

**GCSE**  
**DRAMA**  
**8261/W**

Component 1 Understanding Drama

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**Mark scheme**

June 2023

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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](http://aqa.org.uk)

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## Level of response marking instructions

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

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

### Step 1 Determine a level

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

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

### Step 2 Determine a mark

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

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

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

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

**This assessment assesses the following Assessment Objectives (AOs):**

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

**The question paper is divided into three sections:**

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

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

**Section C** – one question must be answered. This section assesses AO3 and AO4.

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

Section	Question(s)	Description	Go to Page
A	1–4	Multiple choice questions	5
B	5 6 7 8 9 10 11	<i>The Crucible</i> <i>Blood Brothers</i> <i>Around The World in 80 Days</i> <i>Things I Know To Be True</i> <i>Noughts &amp; Crosses</i> <i>Romeo and Juliet</i> <i>A Taste of Honey</i>	6 then 10 6 then 18 6 then 24 6 then 31 6 then 38 6 then 46 6 then 54
C	12–14	Live theatre production (one question out of a choice of three)	62

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

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**Section A: Theatre roles and terminology**

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

Question	Marking guidance	Total marks
01	<b>C</b> The technician	1
02	<b>A</b> Proscenium arch	1
03	<b>A</b> Centre stage	1
04	<b>C</b> The audience will follow the action to where the scene takes place.	1

**Section B: Study of set text**

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

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

**Section B .1 questions (4 marks)**

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

## Section B .2 questions (8 marks)

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

## Section B .3 questions (12 marks)

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



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

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

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

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

**Question 5.1** You are designing a **costume** for **Hale** to wear in a performance of this extract.

The costume must reflect the context of *The Crucible*, set in a Puritan community in the late 17th century.

Describe your design ideas for the costume.

**[4 marks]**

05	1	<p>The costume should reflect a Puritan community in the late 17<sup>th</sup> century and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following aspects of costume:</p> <ul style="list-style-type: none"> <li>• white linen shirt</li> <li>• Puritan felt hat</li> <li>• breeches/jerkin</li> <li>• frock coat</li> <li>• woollen stockings/garters</li> <li>• leather boots/shoes with or without buckles</li> <li>• belt/buttons</li> <li>• collar/jabot</li> </ul> <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• style of costume indicating period/status/situation eg simplicity of design/cut of the coat/cape</li> <li>• selected colour, fit, condition</li> <li>• use of authentic fabrics such as cotton, linen, wool, leather</li> <li>• use of authentic colours – black, muted browns, greys, tans</li> <li>• personal props, footwear, hairstyle, accessories.</li> <li>• Hale is travelling during the evening and this may mean extra layers</li> <li>• Hale is not from Salem and his costume may reflect this</li> <li>• Hale is respectable and his appearance should suggest this.</li> </ul>	4
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**Question 5.2** You are performing the role of **Hale**.

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

**‘Mr Proctor, your house is not a church; your theology must tell you that.’**

**[8 marks]**

05	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)</li> <li>• delivery of specific words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with with Proctor and potentially Elizabeth, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The line may be performed using vocal and physical skills to create <b>one or more</b> of the following effects:</p> <ul style="list-style-type: none"> <li>• to show he is questioning Proctor’s religious adherence</li> <li>• to show his authority and high status in Salem as a visiting expert</li> <li>• to demonstrate his attention to detail and fastidious nature</li> <li>• to create tension between the two characters</li> <li>• to show that he lacks compassion/empathy towards Proctor</li> <li>• to show that he is in control of the questions in Proctor’s house at this time</li> <li>• to query Proctor’s actions over the last seventeen months</li> <li>• to demonstrate suspicion of Proctor’s reasoning for praying at home</li> <li>• to demonstrate his business-like attitude to the situation.</li> </ul>	8
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**Question 5.3** You are performing the role of **Hale**.

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

**[12 marks]**

05	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> <li>• use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect stage space or promote/restrict movement.</li> </ul> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)</li> <li>• delivery of specific lines and words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Proctor and potentially Elizabeth, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The section may be performed using the stage space and interaction to show the tension through, for example:</p> <ul style="list-style-type: none"> <li>• his insistence that Christians must be in church on Sundays</li> <li>• his research on Proctor’s family and their baptisms</li> <li>• his disdain towards Proctor when he (Proctor) criticises Parris</li> <li>• his movement around the room and potential acknowledgement of Elizabeth</li> <li>• his response tailing off when Proctor questions his suspicions</li> <li>• his very deliberate exchange with Proctor</li> <li>• his more positive response to Proctor’s nailing of the roof and hanging of the door</li> <li>• the potential contrast between his control and Proctor’s emotion, eg Proctor’s flush of resentment.</li> </ul>	12
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**Question 5.4** You are performing the role of **Proctor**.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

05	4	<p>Students might refer to some of the following aspects of interpretation of Proctor:</p> <ul style="list-style-type: none"> <li>• he is nervous and shocked at Hale’s arrival at this point in the play</li> <li>• he is annoyed about Parris’ need to account for all church attendees</li> <li>• he is communicating his anger about Parris acquiring golden candlesticks</li> <li>• his belief that he works hard within the community</li> <li>• he reveals to Hale his contempt for Parris (in general)</li> <li>• he is resentful of Hale’s suspicions</li> <li>• his suggestion that he’s a good man who offers manual labour to help the Parish</li> <li>• he is a voice of sanity in a world gripped by hysteria and fear.</li> </ul> <p>Students might refer to some of the following acting skills to communicate their interpretation:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone, volume, emphasis, accent (if appropriate)</li> <li>• delivery of specific lines and words, timing, phrasing, listening and responding to Hale.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Hale and Elizabeth, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gestures, posture, gait, energy/dynamics, demeanour and facial expressions.</li> </ul> <p>In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• he is presented as a blend of strength and weakness throughout the play</li> <li>• he is the tragic protagonist in this play and this is his inevitable downfall</li> <li>• he is acutely aware of his standing and reputation in the Salem society and has ‘great weight’ in the village</li> <li>• he is seen as a realist throughout the play and is outspoken and principled</li> <li>• he cannot believe how the events of the court unfold, escalate and devastate</li> <li>• he has an unexpressed hidden force and confidence making him unafraid of challenging authority</li> <li>• he regards himself as a kind of fraud and has a troubled soul making him a complex character</li> <li>• a sense of guilt hangs over him throughout the play</li> <li>• he is fiercely defensive of his wife, Elizabeth against the accusations of witchcraft.</li> </ul>	20
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		<p>Students may explain why their ideas are appropriate to the play as a whole in terms of for example:</p> <ul style="list-style-type: none"><li>• consistency in terms of the action and the character(s)</li><li>• development in terms of the action and the character(s).</li></ul>	
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**Question 5.5** You are a designer working on **one** aspect of design for this extract.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

05	5	<p>Students' answers will vary considerably depending on the area of design and effects selected.</p> <p>Effects that support the action of the extract might include <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable location and/or setting for the action through set design or other design skills; the location is described by Miller as a 'low, dark and long living room'</li> <li>• to create a suitable sombre mood and atmosphere for the action through set, lighting or sound</li> <li>• to create a sense of the time of year, ie spring, and/or a sense of the time of day, ie evening, through lighting or sound design</li> <li>• to create a sense of period (17th century) and/or social/cultural context through costume or set</li> <li>• to suggest the location, period, status, and appearance, state of mind and age of characters through the characters' costumes and make-up</li> <li>• to support the creation of tension and a sense of foreboding through set, lighting or sound.</li> </ul> <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite, reduced or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging</li> <li>• positioning of audience and entrances/exits</li> <li>• use of gauzes/backdrops/cyclorama</li> <li>• use of projections</li> <li>• use of texture, materials, colour and condition</li> <li>• the creation of a suitable setting for the action; the common room of Proctor's house, one evening in spring.</li> <li>• this could be composite, symbolic or naturalistic, bearing in mind the style of the play is naturalistic and Miller describes it in great detail, including a stairway, basin and cupboard</li> <li>• ideas for set and/or scene changes in this extract and how set and/or scene changes may be used and/or change in the play as a whole.</li> </ul> <p>Costume design and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• style of costumes; cut, fit and length</li> <li>• colour, fabric, ornamentation, formal black for Hale</li> <li>• condition; juxtaposition in appearance between Hale and Proctor who has been working all day</li> <li>• the fact that it is evening</li> <li>• footwear</li> </ul>	20
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	<ul style="list-style-type: none"> <li>• headgear eg for female character, close fitting cap/headscarf to cover the hair completely; hat for men</li> <li>• hairstyle</li> <li>• accessories</li> <li>• use of authentic fabrics such as cotton, linen, leather and wool</li> <li>• use of authentic and muted colours such as black, tawny, greys, browns</li> <li>• adherence to the Puritan culture of Salem</li> <li>• make-up</li> <li>• ideas for costumes in this extract and how costumes may be used and/or change in the play as a whole</li> <li>• if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul> <p>Lighting designs might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• lighting design to create ‘almost dark’ and then dark</li> <li>• the room is described as ‘dim’</li> <li>• suggestion of evening</li> <li>• moonlight shining through the doorway</li> <li>• the fire</li> <li>• choice of lanterns/candles</li> <li>• candlestick/sconce</li> <li>• colour/intensity/positioning/angles/focus</li> <li>• special effects/gobos representing the room/window/door/fireplace</li> <li>• light and shadow to create a tense atmosphere</li> <li>• ideas for lighting in this extract and how lighting may be used and/or change in the play as a whole.</li> </ul> <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• live (fire, cooking/water boiling sounds, children upstairs) and/or recorded sound</li> <li>• position and use of speakers; volume/amplification/surround sound</li> <li>• use of voice/instruments</li> <li>• naturalistic sound effects of voices outside the room/birds or animals outside</li> <li>• symbolic sound effects to add tension to the scene</li> <li>• ideas for sound in this extract and how sound may be used and/or change in the play as a whole.</li> </ul> <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• audience appeal</li> <li>• puppet type, eg life-size or miniature, symbolic or naturalistic</li> <li>• appropriate materials</li> <li>• structural design, size, shape and scale</li> <li>• performer manipulation and intentions for the performance</li> <li>• ideas for puppets in this extract and how puppets may be used and/or change in the play as a whole</li> <li>• if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppets for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul>	
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		<p>Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example:</p> <ul style="list-style-type: none"><li>• consistency in terms of the development of the action and the characters</li><li>• consistency in terms of the style of design</li><li>• consistency in terms of the design methods employed to create mood, atmosphere and/or location.</li></ul>	
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**Section B: Study of set text – *Blood Brothers***

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

**Question 6.1** You are designing a **costume** for **Mickey** to wear in a performance of this extract.

The costume must reflect the context of *Blood Brothers*, set in a Liverpudlian community in the 1960s. Describe your design ideas for the costume.

**[4 marks]**

06	1	<p>The costume should reflect a Liverpudlian community in the 1960s and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following costume design ideas:</p> <ul style="list-style-type: none"> <li>• baggy hand-me-down shorts, patched up and held up with a belt</li> <li>• oversized jumper with holes in it</li> <li>• crumpled, loose socks</li> <li>• heavy black shoes</li> <li>• mud on knees</li> <li>• toy gun holster and belt</li> <li>• choice of colours that represent support of Liverpool or Everton</li> <li>• unkempt hair in a 1960s style.</li> </ul> <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• style of costume indicating period/status/situation</li> <li>• simplicity of the design/cut, fit</li> <li>• use of authentic fabrics such as cotton, polyester, nylon</li> <li>• condition</li> <li>• footwear</li> <li>• hairstyle</li> <li>• accessories</li> <li>• make-up.</li> </ul>	4
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**Question 6.2** You are performing the role of **Mrs Johnstone**.

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

**‘Because you’re the youngest, Mickey. It used to happen to our Sammy when he was the youngest.’**

**[8 marks]**

06	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)</li> <li>• delivery of specific words, timing and phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Mickey, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The line may be performed using vocal and physical skills to create <b>one or more</b> of the following effects:</p> <ul style="list-style-type: none"> <li>• to communicate her relief that it was Mickey banging at the door</li> <li>• to reassure Mickey that this is what happens between brothers</li> <li>• to show Mickey how much she cares for him</li> <li>• to communicate the maternal feelings that she has for Mickey</li> <li>• to communicate to Mickey that she understands how he is feeling.</li> </ul>	8
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**Question 6.3** You are performing the role of **Mrs Johnstone**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Mickey to show the audience **Mrs Johnstone’s feelings**.

**[12 marks]**

06	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> <li>• use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect stage space or promote/restrict movement.</li> </ul> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)</li> <li>• delivery of specific lines and words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Mickey, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The section may be performed using the stage space and interaction to show Mrs Johnstone’s feelings through, for example:</p> <ul style="list-style-type: none"> <li>• her initial concern when she realises where he has been playing</li> <li>• her increase in panic where she recognises exactly where he has been</li> <li>• her anger and fear as shown through her grabbing him</li> <li>• her anger that her previous warnings about playing near to the houses have been ignored</li> <li>• her assertive final warning to Mickey never to go up there again</li> <li>• her annoyance that Mickey is not listening to her</li> <li>• her abrupt interruption when Mickey is speaking</li> <li>• her desperation not to reveal the real reason why Mickey can’t play close to the big houses.</li> </ul>	12
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**Question 6.4** You are performing the role of **Mickey**.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

06	4	<p>Students might refer to some of the following aspects of interpretation of Mickey:</p> <ul style="list-style-type: none"> <li>• his energy and excitement as he goes off to play</li> <li>• his apologetic nature when he remembers that he has been playing in the wrong place</li> <li>• his attempt to remove himself from the blame for what he has done</li> <li>• his enthusiasm for his game of cowboys and Indians</li> <li>• his jealous response to the mention of Sammy’s name</li> <li>• his confusion as to why Sammy is allowed ‘up there’</li> <li>• his reaction to Mrs Johnstone’s anger.</li> </ul> <p>Students might refer to some of the following acting skills to communicate their interpretation:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone, volume, emphasis, accent (if appropriate)</li> <li>• delivery of specific lines and words, timing, phrasing, hesitation, listening and responding.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Mrs Johnstone, eye-contact, spatial relationships, physical contact, use of performance space, eye contact and its withdrawal</li> <li>• movement, body language, gestures, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• his enthusiastic and friendly nature as a child</li> <li>• he looks up to Sammy and feels the need to impress him</li> <li>• he is shy at heart and it takes him years to ask Linda out</li> <li>• his lack of opportunity</li> <li>• he is presented as a more lighthearted character until he loses his job</li> <li>• his increasing dependence upon his pills following his unemployment</li> <li>• his love for Linda and jealousy of Edward</li> <li>• his desperation and anger at the end of the play and his decision to take a gun to the Town Hall to threaten Edward.</li> </ul> <p>Students may explain why their ideas are appropriate to the play as a whole in terms of, for example:</p> <ul style="list-style-type: none"> <li>• consistency in terms of the action and the character(s)</li> <li>• development in terms of the action and the character(s).</li> </ul>	20
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**Question 6.5** You are a designer working on **one** aspect of design for this extract.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

06	5	<p>Students' answers will vary considerably depending on the design areas and effects selected.</p> <p>Effects that support the action of the extract might include one or more of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable location and/or setting for the action through set design or other design skills</li> <li>• to create a suitable mood and/or atmosphere for the action through set, lighting or sound design</li> <li>• to create a sense of the time of year/day through lighting or sound design</li> <li>• to create a sense of period (1960s) and/or social/cultural context through costume or set design</li> <li>• to support the creation of tension through lighting or sound design</li> <li>• to suggest the location, period, status, appearance, age of characters through the characters' costumes and make-up.</li> </ul> <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite, reduced or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging</li> <li>• positioning of audience and entrances/exits</li> <li>• consideration of the doorway and/or entrance to Mrs Johnstone's house</li> <li>• use of gauzes/backdrops/cyclorama</li> <li>• use of projections</li> <li>• use of texture, materials, colour and condition, the creation of a suitable setting for the action; which could potentially be on the doorstep of Mrs Johnstone's house or just inside/outside. This could be composite, symbolic or naturalistic, and bearing in mind that Russell indicates that the play should flow easily with no cumbersome scene changes</li> <li>• ideas for set and scene changes in this extract and how set and scene changes may be used and/or change in the play as a whole.</li> </ul> <p>Costume design and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• style of costumes; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• condition</li> <li>• hairstyle</li> <li>• accessories</li> <li>• ideas that are appropriate for the 1960s</li> <li>• loose hairstyle/headscarf for Mrs Johnstone</li> <li>• simple, cotton, flowery dress for Mrs Johnstone</li> <li>• apron and flat shoes for Mrs Johnstone</li> </ul>	20
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	<ul style="list-style-type: none"> <li>• baggy hand-me-down shorts for Mickey</li> <li>• oversized jumper with holes in it for Mickey</li> <li>• footwear: black, heavy shoes for Mickey, slippers for Mrs Johnstone</li> <li>• use of authentic fabrics such as polyester, acrylic, nylon</li> <li>• ideas for costume in this extract and how costume may be used and/or change in the play as a whole</li> <li>• if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul> <p>Lighting designs might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• lighting design to create the interior/exterior of the Johnstone home</li> <li>• suggestion of afternoon</li> <li>• choice of lantern</li> <li>• colour/intensity/positioning/angles/focus</li> <li>• special effects/gobos</li> <li>• light and shadow to create atmosphere</li> <li>• ideas for lighting in this extract and how lighting may be used and/or change in the play as a whole.</li> </ul> <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• live and/or recorded sound</li> <li>• use of voice/instruments</li> <li>• position and use of speakers; volume/amplification/surround sound</li> <li>• use of voice/instruments</li> <li>• naturalistic sound effects</li> <li>• effects of children playing</li> <li>• ideas for sound and/or music in this extract and how ideas for sound and/or music may be used and/or change in the play as a whole.</li> </ul> <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• audience appeal</li> <li>• puppet type, eg life-size or miniature, symbolic or naturalistic</li> <li>• appropriate materials</li> <li>• structural design, size, shape and scale</li> <li>• performer manipulation and intentions for the performance</li> <li>• ideas for puppets in this extract and how puppets may be used and/or change in the play as a whole</li> <li>• if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppet design for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul> <p>Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example:</p> <ul style="list-style-type: none"> <li>• consistency in terms of the development of the action and the characters</li> <li>• consistency in terms of the style of design</li> <li>• consistency in terms of the design methods employed to create mood, atmosphere and/or location.</li> </ul>	
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**Section B: Study of set text – *Around the World in 80 Days***

The following mark scheme is for **Question 7: *Around the World in 80 Days***

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

The costume must reflect the context of *Around the World in 80 Days*, set in late 19th century London. Describe your design ideas for the costume.

**[4 marks]**

07	1	<p>The costume should reflect the context of late 19<sup>th</sup> century London and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following appropriate to set in late 19th century London:</p> <ul style="list-style-type: none"> <li>• bowler hat</li> <li>• waistcoat</li> <li>• velvet jacket</li> <li>• checked, baggy trousers</li> <li>• neck tie</li> <li>• white shirt</li> <li>• pocket watch</li> <li>• items of clothing that suggest his status as a Victorian servant, eg white gloves.</li> </ul> <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• style of costume indicating period/status/situation</li> <li>• simplicity of the design/cut, fit</li> <li>• use of authentic fabrics such as cotton, linen, wool, felt, leather</li> <li>• condition</li> <li>• footwear</li> <li>• hairstyle</li> <li>• accessories</li> <li>• make-up.</li> </ul>	4
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**Question 7.2** You are performing the role of **Passepartout**.

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

**‘In my hurry, I forgot to turn off the gas lamp in my room!’**

**[8 marks]**

07	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, French accent</li> <li>• delivery of specific words, lines, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Fogg, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The line may be performed using vocal and physical skills to create <b>one or more</b> of the following effects:</p> <ul style="list-style-type: none"> <li>• to show that Passepartout knows he has made an error</li> <li>• to show Passepartout’s annoyance with himself</li> <li>• to show Passepartout’s concern at what Fogg’s reaction will be</li> <li>• to show Passepartout’s despair at the mistake</li> <li>• to show how Passepartout knows what his mistake will mean.</li> </ul>	8
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**Question 7.3** You are performing the role of **Passepartout**.

Focus on the shaded part of the extract.

Explain how you might use the performance space and interact with the actor playing Fogg to show the audience **Passepartout’s surprise at Fogg’s news**.

**[12 marks]**

07	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> <li>• use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect stage space or promote/restrict movement.</li> </ul> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, French accent</li> <li>• delivery of specific lines and words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Fogg, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The section may be performed using the stage space and interaction to show Passepartout’s surprise at Fogg’s news through, for example:</p> <ul style="list-style-type: none"> <li>• his assumption that it is only Fogg who will be travelling</li> <li>• his incredulity when he learns that they will be travelling around the world</li> <li>• his reaction when he learns of the bet that Fogg has made</li> <li>• his reaction when he learns that he only has three minutes to complete the packing</li> <li>• his rushed attempts at packing</li> <li>• his disbelief as he packs the bags</li> <li>• his attempts to reassure himself that it is merely a joke</li> <li>• his attempts to reassure himself that they will not go as far as Fogg is suggesting</li> <li>• his position and use of stage space to communicate he is speaking to himself.</li> </ul>	12
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**Question 7.4** You are performing the role of **Fogg**.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

07	4	<p>Students might refer to some of the following aspects of interpretation of Fogg:</p> <ul style="list-style-type: none"> <li>• his calm demeanour when he speaks to Passepartout, despite the urgency of the moment</li> <li>• his brisk, business-like manner when he lists where they will be headed</li> <li>• his methodical breakdown of what he expects from Passepartout</li> <li>• his calm counting out of the bank notes</li> <li>• his emphasis on the importance of the ‘Bradshaw Guide’ to Passepartout</li> <li>• his precise instructions to Passepartout</li> <li>• his matter of fact tone when he discusses the money, despite the huge amount that is there</li> <li>• his polite but unforgiving response to Passepartout leaving the lamp alight.</li> </ul> <p>Students might refer to some of the following acting skills to communicate their interpretation</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone, volume, emphasis, RP accent</li> <li>• delivery of specific lines and words, timing, phrasing, hesitation, listening and responding, picking up of cues.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Passepartout, eye contact, spatial relationships, physical contact, use of performance space, eye contact and its withdrawal</li> <li>• movement, body language, gestures, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to one or more of the following:</p> <ul style="list-style-type: none"> <li>• he is tall and handsome</li> <li>• he is calm and unresponsive</li> <li>• his regular night time sigh before sleep suggests that there is something missing from his life</li> <li>• he runs his life like clockwork</li> <li>• he is well balanced and exactly regulated</li> <li>• he falls in love with Mrs Aouda as the play progresses</li> <li>• he is single minded in his approach to winning his bet.</li> </ul> <p>Students may explain why their ideas are appropriate to the play as a whole in terms of for example:</p> <ul style="list-style-type: none"> <li>• consistency in terms of the action and the character(s)</li> <li>• development in terms of the action and the character(s).</li> </ul>	20
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**Question 7.5** You are a designer working on **one** aspect of design for this extract.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

07	5	<p>Students' answers will vary considerably depending on the design areas and effects selected.</p> <p>Effects that support the action of the extract might include <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable location and/or setting for the action through set design or other design skills; the location is described by Eason as being set simply and suggestively</li> <li>• to create a suitable mood and/or atmosphere for the action through set, lighting or sound design</li> <li>• to create a sense of the time of year (evening in early October) through lighting or sound design</li> <li>• to create a sense of period (late 19th century London) and/or social/cultural context through costume or set design</li> <li>• to support the creation of comedy and/or tension and the storytelling style, which may include multi use of design elements in the scene through set, costume, lighting, sound or puppet design</li> <li>• to suggest the location, period, status, appearance, age of characters through the characters' costumes and make-up.</li> </ul> <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite, reduced or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging</li> <li>• positioning of audience and entrances/exits</li> <li>• consideration of the bed and gas lamp</li> <li>• use of gauzes/backdrops/cyclorama</li> <li>• use of projections</li> <li>• use of texture, materials, colour and condition</li> <li>• the creation of a suitable setting for the action; Passepartout's room in Fogg's home in late 19th century London. This could be created using 'an open, flexible environment that can transform into a multitude of locations... at lightning speed' or using a more realistic approach</li> <li>• use of a map somewhere on stage to suggest that this scene is part of a wider journey</li> <li>• ideas for set and scene changes in this extract and how set and scene changes may be used and/or change in the play as a whole.</li> </ul> <p>Costume design and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• style of costumes; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• Victorian suit, cravat and tie for both Fogg and Passepartout</li> </ul>	20
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	<ul style="list-style-type: none"> <li>• well fitted and appropriately cut suits for Fogg and Passepartout</li> <li>• hairstyle/headgear including bowler hats for the men</li> <li>• accessories including a gold pocket watch on a chain for Fogg and Fogg’s walking cane, carpet bag, Bradshaw’s Guide</li> <li>• ideas for costume in this extract and how costume may be used and/or change in the play as a whole</li> <li>• if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul> <p>Lighting designs might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• lighting design to create the setting of Passepartout’s room</li> <li>• colour/intensity/positioning/angles/focus</li> <li>• choice of lanterns</li> <li>• special effects/gobos</li> <li>• use of oil lamp to reflect time period</li> <li>• light and shadow to create atmosphere</li> <li>• ideas for lighting in this extract and how lighting may be used and/or change in the play as a whole.</li> </ul> <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• live and/or recorded sound</li> <li>• position and use of speakers; volume/amplification/surround sound</li> <li>• underscoring music to create atmosphere and/or mood</li> <li>• naturalistic sounds to suggest interior of the bedroom, eg clock ticking</li> <li>• sound effects to suggest evening in London</li> <li>• ideas for sound and/or music in this extract and how sound and/or music may be used and/or change in the play as a whole.</li> </ul> <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• audience appeal</li> <li>• puppet type, eg life-size or miniature, symbolic or naturalistic</li> <li>• appropriate materials</li> <li>• structural design, size, shape and scale</li> <li>• performer manipulation and intentions for the performance</li> <li>• suitable designs for the storytelling genre</li> <li>• suitable puppet designs for the storytelling genre</li> <li>• ideas for puppets in this extract</li> <li>• ideas for puppets in this extract and how puppets may be used and/or change in the play as a whole</li> <li>• if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppet design for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul> <p>Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example:</p> <ul style="list-style-type: none"> <li>• consistency in terms of the development of the action and the characters</li> <li>• consistency in terms of the style of design</li> </ul>	
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		<ul style="list-style-type: none"><li>• consistency in terms of the design methods employed to create mood, atmosphere and/or location.</li></ul>	
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**Section B: Study of set text – *Things I Know To Be True***

The following mark scheme is for **Question 8: *Things I Know To Be True***

**Question 8.1** You are designing a **setting** for a performance of this extract.

The setting must reflect the context of *Things I Know to be True* set in a contemporary working-class Australian suburb. Describe your design ideas for the setting.

**[4 marks]**

08	1	<p>The setting should reflect the context of a contemporary working-class Australian suburb and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following aspects of setting for the garden/house:</p> <ul style="list-style-type: none"> <li>• a well-tended Australian garden/backyard in summer</li> <li>• roses in bloom</li> <li>• lemon tree</li> <li>• ancient eucalyptus tree</li> <li>• shed</li> <li>• manicured lawn</li> <li>• rotary drier (Hills Hoist)</li> <li>• patio furniture</li> <li>• back/patio door leading to a modern, clean and tidy house</li> <li>• the backdrop of an open-plan, single storey dwelling.</li> </ul> <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite, reduced or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps</li> <li>• position of audience, entrances/exits</li> <li>• use of gauzes/backdrops/cyclorama</li> <li>• use of projections</li> <li>• use of texture and colour.</li> </ul>	4
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**Question 8.2** You are performing the role of **Bob**.

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

**‘You’re throwing a lot of balls at me at once here, Rosie. I don’t think you’ve thought this through.’**

**[8 marks]**

08	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis and accent (if appropriate)</li> <li>• delivery of specific words, lines timing and phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Rosie and Fran, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The line may be performed using vocal and physical skills to create <b>one or more</b> of the following effects:</p> <ul style="list-style-type: none"> <li>• to show his shock at her sudden decision</li> <li>• to communicate his struggles to process the idea that she is moving away so soon</li> <li>• to show his desire to keep her close to him</li> <li>• to show he still thinks of Rosie as a child</li> <li>• to show his concerns about her travelling alone</li> <li>• to convey the unspoken pain he feels about his youngest daughter leaving home.</li> </ul>	8
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**Question 8.3** You are performing the role of **Bob**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Rosie to show the audience **Bob’s concerns for Rosie**.

**[12 marks]**

08	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> <li>• use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect stage space or promote/restrict movement.</li> </ul> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)</li> <li>• delivery of specific lines and words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Rosie, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions.</li> </ul> <p>The section may be performed using the stage space and interaction to show Bob’s concerns for Rosie through, for example:</p> <ul style="list-style-type: none"> <li>• his desperate and insistent focus on the dangers of the road</li> <li>• his unspoken concerns about losing her</li> <li>• a change in volume and tone as the exchange progresses and his concern grows</li> <li>• his awareness of Fran’s presence</li> <li>• his use of touch and possible reaching out to embrace her</li> <li>• his denial of crying and her crying in response</li> <li>• his reaction to the truthful statement ‘I had to go sooner or later’</li> <li>• the physical closeness between them</li> <li>• their differing facial expressions and body language throughout the exchange.</li> </ul>	12
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**Question 8.4** You are performing the role of **Rosie**.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

08	4	<p>Students might refer to some of the following aspects of interpretation of Rosie:</p> <ul style="list-style-type: none"> <li>• she is determined to drive herself to show she is independent</li> <li>• she is visiting Mia, as she loves her and supports her decision, despite initially finding it hard</li> <li>• she sees moving away as a natural part of growing up</li> <li>• she wants her father’s support and blessing for her decision</li> <li>• she is both excited and frightened to start this new chapter in her life</li> <li>• she knows how difficult Bob is finding this decision and hates to see him in pain.</li> </ul> <p>Students might refer to some of the following acting skills to communicate their interpretation:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone, volume, emphasis, accent if appropriate</li> <li>• delivery of specific lines and words, timing, phrasing, hesitation, listening and responding.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Bob and Fran, eye contact, spatial relationships, physical contact, use of performance space, eye contact and its withdrawal</li> <li>• movement, body language, gestures, posture, gait, energy/dynamics, demeanour and facial expressions.</li> </ul> <p>In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• her dependence on her family to give her security and a sense of self throughout most of the play</li> <li>• her struggle to be recognised as an adult and forge her own life</li> <li>• her close bond with her siblings, particularly Mark, and the pain and grief that she feels when he puts his own needs, above hers, as he begins to transition</li> <li>• her total support of Mark’s decision to transition, despite Fran’s objections</li> <li>• her close relationship with her father</li> <li>• her conflicting feelings about her role within her family, as she revels in the support and attention she receives as the youngest, but also craves her independence</li> <li>• her inability to make a decision about her future plans, until the end of the play</li> <li>• her feelings of being totally lost after the death of her mother and her acknowledgement that this loss is what finally forces her to grow up – ‘my childhood finally ended’.</li> </ul>	20
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		<p>Students may explain why their ideas are appropriate to the play as a whole in terms of for example:</p> <ul style="list-style-type: none"><li>• consistency in terms of the action and the character(s)</li><li>• development in terms of the action and the character(s).</li></ul>	
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**Question 8.5** You are a designer working on **one** aspect of design for this extract.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

08	5	<p>Student answers will vary considerably depending on the design areas and effects selected.</p> <p>Effects that support the action of the extract might include <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable location and/or setting for the action that indicates a well-cared for and well-tended garden in a working-class Australian suburb, through set design or other design skills</li> <li>• to create a suitable touching and emotional mood and atmosphere for the action, through set, lighting or sound design</li> <li>• to create a sense of the time of day ie a summer's day through set, lighting or sound design</li> <li>• to create a sense of the time of year, ie summer in Australia set, lighting or sound design</li> <li>• to create a sense of a contemporary time period and/or social/cultural context through costume or set design</li> <li>• to support the creation of a warm and loving atmosphere in the scene through set or lighting or sound design.</li> </ul> <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite, reduced or discrete settings</li> <li>• creation of space suitable for the action</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging</li> <li>• positioning of audience and entrances/exits</li> <li>• use of gauzes/backdrops/cyclorama</li> <li>• use of projections</li> <li>• use of texture, materials, colour and condition</li> <li>• the creation of a suitable setting for the action, set in the family garden in late summer</li> <li>• ideas for set and scene changes in this extract and how set and scene changes may be used and/or change in the play as a whole.</li> </ul> <p>Costume design and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• style of costumes; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• condition; suggestion that Rosie is growing up and getting ready to move on and that Bob has been working in the garden / home. Possible nurse's uniform for Fran</li> <li>• footwear</li> <li>• headgear/hairstyle</li> <li>• make-up</li> </ul>	20
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	<ul style="list-style-type: none"> <li>• accessories</li> <li>• ideas for costume in this extract and how costume may be used and/or change in the play as a whole</li> <li>• if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul> <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• lighting design to create a sense of the warmth between the family</li> <li>• suggestion of the scene taking place in summer and outdoors</li> <li>• choice of lanterns</li> <li>• colour/intensity/positioning/angle/focus</li> <li>• shadows, silhouette</li> <li>• on stage light sources</li> <li>• special effects/gobos</li> <li>• ideas for lighting in this extract and how lighting may be used and/or change in the play as a whole.</li> </ul> <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• live and/or recorded sound</li> <li>• position and use of speakers; volume/amplification/surround sound</li> <li>• symbolic sound effects to add tension to the scene</li> <li>• use of voice/instruments</li> <li>• naturalistic sound used to create the idea of being outdoors in the garden eg birdsong</li> <li>• ideas for sound and/or music in this extract and how sound and/or music may be used and/or change in the play as a whole.</li> </ul> <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• audience appeal</li> <li>• puppet type, eg life-size or miniature, symbolic or naturalistic</li> <li>• appropriate materials</li> <li>• structural design, size, shape and scale</li> <li>• performer manipulation and intentions for the performance</li> <li>• ideas for puppets in this extract and how puppets may be used and/or change in the play as a whole</li> <li>• if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppet design for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul> <p>Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example:</p> <ul style="list-style-type: none"> <li>• consistency in terms of the development of the action and the characters</li> <li>• consistency in terms of the style of design</li> <li>• consistency in terms of the design methods employed to create mood, atmosphere and/or location.</li> </ul>	
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**Section B: Study of set text – *Noughts & Crosses***

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

**Question 9.1** You are designing a **costume** for **Ryan** to wear in a performance of this extract.

The costume must reflect the conventions of contemporary dystopian theatre used in *Noughts & Crosses*. Describe your design ideas for the costume.

**[4 marks]**

09	1	<p>The costume should reflect the conventions of contemporary dystopian theatre and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following costume design ideas:</p> <ul style="list-style-type: none"> <li>• the use of futuristic materials such as colour-changing molecular fabric, metallic foil</li> <li>• the use of stiff material to create sharp silhouettes and lines</li> <li>• a colour palate of black and white to reflect the key themes</li> <li>• the use of symbols or representational costume to establish him as a Nought</li> <li>• badges or armbands to suggest his involvement with the LM</li> <li>• condition of clothing suggesting he has been involved directly in the bombing and fled to escape, dirt or rips on his clothes</li> <li>• practical items of clothes to aid with the attack and his getaway; trainers, dark clothing to avoid being seen</li> <li>• costume as a way of showing the financial difficulties the family have faced.</li> </ul> <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• style of costume indicating period/status/situation</li> <li>• simplicity and/or detail of the cut of the costume</li> <li>• selected fabrics, colour, fit, condition, personal props</li> <li>• use of authentic fabrics</li> <li>• use of authentic colours.</li> </ul>	4
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**Question 9.2** You are performing the role of **Ryan**.

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

**‘Believe me, I had to do it. I had no choice. I was protecting you, Meggie. And our sons.’**

**[8 marks]**

09	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis and accent (if appropriate)</li> <li>• delivery of specific words, lines timing and phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Meggie, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The line may be performed using vocal and physical skills to create <b>one or more</b> of the following effects:</p> <ul style="list-style-type: none"> <li>• to show his desperation for Meggie to understand his involvement in the bombing</li> <li>• to communicate his need to defend his actions</li> <li>• to communicate his belief that he had no choice but to become involved in violent protest</li> <li>• to convey his need to be seen as a protector of his family</li> <li>• his need to hide the truth and protect Jude</li> <li>• to show his anger and frustration with Meggie’s lack of support.</li> </ul>	8
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**Question 9.3** You are performing the role of **Ryan**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Meggie to show the audience **how Ryan defends his actions**.

**[12 marks]**

09	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> <li>• use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect stage space or promote/restrict movement.</li> </ul> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, accent, (if appropriate)</li> <li>• delivery of specific lines and words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Meggie, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions.</li> </ul> <p>The section may be performed using the stage space and interaction to show Ryan defending his actions through, for example:</p> <ul style="list-style-type: none"> <li>• his reaction to Meggie’s silence and inability to look at him</li> <li>• his awareness of the possibility of further violence towards him</li> <li>• his reaction to the accusation that he is ‘brainwashed’</li> <li>• a change in volume and tone as the exchange progresses and Meggie refuses to listen to him</li> <li>• use of levels, such as chairs</li> <li>• his response when confronted with the fact the bomb also killed Noughts</li> <li>• his awareness that Jude and Callum are watching this argument unfold and he wants to be respected by his sons</li> <li>• the unspoken truth that he cannot say that it was Jude and not him</li> <li>• the physical distance between them</li> <li>• their differing facial expressions and body language throughout the exchange.</li> </ul>	12
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**Question 9.4** You are performing the role of **Meggie**.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

09	4	<p>Students might refer to some of the following aspects of interpretation of Meggie:</p> <ul style="list-style-type: none"> <li>• she feels betrayed by Ryan’s decision to be involved in the bombing</li> <li>• she is angry because she is protective of her children and she believes Ryan has involved Jude in the attack</li> <li>• she understands that Ryan was motivated by Lynette’s death, but she knows the murder of Crosses won’t bring her back</li> <li>• she feels that Ryan’s involvement in the bombing is unforgivable and signals the end of their already unhappy relationship</li> <li>• she sees throwing Ryan out as justified to protect Jude from getting into more trouble, although this is unsuccessful.</li> </ul> <p>Students might refer to some of the following acting skills to communicate their interpretation:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone, volume, emphasis, accent, (if appropriate)</li> <li>• delivery of specific lines and words, timing, phrasing, hesitation, listening and responding.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Ryan, Jude and Callum, eye contact, spatial relationships, physical contact, use of performance space, eye contact and its withdrawal</li> <li>• movement, body language, gestures, posture, gait, energy/dynamic, demeanour and facial expressions.</li> </ul> <p>In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• she worked for Jasmine Hadley for fourteen years and was sacked, causing huge financial hardship for the family and making her bitter</li> <li>• she dislikes Crosses, but still feels affection for the Hadley children, who she used to care for</li> <li>• she does not want Callum hanging around with Sephy</li> <li>• she is frustrated that Jude is not doing ‘anything’ with his life</li> <li>• she appreciates Sephy coming to pay her respects after Lynette’s death</li> <li>• she believes in non-violent protest as the path towards racial equality</li> <li>• she believes that racial segregation is best, hence she is not supportive of Callum attending Heathcroft, as she wants to protect him from abuse</li> <li>• she often feels unsupported by her ‘ineffectual’ and ‘useless’ husband, particularly when dealing with Jude</li> <li>• she is devastated by Lynette’s death and this causes more tension with her husband</li> </ul>	20
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	<ul style="list-style-type: none"> <li>• initially she rejects the help of the ‘anonymous benefactor’ as she is too proud to accept charity</li> <li>• she tries to stop Callum joining the LM, but already seems resigned to it and never sees him again after he leaves.</li> </ul> <p>Students may explain why their ideas are appropriate to the play as a whole in terms of for example:</p> <ul style="list-style-type: none"> <li>• consistency in terms of the action and the character(s)</li> <li>• development in terms of the action and the character(s).</li> </ul>	
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**Question 9.5** You are a designer working on **one** aspect of design for this extract.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

09	5	<p>Students' answers will vary considerably depending on the design area and effects selected.</p> <p>Effects that support the action of the extract might include <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable location and/or setting for the action through set design or other design skills; the McGregor's house</li> <li>• to create a suitable conflicting and tense mood and/or atmosphere for the action through set, lighting or sound design</li> <li>• to create a sense of the time of year/day through set or lighting design</li> <li>• to create a sense of period and/or social/cultural context through costume or set design</li> <li>• to support the creation of tension and a sense of conflict through lighting or sound design</li> <li>• to suggest the location, the contemporary dystopian setting, status as Noughts or Crosses, appearance, age of characters through the characters' costumes and make-up.</li> </ul> <p>Students might describe some of the following aspects of set and props, in the McGregor home, appropriate to the epic style and contemporary dystopian setting. For example:</p> <ul style="list-style-type: none"> <li>• symbolic set suggesting poverty in the McGregor home</li> <li>• bare stage with individual items of setting brought on by actors</li> <li>• TV, chairs, sofas, to show they are in the living room</li> <li>• backdrop/projection of a rundown house</li> <li>• trucked on, sofa/chairs set</li> <li>• the need to address the playwright's description of the home being a 'run-down hovel'.</li> </ul> <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite, reduced or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging</li> <li>• positioning of audience and entrances/exits</li> <li>• basic items typically found in a family home, acknowledging there needs to be a contrast with the Hadley house</li> <li>• trucked on items, sofa/chairs/table/carpet or rug</li> <li>• use of gauzes/backdrops/cyclorama</li> <li>• use of projections</li> <li>• use of texture, materials, colour and condition</li> <li>• the creation of a suitable setting for the action; the McGregor's house and reflective of the epic style and the contemporary dystopian setting. It could</li> </ul>	20
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	<p>be composite, symbolic or representational – bearing in mind the large number of scenes/quick changes required and that the episodes are intended to flow into one another seamlessly</p> <ul style="list-style-type: none"> <li>• minimum props/no clutter as stated by the playwright</li> <li>• ideas for set and scene changes in this extract and how set and scene changes may be used and/or change in the play as a whole.</li> </ul> <p>Costume designs and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• style of costumes; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• condition to show lack of financial resources, power and status</li> <li>• hairstyle, potentially reflective of contemporary dystopian setting</li> <li>• headgear</li> <li>• footwear</li> <li>• make-up</li> <li>• accessories/props to show the age difference between the parents and their sons</li> <li>• use of futuristic fabrics</li> <li>• use of colours/symbols to identify them as Noughts</li> <li>• symbolic or naturalistic make-up to suggest age, status or dystopian setting</li> <li>• ideas for costume in this extract and how costume may be used and/or change in the play as a whole</li> <li>• if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul> <p>Lighting designs might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• lighting design to suggest time of day</li> <li>• colour/intensity/positioning/angles/focus</li> <li>• special effects/gobos representing the house – ‘a run-down hovel’</li> <li>• light and shadow to create atmosphere</li> <li>• specialist symbolic lighting to symbolise the themes of the play, eg, prejudice, social standing, racism</li> <li>• lighting reflective of style</li> <li>• ideas for lighting in this extract and how lighting may be used and/or change in the play as a whole.</li> </ul> <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• live and/or recorded sound</li> <li>• position and use of speakers; volume/amplification/surround sound</li> <li>• naturalistic sound effects of a busy household, such as TV and clock ticking or similar to create tension</li> <li>• amplification of the sounds of Meggie’s slaps/hits</li> <li>• use of voice/instruments</li> <li>• symbolic sound effects to add tension to the scene</li> <li>• ideas for sound and/or music in this extract and how sound and/or music may be used and/or change in the play as a whole.</li> </ul> <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• characterisation</li> </ul>	
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	<ul style="list-style-type: none"> <li>• audience appeal</li> <li>• puppet type, eg life-size or miniature, symbolic or naturalistic</li> <li>• appropriate materials</li> <li>• structural design, size, shape and scale</li> <li>• performer manipulation and intentions for the performance</li> <li>• ideas for puppets in this extract and how puppets may be used and/or change in the play as a whole</li> <li>• if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppet design for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul> <p>Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example:</p> <ul style="list-style-type: none"> <li>• consistency in terms of the development of the action and the characters</li> <li>• consistency in terms of the style of design</li> <li>• consistency in terms of the design methods employed to create mood, atmosphere and/or location.</li> </ul>	
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**Section B: Study of set text – *Romeo and Juliet***

The following mark scheme is for **Question 10: *Romeo and Juliet***

**Question 10.1** You are designing a **setting** for a performance of this extract.

The setting must reflect the context of *Romeo and Juliet*, set in late 16th century Verona. Describe your design ideas for the setting.

**[4 marks]**

10	1	<p>The set design should reflect late 16th Century Verona and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following set design ideas:</p> <ul style="list-style-type: none"> <li>• ornate carved four poster bed to suggest we are in Juliet’s bedroom in the Capulet house</li> <li>• rich textiles, such as drapes</li> <li>• crumpled bed sheets to suggest that Romeo has just left</li> <li>• a decorative arch with a balcony beyond</li> <li>• other dark wooden furniture including a chest and a chair</li> <li>• columns and steps showing influence of Greek and Roman architecture</li> <li>• tapestries hanging on the wall</li> <li>• religious art or symbols.</li> </ul> <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps</li> <li>• position of audience</li> <li>• positioning of entrances/exits</li> <li>• use of gauzes/backdrops/cyclorama</li> <li>• use of projections</li> <li>• use of texture and colour.</li> </ul>	4
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**Question 10.2** You are performing the role of **Lady Capulet**.

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

**‘Evermore weeping for your cousin’s death?  
What, wilt thou wash him from his grave with tears?’**

**[8 marks]**

10	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis and accent, (if appropriate)</li> <li>• delivery of specific words, lines timing and phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Juliet, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The line may be performed using vocal and physical skills to create <b>one or more</b> of the following effects:</p> <ul style="list-style-type: none"> <li>• to show her frustration with Juliet’s prolonged grief</li> <li>• to communicate her coldness towards her daughter</li> <li>• to show her desire to encourage Juliet to move on and accept Tybalt’s death</li> <li>• to show how she belittles and undermines Juliet</li> <li>• to show how she does not understand or know her daughter</li> <li>• to show she makes no attempt to comfort Juliet.</li> </ul>	8
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**Question 10.3** You are performing the role of **Lady Capulet**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Juliet to show the audience **Lady Capulet’s anger**.

**[12 marks]**

10	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> <li>• use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect stage space or promote/restrict movement.</li> </ul> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis and accent, (if appropriate)</li> <li>• delivery of specific lines and words, lines, timing and phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Juliet, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions.</li> </ul> <p>The section may be performed using the stage space and interaction to show Lady Capulet’s anger through, for example:</p> <ul style="list-style-type: none"> <li>• her communication of intense hatred for Romeo</li> <li>• her irritation with Juliet’s continued weeping</li> <li>• a change in volume and tone as the exchange progresses and her anger grows</li> <li>• her use of touch and possible grabbing, holding or shaking her</li> <li>• not acknowledging Juliet’s aside and her declaration of love for Romeo</li> <li>• the use of levels, such as the bed, chairs or floor</li> <li>• her passionate desire for violent revenge and murder</li> <li>• the distance between them showing the emotional distance between mother and daughter</li> <li>• their differing facial expressions and body language throughout the exchange.</li> </ul>	12
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**Question 10.4** You are performing the role of **Juliet**.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

10	4	<p>Students might refer to some of the following aspects of interpretation of Juliet:</p> <ul style="list-style-type: none"> <li>• she is able to lie to her mother and other adults in her life, to hide her true feelings</li> <li>• she is more distraught about Romeo’s banishment, than the death of Tybalt</li> <li>• despite her initial anger, she has forgiven Romeo for murdering Tybalt and she understands he was defending himself</li> <li>• she cleverly finds a way to declare her love for Romeo, whilst disguising it with a desire for revenge</li> <li>• she does not have a close relationship with her mother, who offers little love or support.</li> </ul> <p>Students might refer to some of the following acting skills to communicate their interpretation:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone, volume, emphasis, accent, if appropriate</li> <li>• delivery of specific lines and words, timing, phrasing, hesitation, listening and responding.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Lady Capulet, spatial relationships, physical contact, use of performance space, eye contact and its withdrawal</li> <li>• movement, body language, gestures, posture, gait, energy/dynamics, demeanour and facial expressions.</li> </ul> <p>In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• although she is ‘of age’, at the beginning of the play she sits between being an adult and a child.</li> <li>• she begins the play as innocent and obedient, as she dutifully agrees to be led by her parents’ decision about marriage to Paris, her sense of maturity and independence grows after falling in love</li> <li>• she grows up and reveals hidden depths and strength as the tragedy unfolds</li> <li>• she enjoys little love or affection from her parents, but has a close and supportive relationship with her Nurse</li> <li>• she is naïve and knows little about love or sex before meeting Romeo</li> <li>• she becomes increasingly courageous and independent, culminating in her brave decision to stage her own death</li> <li>• she actively tries to take control of her own destiny, seeking out the Friar and looking for a way to be reunited with Romeo.</li> </ul>	20
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		<p>Students may explain why their ideas are appropriate to the play as a whole in terms of for example:</p> <ul style="list-style-type: none"> <li>• consistency in terms of the action and the character(s)</li> <li>• development in terms of the action and the character(s).</li> </ul>	
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**Question 10.5** You are a designer working on **one** aspect of design for this extract.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

10	5	<p>Students' answers will vary considerably depending upon the design areas and effects selected.</p> <p>Effects that support the action of the extract might include <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable location and/or setting for the action, through set design or other design skills</li> <li>• to create a suitable mood and atmosphere for the action, establishing the oppressive sense of grief and sorrow through set, lighting or sound design</li> <li>• to create a sense of the location through set, lighting or sound design</li> <li>• to create a sense of the period of late 16th Century Verona and/or social/cultural context through costume or set design</li> <li>• to support the creation of tension in the scene through set or lighting or sound design</li> <li>• to suggest the high status and social class of the characters through the set or characters' costumes and make-up designs.</li> </ul> <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite, reduced or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging</li> <li>• positioning of audience, entrances/exits</li> <li>• use of gauzes/backdrops/cyclorama</li> <li>• use of projections</li> <li>• suggestion of time of day (morning)</li> <li>• use of texture, materials, colour and condition</li> <li>• the creation of a suitable setting for the action; Capulet's opulent home, which demonstrates his wealth and important position in society. There should be a sense of the grand scale of the home</li> <li>• ideas for set and scene changes in this extract and how set and scene changes may be used and/or change in the play as a whole.</li> </ul> <p>Costume designs and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• style of costumes; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• condition</li> <li>• for Juliet a decorated chemise. Lady Capulet wearing brightly coloured floor length and long-sleeved dress, with boned and laced bodice and full skirt</li> <li>• footwear – decorative slippers with a small heel</li> <li>• headgear/hairstyle; jewelled headdresses for the ladies</li> <li>• accessories</li> </ul>	20
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	<ul style="list-style-type: none"> <li>• ideas that create a sense of the period of late 16th century Verona and the relevant socio-cultural context</li> <li>• make-up</li> <li>• ideas for costume in this extract and how costume may be used and/or change in the play as a whole</li> <li>• if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul> <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• creation of sense of time of day (early morning)</li> <li>• the mood and atmosphere of Juliet's bedroom</li> <li>• Juliet's mood (grief)</li> <li>• suggestion of location</li> <li>• choice of lanterns</li> <li>• creation of a sense of the use of candles and lamps to light the room</li> <li>• colour/intensity/positioning/angles/focus</li> <li>• lighting to suggest the intensity of the scene and the tension between the characters</li> <li>• shadow, silhouette</li> <li>• special effects/gobos</li> <li>• ideas for lighting in this extract and how lighting may be used and/or change in the play as a whole.</li> </ul> <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• live and/or recorded sound</li> <li>• position and use of speakers; volume/amplification/surround sound</li> <li>• use of voice/instruments</li> <li>• symbolic sound effects to create a sense of Juliet's sorrow</li> <li>• naturalistic sound effects that suggest early morning (eg bird song)</li> <li>• ideas for sound and/or music in this extract and how sound and/or music may be used and/or change in the play as a whole.</li> </ul> <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• audience appeal</li> <li>• puppet type, eg life-size or miniature, symbolic or naturalistic</li> <li>• appropriate materials</li> <li>• structural design, size, shape and scale</li> <li>• performer manipulation and intentions for the performance</li> <li>• ideas for puppets in this extract and how puppets may be used and/or change in the play as a whole</li> <li>• if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppet design for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul> <p>Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example:</p> <ul style="list-style-type: none"> <li>• consistency in terms of the development of the action and the characters</li> <li>• consistency in terms of the style of design</li> </ul>	
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		<ul style="list-style-type: none"><li>• consistency in terms of the design methods employed to create mood, atmosphere and/or location.</li></ul>	
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**Section B: Study of set text – *A Taste of Honey***

The following mark scheme is for **Question 11: *A Taste of Honey***

**Question 11.1** You are designing a **costume** for **Jo** to wear in a performance of this extract.

The costume must reflect the context of *A Taste of Honey*, set in working class Salford in the late 1950s. Describe your design ideas for the costume.

**[4 marks]**

11	1	<p>The costume should reflect a working-class community in Salford in the late 1950s and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following costume design ideas:</p> <ul style="list-style-type: none"> <li>• a homemade long white housecoat</li> <li>• the sense it looks like ‘a badly tailored shroud’</li> <li>• the creation of the ‘enormous’ bump</li> <li>• a pair of slippers or bare feet</li> <li>• unkempt elfin or bob haircut</li> <li>• use of make-up to show the strain of pregnancy on Jo</li> <li>• some dirt on the housecoat to reflect the ‘filthy’ state of the house.</li> </ul> <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• style of costume indicating period/status/situation</li> <li>• simplicity and/or detail of the cut of the costume</li> <li>• selected fabrics, colour, fit, condition, personal props</li> <li>• use of authentic fabrics such as cotton, nylon and polyester</li> <li>• use of authentic colours</li> <li>• condition</li> <li>• footwear</li> <li>• headgear, hairstyle</li> <li>• accessories.</li> </ul>	4
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**Question 11.2** You are performing the role of **Jo**.

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

**‘I know, you make everything work. The stove goes, now we eat.’**

**[8 marks]**

11	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis and Salford/Manchester accent</li> <li>• delivery of specific words, lines, timing and phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Geof, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The line may be performed using vocal and physical skills to create <b>one or more</b> of the following effects:</p> <ul style="list-style-type: none"> <li>• her sense of security with Geof</li> <li>• her feelings of warmth and affection for him</li> <li>• her gratitude for him looking after her</li> <li>• a sense she has never had someone to look after her before</li> <li>• her playful teasing of Geof</li> <li>• her joy in the simple pleasures like cake baking.</li> </ul>	8
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**Question 11.3** You are performing the role of **Jo**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Geof to show the audience **Jo’s relationship with Geof**.

**[12 marks]**

11	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> <li>• use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect stage space or promote/restrict movement.</li> </ul> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis and Salford/Manchester accent</li> <li>• delivery of specific lines and words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Geof, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions.</li> </ul> <p>The section may be performed using the stage space and interaction to show Jo’s relationship with Geof through, for example:</p> <ul style="list-style-type: none"> <li>• her comment about the nature of life and how she reacts when Geof instantly recognises there is something wrong</li> <li>• her two requests to hold his hand, while he is busy trying to tidy up</li> <li>• the hand holding</li> <li>• the physical closeness between them</li> <li>• the use of levels, Jo sitting on the sofa, as Geof moves around</li> <li>• her reaction to his attempts to comfort her</li> <li>• her openness about the feelings of rejection surrounding her mother</li> <li>• her pushing away his hand</li> <li>• a change in volume and tone as she becomes hurt with his comparisons between her and Helen</li> <li>• their differing facial expressions and body language throughout the exchange.</li> </ul>	12
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**Question 11.4** You are performing the role of **Geof**.

Describe how you would use your acting skills to **interpret Geof's character**.

Explain why your ideas are appropriate for:

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

**[20 marks]**

11	4	<p>Students might refer to some of the following aspects of interpretation of Geof:</p> <ul style="list-style-type: none"> <li>• he is committed to looking after Jo's emotional and material well being</li> <li>• he wants to support her through the pregnancy and have a role in the baby's life</li> <li>• he is responsible and practical, trying to prepare her for the arrival of the baby by keeping the flat tidy and making her eat properly</li> <li>• he enjoys playing the home-making role, cooking and cleaning</li> <li>• he has a playful and affectionate relationship with Jo</li> <li>• he puts Jo's needs above his own</li> <li>• his discussion about the insurance policy makes it clear that he sees himself as a central part of Jo's future</li> <li>• he recognises and accepts Jo's flaws.</li> </ul> <p>Students might refer to some of the following acting skills to communicate their interpretation:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone, volume, emphasis and Salford/Manchester accent</li> <li>• delivery of specific lines and words, timing, phrasing, hesitation, listening and responding.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Jo, eye contact, spatial relationships, physical contact, use of performance space, eye contact and its withdrawal</li> <li>• movement, body language, gestures, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• his ambiguous behaviour towards Jo, sometimes his affection is platonic and other times he appears to want to pursue a romantic relationship</li> <li>• he is subjected to violent and cruel behaviour by Jo, which he accepts</li> <li>• ultimately, he is unable to stand up to Helen and so leaves Jo before the baby is born, something which hurts him deeply, but it is what he believes is best</li> <li>• he cares deeply for Jo and even offers to marry her, but he accepts her rejection calmly</li> <li>• he has been discriminated against because of his sexuality, there are hints this is the reason he was thrown out of his flat and both Helen and Peter taunt him</li> <li>• his life lacked meaning and purpose until he met Jo</li> <li>• Delaney describes him as 'a more serious character than the other two men, he shows more responsibility in thinking about Jo's future'.</li> </ul>	20
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		<p>Students may explain why their ideas are appropriate to the play as a whole in terms of for example:</p> <ul style="list-style-type: none"> <li>• consistency in terms of the action and the character(s)</li> <li>• development in terms of the action and the character(s).</li> </ul>	
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**Question 11.5** You are a designer working on **one** aspect of design for this extract.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

11	5	<p>Students' answers will vary considerably depending on design areas and effects selected.</p> <p>Effects that support the action of the extract might include <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable location and/or setting for the action through set design or other design skills; the location is described by Delaney as 'a comfortless flat in Manchester and the street outside', although it is now a bit more 'cheerful' thanks to Geof</li> <li>• to create a suitable dingy and dank atmosphere for the action through set, lighting or sound design</li> <li>• to create a sense of the time of year/day, ie a summer's day through lighting or sound design</li> <li>• to create a sense of period (working-class Salford in the late 1950s) and/or social/cultural context through costume or set design</li> <li>• to support the creation of tension and/or comedy through set, lighting or sound design</li> <li>• to suggest the location, period, status, and appearance, state of mind and age of characters through the characters' costumes and make-up designs.</li> </ul> <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite, reduced or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging</li> <li>• positioning of audience and entrances/exits – creating a sense of the other internal and communal rooms beyond</li> <li>• consideration of the use of the window, with the view of the gasworks, chair, gas-propelled heating, with a slot for the shilling (if it is visible), other appropriate 'furniture and fittings', including the table, the sofa and the wicker basket</li> <li>• creation of the dirt and the filth, but some sense that Geof is trying to keep the place tidy and homely</li> <li>• use of gauzes/backdrops/cyclorama</li> <li>• use of projections</li> <li>• use of texture, materials, colour and condition</li> <li>• the creation of a suitable setting for the action; a 'comfortless flat' in a communal building, with shared facilities, on a summer's day. The creation of the street outside and the surrounding area filled with derelict sites/buildings destroyed in the war and dockland warehouses and industrial buildings. This could be composite, symbolic or naturalistic, bearing in mind the style of the play is realistic. The poor condition should be captured 'everything in it's falling apart', although the 'wallpaper is contemporary'</li> </ul>	20
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	<ul style="list-style-type: none"> <li>• creation of an appropriate performance space for a live jazz band</li> <li>• ideas for set and scene changes in this extract and how set and scene changes may be used and/or change in the play as a whole.</li> </ul> <p>Costume designs and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• style of costumes; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• condition</li> <li>• beatnik style clothes for Geof, black shirt, knit waistcoats and a long white housecoat for Jo</li> <li>• appropriate to the time of day and characters' status</li> <li>• footwear – slippers for Jo</li> <li>• headgear eg beret for Geof</li> <li>• hairstyle – longer hair for Geof, touching his collar and elfin or bob haircut for Jo</li> <li>• make-up</li> <li>• accessories</li> <li>• use of authentic fabrics such as cotton, nylon and polyester</li> <li>• ideas for costume in this extract and how costume may be used and/or change in the play as a whole</li> <li>• If there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul> <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• a sense of the glare from a single bare bulb in the room</li> <li>• suggestion of the summer light pouring through the window</li> <li>• choice of lanterns</li> <li>• use of lights to create sense of street separate from the indoor space</li> <li>• colour/intensity/positioning/angles/focus</li> <li>• special effects/gobos representing the window and light coming from other rooms and areas in the house</li> <li>• light and shadow to create dank, cold and dingy atmosphere</li> <li>• use of lights to illuminate jazz band</li> <li>• ideas for lighting in this extract and how lighting may be used and/or change in the play as a whole.</li> </ul> <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• live and/or recorded sound</li> <li>• position and use of speakers; volume/amplification/surround sound</li> <li>• use of voice/instruments and the live or recorded jazz music</li> <li>• naturalistic sound effects, taps dripping and the noise of other residents of the flats coming through the walls and the using of the communal facilities</li> <li>• symbolic sound effects to add tension to the scene</li> <li>• ideas for sound and/or music in this extract and how sound and/or music may be used and/or change in the play as a whole.</li> </ul> <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• audience appeal</li> </ul>	
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	<ul style="list-style-type: none"> <li>• puppet type, eg life-size or miniature, symbolic or naturalistic</li> <li>• appropriate materials</li> <li>• structural design, size, shape and scale</li> <li>• performer manipulation and intentions for the performance</li> <li>• ideas for puppets in this extract and how puppets may be used and/or change in the play as a whole</li> <li>• if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppet design for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul> <p>Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example:</p> <ul style="list-style-type: none"> <li>• consistency in terms of the development of the action and the characters</li> <li>• consistency in terms of the style of design</li> <li>• consistency in terms of the design methods employed to create mood, atmosphere and/or location.</li> </ul>	
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**Section C: Live Theatre Production**

Candidates answer **one** question.

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

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

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

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

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

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

**Question 12**

Describe how **two or more** actors used their vocal and physical skills to **show a relationship between their characters**. Analyse and evaluate how effective they were in showing their characters' relationship to the audience.

You could make reference to:

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

**[32 marks]****This question assesses:**

- AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed. (12 marks)
- AO4 Analyse and evaluate their own work and the work of others. (20 marks)

Responses could include reference to:

- a scene or section and/or
- the production as a whole
- two or more actors.

An analysis and evaluation of how effective two or more actors were in showing a relationship between their characters in terms of, for example:

- how the actors showed a relationship between their characters
- the way the actors used vocal and physical skills to show a relationship
- the relationship could be tense, dysfunctional, confrontational, romantic, familial, comedic, more abstract or as defined by the candidate
- how the relationship is shown when the characters are together or apart
- the way the actors conveyed the meaning of the play/the playwright's intentions through the relationship(s)
- the way the relationship established links to the themes/ideas/meaning of the play as a whole
- importance of the scene/section and the relationship established in terms of the play as a whole.

The skills applied:

- vocal: pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)
- physical: movement, body language, gesture, posture, gait, poise, balance, spatial relationships
- facial expression, eye contact.

Reference could also be made to:

- how they felt as an audience member about the relationship established
- physical appearance of the performer/character/s – age, height, build, colouring, facial features and how this contributes to the establishment of the relationship
- how the relationship shown might change or develop or stay the same
- use of non-naturalistic or abstract techniques
- use of costume and props
- use of space and setting

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| <ul style="list-style-type: none"><li>• moments where the character is alone and is reflecting on their relationship during, for example, monologues, physical theatre or more abstract sequences</li><li>• interaction with other characters; listening and response</li><li>• delivery of specific lines.</li></ul> |  |
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**Question 13**

Describe how sound was used **to create different moods**. Analyse and evaluate how effective the sound was in creating different moods for the audience.

You could make reference to:

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

**[32 marks]**

<p><b>This question assesses:</b></p> <ul style="list-style-type: none"> <li>• AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed. (12 marks)</li> <li>• AO4 Analyse and evaluate their own work and the work of others. (20 marks)</li> </ul> <p>Responses could include reference to:</p> <ul style="list-style-type: none"> <li>• a scene or section and/or</li> <li>• the production as a whole.</li> </ul> <p>An analysis and evaluation of how the sound effectively created different moods for the audience, with reference to some of the following:</p> <ul style="list-style-type: none"> <li>• the different moods of the production</li> <li>• symbolic or naturalistic sound to create different moods</li> <li>• to create or release tension</li> <li>• to create comical, joyful, magical, emotional or uplifting moods</li> <li>• special features or hallmarks of the style/genre of the production</li> <li>• the context of the play/production</li> <li>• underscoring moments of high tension with non-diegetic sound to highlight tense or dangerous action</li> <li>• use of strings; discordant notes</li> <li>• percussion instruments; steady or steadily increasing tempo of beats</li> <li>• abstract sound</li> <li>• cliché sounds of imminent danger.</li> </ul> <p>An explanation of how different moods were created through sound with reference to some of the following:</p> <ul style="list-style-type: none"> <li>• using music to create a romantic mood in sections of romantic action to create the mood or to accompany physical theatre sequences</li> <li>• classical or contemporary music, with or without lyrics</li> <li>• musical accompaniment – live or recorded</li> <li>• using music or non-diegetic and diegetic sound to highlight moments of comedy in a subtle or blatant manner.</li> </ul>	<p>32</p>
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**Question 14**

Describe how **either** the set **or** costume were used to **communicate key themes**.

Analyse and evaluate how effective **either** the set **or** costume was in communicating the key themes to the audience.

Set – you could make reference to:

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

Costume – you could make reference to:

- materials, style, cut and fit
- colour, texture and condition
- a scene or section and/or the production as a whole.

**[32 marks]**

<p><b>This question assesses:</b></p> <ul style="list-style-type: none"> <li>• AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed. (12 marks)</li> <li>• AO4 Analyse and evaluate their own work and the work of others. (20 marks)</li> </ul> <p>Responses could include reference to:</p> <ul style="list-style-type: none"> <li>• a scene or section and/or</li> <li>• the production as a whole.</li> </ul> <p>For set</p> <p>An analysis and evaluation of how the set effectively communicated key themes, with reference to some of the following:</p> <ul style="list-style-type: none"> <li>• the symbolic use of set to communicate key themes</li> <li>• designer’s intentions/interpretation</li> <li>• how the set was used by the actors to communicate key themes</li> <li>• the period, location and context of the production and how this impacts the communication of key themes</li> <li>• special features or hallmarks of the style/genre of the production</li> <li>• the context of the play/production.</li> </ul> <p>An explanation of how key themes were communicated through set with reference to some of the following:</p> <ul style="list-style-type: none"> <li>• the layout and configuration of the set</li> <li>• composite, reduced or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging</li> <li>• positioning of audience and entrances/exits</li> <li>• use of gauzes/backdrops/cyclorama</li> <li>• use of projections, multimedia</li> <li>• use of texture, materials, colour</li> <li>• revolves, trucks, projections, smoke machines and flying.</li> </ul>	<p>32</p>
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For costume

An analysis and evaluation of how costume effectively communicated key themes, with reference to some of the following:

- how the costumes conveyed the meaning of the production
- the context of the play/production and how this affects the communication of key themes
- communication of plot/storyline
- setting, ideas and themes of the production
- the period of the play and how it impacts communication of key themes.

An explanation of how key themes were communicated through costume with reference to some of the following:

- how the actors used the costumes
- how the costumes may have changed during the production
- special features or hallmarks of the style/genre of the production
- style of costumes; cut, fit and length
- colour, fabric, ornamentation
- condition
- footwear
- headgear
- hairstyle.