitch, pace, tone, accent; delivery of specific lines • their interaction: eye contact, spatial relationships, physical contact; use of space • gait, posture, energy, demeanour and facial expressions • style/use of costume/make-up • use of props and accessories • social, cultural and/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 ○ use of historicisation ○ performance in the spirit of criticism. | 25 |

| Qu | Indicative content Fo: <i>Accidental Death of an Anarchist</i> | Total Marks |
|----|--|-------------|
| 11 | <p>As a performer playing the Maniac, or as a designer of costumes, accessories and props for this character, discuss the ways in which you would create comedy for the audience 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>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 performer’s or costume designer’s perspective • a clear focus on creating comedy for the audience in two or more sections • performance or design ideas calculated to create comedy • 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 performance perspective, strategies for achieving comedy, for example: <ul style="list-style-type: none"> ○ the physical appearance of the Maniac in his various disguises ○ his use of ludicrous disguises, wigs, false leg/eye ○ his vocal qualities: volume, pace, pitch, pause, accent(s), tonal, singing voice ○ delivery of specific lines ○ idiosyncratic movement, gesture, facial expression, gait, posture, Demeanour ○ eye-line, eye-contact, physical contact ○ non-verbal communication ○ use of costume ○ use of props ○ application of comic methods, for example, comic timing, double takes, interaction with the audience, clocking, rule of three, mimicry; ridiculous voices, silly walks, slapstick. • from a costume designer’s perspective, strategies for creating comedy, for example: <ul style="list-style-type: none"> ○ costume design ideas appropriate to the Maniac’s maniacal behaviour and taste for disguise ○ costume design fundamentals: style, cut, condition, fit, fabric, colour, ornamentation ○ ridiculous footwear, outlandish headgear ○ use of props and accessories, including false leg and false eye ○ make-up, hairstyle, as appropriate to the Maniac’s crazy behaviour | 25 |

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| | <ul style="list-style-type: none">○ contrast between the Maniac and other ‘saner’ characters. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p> <ul style="list-style-type: none">● social, cultural and/or historical context might include, for example:<ul style="list-style-type: none">○ reference to commedia techniques○ 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 director, discuss the ways in which you would direct <u>two</u> sections of the play in order to highlight your intended political message for the audience.</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:</p> <ul style="list-style-type: none"> • a director’s perspective • a clear focus on highlighting the intended political message for the audience • directorial strategies for achieving those intentions • reference to 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 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 intended political messages, for example, in relation to police corruption, police brutality; exposure of right-wing fanaticism among figures of authority including the judiciary; promoting the rights of ordinary citizens; criticising the power of the media. • directorial ideas, including, for example: <ul style="list-style-type: none"> ○ casting decisions: stereotypes of ‘brutish’ or ‘incompetent’ policemen: age, build, height, colouring, facial features ○ vocal qualities; volume, pace, pitch, pause, accent, tone ○ movement, gesture, gait, posture, demeanour and facial expressions ○ direction of the cast to reveal the hierarchy amongst the security police, for example, Constable, Inspector, Superintendent ○ direct address to the audience ○ use of stage space; intimidatory movement and gesture ○ choice of staging elements ○ style, use of costume, make-up ○ use of props and accessories ○ interaction between the various ranks of the police force and their behaviours when in the presence of the Maniac as suspect, the Maniac as judge, the journalist, Feletti ○ Feletti’s aggressive interview techniques ○ application of comic method to highlight the intended political message; slapstick, comic timing, rule of three, clocking the audience, double-take. | 25 |

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| | <ul style="list-style-type: none">• social, cultural and/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. | |
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| Qu | Indicative content Butterworth: <i>Jerusalem</i> | Total Marks |
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| 13 | <p>As a director, or as a designer for <u>one or more</u> design elements of your choice, discuss how you would create different moods <u>and/or</u> atmospheres within the play. You should refer to <u>two</u> separate sections.</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 director’s or designer’s perspective • a clear focus on the creation of different moods or atmospheres • clear practical strategies for achieving these 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 13 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • choice of different moods/atmospheres, for example: <ul style="list-style-type: none"> ○ the opening section of the play: Phaedra’s rendition of ‘Jerusalem’ ○ the atmosphere of threat/violence when the notice of eviction is served ○ the aftermath of the party/rave ○ the sniping between Johnny’s ‘followers’ and between Johnny and the others ○ the intimidation of the authority figures ○ the tension between Johnny and Dawn ○ the menace posed by Troy and his thugs ○ the tenderness of Johnny for Marky ○ the triumphant final section. • from a director’s perspective, for example: <ul style="list-style-type: none"> ○ casting decisions for characters in the chosen sections, their physical and vocal qualities, adding to mood/atmosphere ○ direction of the cast and their interaction with other characters, including the use of space, physical and eye-contact ○ the delivery of lines ○ choice of staging elements to create mood/atmosphere ○ use of space; use of props. • from a designer’s perspective, creation of mood/atmosphere through: <p>Setting:</p> <ul style="list-style-type: none"> ○ outdoor setting – indicative of squalor ○ creation of the caravan – scale, design fundamentals | 25 |

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| | <ul style="list-style-type: none"> ○ configuration of space; design of props ○ creation of woodland setting ○ use of levels, backdrops, projections. <p>Costume:</p> <ul style="list-style-type: none"> ○ use of fabric, colour ○ fit, style, condition ○ to signify the relative ages of the characters, their status ○ party attire, accessories. <p>Lighting:</p> <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, strobes. <p>Sound:</p> <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. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p> <ul style="list-style-type: none"> ● social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> ○ demonstration of naturalistic directorial techniques ○ allegorical/mythological elements ○ culture of violence and aggression ○ suggestion of 'old England'. | |
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| Qu | Indicative content Butterworth: <i>Jerusalem</i> | Total Marks |
|----|--|-------------|
| 14 | <p>As a performer, discuss how you would play the role of Wesley in <u>two</u> sections of the play in order to achieve your preferred audience response.</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:</p> <ul style="list-style-type: none"> • a performer’s perspective • a clear focus on achieving preferred audience responses in two sections • performance strategies calculated to achieve these 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 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 audience responses which might include, for example amusement, respect, disgust, antipathy • performance ideas to include, for example: <ul style="list-style-type: none"> ○ Wesley’s physical appearance: age, height, build, colouring, facial features ○ his vocal qualities: volume, pitch, pace, tone, accent ○ delivery of specific lines ○ interaction with Johnny and his entourage: 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, as appropriate ○ use of props and accessories ○ specific performance ideas clearly calculated to achieve the preferred responses. • social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> ○ the drug culture prevalent at the time ○ under-age drinking ○ under-age sexual activity ○ allegorical/mythical context ○ 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> | |

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| | | <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 |

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| | | <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 One | 15 | p. 37–38 |
| Williams – <i>The Glass Menagerie</i> From the end of Scene One and the beginning of Scene Two and Two | 16 | p. 39-40 |
| Berkoff – <i>Metamorphosis</i> From Evening | 17 | p. 41–42 |
| Wertebaker – <i>Our Country's Good</i> From Act Two, Scene Five | 18 | p. 43–44 |
| Churchill – <i>Cloud Nine</i> From Act One, Scene Four and Five | 19 | p. 45–46 |
| Teale – <i>Brontë</i> From Act One | 20 | p. 47–48 |

| Qu | Indicative content Lorca: <i>Yerma</i> From Act One, Scene One | 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 Andalusian society • attitudes towards magic/witchcraft in 1930s Spain • poetic style • use of Andalusian 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 playing Yerma and Juan from <u>line 1</u> to <u>line 38</u> in order to reveal the nature of their relationship.</p> <p>Students must demonstrate an understanding of the demands of Question 15.1 which are:</p> <ul style="list-style-type: none"> • a director’s perspective • a clear focus on revealing the nature of the relationship between Yerma and Juan • reference to the social, cultural and/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"> • the nature of the relationship which might include, for example: Yerma is subservient to Juan; Yerma loves Juan for his potential to father her child while Juan loves Yerma as a possession; Juan does not understand the depth of Yerma’s yearning, she does not understand Juan’s contentment with the status quo • directorial strategies including: <ul style="list-style-type: none"> ○ direction of performers’ movement and delivery of lines ○ use of spatial relationships ○ 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 and justify how you would perform the role of Yerma from <u>line 39</u> to <u>the end of the extract</u>, in order to convey her yearning for a baby.</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 | 10 |

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| <p>15.3</p> | <ul style="list-style-type: none"> • a focus on the performance methods required to convey Yerma’s yearning for a baby • reference to the social, cultural and/or historical context of the play. <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 direct address to her unborn child, her joy as she anticipates motherhood and protecting and caring for her baby; her joy for Maria, tinged with personal disappointment; her growing envy • vocal qualities: volume, pitch, pace, tone, accent • delivery of specific lines • Yerma’s song to her unborn child • interaction with Maria • 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 costume designer, explain and justify how your designs for Juan and Yerma in this extract would be appropriate to the setting and period of <i>Yerma</i>.</p> <p>Students must demonstrate an understanding of the demands of Question 15.3 which are:</p> <ul style="list-style-type: none"> • a costume designer’s perspective • clear ideas for creating appropriate costume designs for Juan and Yerma in this extract • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 15.3 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • appropriate costume ideas for Juan and Yerma • costume design fundamentals – 1930s’ period features, style, cut, condition, fit • choice of 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 and are appropriate to Andalucía. <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 the end of Scene One and the beginning of Scene Two | Total Marks |
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| 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 • references to the Great Depression • 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 your cast from <u>line 1</u> to <u>line 73</u> in order to convey your interpretation of the Wingfield family relationships.</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 conveying an interpretation of the family relationships • reference to the social, cultural and/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"> • Amanda’s role as matriarch, Tom’s impertinence/sense of obligation towards his mother, affection blended with pity for his sister; Laura’s love for both mother and Tom but tinged with fear of her mother • 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 ○ revealing Laura’s feelings towards both brother and mother ○ 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 and justify how you would perform the role of Amanda to show her contrasting moods in the <u>two</u> scenes.</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 | 10 |

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| <p>16.3</p> | <ul style="list-style-type: none"> • a clear focus on demonstrating Amanda’s contrasting moods in the two scenes • reference to the social, cultural and/or historical context of the play <p>In meeting the demands of Question 16.2 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • Amanda’s contrasting moods, for example, whimsical, nostalgic in Scene One, furious and humiliated and in despair at her daughter’s deceit in Scene Two • 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 and with Laura • use of the stage space • the naturalistic/conversational/melodramatic qualities of the confrontation with Laura • 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 designs for set and projections would be appropriate to specific moments from the extract.</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 set and projections appropriate to the extract • reference to the social, cultural and/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"> • an appropriate period setting or justified alternative • the staging form chosen, for example proscenium, thrust, traverse • set design fundamentals: scale, texture, shape, colour; position of entrances and exits; use of levels, ramps • Williams’ ideas about the selective nature of memory in terms of setting/furnishings • fabrics/materials, use of colour, furnishings, the positioning and design of the ‘menagerie’ • the use of the projection screen, for example <ul style="list-style-type: none"> ○ positioning of screens; scale of images ○ use of colour/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 Berkoff: <i>Metamorphosis</i> From 'Evening' | Total Marks |
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| 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 34</u> in order to achieve your preferred effects for the audience.</p> <p>Students must demonstrate an understanding of the demands of Question 17.1 which are:</p> <ul style="list-style-type: none"> • a director's perspective • a clear focus on creating preferred effects for the audience • reference to the social, cultural and/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"> • preferred effects which might include, for example: creating sympathy for Gregor, criticism of Mr Samsa, respect for Mrs Samsa and Greta for defending Gregor, creating a surreal atmosphere • directorial strategies for achieving those effects • casting and direction of performers' movement and delivery of lines • Berkovian features including, for example: 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 • creation of the various images. <p>AND</p> | 10 |
| 17.2 | <p>As a performer, explain and justify how you would perform the role of Mr Samsa from <u>line 35</u> to the end of the extract, in order to reveal his attitudes towards Gregor.</p> <p>Students must demonstrate an understanding of the demands of Question 17.2 which are:</p> | 10 |

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| <p>17.3</p> | <ul style="list-style-type: none"> • a performer’s perspective • a clear focus on performing the role of Mr Samsa to reveal his attitudes towards Gregor • reference to the social, cultural and/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"> • Mr Samsa’s attitudes towards Gregor, for example, jealousy, dislike, disgust, resentment, hostility • Mr Samsa’s physical appearance: age, height, build, colouring, facial features • Mr Samsa’s vocal qualities: volume, pitch, pace, tone, accent • Berkovian style of exaggeration/caricature • Mr Samsa’s movement qualities, mime, freezes, stylised expression of emotion, facial expression, gesture • delivery of specific lines – interaction with Mrs Samsa and with Greta; 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 for set and projections would be appropriate to the style of the play.</p> <p>Students must demonstrate an understanding of the demands of Question 17.3 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective • clear ideas for creating appropriate set and projections • reference to the social, cultural and/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, traverse • design fundamentals: scale, texture, shape, colour • use of levels, ramps, revolve, positioning and design of Gregor’s ‘cage’; entrances and exits • furnishings, set dressing. <p>Projections, for example:</p> <ul style="list-style-type: none"> • positioning of screens • use of colour or monochrome images • types and/or styles of image • 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 Five: The Second Rehearsal. | Total Marks |
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| 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 and justify how you would direct the actors from <u>line 1</u> to <u>line 40</u> in order to achieve your preferred effects for the audience.</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 achieving preferred effects • reference to the social, cultural and/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 achieve preferred effects, for example:</p> <ul style="list-style-type: none"> • identification of preferred effects, for example, to shock the audience, to encourage audience sympathy for the convicts and/or for Ralph, to educate the audience about the brutal regime of some of the officers • 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, accent, volume • physical qualities, facial expression; movement, gesture, demeanour, eye-contact, eye-line • use of costume and props • Caesar's fear of Ross, the solidarity of the other convicts; Ralph's attempts to stand up to Ross and protect his 'cast', Campbell's support for Ross, the evident terror of Ross as shown by the convicts. <p>AND</p> | 10 |
| 18.2 | <p>As a performer, explain and justify how you would perform the role of Ross in order to reveal his attitudes <u>either</u> towards Ralph <u>or</u> towards the convicts.</p> <p>Students must demonstrate an understanding of the demands of Question 18.2 which are:</p> | 10 |

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| <p>18.3</p> | <ul style="list-style-type: none"> • a performer’s perspective • performance ideas calculated to reveal Ross’s attitudes towards either Ralph or the convicts • reference to the social, cultural and/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"> • Ross’s attitude towards Ralph, including, for example: superiority, disdain and contempt towards Ralph • his hatred and disgust at the convicts • Ross’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 how your designs for set and lighting would be appropriate to the action at this point in the play.</p> <p>Students must demonstrate an understanding of the demands of Question 18.3 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective • clear ideas for set and lighting, appropriate to the action at this point in the play • reference to the social, cultural and/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"> • the production style, for example, naturalism, epic • the staging form chosen, for example proscenium, thrust, studio • set design fundamentals • scale, texture, shape, colour, materials • set dressing • the location of the rehearsal in an outdoor setting • entrances and exits • 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 ○ use of shadow, silhouette. <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 One, Scene Four and Five | Total Marks |
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| 19 | <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"> • Churchill's political/feminist theatre • cross-gender and cross-ethnicity casting • epic style; creation of comedy • challenges to cultural and gender stereotyping. <p>Students' interpretative ideas must be appropriate to the play as a whole.</p> | |
| 19.1 | <p>Explain and justify how you would direct the actors from <u>line 1</u> to <u>line 51</u> in order to create comedy for the audience.</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 comedy • reference to the social, cultural and/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"> • comedy from, for example, cross gender/ethnicity casting, Joshua's indifference to the slaughter of his family/Clive appears more affected, Clive's reaction to Joshua's 'tittle-tattle'; the unromantic proposal, Ellen's ignorance about marital relations • directorial strategies including ideas for: <ul style="list-style-type: none"> ○ casting suggestions ○ appropriate performance style ○ vocal qualities: use of pause, pitch, pace, accent, volume, emphasis; parody of gender/role stereotyping in vocal qualities ○ spatial relationships, eye-contact; physical stance ○ movement and/or stillness ○ 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 Clive 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 performer's perspective • a clear focus on achieving the preferred audience response | 10 |

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| <p>19.3</p> | <ul style="list-style-type: none"> • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 19.2 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • preferred responses which might include for example: amusement, dislike, amazement • Clive’s physical appearance, age, height, build, colouring, facial features; idiosyncrasies • his vocal qualities: volume, pitch, pace, tone, accent • the delivery of specific lines • contrasting behaviours in his interactions with Betty, Joshua, Edward, Harry, Mrs Saunders • eye contact, spatial relationships, physical contact, use of space • movement, gesture, gait, posture, demeanour and facial expressions • non-verbal communication • use of costume, make-up • use of props and/or accessories. <p>AND</p> <p>As a costume designer, explain and justify how your designs for <u>two</u> of the characters who appear in Scene Five would be suitable for the chosen characters and appropriate to the action at this point in the play.</p> <p>Students must demonstrate an understanding of the demands of Question 19.3 which are:</p> <ul style="list-style-type: none"> • a costume designer’s perspective • clear ideas for appropriate costume for the ‘wedding’ scene, for two characters • reference to the social, cultural and/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"> • identification of two characters for whom to design costume • style and period of costume • design fundamentals: fabric, texture, shape, colour • fit, condition and ornamentation – clothes fit for a wedding (or inappropriate for one depending on chosen characters) • costume design including dresses, blouses, skirts, jackets, trousers, footwear, headgear • props and accessories, jewellery • style, use of costume, make-up, hair. <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 One | Total Marks |
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| 20 | <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"> • Shared Experience’s expressionism; physicalisation of text • storytelling theatre techniques • the history of the Brontës. <p>Students’ interpretative ideas must be appropriate to the play as a whole.</p> | |
| 20.1 | <p>Explain and justify how you would direct the actors from <u>line 1</u> to <u>line 45</u> in order to create your intended effects for the audience.</p> <p>Students must demonstrate an understanding of the demands of Question 20.1 which are:</p> <ul style="list-style-type: none"> • a director’s perspective • a clear focus on creating intended effects • reference to the social, cultural and/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"> ○ intended effects which might include, for example: sympathy or antipathy towards Branwell, surprise at his continued ability to feel important/superior to his sisters, understanding of the sisters’ disappointment in/for him ○ the physical appearance of each of the characters, age, build, colouring, facial features ○ their vocal qualities: accent, volume, pause, pitch, emphasis, picking up of cues ○ physical qualities: gesture, movement, gait, posture, demeanour, energy, facial expressions ○ spatial relationship ○ interaction, eye-contact, physical contact ○ non-verbal communication ○ the sisters’ interrogation of Branwell on his return; their disappointed reception of the news of his new employment ○ 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 Charlotte in order to achieve your preferred audience response.</p> <p>Students must demonstrate an understanding of the demands of Question 20.2</p> | 10 |

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| <p>20.3</p> | <p>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 and/or historical context of the play. <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 Charlotte, which might include, for example, admiration, sympathy, antipathy or respect • Charlotte’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 • non-verbal communication • her questioning of Branwell, her disappointment in him; her awe of Emily and her writing • 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 costume designer, explain and justify how your designs for Branwell and <u>one other character</u> would be suitable for the chosen characters and appropriate to the 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 costume designer’s perspective • clear ideas for the costume(s) of Branwell and one other character • reference to the social, cultural and/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 costume • design consonant with the period and action of the play at this point • identification of the second character for whom to design costume • style and period of costume • design fundamentals: fabric, texture, shape, colour • fit, condition and ornamentation • costume design including corsets, dresses, blouses, skirts, jackets, trousers, footwear, cravats, headgear • props and accessories, jewellery • style, use of costume, make-up, hair. <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 | | | |
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| 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. |

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| <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. 52 |
| | 22 | p. 53 |
| | 23 | p. 54 |
| | 24 | p. 55 |

EITHER

| Qu | Indicative Content | Total Marks |
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| 21 | <p>Briefly explain how designers used <u>one or more</u> of the following technical elements to enhance the audience experience at particular moments:</p> <ul style="list-style-type: none"> • lighting • sound • multimedia. <p>Analyse and evaluate the contribution that was made by the chosen element(s) 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 designers used technical elements to enhance the audience experience • focus upon how the elements enhanced the audience experience 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"> • use of technical elements, for example: lighting, sound, multi-media • effects created for the audience 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 and how these enhanced the audience experience • effects created through sound, for example: through positioning of speakers, surround sound, fades, volume, amplification, reverb, SFX and how these enhanced the audience experience • effects created through multi-media, for example: through film, projection, animation, mechanical settings and how these enhanced the audience experience. <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 the production <u>and/or</u> performance methods used by the director to suggest transitions in time <u>and/or</u> location at particular moments. Analyse and evaluate the contribution that was made by these methods of transition to the total 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 the director used production and/or performance methods to suggest transitions in time and/or location • focus on the success of these production or performance methods at particular moments. <p>Additionally, in common with each question that focuses on production or performance methods in this section, the question demands:</p> <ul style="list-style-type: none"> • an analysis and evaluation of how the production or performance methods 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> <ul style="list-style-type: none"> • staging configuration selected: end-on/proscenium, thrust, traverse, in-the-round, arena, promenade, site-specific • period and style of the production as a whole • transitions suggested using features of the set, for example: changing backdrops, use of screens and/or projections, use of a revolve • scenic devices such as trucks, flown scenery • transitions achieved through costume changes, for example: changing period features, seasonal costumes, changes in style, cut, condition, fit, fabric colour, ornamentation according to period or place, make-up • accessories that communicate shifts in period and or location • transitions achieved through lighting and/or sound changes; use of multi-media • transitions conveyed through performance, for example, aging through physicality, voice • physical theatre conventions, ensemble work. • use of freeze and tableaux. <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</u> performers used their skills to convey their characters' feelings for each other, when on stage together at particular moments. Analyse and evaluate the contribution that was made by these performers to the total 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 two performers used their performance skills to convey their characters' feelings for each other • reference to particular moments within the production when the performers were on stage together. <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 conveyed their characters' feelings for each other through, 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, dance, shifting spatial relationships ○ use of facial expression, eye contact and interaction between performers ○ displays of affection, love, rivalry, resentment, hostility, aggression, attraction, mistrust ○ 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 performance skills to create comedy for the audience at particular moments. Analyse and evaluate the contribution that was made by the performer(s) to the total 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 performer(s) used their performance skills to create comedy for 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 skills 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 the performer(s) created comedy through their performance skills, including reference to, for example: <ul style="list-style-type: none"> ○ vocal skills: accent, volume, pitch, pace, tone, pause; vocal inflection ○ physical skills: movement, gesture, posture, gait, poise, stance, shifting spatial relationships, idiosyncrasy ○ use of facial expression, eye contact and interaction between performers and between the performer(s) and the audience ○ use of eye-line and focus, stillness ○ observation of naturalistic or non-naturalistic performance conventions ○ physical theatre skills, mime, physical comedy, slapstick ○ use of costume, accessories and props in performance to create comedy ○ comic methods, for example, timing, double-takes, clocking the audience, comical idiosyncrasy ○ ensemble work, comic routines. <p>Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production.</p> | 25 |