



A-level
DRAMA AND THEATRE
7262/W

Component 1 Drama and theatre

Mark scheme

June 2023

Version: 1.0 Final



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, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

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

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

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

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

Examiners are reminded that a student must not answer:

- 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.

Important Note

Due to a formatting issue on the question paper for the June 2023 series, an alternative marking approach is needed for candidates who have not made any reference to the social, cultural and/or historical context of the text.

In such cases, please disregard the sixth bullet point (about social, cultural and/or historical context of the text in relation to the focus of the question) in each mark band. Do not penalise responses if they lack reference to social, cultural and/or historical context of the text. Apply the rest of the mark scheme as normal and mark the question out of 25 marks.

For students who **have** made reference to the social, cultural and/or historical context of the text, positively mark as normal using the mark scheme as written and mark the question out of 25 marks.

Qu	Marking guidance		Total Marks						
	<p>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p>		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 </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 	
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 							

		<p>task</p> <ul style="list-style-type: none"> • purposeful reference to the social, 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 • 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, 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, 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 overview of the chosen play • a few ill-considered strategies with limited potential to create effects for conveying meaning to an audience

		<ul style="list-style-type: none"> • 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, 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.</p> <p>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 • 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, 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	<p>A mark of 0 (zero marks) is awarded if there is nothing worthy of credit/nothing written.</p>

Indicative content

Indicative content is provided for each of the set plays. Please see the table below to 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. 15–16
Goldoni: <i>A Servant to Two Masters</i>	5	p. 17–18
Goldoni: <i>A Servant to Two Masters</i>	6	p. 19–20
Ibsen: <i>Hedda Gabler</i>	7	p. 21–22
Ibsen: <i>Hedda Gabler</i>	8	p. 23–24
Brecht: <i>The Caucasian Chalk Circle</i>	9	p. 25–26
Brecht: <i>The Caucasian Chalk Circle</i>	10	p. 27
Fo: <i>Accidental Death of an Anarchist</i>	11	p. 28–29
Fo: <i>Accidental Death of an Anarchist</i>	12	p. 30
Butterworth: <i>Jerusalem</i>	13	p. 31–32
Butterworth: <i>Jerusalem</i>	14	p. 33

Qu	Indicative content Sophocles: <i>Antigone</i>	Total Marks
01	<p>As a designer <u>or</u> as a director, discuss how you would achieve your intended effects for your audience in <u>two</u> sections of confrontation between Creon and another character. Choose <u>one or two</u> of the following characters who interact with Creon:</p> <ul style="list-style-type: none"> • Sentry (in some editions, the Sentry is referred to as the Guard or the Soldier) • Antigone • Tiresias. <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 directorial or designer’s perspective • a clear focus on the achievement of intended effects • directorial or design ideas appropriate to the chosen character(s) in confrontation with Creon • 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: <ul style="list-style-type: none"> ○ the creation of anticipation or tension, shock or horror ○ establishment of Creon’s power and/or his metaphorical blindness to the consequences of his actions ○ the creation of a sympathetic response for Creon’s interlocutors ○ the creation of an antagonistic response to Creon ○ the creation of different effects in each of the confrontations. • from a design perspective, strategies for achieving intended effects through, for example: <ul style="list-style-type: none"> ○ ideas for an appropriate setting for the selected confrontations ○ the staging form chosen, for example: arena, proscenium, thrust, studio ○ use of levels, ramps; focus on dramatic entrances and exits ○ costume design/make-up, for example, to depict Creon’s status in relation to that of the chosen character(s) ○ design fundamentals: scale, texture, shape, colour, materials ○ technical design to enhance the mood/atmosphere in the selected confrontations. • from a director’s perspective, strategies for achieving intended effects through, for example: <ul style="list-style-type: none"> ○ casting decisions for Creon, Sentry, Antigone, Tiresias 	25

	<ul style="list-style-type: none"> ○ direction of the actors including use of space and interaction between Creon and the selected character(s) ○ Creon’s interaction with the Chorus – both verbal and non-verbal – during his exchanges with the chosen characters ○ delivery of lines; use of pause, pitch, pace and climax; movement and gesture ○ confrontation; stichomythic exchanges ○ choice of staging elements. ● social, cultural or historical context might include, for example: <ul style="list-style-type: none"> ○ staging/design terminology: skene, parados, proskenion, ekkyklema ○ structure of play: Prologue, Episode, Stasimon, Exodos ○ structure of dialogue: stichomythia, strophe and antistrophe ○ concepts of Greek tragedy – hamartia, hubris, peripeteia, anagnorisis ○ elements that reflect Greek design. 	
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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 Haemon, in <u>two</u> sections of his interaction with Creon, to convey your interpretation of his character.</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 • clear focus on conveying an interpretation of Haemon’s character • performance ideas calculated to reveal this interpretation in two 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 02 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • an interpretation of Haemon’s character which might include, for example, loyal towards Antigone, tactful in his approach towards Creon, diplomatic and sensitive, concerned for his father’s reputation; overall, an upright and honourable if impetuous young man • Haemon’s physical appearance: age, height, build, colouring, facial features, as appropriate to the question • his vocal qualities: pitch, pace, tone, accent, volume • delivery of specific lines: interaction with Creon, eye contact, spatial relationships, physical contact; use of space • awareness of the presence of the Chorus • Haemon’s movement, gesture, gait, posture, energy, demeanour and facial expressions • style/use of costume/make-up; of props and accessories • specific performance ideas clearly calculated to reveal the chosen interpretation. • social, cultural or historical context might include, for example: <ul style="list-style-type: none"> ○ reference to Ancient Greek performance conventions; the wearing of masks/cothurni ○ staging terminology: skene, parados, proskenion ○ structure of play: Prologue, Parodos, Stasima and Episodes, finishing with the Exodus ○ other features, including, for example: stichomythia, strophe and antistrophe, peripeteia, anagnorisis. 	25

Qu	<p style="text-align: center;">Indicative content Shakespeare: <i>Much Ado About Nothing</i></p>	<p style="text-align: center;">Total Marks</p>
<p>03</p>	<p>As a director <u>or</u> as a performer playing Benedick, discuss how you would create comedy for the audience from the interactions between Benedick and Beatrice in <u>two or more</u> separate sections of the play.</p> <p>Students must demonstrate an understanding of the demands of Question 03, which are:</p> <ul style="list-style-type: none"> • a director’s or a performer’s perspective • clear focus on the presentation of the interactions between Benedick and Beatrice in two or more sections • directorial or performance suggestions calculated to achieve comedy from these interactions in two or more separate sections of the play • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 03 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • from a directorial perspective, strategies for creating comedy: <ul style="list-style-type: none"> ○ the physical appearance of Benedick and Beatrice, if appropriate to the creation of comedy, for example: age, height, build, colouring, facial features ○ the comical extremes of their love/hate relationship as shown through their constant parrying for dominance in the early part of the play and evidence of complete adoration in the later scenes ○ vocal qualities: pitch, pace, tone, accent ○ delivery of specific lines: interaction with each other, eye contact, spatial relationships, physical contact ○ direction of the set pieces – the ‘eavesdropping’ scenes ○ use of space ○ movement, gesture, gait, posture, demeanour and facial expressions ○ style, use of costume ○ use of props and accessories. • from a performer’s perspective strategies for creating comedy: <ul style="list-style-type: none"> ○ Benedick’s physical appearance: age, height, build, colouring, facial features ○ use of costume ‘before’ and ‘after’ believing that Beatrice is in love with him ○ vocal qualities: pitch, pace, tone, accent ○ delivery of specific lines: interaction with Beatrice ○ movement, gesture, posture. demeanour ○ application of comic method. • 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 Elizabethan comedy ○ Elizabethan staging conventions 	<p style="text-align: center;">25</p>

	○ Elizabethan performance conventions – use of aside, declamatory style.	
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Qu	Indicative content Shakespeare: <i>Much Ado About Nothing</i>	Total Marks
04	<p>As a designer, discuss how your designs would help to create contrasting moods in <u>two</u> separate sections of the play. You should refer to <u>two or more</u> of the following design elements:</p> <ul style="list-style-type: none"> • set • costume • lighting • sound. <p>Students must demonstrate an understanding of the demands of Question 04 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective • a clear focus on the creation of contrasting moods in two separate sections of the play • design ideas calculated to achieve those moods using two or more design elements • 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"> • selection of contrasting moods, which might include, for example: <ul style="list-style-type: none"> ○ comedy, celebration, romance, gaiety ○ conspiracy, despair, misery ○ contrast between the darker and lighter elements of the drama ○ reference to a specific period or universal setting. • from a design perspective, strategies for achieving contrasting moods: <p>setting:</p> <ul style="list-style-type: none"> ○ indoor and outdoor settings, as appropriate to selected sections and moods ○ period/location indicators ○ scale, and other design fundamentals ○ configuration of space to alter mood ○ use of levels, backdrops, projections ○ choice of furnishings/large props. <p>costume:</p> <ul style="list-style-type: none"> ○ designation of contrasting moods through colours and fabrics ○ fit, style, condition ○ costume to distinguish between the characters’ fluctuating moods ○ wedding clothes/mourning clothes ○ military attire for the celebratory return of the soldiers 	25

	<ul style="list-style-type: none"> ○ comical costumes for the Watch ○ selected period. lighting: <ul style="list-style-type: none"> ○ choice and positioning of lanterns ○ focus, intensity, angle, colour to highlight contrasting moods ○ 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 ○ projections ○ special effects, lasers, strobes. sound: <ul style="list-style-type: none"> ○ diegetic and non-diegetic sound to convey contrasting moods ○ use of microphones, amplifiers, direction/location, surround sound ○ sound levels, reverb, echo, recorded sound effects, fades, soundscapes ○ use of music ○ pitch, volume, rhythm; live sound. ● social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> ○ Elizabethan staging conventions ○ social conventions associated with weddings/mourning ○ elements of Elizabethan theatre design – thrust, stage, balcony, pit, entrance to tiring house, trapdoors ○ reference to Elizabethan dramatic conventions linked to the chosen sections. 	
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Qu	Indicative content Goldoni: <i>A Servant to Two Masters</i>	Total Marks
05	<p>As a director <u>or</u> as a performer playing the role of Clarice, discuss your ideas for revealing Clarice’s changing attitudes towards Beatrice/Federigo in <u>two or more</u> sections.</p> <p>Students must demonstrate an understanding of the demands of question 05, which are:</p> <ul style="list-style-type: none"> • a director’s or a performer’s perspective • a clear focus on revealing Clarice’s changing attitudes towards Beatrice/Federigo in two or more sections • appropriate directorial or performance ideas calculated to reveal the changing attitudes • 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 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 director’s perspective: <ul style="list-style-type: none"> ○ casting decisions for Clarice, her visual appearance, physicality and vocal qualities ○ delivery of specific lines: pitch, pace, pause, volume ○ direction of Clarice in her interactions with Beatrice/Federigo, when expressing her attitude to Beatrice/Federigo, including: use of space, physical contact and eye contact ○ choice of staging elements to facilitate the communication of different attitudes ○ use of space ○ use of props and accessories ○ direction of the interactions between Clarice and Beatrice both before, during, and after Beatrice’s confession that she is a woman. • from a performer’s perspective: <ul style="list-style-type: none"> ○ ideas for Clarice’s appearance, her fragility ○ Clarice’s apparent dependence upon Silvio, Pantalone and Smeraldina ○ her immediate dislike and distrust of ‘Federigo’ ○ her excessively emotional responses to unfolding events ○ delivery of specific lines expressing her defiance and repulsion towards ‘Federigo’ shifting to trust and compassion for Beatrice ○ vocal qualities, volume, pitch, pace, tone, accent ○ eye contact, spatial relationships, physical contact; use of space ○ movement, gesture, gait, posture, energy, demeanour and facial expressions ○ style and use of costume/make-up ○ use of props and accessories. 	25

	<ul style="list-style-type: none">• social, cultural or historical context might include, for example:<ul style="list-style-type: none">○ references to original staging of commedia dell'arte○ stock characters○ the role of the innamorati○ traditions involving cross-sex disguises.	
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Qu	Indicative content Goldoni: <i>A Servant to Two Masters</i>	Total Marks
06	<p>As a designer, discuss how you would use any <u>two</u> design elements to create an appropriate setting for the action in <u>two or three</u> sections of the play that take place in different locations.</p> <p>Students must demonstrate an understanding of the demands of question 06, which are:</p> <ul style="list-style-type: none"> • a designer’s perspective • a clear focus on the creation of an appropriate setting for the action in two or three sections that take place in different locations • 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 06 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • from a design perspective, strategies for creating an appropriate setting for the action, that takes place in different locations for example: <ul style="list-style-type: none"> ○ in the interiors of the homes of Pantalone and/or Lombardi ○ outdoor courtyard setting at Dr Lombardi’s house ○ street settings for the confrontation between Silvio and Pantalone – hints of Venetian setting such as cobbled streets, canal/gondolas ○ scenes set outside and inside Brighella’s Inn. • design fundamentals, appropriate to selected design elements, for example: <p>for set:</p> <ul style="list-style-type: none"> ○ choice of staging form, for example: arena, proscenium, thrust, studio ○ style of presentation ○ scenic devices to change location; revolve, flown scenery, backdrops, projections ○ scale, materials, texture, shape, colour ○ use of levels, ramps ○ focus on entrances and exits; use of doors, windows for comic exploitation during action ○ discrete area for sequences of physical comedy/slapstick/chases. <p>for costume:</p> <ul style="list-style-type: none"> ○ suggestion of period/location in style of costume ○ costume to designate status within scenes of social gatherings ○ costume appropriate for performing in during slapstick/physical comedy routines ○ colour fabric, cut, fit, condition ○ style, ornamentation, headgear, footwear ○ accessories. 	25

	<p>for lighting:</p> <ul style="list-style-type: none"> ○ lighting appropriate to settings in different locations and at different times of day ○ intensity, angle, colour, fades, blackouts; choice of lanterns, gels ○ lasers, holograms, strobes, UV light ○ projections. <p>for sound:</p> <ul style="list-style-type: none"> ○ sound design appropriate to settings in different locations and at different times of day ○ diegetic and non-diegetic sounds ○ amplification, direction, surround sound ○ recorded music; street sounds, sound effect of the busy service at the Inn. <ul style="list-style-type: none"> ● social, cultural or historical context might include, for example: <ul style="list-style-type: none"> ○ references to commedia dell'arte conventions ○ use of slapstick, space required for chases/comic business ○ actor/audience relationship ○ original staging/design conventions. 	
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Qu	Indicative content Ibsen: <i>Hedda Gabler</i>	Total Marks
07	<p>As a director <u>or</u> as a performer playing George Tesman, discuss how you would reveal Tesman’s misunderstanding of Hedda’s true feelings for him in <u>two or more</u> separate sections of the play.</p> <p>Students must demonstrate an understanding of the demands of Question 07 which are:</p> <ul style="list-style-type: none"> • a director’s or a performer’s perspective • a clear focus on revealing Tesman’s misunderstanding of Hedda’s true feelings for him in two or more separate sections • directorial or performance ideas for revealing Tesman’s misunderstanding of Hedda’s true 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 07 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • Tesman’s misunderstandings, for example: <ul style="list-style-type: none"> ○ Tesman’s misunderstanding of Hedda’s sarcastic and demeaning attitude towards him ○ his display of blind love for Hedda, willing to obey her slightest whim, despite her imperious manner ○ his susceptibility to Hedda’s scheming, suspecting nothing when Hedda burns the manuscript and claims to have done it for him. <p>From a director’s perspective:</p> <ul style="list-style-type: none"> • casting ideas for Tesman which may help to suggest that Hedda is unlikely to find him physically attractive • his costume and lack of ‘style’ • spatial relationships on stage as Tesman seeks physical closeness which is avoided/rebuffed by Hedda. <p>From a director’s and/or from a performer’s perspective:</p> <ul style="list-style-type: none"> • physical qualities: gesture, movement, posture • stillness, demeanour • eye contact, physical stance and facial expressions • vocal qualities, volume, pitch, tone, idiosyncrasy • picking up of cues, use of pause, pitch, emphasis • interaction when alone with Hedda; interaction between the couple when in the presence of other characters • non-verbal communication • use of props. <ul style="list-style-type: none"> • social, cultural, or historical context might include, for example: 	25

	<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 role of a wife in relation to the husband○ demonstration of naturalistic acting techniques.	
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Qu	Indicative content Ibsen: <i>Hedda Gabler</i>	Total Marks
08	<p>As a designer, discuss how you would use relevant design elements to emphasise the distinctions between the upper-class characters, such as Hedda and Brack, and the bourgeois characters, such as Tesman, his Aunt Juliana and Mrs Elvsted.</p> <p>Students must demonstrate an understanding of the demands of Question 08 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective • a focus on design that emphasises the distinction between the upper class and the bourgeoisie • designs for characters such as Hedda, Brack, Aunt Juliana, Mrs Elvsted, Tesman • 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"> • Set design, for example: <ul style="list-style-type: none"> ○ staging form and configuration ○ handsome and tastefully furnished large ‘drawing room’ setting indicated, whatever the chosen period ○ creation of the ‘inner room’ ○ expensive looking drapes and soft furnishings ○ positioning of the piano and of General Gabler portrait – clear indication of his high status ○ tasteful ornaments ○ use of props, for example, the pistols, the flowers, tray of cold punch, Loeborg’s manuscript notes ○ thick carpeting ○ style and period ○ set design fundamentals. • Costume design ideas for conveying the distinctions between the social classes in the play: <ul style="list-style-type: none"> ○ period features, conforming to the nineteenth century period or justified alternative style, cut, condition, fit, fabric, colour, ornamentation ○ Hedda and Brack are immaculately dressed, Hedda has several changes of costume, fabrics are luxurious and colourful, Brack is something of a ‘Dandy’ ○ Tesman’s attire is less pristine and less fashionable and may be slightly dishevelled ○ Mrs Elvsted's costume is in muted colours and serviceable fabrics ○ Aunt Juliana attempts to look respectable but her clothes should appear old-fashioned and dark in colour 	25

	<ul style="list-style-type: none">○ contrast should also be evident in footwear and ornamentation and also personal props and accessories○ make-up and hair design could also be used to indicate different levels of personal 'grooming'. <p>Social, cultural or historical context might include, for example:</p> <ul style="list-style-type: none">● adherence to the social mores of the period● demonstration of naturalistic acting techniques● use of appropriate period costume, props and accessories● naturalistic setting: action in one room● 'fourth wall' acting convention. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content Brecht: <i>The Caucasian Chalk Circle</i>	Total Marks
09	<p>As a director <u>or</u> as a designer, discuss how your ideas for staging <u>two</u> separate sections of the play would achieve or challenge Brecht's intentions to encourage intellectual, rather than emotional, engagement with Grusha's story.</p> <p>Students must demonstrate an understanding of the demands of Question 09, which are:</p> <ul style="list-style-type: none"> • a director's or a designer's perspective • a clear focus on achieving or challenging Brecht's intentions to encourage intellectual engagement with Grusha's story in two separate section; students may choose to achieve in one section and challenge in the other • 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 director's perspective, strategies for achieving/challenging Brecht's intentions to encourage intellectual rather than emotional engagement, for example: <ul style="list-style-type: none"> ○ choice of staging form ○ casting decisions, if made relevant to the question focus ○ direction of the cast ○ application of Brechtian performance techniques such as Gestus, Spass, archetypal characterisation, acting in the spirit of criticism to achieve Brecht's intentions; more naturalistic performance techniques to challenge them ○ use of space ○ eye contact, spatial relationships, physical contact ○ delivery of lines: vocal qualities, range, accent, volume, pitch, pace, pause ○ non-verbal communication ○ movement, gesture, gait, posture, demeanour and facial expressions ○ actor/audience relationship ○ style and use of costume, mask and/or make-up; costume as signifier of class/wealth/poverty and stylised make-up and/or mask to achieve Brecht's intentions; more naturalistic appearance of costume and make-up to challenge them ○ use of props and accessories ○ choice of staging elements. • from a designer's perspective, strategies for achieving/challenging Brecht's intentions to encourage intellectual rather than emotional engagement, for example: <ul style="list-style-type: none"> ○ design fundamentals appropriate to the selected design skills: scale, texture, shape, colour 	25

	<ul style="list-style-type: none"> ○ costume fundamentals: style, colour, fabric, cut, fit, condition ○ use of colour and texture ○ use of make-up ○ selection of appropriate props ○ use of mask/half mask ○ use of puppets ○ set/lighting and/or sound designs ○ use of projections ○ an appropriate period setting or justified alternative ○ the staging, for example: proscenium, thrust, studio ○ Brechtian approach to design, if selected: set designed to look as if it will last two hours; use of authentic props, placards, screens; costumes to depict class. <ul style="list-style-type: none"> ● social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> ○ demonstration of elements of the V-effekt ○ costume to denote role or function ○ use of historicisation ○ accurate period costume and authentic props. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content Brecht: <i>The Caucasian Chalk Circle</i>	Total Marks
10	<p>As a performer, discuss how you would play the role of Simon to convey your interpretation of his character to the audience in <u>two or more</u> separate sections of the play.</p> <p>Students must demonstrate an understanding of the demands of Question 10, which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • a clear focus on conveying an interpretation of Simon in two or more separate sections of the play • performance ideas calculated to achieve the stated interpretation • 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"> • a clear interpretation of Simon’s character, which might include, for example, a dutiful soldier, an affectionate admirer of Grusha, loyal in his personal life, brave, charming, caring • the physical appearance of Simon, for example, age, height, build, colouring, facial features; an amiable countenance • his vocal qualities: pitch, pace, tone, accent, volume, pause. • delivery of specific lines: interaction with other characters, for example: <ul style="list-style-type: none"> ○ his ‘courtship’ of Grusha and his proposal to her ○ his misunderstanding of her situation on his return from the war ○ his loyalty and enduring care for her and willingness to be a father to Michael ○ his attitude towards the Governor’s Wife ○ his antagonistic exchanges with Azdak. • eye contact, spatial relationships, physical contact, use of space • movement, gesture, gait, posture, energy, demeanour and facial expressions • type and use of costume to support character interpretation • use of props to support character interpretation • application of Brechtian performance methods. • 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 ○ political/social message. 	25

Qu	Indicative content Fo: <i>Accidental Death of an Anarchist</i>	Total Marks
11	<p>As a director <u>or</u> as a performer playing the Maniac, discuss the effects you intend to create through the Maniac’s interaction with <u>one or more</u> of the police officers in <u>two</u> separate sections of the play.</p> <p>Students must demonstrate an understanding of the demands of Question 11, which are:</p> <ul style="list-style-type: none"> • a director’s or a performer’s perspective • a clear focus on achieving intended effects in two separate sections of the play • directorial or performance ideas focused on the interactions between the Maniac and one or more of the police officer characters • 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"> • intended effects for the audience through the direction or performance of the Maniac in interactions with police officers, for example: <ul style="list-style-type: none"> ○ to create comedy for the audience ○ to expose the incompetence of the police force ○ to expose the corruption in the police force ○ to portray the ability of the ‘unhinged’ Maniac to challenge and expose the police. • from a director’s perspective, strategies for creating the chosen effects: <ul style="list-style-type: none"> ○ the Maniac’s physical appearance: age, height, build, colouring, facial features ○ interaction between the Maniac and the police officer(s) ○ the bizarre characteristics of the Maniac and his ability to goad and enrage the police officers, as well as to deceive them and play upon their gullibility ○ direction of the vocal, physical and facial expression of the Maniac and the selected police officer(s). • from a performer’s perspective: <ul style="list-style-type: none"> ○ the vocal qualities: pitch, pace, tone, accent, volume ○ delivery of specific lines ○ eye contact, spatial relationships, physical contact, use of space ○ movement, gesture, gait, posture, energy, demeanour and facial expressions; idiosyncrasy ○ interaction with the audience ○ application of comic performance methods. • social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> ○ understanding of the political context of the play 	25

	<ul style="list-style-type: none">○ the satirical/farcical nature of the play○ comic elements, use of heightened realism, cartoon style.	
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Qu	Indicative content Fo: <i>Accidental Death of an Anarchist</i>	Total Marks
12	<p>As a costume designer, discuss how your designs for costume, make-up and/or accessories for <u>two</u> of the characters below would enhance the farcical nature of the play in <u>two</u> separate sections:</p> <ul style="list-style-type: none"> • the Maniac • Feletti • Bertozzo. <p>Students must demonstrate an understanding of the demands of Question 12 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective, including costume, make-up and accessories • a focus on design that would enhance the farcical nature of the play in two separate sections • designs for costume, make-up and/or accessories for the chosen characters • 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 in relation to their chosen characters:</p> <ul style="list-style-type: none"> • comical approach to costume/make-up/accessories design as appropriate to the chosen characters • exaggerated caricaturing for farcical effect • an appropriate period of costume or justified alternative • design fundamentals: texture, shape, colour, fabric • ludicrous range of disguises for the Maniac, both in costume and make-up/mask and wigs • prosthetics, artificial eye, limbs, use of putty, moles, aging devices • accessories such as ‘false eye’, bomb, spectacles, magnifying glass • costumes for other characters may complement or contrast with the excesses of the Maniac • sexualized or intentionally de-sexualized costume for Feletti: dress, skirt, blouse, shoes, jewellery • accessories such as notebook, Dictaphone or other recording device • satirised ‘Inspector’ ‘plain clothes’ outfit, exaggerated scruffiness or neatness • accessories such as truncheon, handcuffs • design consonant with the comic action of the play. • social, cultural or historical context might include, for example: <ul style="list-style-type: none"> ○ understanding of the political context of the play ○ the satirical/farcical nature of the play ○ comic elements; use of heightened realism, cartoon style ○ the political background to the action. 	25

Qu	Indicative content Butterworth: <i>Jerusalem</i>	Total Marks
13	<p>As a director <u>or</u> as a costume designer, discuss how you would present <u>two</u> characters from the list below to achieve specific effects for the audience:</p> <ul style="list-style-type: none"> • Ms Fawcett • Tanya • Lee • Dawn • Troy. <p>You should refer to a <u>separate</u> section of the play for <u>each</u> of your chosen characters.</p> <p>Students must demonstrate an understanding of the demands of Question 13 which are:</p> <ul style="list-style-type: none"> • a directorial or costume design perspective • a clear focus on the creation of specific effects in separate sections • directorial or costume design ideas calculated to achieve the stated effects in two separate sections of the play and in relation to two chosen characters • 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"> • intended effects which might include, for example, dependent upon which characters are selected: <ul style="list-style-type: none"> ○ establishing different relationships with Johnny (all) ○ suggestion of position of authority (Ms Fawcett) ○ suggestion of dependency (Tanya and Lee) ○ suggestion of latent affection (Dawn) ○ suggestion of hostility (Troy) ○ establishing age, social class or financial status through costume ○ creation of period through costume. • from a director's perspective, strategies for creating specific effects, for example: <ul style="list-style-type: none"> ○ casting decisions for the chosen characters ○ direction of the characters including use of space, interaction of characters, eye contact, physical contact ○ delivery of lines, contrasting energy, dynamics, tone, pitch and range of voices ○ attention to blocking to emphasise various power dynamics 	25

	<ul style="list-style-type: none"> ○ choice and use of production elements, including costume, props, accessories, make-up. ● from a costume designer's perspective, strategies for creating specific effects: <ul style="list-style-type: none"> ○ an appropriate period setting or justified alternative ○ design fundamentals: fabric, texture, shape, colour ○ fit, condition and ornamentation ○ contrasting styles of costume: Dawn's attempt to look 'respectable', the youth culture/underclass of Tanya and Lee, 'Macho' presentation of Troy ○ costume items: jeans, Tee-shirts, jackets, trousers, skirts, tops, blouses and/or dresses ○ footwear, headgear ○ style, use of costume, make-up ○ use of props and accessories ○ design consonant with the action of the play. ● social, cultural or historical context might include, for example: <ul style="list-style-type: none"> ○ understanding of contemporary naturalistic performance techniques ○ allegorical/mythological elements ○ indices of poverty/alternative lifestyle. 	
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Qu	Indicative content Butterworth: <i>Jerusalem</i>	Total Marks
14	<p>As a performer, discuss how you would perform the role of Davey in <u>two</u> separate sections of the play to achieve your preferred audience responses.</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 • clearly stated preferred audience responses to Davey • performance suggestions calculated to achieve those responses 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 14 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 to Davey which might include amusement, sympathy, pity, disgust • Davey’s physical appearance, age, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent, idiosyncrasy • delivery of specific lines • interaction with other characters, for example Johnny, Lee and the other hangers-on • eye contact, spatial relationships, physical contact; exchange of banter; delivery of his poignant daily ‘life’ monologue • movement, gesture, gait, posture, energy, demeanour and facial expressions • style/use of costume/make-up; use of props and accessories; use of space • specific performance ideas clearly calculated to achieve stated audience response(s) to Davey in his dead-end job. • social, cultural, or historical context might include, for example: <ul style="list-style-type: none"> ○ the drug culture prevalent at the time ○ youth unemployment ○ allegorical/mythological element ○ 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 AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed			Total Marks 10
	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, 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, cultural or historical context of the text in relation to the focus of the question. <p>Answers will demonstrate a strong command of subject-specific terminology. A detailed, considered, and well-structured</p>	

		<p>explanation is provided, and the response offers a convincing justification.</p>
3	5–6	<p>The student's response is straightforward and pertinent. The student's answer will be characterised by:</p> <ul style="list-style-type: none"> • straightforward knowledge and pertinent understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • occasionally creative responses to the printed extract that are loosely appropriate for the play as a whole • some strategies for conveying meaning to an audience, but detail may be lacking, and the interpretation of the extract may be uneven although having the potential to create some effects • reference to the text and/or use of sketches and diagrams that are loosely appropriate to the set task • useful reference to the social, 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, cultural or historical context of the text in relation to the focus of the question. <p>Answers may demonstrate reasonable knowledge of subject-specific terminology. The explanation will lack detail, thought and justification, and may require greater clarity of expression and organisation at times.</p>
1	1–2	<p>The student's response shows little relevance and little understanding. The student's answer will be characterised by:</p> <ul style="list-style-type: none"> • little relevant knowledge and little understanding of the theatrical processes and practices involved in interpreting and performing theatre • responses to the printed extract which may reveal limited creativity and may be completely inappropriate for the play as a whole • sketchy or confused strategies for conveying meaning to an

		<p>audience, and the interpretation of the extract may lack effectiveness</p> <ul style="list-style-type: none"> • insufficient or completely inappropriate reference to the text with little or no use made of sketches or diagrams and scant attention to the set task • little or no reference to the social, 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. 38–40
Williams – <i>The Glass Menagerie</i> From Scene Two and the beginning of Scene Three	16	p. 41–43
Berkoff – <i>Metamorphosis</i> From 'Next scene – evening'	17	p. 44–46
Wertebaker – <i>Our Country's Good</i> From Act One, Scenes Nine and Ten	18	p. 47–49
Churchill – <i>Cloud Nine</i> From Act One, Scene One	19	p. 50–52
Teale – <i>Brontë</i> From Act One	20	p. 53–55

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 • the expectation that wives will become mothers • 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 Maria from <u>the start of the extract</u> to <u>line 47</u> to highlight the characters’ differing views on motherhood.</p> <p>Students must demonstrate an understanding of the demands of Question 15.1 which are:</p> <ul style="list-style-type: none"> • a directorial perspective • a clear focus on highlighting the characters’ differing views on motherhood • reference to the social, cultural, or historical context of the play. <p>In meeting the demands of Question 15.1 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • the differing views on motherhood expressed by Yerma and Maria; Yerma’s views are idealised and based on years of yearning for a baby of her own while Maria is somewhat anxious about the unknown and more realistic about motherhood. • directorial strategies including: <ul style="list-style-type: none"> ○ direction of performers’ movement and delivery of lines ○ use of spatial relationships within the interaction of the women ○ staging elements; costume, make-up ○ vocal and physical qualities of the actors ○ movement, gesture, stance, demeanour ○ direction of eye contact ○ picking up of cues, use of pause, pitch, volume. <p>AND</p>	10
15.2	<p>As a performer, explain and justify how you would perform the role of Yerma from <u>line 49</u> to <u>the end of the extract</u> to convey her turbulent emotions at this point in the play.</p> <p>Students must demonstrate an understanding of the demands of Question 15.2 which are:</p>	10

	<ul style="list-style-type: none"> • a performer’s perspective • a focus on the performance methods required to convey Yerma’s turbulent emotions • reference to the social, cultural, 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 turbulent emotions, for example: <ul style="list-style-type: none"> ○ Yerma’s initial joy for Maria, when she learns about her pregnancy ○ her regret about her own situation ○ her eagerness to hear about Maria’s Aunt’s experience of having a baby after fourteen years of marriage ○ her frustration with her own childlessness ○ her response to Victor’s misunderstanding ○ her rush of feelings in his presence ○ her distraction at the end of the scene. • emotions conveyed through, for example: <ul style="list-style-type: none"> ○ vocal qualities: volume, pitch, pace, tone, accent ○ delivery of specific lines ○ interaction: 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>15.3 As a designer, explain and justify how your technical design ideas would help to create an appropriate atmosphere at this point in the play.</p> <p>Students must demonstrate an understanding of the demands of Question 15.3 which are:</p> <ul style="list-style-type: none"> • a technical designer’s perspective • clear ideas for helping to create an appropriate atmosphere at this point in the play • reference to the social, cultural, 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 atmosphere which might include, for example, optimistic, excited, mournful, tense. <p>Lighting ideas to create an appropriate atmosphere, for example, through:</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. 	10
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	<p>Sound design to create an appropriate atmosphere, for example, through:</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>Other technical elements to create an appropriate atmosphere, for example, through:</p> <ul style="list-style-type: none">• projections• scenic devices. <p>Where students choose to write about their design ideas for design elements not listed above, please credit ideas that could contribute to the creation of atmosphere.</p> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	<p style="text-align: center;">Indicative content Williams: <i>The Glass Menagerie</i> From Scene Two and beginning of Scene Three</p>	Total Marks
<p>16</p> <p>16.1</p>	<p>Answer all parts of this question.</p> <p>Students must make specific reference to the social, cultural or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> • Williams’ memory play style • elements of realism/naturalism/symbolism within performance and/or design • references to the American Dream • significance of the Southern context. <p>Students’ interpretative ideas must be appropriate to the play as a whole.</p> <p>Explain and justify how you would direct the section from <u>the start of the extract to line 47</u> to reveal the nature of the relationship between mother and daughter.</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 focus on revealing the nature of the relationship between mother and daughter • reference to the social, cultural, or historical context of the play. <p>In meeting the demands of Question 16.1 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • the nature of the relationship between mother and daughter, for example: <ul style="list-style-type: none"> ○ Amanda is angry with Laura for deceiving her; Amanda believes that she is in control of Laura, she loves her daughter, she fears for her daughter’s future and is frustrated by Laura’s shyness, her self-pity and focus on her ‘disability’ ○ Laura loves Amanda but also fears her mother’s quixotic personality; she passively resists her mother’s attempt to control her. • directorial strategies including ideas for: <ul style="list-style-type: none"> ○ staging configuration and use of space ○ revealing the relationship between Amanda and Laura: Amanda's need for control and Laura’s submissiveness ○ Amanda's increasing antagonism which subsides into disappointment and then acceptance ○ casting and direction of performers’ movement and delivery of lines ○ movement, posture, gesture; Laura’s ‘disability’ intimated ○ staging elements ○ use of props ○ the characters’ vocal qualities, pace, pitch, tone, volume ○ spatial relationships, eye contact, physical stance and facial demeanour ○ stillness ○ picking up of cues. <p>AND</p>	<p>10</p>

<p>16.2</p>	<p>As a performer, explain and justify how you would perform the role of Laura from <u>line 48</u> to <u>line 74</u> to convey her infatuation with Jim.</p> <p>Students must demonstrate an understanding of the demands of Question 16.2 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • a clear focus on conveying Laura’s infatuation with Jim • reference to the social, cultural or historical context of the play. <p>In meeting the demands of Question 16.2 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • Laura’s physical appearance, age, height, build, colouring, facial features • her vocal qualities, pitch, pace, tone, accent • delivery of specific lines; Laura’s dreamy nostalgia for the boy in the ‘yearbook’, her faithful recollection of every detail about him; she treasures the yearbook and his memory • the naturalistic nature of the mother/daughter conversation • movement, gesture, gait, posture, suggestion of Laura’s disability • demeanour and facial expressions • style, use of costume • use of props and accessories. <p>AND</p>	<p>10</p>
<p>16.3</p>	<p>As a designer, explain and justify how your ideas for technical elements would contribute to the changes in atmosphere during the extract and support the transition between Scenes 2 and 3.</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 ideas for contributing to the change in atmosphere during the extract using technical elements • reference to the social, cultural or historical context of the play. <p>In meeting the demands of Question 16.3 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • changes in atmosphere from Amanda’s hostility and Laura’s defensiveness to a sense of a confessional, as Laura reminisces about Jim, and a new, bright determination as Amanda launches her plan to find Laura a husband • ideas for the transition from the living room to the fire escape and from the ‘past’ to the ‘present’ using scenic devices such as lighting, sound, music, projections • elements of Williams’ symbolism as revealed through design • design consonant with the action of the play. • lighting: <ul style="list-style-type: none"> ○ intensity, angle, colour, choice of lanterns ○ gobos, lenses, gels, barn doors, irises 	<p>10</p>

	<ul style="list-style-type: none">○ lasers, holograms, strobos○ wash, hard/soft-edged light○ blackout, cross-fade. ● projection:<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○ recorded music. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content Berkoff: <i>Metamorphosis</i> From 'Next Scene – Evening'	Total Marks
17	<p>Answer all parts of this question.</p> <p>Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> • Berkoff's total theatre • physical theatre elements: voice and movement • expressionism • elements of Kafkaesque style. <p>Students' interpretative ideas must be appropriate to the play as a whole.</p> <p>17.1 Explain and justify how you would direct the actors playing Mr Samsa, Mrs Samsa and Greta from <u>line 15</u> to <u>line 57</u>, to convey the attitudes of each of the characters towards Gregor in his changed state.</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 conveying the attitudes of each of the characters towards Gregor in his changed state • 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"> • directorial strategies for highlighting each of the character's attitudes towards Gregor in his changed state: <ul style="list-style-type: none"> ○ casting and direction of the movement and delivery of lines by Mr and Mrs Samsa and Greta ○ distinction between their various attitudes ○ choral speech and contrapuntal delivery, distorted dialogue ○ stylised movement, for example: synchronized movement/action, rhythmic gestures, images that depict the family's horror at Gregor's changed state ○ delivery of specific lines ○ interaction: eye-line, eye contact, physical contact ○ picking up of cues: use of pause, pitch, emphasis, use of integrated vocal and physical work ○ creation of the various images. <p>AND</p> <p>17.2 As a performer of the role of Gregor, explain and justify how you would apply your vocal and physical skills from <u>line 58</u> to <u>the end of the extract</u> to show Gregor's brief return to 'normality' before lapsing into his 'beetle' state.</p> <p>Students must demonstrate an understanding of the demands of Question 17.2 which are:</p>	10
17.2	<p>As a performer of the role of Gregor, explain and justify how you would apply your vocal and physical skills from <u>line 58</u> to <u>the end of the extract</u> to show Gregor's brief return to 'normality' before lapsing into his 'beetle' state.</p> <p>Students must demonstrate an understanding of the demands of Question 17.2 which are:</p>	10

<p>17.3</p>	<ul style="list-style-type: none"> • a performer’s perspective • a clear focus on showing Gregor’s brief return to ‘normality’ before lapsing into his ‘beetle’ state • 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"> • Gregor’s vocal qualities • Gregor’s movement qualities: mime, acrobatics, freezes, stylised expression of his transition to ‘normality’ and lapse into his insect state • facial expression, gesture: Gregor’s brief re-emergence as ‘normal’ Gregor • delivery of specific lines: verbal interaction with Mr Samsa, Mrs Samsa and Greta in ‘normal’ state, eye contact, spatial relationships, physical contact • use of space • style, use of costume, make-up • use of props. <p>AND</p> <p>As a designer, explain and justify how you would use any <u>two</u> design elements to achieve your intended effects for the audience in this extract.</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 • a clear focus on creating intended effects for the audience • 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> <ul style="list-style-type: none"> • intended effects which might include, for example: creating sympathy for Gregor, showing Mr Samsa’s cowardice/non-paternal feelings towards Gregor, respect and/or sympathy for Mrs Samsa and Greta for wishing to protect Gregor, creation of a surreal atmosphere, highlighting Gregor’s ‘fluid’ shift between insect and human form. • set design, for example: <ul style="list-style-type: none"> ○ the staging form chosen, for example proscenium, thrust, studio ○ design fundamentals: scale, texture, shape, colour ○ use of levels, ramps, revolve, positioning and design of Gregor’s ‘cage’; entrances and exits ○ furnishings, set dressing. • costume design, for example: <ul style="list-style-type: none"> ○ style and period of costume: Berkovian monochrome or justified, modified alternative ○ design fundamentals: fabric, texture, shape, colour, fit, condition and ornamentation ○ costume design including dresses, blouses, skirts, jackets, trousers, footwear, headgear 	<p>10</p>
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	<ul style="list-style-type: none"> ○ costumes designed for ease of movement ○ style, use of costume, make-up, hair ○ Berkovian style of make-up: white faces with heavy black lines or justified alternative. <ul style="list-style-type: none"> ● props and accessories. <ul style="list-style-type: none"> ● projections, for example: <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. ● lighting design, for example: <ul style="list-style-type: none"> ○ angle, intensity, colour, gobo, specials, floor-lamps, birdies, strobe, UV light ○ technical design elements, smoke, haze. ● sound design for example: <ul style="list-style-type: none"> ○ volume, levels, fades, amplification, sound effects, music. ● special effects, for example, use of smoke, dry ice, pyrotechnics, fog, haze, UV paint. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content Wertebaker: <i>Our Country's Good</i> From Act One, Scenes Nine and Ten	Total Marks
18	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"> • Wertebaker's use of historicisation • the political background to the play • elements of epic theatre • multi-role and cross-gender casting • episodic structure. Students' interpretative ideas must be appropriate to the play as a whole.	
18.1	<p>Explain and justify how you would direct the actors playing Ralph and Ketch in <u>Scene 9</u> to achieve your preferred audience response to each character.</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 audience responses to Ralph and Ketch • 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 audience responses for example:</p> <ul style="list-style-type: none"> • identification of preferred responses to each of the characters, for example, Ketch's selfishness may shock the audience but his situation may induce sympathy/pity; Ralph may inspire sympathy at being interrupted by Ketch or dislike at his impatience/complacency • staging configuration and use of space; actor/audience relationship • casting and direction of performers' movement and delivery of lines; contrasting status of the characters revealed in their bearing and costume • vocal qualities: pitch, pace, pause, tone, volume • physical qualities, facial expression; movement, gesture, demeanour, eye contact, eye-line • use of props • reference to the multi-role nature of the play. <p>AND</p>	10
18.2	<p>As a performer, explain and justify how you would perform the role of Wisehammer in <u>Scene 10</u> to convey your interpretation of his character to the audience.</p> <p>Students must demonstrate an understanding of the demands of Question 18.2 which are:</p>	10

<p>18.3</p>	<ul style="list-style-type: none"> • a performer’s perspective • performance ideas calculated to convey an interpretation of Wisehammer’s character to the audience • 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"> • an interpretation of Wisehammer’s character for example: his intelligence and passion for language, his diffidence, his gentleness • Wisehammer’s physical appearance, age, height, build, colouring, facial features • vocal qualities: pitch, pace, tone, accent, volume • delivery of specific lines, interaction with Mary, eye contact, spatial relationships, physical closeness • use of space • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume, make-up • use of props and costume • the multi-role nature of the play. <p>AND</p> <p>As a designer, outline and justify your ideas for set and lighting for <u>each</u> of the scenes and explain how you would achieve a smooth transition between them.</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 each of the scenes and an explanation of how a smooth transition between the scenes will be achieved • 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 location of the scenes, in Ralph’s tent, at night, for the first scene, transitioning to an unspecified scene ‘in the afternoon light’ • the staging form chosen, for example proscenium, thrust, studio. <ul style="list-style-type: none"> • set design fundamentals <ul style="list-style-type: none"> ○ scale, texture, shape, colour, materials ○ set dressing: desk, trunk, chair, diary and quill, indication of tent ○ use of stage space ○ use of props ○ 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>10</p>
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	<ul style="list-style-type: none">○ lighting to suggest candlelight.● transition between the scenes achieved through, for example:<ul style="list-style-type: none">○ lighting changes○ projections○ trucks○ flown scenery○ actor as 'stagehand'. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content Churchill: <i>Cloud Nine</i> From Act One, Scene One	Total Marks
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 identities. <p>Students’ interpretative ideas must be appropriate to the play as a whole.</p> <p>19.1 Explain and justify how you would direct the actors from <u>the start of the extract to line 65</u> 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, the exaggerated patriotism displayed through the song; the direct address introducing the ‘family’, Clive’s overt stereotyping of Betty – her conformity to it. • directorial strategies including ideas for: <ul style="list-style-type: none"> ○ casting suggestions ○ appropriate performance style ○ vocal qualities: use of pause, pitch, pace, volume, emphasis; parody of gender/role stereotyping in vocal qualities ○ spatial relationships, eye contact; physical stance and facial demeanour ○ movement and/or stillness ○ gesture, posture, demeanour, facial expressions ○ use of costume ○ staging elements including staging configuration and use of the stage ○ application of comic method. <p>AND</p> <p>19.2 As a performer, explain and justify how you would perform the role of Clive from <u>line 66 to the end of the extract</u> to achieve your dramatic intentions for the audience.</p> <p>Students must demonstrate an understanding of the demands of Question 19.2 which are:</p>	10
19.2	<p>As a performer, explain and justify how you would perform the role of Clive from <u>line 66 to the end of the extract</u> to achieve your dramatic intentions for the audience.</p> <p>Students must demonstrate an understanding of the demands of Question 19.2 which are:</p>	10

<p>19.3</p>	<ul style="list-style-type: none"> • a performer’s perspective • a clear focus on achieving specified dramatic intentions • 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"> • dramatic intentions which might include for example: creation of amusement or amazement at Clive’s ‘out-dated’ attitudes towards his wife, his children, his servant; highlighting Churchill’s attack on sexism; creation of a caricature to achieve comedy • 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 and his attitudes towards the other characters • interaction with the audience • 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. <p>AND</p> <p>As a designer, explain and justify how your ideas for the setting of the extract would convey the ‘colonial’ context of the play <u>and</u> establish the African location of the action. You should refer to <u>two or more</u> design elements to support your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 19.3 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective focused on setting and applying two or more design elements • clear ideas for conveying the ‘colonial’ context of the play and establishing the African location of the action • 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"> • the ‘colonial’ setting in Victorian times • the production style, for example, heightened naturalism, epic, parody • the staging form chosen, for example proscenium, thrust, studio. • set design fundamentals: scale, texture, shape, colour <ul style="list-style-type: none"> ○ use of backdrops, projections, cyclorama ○ verandah setting around the flagpole ○ use of traditional African materials, fabrics and hangings ○ use of levels, ramps, balconies ○ entrances and exits, French doors ○ furnishings, set dressing; rugs, carpets, evidence of opulence in the ‘middle of 	<p>10</p>
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	<p>nowhere’</p> <ul style="list-style-type: none"> ○ props design, Victoria represented by a dummy, Joshua bringing Clive a drink, possibly on a silver platter. <ul style="list-style-type: none"> ● costume design fundamentals: period features, style, cut, condition, fit, fabric, colour, ornamentation <ul style="list-style-type: none"> ○ style, use of costume, suggestions of imperialism. ● lighting and/or sound to evoke the African setting, 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 ○ diegetic and non-diegetic sound ○ use of microphones, amplifiers, direction ○ use of drums and/or traditional African musical instruments ○ sound levels, reverb, echo, recorded sound effects, fades, soundscapes. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content Teale: <i>Brontë</i> From Act One	Total Marks
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>the start of the extract to line 52</u> to create an engaging start to the play.</p> <p>Students must demonstrate an understanding of the demands of Question 20.1 which are:</p> <ul style="list-style-type: none"> • a directorial perspective • a clear focus on creating an engaging start to the play • 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> <p>Directorial strategies for creating an engaging start to the play:</p> <ul style="list-style-type: none"> • the actors’ introduction, delivered directly to the audience and in their ‘own’ voices • direct address to the audience drawing them in to the intimate world of the Brontës as they ‘change into’ the characters of Emily, Charlotte and Anne both literally and figuratively • the striking physical appearance of each of the sisters: 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 • movement and/or stillness • use of costume • use of props. 	10
20.2	<p>As a performer, explain and justify how you would perform the role of Emily from <u>line 53 to the end of the extract</u> to achieve your preferred audience response.</p> <p>Students must demonstrate an understanding of the demands of Question 20.2 which are:</p>	10

<p>20.3</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 Emily, which might include curiosity, sympathy, antipathy or uncertainty • Emily’s physical appearance: age, height, build, colouring, facial features • her slightly pessimistic/morbid tone • vocal qualities: pitch, pace, tone, accent, volume • delivery of specific lines – interaction with the other characters, spatial relationships, physical contact • interaction with the audience • non-verbal communication • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume • use of space; use of props. <p>AND</p> <p>As a designer, explain and justify how your ideas for costume <u>and/or</u> set design would help to create an appropriate period and production style at this point in the play.</p> <p>Students must demonstrate an understanding of the demands of Question 20.3 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective • clear ideas for the costumes and/or set that would help to create an appropriate period and production style • 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 ideas, for example: <ul style="list-style-type: none"> ○ design consonant with the period and action of the play at this point ○ style and period of costume ○ design fundamentals: fabric, texture, shape, colour fit, condition and ornamentation ○ costume design including dresses, blouses, skirts, jackets, trousers, footwear, corsets, cravats, headgear ○ props and accessories, jewellery ○ style, use of costume, make-up, hair. • set design, for example: <ul style="list-style-type: none"> ○ staging form chosen 	<p>10</p>
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	<ul style="list-style-type: none">○ discrete settings or part of a composite design○ design fundamentals: scale, colour, texture, materials○ authentic 19th century furnishings for the extract, set mainly in the kitchen in the parsonage○ design consonant with the action of the section: kitchen table, chairs, fireplace, range, sink, back door○ particular prop requirements. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Section C: Live theatre production

This mark scheme applies to all questions from Section C.

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

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

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

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

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

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

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

The table below indicates the page number for each question.

Section C	Question	Page for Indicative content
	21	p. 59
	22	p. 60
	23	p. 61
	24	p. 62

EITHER

Qu	Indicative content	Total Marks
21	<p>Briefly explain how the costume designer revealed aspects of character through designs for <u>two or more</u> costumes at particular moments. Analyse and evaluate the contribution made by these designs 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 costumes revealed aspects of character • focus on 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"> • aspects of character, for example: status, wealth/poverty, power, age, culture, religion, gender specific, familial or other connection • personality traits, for example, characteristics such as optimism, pessimism, carefree, careworn, serious, playful, flirtatious, restrained, extrovert, introvert, comical, secretive • the style of the production as a whole, for example: naturalistic or non-naturalistic, physical theatre, musical, multi-media • types of characters being presented • costume design fundamentals – period features, style, cut, condition, fit, fabric, colour, texture, ornamentation • trousers, shape and fit; jackets, lapel width; skirts, hemline length, cut/shape of skirts; blouses, cut/shape of sleeves, neckline • designs for storytelling, fantasy, historical, historicisation, non-human characters • style of footwear and head-gear • accessories that communicate character, for example, wigs, masks, make-up, personal props. <p>Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production.</p> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	25

OR

Qu	Indicative content	Total Marks
22	<p>Briefly explain how the sound designer created suitable moods or atmospheres at particular moments. Analyse and evaluate the contribution that was made by the sound design to the total dramatic effectiveness of the production.</p> <p>Students must demonstrate an understanding of the demands of Question 22, which are:</p> <ul style="list-style-type: none"> • a clear explanation of how sound created suitable moods or atmospheres • focus on 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 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"> • the suitable moods or atmospheres created in the production, for example: comic, romantic, tense, magical, thrilling, perplexing, exciting, sad, moving, horrific • atmospheres associated with, for example: particular locations, specific characters, states of tension, specific times of day • the style of the production as a whole, for example: naturalistic or non-naturalistic, physical theatre, musical, multi-media. • elements of sound used, live or recorded, including: <ul style="list-style-type: none"> ○ diegetic and non-diegetic sound ○ use of microphones, amplifiers, direction ○ the use of specific musical instruments ○ location of speakers, use of surround sound, panning ○ sound levels, echo, reverb, recorded sound effects, fades, soundscapes ○ music underscoring the action ○ actor-generated sound; live musical performance. <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>one</u> performer used their vocal and physical skills at particular moments to create a naturalistic character. Analyse and evaluate the contribution of the performer’s characterisation to the total dramatic effectiveness of the production.</p> <p>Students must demonstrate an understanding of the demands of Question 23, which are:</p> <ul style="list-style-type: none"> • a clear explanation of how one performer used their vocal and physical skills to create a naturalistic character • focus on particular moments. <p>Additionally, in common with each question 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 some of the following:</p> <ul style="list-style-type: none"> • the way the performer created a naturalistic character through their vocal and physical skills, including reference to, for example: <ul style="list-style-type: none"> ○ vocal skills: accent, volume, pitch, pace, tone, pause; vocal inflection ○ physical skills: movement, gesture, posture, gait, poise, stance, shifting spatial relationships ○ use of facial expression and eye contact and interaction between performers ○ use of eye-line and focus, stillness; idiosyncrasy ○ observation of naturalistic performance conventions ○ use of costume, accessories and props in performance. <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>two or more</u> performers used their performance skills at particular moments to ‘tell the story’ to the audience. Analyse and evaluate the contribution of these performers to the total dramatic effectiveness of the production.</p> <p>Students must demonstrate an understanding of the demands of Question 24, which are:</p> <ul style="list-style-type: none"> • a clear explanation of how two or more performers used performance skills to ‘tell the story’ • focus on particular moments. <p>Additionally, in common with each question 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 some of the following:</p> <ul style="list-style-type: none"> • an explanation of the storytelling techniques used, which might include, for example; narration, direct address, re-enactment, mime, mimicry • the style of the production as a whole, for example: naturalistic or non-naturalistic, physical theatre, musical, multi-media. • an explanation of the way in which the selected performers used performance skills, for example: <ul style="list-style-type: none"> ○ vocal skills: pitch, pace, pause, emphasis, accent, singing, choral delivery, chanting ○ delivery of specific lines ○ physical skills: movement, gesture, posture, gait, poise, balance ○ ‘physical theatre’ skills, lifts, physical routines, circus skill, acrobatics, mime; physical comedy, slapstick ○ use of facial expression and eye contact and interaction between performers ○ characterisation, ageing up or down, changing appearance ○ use of costume, accessories and props ○ observation of naturalistic or non-naturalistic conventions ○ use of space ○ ensemble work. • interaction between characters and their reactions to one another • relationship with audience: characters’ use of monologue, soliloquy, narration. <p>Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production.</p>	25