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A-LEVEL  
DRAMA AND THEATRE  
7262/W

Component 1: Drama and theatre

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**Mark scheme**

June 2019

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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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## A-LEVEL DRAMA AND THEATRE (7262/W)

### Shorthand/symbols for Examiners

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

Relevant or good point = ✓

Very good point = ✓✓

Dubious point = ?

Possible = (✓)

Omission = ^ ^

Point needs development = and....?

Argument difficult to follow/confusion/muddle = }

Evidence of knowledge = kn

Evidence of understanding = und

Evidence of practical theatre awareness = prac

Wrong-headed/silly argument or suggestion = !

Repetition = R

Irrelevance = I

Narrative = N

Factually wrong = X

Contradiction = C

Practical detail missing = How?

Losing focus on question = Q?

Unattributed quotation = source?

Wrong word used = ww

Poor expression = E

Spelling error = rehursal or rehersal [underline or ring]

**Example needed = eg?**

**Generalised = G**

**Specialist terminology needed = term?**

**Social, cultural, historical context = SCH**

**Total, dramatic effectiveness = TDE**

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

## Level of response marking instructions

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

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

### Step 1 Determine a level

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

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

### Step 2 Determine a mark

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

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

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

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

**Examiners are reminded that a student must not answer:**

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

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

### **Section A: Drama through the ages**

This mark scheme applies to all questions from Section A.

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

Qu	<b>Marking guidance</b>			Total Marks 25											
<b>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>															
In order to meet AO3 the student should demonstrate knowledge and understanding of: <ul style="list-style-type: none"> <li>• the theatrical processes, practices and techniques involved in interpreting and performing theatre</li> <li>• ideas that are compatible with the content/action of the specified section</li> <li>• strategies that have the potential to convey meaning to an audience</li> <li>• textual illustrations that are appropriate to the social, cultural and/or historical context of the text (in part 1 of each question)</li> </ul>															
<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center; width: 10%;">Band</th><th style="text-align: center; width: 10%;">Marks</th><th style="text-align: center; width: 80%;">Description</th><th style="text-align: center; width: 10%;"></th></tr> </thead> <tbody> <tr> <td style="text-align: center;">5</td><td style="text-align: center;">21-25</td><td>           The student's response is <b>assured and perceptive</b>.            The student's answer will be characterised by:           <ul style="list-style-type: none"> <li>• <b>assured</b> knowledge and <b>perceptive</b> understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre</li> <li>• highly creative responses to the focus of the question</li> <li>• coherent and creative overview of the chosen play</li> <li>• plentiful strategies that have the potential to be highly effective for conveying meaning to an audience</li> <li>• a discriminating selection of textual illustrations and/or sketches and diagrams that are entirely appropriate to the set task</li> <li>• purposeful reference to the social or cultural or historical context of the text in relation to the focus of the question.</li> </ul>           Answers will be detailed, compelling and fluently structured, demonstrating complete command of subject specific terminology.         </td><td style="text-align: center;"></td></tr> <tr> <td style="text-align: center;">4</td><td style="text-align: center;">16-20</td><td>           The student's response is <b>focused and considered</b>.            The student's answer will be characterised by:           <ul style="list-style-type: none"> <li>• focused knowledge and considered understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre</li> <li>• quite creative responses to the focus of the question</li> <li>• quite a unified creative overview of the chosen play</li> </ul> </td><td style="text-align: center;"></td></tr> </tbody> </table>				Band	Marks	Description		5	21-25	The student's response is <b>assured and perceptive</b> . The student's answer will be characterised by: <ul style="list-style-type: none"> <li>• <b>assured</b> knowledge and <b>perceptive</b> understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre</li> <li>• highly creative responses to the focus of the question</li> <li>• coherent and creative overview of the chosen play</li> <li>• plentiful strategies that have the potential to be highly effective for conveying meaning to an audience</li> <li>• a discriminating selection of textual illustrations and/or sketches and diagrams that are entirely appropriate to the set task</li> <li>• purposeful reference to the social or cultural or historical context of the text in relation to the focus of the question.</li> </ul> Answers will be detailed, compelling and fluently structured, demonstrating complete command of subject specific terminology.		4	16-20	The student's response is <b>focused and considered</b> . The student's answer will be characterised by: <ul style="list-style-type: none"> <li>• focused knowledge and considered understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre</li> <li>• quite creative responses to the focus of the question</li> <li>• quite a unified creative overview of the chosen play</li> </ul>	
Band	Marks	Description													
5	21-25	The student's response is <b>assured and perceptive</b> . The student's answer will be characterised by: <ul style="list-style-type: none"> <li>• <b>assured</b> knowledge and <b>perceptive</b> understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre</li> <li>• highly creative responses to the focus of the question</li> <li>• coherent and creative overview of the chosen play</li> <li>• plentiful strategies that have the potential to be highly effective for conveying meaning to an audience</li> <li>• a discriminating selection of textual illustrations and/or sketches and diagrams that are entirely appropriate to the set task</li> <li>• purposeful reference to the social or cultural or historical context of the text in relation to the focus of the question.</li> </ul> Answers will be detailed, compelling and fluently structured, demonstrating complete command of subject specific terminology.													
4	16-20	The student's response is <b>focused and considered</b> . The student's answer will be characterised by: <ul style="list-style-type: none"> <li>• focused knowledge and considered understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre</li> <li>• quite creative responses to the focus of the question</li> <li>• quite a unified creative overview of the chosen play</li> </ul>													

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

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

**Indicative content**

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

**Section A: Drama through the ages**

<b>Play</b>	<b>Question</b>	<b>Page for Indicative content</b>
Sophocles: <i>Antigone</i>	1	p. 10–11
Sophocles: <i>Antigone</i>	2	p. 11–12
Shakespeare: <i>Much Ado About Nothing</i>	3	p. 13–14
Shakespeare: <i>Much Ado About Nothing</i>	4	p. 14–15
Goldoni: <i>A Servant to Two Masters</i>	5	p. 16–17
Goldoni: <i>A Servant to Two Masters</i>	6	p. 17–18
Ibsen: <i>Hedda Gabler</i>	7	p. 19–20
Ibsen: <i>Hedda Gabler</i>	8	p. 20–21
Brecht: <i>The Caucasian Chalk Circle</i>	9	p. 22–23
Brecht: <i>The Caucasian Chalk Circle</i>	10	p. 23–24
Fo: <i>Accidental Death of an Anarchist</i>	11	p. 25–26
Fo: <i>Accidental Death of an Anarchist</i>	12	p. 26–27
Butterworth: <i>Jerusalem</i>	13	p. 28–29
Butterworth: <i>Jerusalem</i>	14	p. 29

Qu	Indicative content Sophocles: <i>Antigone</i>	Total Marks
01	<p><b>As a director, or as a designer, discuss the methods you would use to create an emotional impact for the audience in <u>two</u> separate sections of the play.</b></p> <p><b>You must make specific reference to the social, cultural and/or historical context of <i>Antigone</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 01 which are, depending upon the chosen focus:</p> <ul style="list-style-type: none"> <li>• a directorial or designer's perspective</li> <li>• a clear focus on the creation of an emotional impact</li> <li>• directorial or design ideas calculated to create emotional impact in two separate sections of the play</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <p>In meeting the demands of Question 01 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• from a director's perspective, strategies for increasing the emotional impact: <ul style="list-style-type: none"> <li>○ casting decisions</li> <li>○ direction of the actors including use of space, interaction with other characters, delivery of lines; use of pause, pitch, pace, volume and climax; movement and gesture</li> <li>○ confrontation; stichomythic exchanges; achievement of Catharsis</li> <li>○ choice of staging elements.</li> </ul> </li> <li>• from a design perspective, strategies for increasing emotional impact through, for example: <ul style="list-style-type: none"> <li>○ choice of an appropriate period setting or justified alternative, depicting a state in the aftermath of civil war</li> <li>○ the staging form chosen, for example: arena, proscenium, thrust, studio, to increase audience proximity or distance</li> <li>○ design fundamentals: scale, texture, shape, colour, materials</li> <li>○ use of levels, ramps; focus on dramatic entrances and exits</li> <li>○ discrete area for the Chorus; positioning of Chorus</li> <li>○ costume design/make-up to depict, for example, the power of Tiresias, Antigone's changed fortunes/attitudes, Creon's ultimate collapse.</li> </ul> </li> <li>• social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> <li>○ staging/design terminology: skene, parodos, proskenion, ekkyklema</li> <li>○ structure of play: prologue, episode, stasimon, hyporchema, exodus</li> <li>○ structure of dialogue: stichomythia, strophe and antistrophe, Choral odes, Kommos</li> </ul> </li> </ul>	25

	<ul style="list-style-type: none"> <li>concepts of Greek tragedy – hamartia, hubris, peripeteia, anagnorisis</li> <li>role and function of Chorus</li> <li>elements that reflect Greek design – pillars, levels, steps.</li> </ul>	
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Qu	Indicative content <i>Sophocles: Antigone</i>	Total Marks
02	<p><b>As a performer, discuss how you would perform the role of Antigone, in two separate sections of the play, in order to reveal her contrasting attitudes towards different members of her family.</b></p> <p><b>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Antigone</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 02, which are:</p> <ul style="list-style-type: none"> <li>a performer's perspective</li> <li>clear focus on <i>Antigone</i>'s contrasting attitudes towards different members of her family</li> <li>performance ideas calculated to reveal these attitudes in two separate sections of the play</li> <li>reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations.</li> </ul> <p>In meeting the demands of Question 02 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li><i>Antigone</i>'s attitudes towards, for example: Ismene, Creon, Polyneices, her ancestors</li> <li><i>Antigone</i>'s physical appearance, age, height, build, colouring, facial features</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines: interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>style/use of costume/make-up; of props and accessories</li> <li>specific performance ideas clearly calculated to reveal contrasting attitudes in key scenes, for example: <ul style="list-style-type: none"> <li>her initial attempt to coerce Ismene into helping her bury Polyneices in defiance of Creon's decree; her dismissive attitude towards Ismene's perceived weakness</li> <li>her first confrontation with Creon; her contempt for him</li> <li>her rejection of Ismene's support</li> <li>her loyalty towards her wider family in general and towards Polyneices in particular.</li> </ul> </li> </ul>	25

	<ul style="list-style-type: none"><li>• thematic and theoretical aspects of the play in terms of its social, cultural and/or historical context which might include, for example:</li><li>• reference to Ancient Greek performance conventions; the wearing of masks/cothurni; the use of only male actors</li><li>• staging terminology: skene, parodos, proskenion</li><li>• structure of play: prologue, parodos, stasima and episodes, finishing with the exodus</li><li>• other features, including, for example: stichomythia, strophe and antistrophe, peripeteia, anagnorisis.</li></ul>	
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Qu	Indicative content <b>Shakespeare: <i>Much Ado About Nothing</i></b>	Total Marks
03	<p><b>As a director or as a designer, discuss the methods you would use in two separate sections of the play, to convey the atmosphere of celebration and merriment present in Messina, following the soldiers' triumphant return from war.</b></p> <p><b>You must make specific reference to the social, cultural and/or historical context of <i>Much Ado About Nothing</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 03 which are:</p> <ul style="list-style-type: none"> <li>• a directorial or design perspective</li> <li>• a clear focus on conveying the atmosphere of celebration and merriment present in Messina two separate sections</li> <li>• directorial or design ideas calculated to achieve this atmosphere</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <p>In meeting the demands of Question 03 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• directorial ideas to include, for example: <ul style="list-style-type: none"> <li>◦ Leonato's welcome to the returning soldiers and officers in Act One</li> <li>◦ the responsive geniality of Don Pedro, Benedick and Claudio</li> <li>◦ the mood of the returning army, optimism, rejoicing, hilarity</li> <li>◦ the merry aspect of the 'trickery' of Beatrice and Benedick</li> <li>◦ the atmosphere of the masked ball with music, dancing, live or recorded sound</li> <li>◦ vocal qualities of the characters; volume, pitch, pace, tone, accent</li> <li>◦ delivery of specific lines: interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>◦ movement, gesture, gait, posture, demeanour and facial expressions</li> <li>◦ style, use of costume, make-up</li> <li>◦ use of props and accessories.</li> </ul> </li> <li>• from a design perspective, strategies for conveying the atmosphere of celebration: <ul style="list-style-type: none"> <li>◦ the staging form chosen, for example: proscenium, thrust, arena; opportunities for large groups of actors, for example, in the masked ball scene</li> <li>◦ the location and period selected for the play, Sicily in the sixteenth century or justified alternative setting</li> <li>◦ design fundamentals: scale, texture, shape, colour, fabric</li> <li>◦ set dressing to suggest celebration, for example, garlands of flowers, 'bunting', balloons, 'welcome home' signs; colourful drapes</li> </ul> </li> </ul>	25

	<ul style="list-style-type: none"> <li>○ costume design to highlight the mood of merriment/celebration; bright colours, rich fabrics; regimental uniforms</li> <li>○ design of the masks for the ball</li> <li>○ design to emphasise the joyousness of the safe return of the soldiers</li> <li>○ design consonant with the Italian setting of the play, if chosen.</li> </ul> <ul style="list-style-type: none"> <li>● social, cultural and/or historical context might include, for example:           <ul style="list-style-type: none"> <li>○ Elizabethan attitudes to war, love and marriage</li> <li>○ delivery of blank verse; the five-act structure of the play; the darker elements of the comedy</li> <li>○ function of the lovers within comic plot</li> <li>○ Elizabethan staging conventions</li> <li>○ elements of Elizabethan theatre design – thrust stage, balcony, pit, entrance to tiring house, trapdoors.</li> </ul> </li> </ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content <i>Shakespeare: Much Ado About Nothing</i>	Total Marks
04	<p><b>As a performer playing Benedick, discuss the methods you would use in order to achieve your preferred effects through your interaction with either Beatrice or Claudio in two separate sections of the play.</b></p> <p><b>You must make specific reference to the social, cultural and/or historical context of <i>Much Ado About Nothing</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 04, which are:</p> <ul style="list-style-type: none"> <li>● a performer's perspective</li> <li>● clearly articulated effects to be created through the interaction between Benedick and either Beatrice or Claudio in two separate sections of the play</li> <li>● performance suggestions calculated to achieve those effects</li> <li>● reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>● a creative overview</li> <li>● appropriate selection of textual illustrations.</li> </ul> <p>In meeting the demands of Question 04 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>● intended effects which might include comedy, tension, anticipation, sympathy</li> <li>● Benedick's physical appearance, age, height, build, colouring, facial features</li> <li>● vocal qualities, pitch, pace, tone, accent, idiosyncrasy</li> <li>● delivery of specific lines: interaction with either Beatrice or Claudio; eye contact, spatial relationships, physical contact;</li> </ul>	25

	<p>exchange of witty banter</p> <ul style="list-style-type: none"><li>• Benedick's changing relationship with Claudio or Beatrice</li><li>• movement, gesture, gait, posture, energy, demeanour and facial expressions</li><li>• style/use of costume, make-up; of props and accessories</li><li>• use of space</li><li>• specific performance ideas clearly calculated to create stated intentions.</li></ul> <p>• social, cultural and/or historical context might include, for example:</p> <ul style="list-style-type: none"><li>◦ attitudes to love and marriage in the Elizabethan period; conventions of challenge/dueling</li><li>◦ Elizabethan staging conventions</li><li>◦ Elizabethan performance conventions – use of aside, declamatory style</li><li>◦ comic method including, for example, timing, involvement of the audience.</li></ul>	
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Qu	Indicative Content <i>Goldoni: A Servant to Two Masters</i>	Total Marks
05	<p><b>As a director or as a performer playing Truffaldino, discuss how you would exploit master/servant relationships to create comedy for your audience in at least two separate sections of the play.</b></p> <p><b>You must make specific reference to the social, cultural and/or historical context of <i>A Servant to Two Masters</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 05 which are:</p> <ul style="list-style-type: none"> <li>• a directorial or performance perspective</li> <li>• a clear focus on the creation of comedy through the exploitation of master/servant relationships</li> <li>• directorial/performance ideas calculated to create comedy in at least two separate sections of the play featuring the master/servant relationship</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <p>In meeting the demands of Question 05 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• from a directorial perspective, strategies for creating comedy: <ul style="list-style-type: none"> <li>○ the physical appearance of Truffaldino, Beatrice and Florindo and/or Pantalone and Smeraldina: their age, height, build, colouring, facial features – the contrasting appearances of servants and ‘masters’</li> <li>○ the ‘master/servant’ relationship as shown through Pantalone’s relationship with Smeraldina and/or Smeraldina’s relationship with Clarice</li> <li>○ vocal qualities, pitch, pace, tone, accent; clearly differentiating the class distinction; Truffaldino’s attempt to ‘talk posh’; Smeraldina’s feminist diatribe directed at ‘master’ Silvio</li> <li>○ delivery of specific lines: eye contact, spatial relationships, physical contact; the ‘comical’ beatings and beratings</li> <li>○ use of space</li> <li>○ movement, gesture, gait, posture, demeanour and facial expressions</li> <li>○ style, use of costume, make-up to distinguish between masters and servants</li> <li>○ use of props and accessories – the ‘slapstick’.</li> </ul> </li> <li>• from a performer’s perspective, strategies for creating comedy: <ul style="list-style-type: none"> <li>○ Truffaldino’s physical appearance, age, height, build, colouring, facial features</li> <li>○ Use of costume that indicates his status as a servant</li> <li>○ vocal qualities, pitch, pace, tone, accent</li> </ul> </li> </ul>	25

	<ul style="list-style-type: none"> <li>○ delivery of specific lines: interaction with Beatrice, Florindo, Pantalone; and/or the audience</li> <li>○ Truffaldino's oscillation between deference and downright 'cheek'</li> <li>○ eye contact, spatial relationships, physical contact; use of space</li> <li>○ movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>○ specific performance ideas clearly calculated to elicit the preferred response(s).</li>   <li>• social, cultural and/or historical context might include, for example:           <ul style="list-style-type: none"> <li>○ type and function of lazzi to emphasise the master/servant relationship</li> <li>○ Goldoni's move from traditional commedia techniques/characters</li> <li>○ cultural conventions of servitude; ownership; right to exercise physical/corporal punishment</li> <li>○ the class system.</li> </ul> </li> </ul>	
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Qu	Indicative content <i>Goldoni: A Servant to Two Masters</i>	Total Marks
06	<p><b>As a set designer, discuss how your design concept for the play would be reflected in one interior setting and <u>one</u> exterior setting and allow for the necessary action of <u>two</u> chosen sections of the play.</b></p> <p><b>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>A Servant to Two Masters</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 06 which are:</p> <ul style="list-style-type: none"> <li>• a designers' perspective</li> <li>• a clearly articulated design concept</li> <li>• design ideas for <b>one</b> interior and <b>one</b> exterior setting calculated to reflect that concept and allow for the necessary action of two chosen sections</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <p>In meeting the demands of Question 06 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• a design concept that is appropriate to the text and to the period, location and style of the play or to a justified transposed period/location</li> <li>• the staging form chosen, for example, proscenium, thrust, studio style</li> <li>• discrete settings or part of a composite design</li> <li>• design fundamentals; scale, colour, texture, materials, in relation to set design</li> <li>• authentic furnishings for the designated period</li> <li>• design consonant with the action of the play</li> </ul>	25

<ul style="list-style-type: none"><li>• the various entrances and exits needed</li><li>• particular design requirements of each scene, for example:<ul style="list-style-type: none"><li>◦ interior and/or exterior space reflecting the wealth of the Masters</li><li>◦ scope for comic action/lazzi</li><li>◦ evidence of Venetian architecture and/or waterways if selected.</li></ul></li><li>• transitions, if appropriate</li><li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context.</li> <li>• social, cultural and/or historical context might include, for example:<ul style="list-style-type: none"><li>◦ references to original staging of commedia dell'arte</li><li>◦ outdoors performances/painted backdrops</li><li>◦ suggestions of period and Venetian setting, if selected, in design ideas.</li></ul></li></ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative Content Ibsen: <i>Hedda Gabler</i>	Total Marks
07	<p><b>As a director, or as a performer playing Thea Elvsted, discuss how you would reveal Thea's feelings for Eilert Loevborg in <u>two</u> separate sections of the play.</b></p> <p><b>You must make specific reference to the social, cultural and/or historical context of <i>Hedda Gabler</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 07 which are:</p> <ul style="list-style-type: none"> <li>• a directorial or performer's perspective</li> <li>• a clear focus on revealing Thea's feelings for Eilert Loevborg</li> <li>• directorial or performance ideas calculated to achieve this in two sections of the play</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <p>In meeting the demands of Question 07 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• from a director's perspective, strategies for revealing Thea's feelings: <ul style="list-style-type: none"> <li>○ direction of the character including use of space, interaction with Loevborg and with Hedda and Tesman</li> <li>○ vocal qualities, pace, pitch, pause, accent, delivery of lines</li> <li>○ physical qualities to convey nervousness, affection, a sense of possessiveness; movement, gesture, facial expression</li> <li>○ attention to blocking to emphasise Thea's desire to be close to Loevborg contrasting with a sense of decorum</li> <li>○ attention to Thea's development through the play in terms of her shift from secrecy and denial to open concern for Loevborg's welfare</li> <li>○ choice and use of production elements, including costume, use of props.</li> </ul> </li> <li>• from a performer's perspective, strategies for revealing Thea's feelings: <ul style="list-style-type: none"> <li>○ Thea's physical appearance, age, height, build, colouring, facial features; habitual nervousness; evident adoration of Loevborg</li> <li>○ vocal qualities, pitch, pace, tone, accent</li> <li>○ delivery of specific lines: interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>○ movement, gesture, gait, posture, demeanour and facial expressions</li> <li>○ style, use of costume, make-up</li> <li>○ use of props and accessories.</li> </ul> </li> <li>• Social, cultural and/or historical context might include, for example:</li> </ul>	25

	<ul style="list-style-type: none"> <li>○ adherence to the social mores of the period</li> <li>○ demonstration of naturalistic acting techniques</li> <li>○ use of appropriate period costume, props and accessories</li> <li>○ naturalistic setting: action in one room</li> <li>○ ‘fourth wall’ acting convention</li> </ul>	
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Qu	Indicative Content Ibsen: <i>Hedda Gabler</i>	Total Marks
08	<p><b>As a designer, discuss how your ideas for setting <u>and/or</u> lighting and sound would help the audience to understand the themes and issues of the play in <u>at least two</u> separate sections.</b></p> <p><b>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Hedda Gabler</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 08 which are:</p> <ul style="list-style-type: none"> <li>• a designer’s perspective</li> <li>• clearly identified themes and issues</li> <li>• design ideas calculated to help the audience to understand themes and issues in at least two sections of the play</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <p>In meeting the demands of Question 08 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• the themes and issues, for example, Hedda’s distaste for her new, claustrophobic, bourgeois lifestyle, the significance of Hedda’s past and her need for power; her sense of entrapment as the play nears its end; themes of destruction, heredity, power</li> <li>• design ideas appropriate to the action, period, location and style of the play</li> <li>• the staging form chosen, for example, proscenium, thrust, studio style</li> <li>• design fundamentals: <ul style="list-style-type: none"> <li>○ in relation to set design: scale, colour, texture, materials</li> <li>○ in relation to lighting design: angle, focus, colour, intensity</li> <li>○ in relation to sound design: levels, sound effects, diegetic and non-diegetic sound, music,</li> </ul> </li> <li>• furnishings positioned to emphasise Hedda’s sense of claustrophobia</li> <li>• the over-furnished home in chintzy style</li> <li>• the French windows with blinds that Hedda seeks to control</li> <li>• Hedda’s recessed, ‘interior’ room - Hedda’s retreat</li> <li>• use of lighting to emphasise the freedom beyond the French windows and the darkness of Hedda’s new life</li> <li>• lighting and/or sound effects, for example, of the stove that symbolizes the</li> </ul>	25

	<p>destruction of the manuscript; light over the portrait of General Gabler; a ticking clock to emphasise Hedda's boredom or to heighten the tension</p> <ul style="list-style-type: none"><li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context.</li><li>• social, cultural and/or historical context might include, for example:<ul style="list-style-type: none"><li>○ adherence to the social mores of the period</li><li>○ the conventions of nineteenth century society</li><li>○ demonstration of naturalistic design techniques or justified alternative</li><li>○ use of appropriate period setting and furnishings.</li></ul></li></ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative Content Brecht: <i>The Caucasian Chalk Circle</i>	Total Marks
09	<p><b>As a performer playing Azdak, or as a designer responsible for costumes and settings for the play, discuss how you would achieve Brecht's intended 'Verfremdungseffekt' through your performance or designs in <u>two</u> separate sections of the play.</b></p> <p><b>You must make specific reference to the social, cultural and/or historical context of <i>The Caucasian Chalk Circle</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 09 which are:</p> <ul style="list-style-type: none"> <li>• a performance or design perspective</li> <li>• a clear focus on the achievement of the V-effekt</li> <li>• performance or design ideas for costumes and settings, calculated to achieve the V-effect in two separate sections</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <p>In meeting the demands of Question 09 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• the details of the Verfremdungseffekt in terms of performance or design</li> <li>• from a performer's perspective, acting strategies for achieving the V-effekt: <ul style="list-style-type: none"> <li>○ the appearance of Azdak</li> <li>○ application of Brechtian/epic techniques; acting in a spirit of criticism; fixing the not/but; direct address to the audience, the application of gestic acting, the application of Spass, cool acting style, the achievement of archetype</li> <li>○ use of space, interaction with other characters</li> <li>○ physical qualities, movement, gesture, eye-contact, facial expression</li> <li>○ vocal qualities, pitch, pace, pause, volume, tone, delivery of lines</li> <li>○ use of props.</li> </ul> </li> <li>• from a design perspective, strategies for achieving preferred effects: <ul style="list-style-type: none"> <li>○ an appropriate period setting or justified alternative – application of Brechtian design elements</li> <li>○ the staging, for example proscenium, thrust, studio</li> <li>○ design fundamentals: scale, texture, shape, colour</li> <li>○ Brechtian approach to design - set designed to look as if it will last two hours; use of authentic props; placards, screens</li> <li>○ costume to highlight class differences; colour, fabric, cut, fit, condition</li> <li>○ design consonant with the action of the play and the political or social message.</li> </ul> </li> </ul>	25

	<ul style="list-style-type: none"> <li>• social, cultural and/or historical context might include, for example:           <ul style="list-style-type: none"> <li>◦ demonstration of elements of the V-effect</li> <li>◦ Brechtian acting techniques – gestus, demonstration of character</li> <li>◦ costume to denote role or function</li> <li>◦ use of mask/half mask</li> <li>◦ use of historicisation</li> <li>◦ accurate period costume and authentic props.</li> </ul> </li> </ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content <b>Brecht: <i>The Caucasian Chalk Circle</i></b>	Total Marks
10	<p><b>As a director, discuss how your directorial ideas would highlight Grusha's selfless devotion to baby Michael in <u>at least two</u> separate sections of the play.</b></p> <p><b>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>The Caucasian Chalk Circle</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 10 which are:</p> <ul style="list-style-type: none"> <li>• a director's perspective</li> <li>• directorial ideas calculated to highlight Grusha's selfless devotion to baby Michael in at least two separate sections of the play</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <p>In meeting the demands of Question 10 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• Grusha's appearance, age, build, colouring, facial features; anti-heroic casting</li> <li>• specific performance ideas, clearly calculated to highlight Grusha's devotion to Michael in key scenes; her protectiveness and fierce love</li> <li>• movement, gesture, idiosyncrasies</li> <li>• vocal qualities, pitch, pace, tone, accent; delivery of specific lines</li> <li>• interaction with 'baby Michael' represented by doll/bundle/puppet; in later scenes possibly played by a real child</li> <li>• interaction with other characters, for example, Simon, the Ironshirts, Azdak, the Governor's Wife, Lavrenti and Aniko; eye contact, spatial relationships, physical contact; use of space</li> <li>• gait, posture, energy, demeanour and facial expressions</li> <li>• specific production elements calculated to highlight Grusha's selflessness</li> </ul>	25

	<ul style="list-style-type: none"><li>• style/use of costume/make-up</li><li>• use of props and accessories</li><li>• lighting and sound</li> <li>• social, cultural and/or historical context might include, for example:<ul style="list-style-type: none"><li>◦ demonstration of elements of the V-effect</li><li>◦ Brechtian acting techniques: gestus, demonstration of character</li><li>◦ use of historicisation</li><li>◦ performance in the spirit of criticism.</li></ul></li></ul>	
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Qu	Indicative content Fo: <i>Accidental Death of an Anarchist</i>	Total Marks
11	<p><b>As a designer of set <u>and/or</u> costume, <u>or</u> as a performer playing the Constable, discuss how you would exploit the cartoon style of the play in <u>at least two</u> separate sections of the play in order to achieve your intended effects.</b></p> <p><b>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Accidental Death of an Anarchist</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 11 which are:</p> <ul style="list-style-type: none"> <li>• a design or performance perspective</li> <li>• a clear focus on exploitation of a cartoon style of production</li> <li>• design or performance ideas calculated to exploit the cartoon style in at least two sections of the play</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <p>In meeting the demands of Question 11 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• from a set and/or costume designer's perspective, strategies for exploiting the cartoon style of the play: <ul style="list-style-type: none"> <li>○ cartoon approach to design; 'flimsy' minimalism, bold, exaggerated 'block' colours in set and furnishings; painted backdrops; two-dimensional effect</li> <li>○ design fundamentals – scale, texture, shape, colour, fabric; set dressing</li> <li>○ exaggerated costume; outrageous disguises for the Maniac; colourful attire for Feletti; use of single 'block' colour</li> <li>○ appropriate, or satirised costumes for the officers</li> <li>○ prosthetics, artificial eye, limbs, use of putty, moles, aging devices for the disguises of the Maniac</li> <li>○ design, consonant with the cartoon style of the play</li> </ul> </li> <li>• from a performer's perspective, strategies for exploiting cartoon style of the play: <ul style="list-style-type: none"> <li>○ physical and facial appearance of the Constable (and his 'double'); exaggerated facial features, extreme thinness, shortness, height or bulkiness; false moustache</li> <li>○ vocal qualities; extremely high or low-pitched voice; fluctuating pitch and volume</li> <li>○ costume: ill-fitting uniform; garments too tight, too loose, too long, too short</li> <li>○ application of cartoon techniques, for example, in application of comic method and/or business</li> </ul> </li> </ul>	25

	<ul style="list-style-type: none"> <li>○ exaggerated reactions to the unfolding of events; interaction with other characters; physical contact, eye-contact, delivery of lines</li> <li>○ choice of staging elements.</li> </ul> <ul style="list-style-type: none"> <li>● social, cultural and/or historical context might include, for example:           <ul style="list-style-type: none"> <li>○ reference to commedia techniques in costume/make-up</li> <li>○ elements of farce and/or satire underpinning cartoon style</li> <li>○ function of political satire; the historical background to the play; the death of Giuseppe Pinelli.</li> </ul> </li> </ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative Content <b>Fo: Accidental Death of an Anarchist</b>	Total Marks
12	<p><b>As a director, discuss how you would direct your cast in <u>two</u> separate sections of the play in order to highlight Fo's serious message about corruption in the police force.</b></p> <p><b>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Accidental Death of an Anarchist</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 12, which are:</p> <ul style="list-style-type: none"> <li>● a director's perspective</li> <li>● clear focus on highlighting the serious message about police corruption</li> <li>● reference to two separate sections of the play</li> <li>● reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>● a creative overview</li> <li>● appropriate selection of textual illustrations.</li> </ul> <p>In meeting the demands of Question 12 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>● from a director's perspective, strategies for creating preferred effects:           <ul style="list-style-type: none"> <li>○ casting decisions; exaggerated stereotypes of 'thuggish' or 'stupid' policemen</li> <li>○ direction of the cast, including use of space, interaction of characters, delivery of lines; creation of status distinction</li> <li>○ violent/noisy behaviour; door-slapping, fist-thumping, aggressive pushing and shoving; aggressive eye-contact and physical man-handing of the Maniac</li> <li>○ vocal qualities; loud voices, hectoring attitudes</li> <li>○ direct address to the audience</li> <li>○ use of stage space; intimidatory movement and gesture</li> </ul> </li> </ul>	25

	<ul style="list-style-type: none"><li>○ choice of staging elements</li><li>○ movement, gesture, gait, posture, demeanour and facial expressions</li><li>○ style, use of costume, make-up</li><li>○ use of props and accessories</li><li>○ application of comic method to highlight the serious message.</li> <li>● social, cultural and/or historical context might include, for example:<ul style="list-style-type: none"><li>○ understanding of the political context of the play</li><li>○ the satirical nature of the play</li><li>○ comic elements; use of heightened realism, cartoon style</li><li>○ the political background to the action.</li></ul></li></ul>	
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Qu	Indicative content Butterworth: <i>Jerusalem</i>	Total Marks
13	<p><b>As a director, or as a performer playing Troy, discuss the production and/or performance methods you would use to communicate Troy's hostility towards Johnny in both of Troy's appearances.</b></p> <p><b>You must make specific reference to the social, cultural and/or historical context of <i>Jerusalem</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 13 which are:</p> <ul style="list-style-type: none"> <li>• a directorial or performance perspective</li> <li>• a clear focus on the communication of Troy's hostility towards Johnny</li> <li>• reference to both of Troy's appearances</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <p>In meeting the demands of Question 13 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• from a director's perspective, strategies for communicating Troy's hostility: <ul style="list-style-type: none"> <li>○ casting decisions for Troy; physicality</li> <li>○ direction of the cast, especially of Troy and Johnny, including use of space, interaction of characters, physical and eye-contact; delivery of lines</li> <li>○ choice of staging elements to facilitate the presentation of Troy's hostility</li> <li>○ use of space; use of props</li> <li>○ direction of the first, verbal interactions between Troy and Johnny</li> <li>○ reactions of the other characters, Pea, Tanya, Ginger, Davey, Lee, Professor</li> <li>○ direction of Troy's second appearance; his silent presence as his 'men' beat up Johnny.</li> </ul> </li> <li>• additionally, from a performer's perspective: <ul style="list-style-type: none"> <li>○ Troy's size and intimidating appearance</li> <li>○ his contemptuous attitude toward Johnny</li> <li>○ his response to Johnny's taunts</li> <li>○ his revelation about what Johnny's 'followers' did to him when he had passed out, drunk or stoned.</li> </ul> </li> <li>• social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> <li>○ demonstration of naturalistic directorial techniques</li> <li>○ use of appropriate period costume, props and accessories</li> <li>○ understanding of contemporary naturalistic design techniques</li> </ul> </li> </ul>	25

	<ul style="list-style-type: none"> <li>○ allegorical/mythological elements, culture of violence and aggression.</li> </ul>	
Qu	Indicative content <i>Butterworth: Jerusalem</i>	Total Marks
14	<p><b>As a costume designer, discuss how your designs for Pea, the Professor and Dawn would be appropriate to each character and would help the audience to understand Butterworth's mix of social classes represented in the play.</b></p> <p><b>You must make specific reference to the social, cultural and/or historical context of <i>Jerusalem</i> in your answer.</b></p> <p>Students must demonstrate an understanding of the demands of Question 14 which are:</p> <ul style="list-style-type: none"> <li>• a designer's perspective</li> <li>• a focus on design that helps the audience to understand Butterworth's mix of social classes</li> <li>• designs for Pea, the Professor and Dawn</li> <li>• reference to the social, cultural and/or historical context of the play.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations.</li> </ul> <p>In meeting the demands of Question 14 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• design ideas for conveying social class: <ul style="list-style-type: none"> <li>○ costume design fundamentals – contemporary period features, style, cut, condition, fit, fabric, colour, ornamentation</li> <li>○ classes represented from Professor's professional (if outdated) apparel, Dawn's attempt to look 'respectable'</li> <li>○ costume items: jeans, Tee-shirts, jackets, trousers, skirts, tops blouses and /or dresses</li> <li>○ footwear, headgear</li> <li>○ style, use of costume, make-up</li> <li>○ use of props and accessories.</li> </ul> </li> <li>• social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> <li>○ understanding of contemporary naturalistic performance techniques</li> <li>○ allegorical/mythological elements</li> <li>○ indices of poverty/alternative culture.</li> </ul> </li> </ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	25

## Section B: 20th and 21st century drama

In Section B students answer questions on the prescribed twentieth/twenty-first century drama play they have studied as part of their course.

This mark scheme applies to all questions from Section B.

**Students must answer all three parts of their chosen question.**

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

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

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

**Indicative content**

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

**Section B: 20th and 21st century drama**

Play	Question	Page for Indicative content
Lorca – <i>Yerma</i> From Act Two, Scene Two	15	p. 34–35
Williams – <i>The Glass Menagerie</i>	16	p. 36–37
Berkoff – Metamorphosis From Phase 3	17	p. 38–40
Wertenbaker – Our Country's Good	18	p. 41–42
Churchill – Cloud Nine From Act Two, Scene One	19	p. 43–44
Teale – Brontë From Act One, Scene Two	20	p. 45–46

Qu	<b>Indicative content</b> <b>Lorca: Yerma</b> <b>From Act Three, Scene One</b>	Total Marks
15	<p>Answer all parts of this question.</p> <p>Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> <li>• Lorca's symbolism within both text and design</li> <li>• the patriarchal culture and role of women in Andalucian society</li> <li>• attitudes towards magic/witchcraft in 1930s Spain</li> <li>• poetic style</li> <li>• use of Andalucian music</li> <li>• significance of rural location.</li> </ul> <p>Students' interpretative ideas must be appropriate to the play as a whole.</p>	
15.1	<p><b>Explain and justify how you would direct the actors performing Yerma and Dolores from line 1 to line 42 in order to achieve your preferred effects.</b></p> <p>Students must demonstrate an understanding of the demands of Question 15.1 which are:</p> <ul style="list-style-type: none"> <li>• a directorial perspective</li> <li>• a clear focus on achieving specified effects through directorial ideas.</li> </ul> <p>In meeting the demands of Question 15.1 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• preferred effects which might include, for example: sympathy/antipathy towards Yerma and/or towards Dolores; fear for Yerma's sanity/safety; apprehension about Yerma's resort to 'witchcraft'; shock</li> <li>• directorial strategies including: <ul style="list-style-type: none"> <li>◦ casting and direction of performers' movement and delivery of lines</li> <li>◦ staging elements; costume, make-up</li> <li>◦ Yerma's vocal and physical qualities; Dolores's vocal and physical qualities</li> <li>◦ movement and/or stillness; gesture, stance, demeanour</li> <li>◦ eye-contact and its withdrawal</li> <li>◦ picking up of cues, use of pause, pitch, emphasis.</li> </ul> </li> </ul> <p><b>AND</b></p>	10
15.2	<p><b>As a performer, explain and justify how you would perform the role of Juan in this extract in order to create your preferred audience response to the character at this point in the play.</b></p> <p>Students must demonstrate an understanding of the demands of Question 15.2 which are:</p> <ul style="list-style-type: none"> <li>• a performer's perspective</li> <li>• a nominated audience response and clear ideas for achieving this through performance.</li> </ul>	10

	<p>In meeting the demands of Question 15.2 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• preferred audience response which may be sympathetic or negative</li> <li>• Juan's physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• delivery of specific lines – interaction with the other characters, especially with Yerma; eye contact, spatial relationships, physical contact</li> <li>• use of space</li> <li>• ideas for communicating Juan's relationship with Yerma; his accusations; his disgust at finding her in the house of Dolores; his fear of scandal; his control over his sisters; his desperation – equal to Yerma's; his rejection of her pleas</li> <li>• movement, gesture, gait, posture, demeanour and facial expressions</li> <li>• style, use of costume, make-up</li> <li>• use of props and accessories.</li> </ul> <p><b>AND</b></p> <p><b>15.3 As a designer responsible for setting, outline your design ideas for this extract. Explain and justify how your design ideas would help the audience to understand Dolores' profession as the 'wise woman' of the village.</b></p> <p>Students must demonstrate an understanding of the demands of Question 15.3 which are:</p> <ul style="list-style-type: none"> <li>• a designer's perspective</li> <li>• clear ideas for helping the audience to understand Dolores' profession as the 'wise woman' of the village through setting design</li> </ul> <p>In meeting the demands of Question 15.3 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• appropriate setting ideas that reveal Dolores' 'profession' as healer/wise-woman, for example: <ul style="list-style-type: none"> <li>◦ set design fundamentals, configuration, scale, levels, steps, entrances and exits</li> <li>◦ fabrics/materials; use of colour</li> <li>◦ simple rustic interior</li> <li>◦ basic furnishing; wooden stools, chairs, table, shutters</li> <li>◦ paraphernalia associated with a healer, hanging herbs, pots and potions, bottles and jars</li> <li>◦ candles</li> <li>◦ fireplace with cooking pots/spoons.</li> </ul> </li> </ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	10
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Qu	<b>Indicative content</b> <b>Williams: <i>The Glass Menagerie</i></b> <b>From the end of Scene Six</b>	Total Marks
16	<p>Answer all parts of this question.</p> <p>Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> <li>• Williams' memory play</li> <li>• elements of realism/naturalism/symbolism within performance and/or design</li> <li>• references to the American Dream</li> <li>• significance of the setting.</li> </ul> <p>Students' interpretative ideas must be appropriate to the play as a whole.</p>	
16.1	<p><b>Explain and justify how you would direct the performers from line 51 to line 105 in order to reveal the nature of the relationship between Amanda and Laura.</b></p> <p>Students must demonstrate an understanding of the demands of Question 16.1 which are:</p> <ul style="list-style-type: none"> <li>• a director's perspective</li> <li>• a clear focus on revealing the nature of the relationship between Amanda and Laura.</li> </ul> <p>In meeting the demands of Question 16.1 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• directorial strategies including ideas for: <ul style="list-style-type: none"> <li>◦ staging configuration and use of space</li> <li>◦ casting and direction of performers' movement and delivery of lines</li> <li>◦ staging elements.</li> </ul> </li> <li>• the relationship between Amanda and Laura, for example: <ul style="list-style-type: none"> <li>◦ Amanda's dominance over her daughter; her unwelcome advice and sharing of intimate memories</li> <li>◦ Laura's vulnerability and futile attempt to defy her mother</li> <li>◦ the characters' vocal qualities</li> <li>◦ spatial relationship between Laura and Amanda, eye-contact, physical stance and facial demeanour</li> <li>◦ movement and/or stillness</li> <li>◦ picking up of cues, use of pause, pitch, emphasis.</li> </ul> </li> </ul> <p><b>AND</b></p>	10
16.2	<p><b>As a performer, explain and justify how you would perform the role of Tom in order to create your preferred effects.</b></p> <p>Students must demonstrate an understanding of the demands of Question 16.2 which are:</p> <ul style="list-style-type: none"> <li>• a performer's perspective</li> <li>• a clear focus on creating preferred effects.</li> </ul> <p>In meeting the demands of Question 16.2 and the assessment objective AO3 students</p>	10

	<p>are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• preferred effects which might include, for example; creation of nostalgic tone</li> <li>• revelation of Tom's guilt and sense of regret; his admiration of Jim</li> <li>• Tom's physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• delivery of specific lines; interaction with the audience</li> <li>• the naturalistic/conversational qualities of the speech</li> <li>• movement, gesture, gait, posture, demeanour and facial expressions</li> <li>• style and use of costume</li> <li>• use of props and accessories.</li> </ul> <p><b>AND</b></p> <p><b>16.3 As a costume designer for this extract, outline your costume ideas for Laura and Amanda. Explain and justify why they would be appropriate for the characters at this point in the play.</b></p> <p>Students must demonstrate an understanding of the demands of Question 16.3 which are:</p> <ul style="list-style-type: none"> <li>• a designer's perspective</li> <li>• clear justified ideas for creating appropriate costumes for Laura and Amanda.</li> </ul> <p>In meeting the demands of Question 16.3 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• appropriate costumes for the two women as Amanda 'styles' Laura into an attractive woman and reveals herself in a 'girlish frock' much too young for her</li> <li>• costume design fundamentals – period features, style, cut, condition, fit, fabric, colour, ornamentation</li> <li>• Laura's dress, 'coloured and designed by memory' but which result in her looking pretty and radiant</li> <li>• Amanda's yellow voile dress with a striking blue sash or suggested alternative</li> <li>• footwear, jewelry and other accessories</li> <li>• style, use of costume, make-up, hair.</li> </ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	10
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Qu	Indicative content <b>Berkoff: <i>Metamorphosis</i></b> <b>From Act One</b>	Total Marks
17	<p>Answer all parts of this question.</p> <p>Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> <li>• Berkoff's total theatre</li> <li>• physical theatre elements: voice and movement</li> <li>• expressionism</li> <li>• elements of Kafkaesque nightmare.</li> </ul> <p>Students' interpretative ideas must be appropriate to the play as a whole.</p>	
17.1	<p><b>Explain and justify how you would direct the performers, excluding the actor playing the role of Gregor, from <u>line 41</u> to <u>line 87</u> in order to create a Berkovian style of performance.</b></p> <p>Students must demonstrate an understanding of the demands of Question 17.1 which are:</p> <ul style="list-style-type: none"> <li>• a directorial perspective</li> <li>• a clear focus on demonstrating understanding of how to create a Berkovian performance style</li> </ul> <p>In meeting the demands of Question 17.1 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• directorial strategies including ideas for: Berkoff's performance style, based upon an understanding of, for example: <ul style="list-style-type: none"> <li>◦ casting and direction of performers' movement and delivery of lines.</li> </ul> </li> <li>• ideas associated with Berkoff's vocal qualities: <ul style="list-style-type: none"> <li>◦ choral speech</li> <li>◦ distortion</li> <li>◦ contrapuntal speaking.</li> </ul> </li> <li>• ideas associated with Berkoff's movement qualities: <ul style="list-style-type: none"> <li>◦ synchronized movement/action</li> <li>◦ rhythmic gestures</li> <li>◦ timed, coordinated movement</li> <li>◦ mechanical appearance.</li> </ul> </li> <li>• spatial relationship between the family members; eye-contact; physical stance and facial demeanour</li> <li>• creation of the 'images'</li> <li>• reactions of the Chief Clerk</li> <li>• picking up of cues; use of pause, pitch, emphasis; use of integrated vocal and physical work</li> <li>• staging configuration and use of space to facilitate performance style.</li> </ul>	10

	<b>AND</b>	
17.2	<p><b>As a performer, explain and justify how you would perform the role of Gregor in order to achieve your preferred audience response to the character at this point in the play.</b></p> <p>Students must demonstrate an understanding of the demands of Question 17.2 which are:</p> <ul style="list-style-type: none"> <li>• a performer's perspective</li> <li>• a clear focus on performing the role of Gregor at this point in the play in order to achieve a specific audience response.</li> </ul> <p>In meeting the demands of Question 17.2 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• Gregor's vocal qualities; guttural; 'a creature less than a human' with increasingly indistinguishable articulation of words</li> <li>• Gregor's movement qualities – mime, acrobatics, freezes, stylised expression of emotion: facial expression, gesture</li> <li>• delivery of specific lines – interaction with Mr Samsa, Mrs Samsa and Greta, eye contact, spatial relationships, physical contact; use of space</li> <li>• style, use of costume, make-up</li> <li>• use of props and accessories.</li> </ul>	10
17.3	<p><b>AND</b></p> <p><b>As a designer responsible for set <u>and/or</u> costume <u>and/or</u> make-up, outline your design ideas for the extract and justify how these would help to convey the nightmarish quality of Gregor's transformation</b></p> <p>Students must demonstrate an understanding of the demands of Question 17.3 which are:</p> <ul style="list-style-type: none"> <li>• a designer's perspective</li> <li>• clear ideas for conveying the nightmarish quality of Gregor's transformation</li> </ul> <p>In meeting the demands of Question 17.3 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• Set; for example: <ul style="list-style-type: none"> <li>○ the staging form chosen, for example proscenium, thrust, studio</li> <li>○ design fundamentals: scale, texture, shape, colour</li> <li>○ use of levels, ramps, revolve, Gregor's 'cage'; entrances and exits</li> <li>○ furnishings, set dressing; use of light on the set.</li> </ul> </li> <li>• Costume; for example: <ul style="list-style-type: none"> <li>○ costume design fundamentals – period features, style, cut, condition, fit, fabric, ornamentation; colour palette</li> <li>○ footwear, jewelry and other accessories</li> <li>○ style, use of costume.</li> </ul> </li> <li>• Make-up; for example:</li> </ul>	10

	<ul style="list-style-type: none"><li>○ Berkovian white faces or justified alternative ideas</li><li>○ ageing, where appropriate</li><li>○ hair style.</li></ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	<b>Indicative content</b> <b>Wertenbaker: Our Country's Good</b> <b>From Act One, Scene Six</b>	Total Marks
18	<p>Answer all parts of this question.</p> <p>Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> <li>• Wertenbaker's use of historicisation</li> <li>• the political background to the play</li> <li>• elements of epic theatre</li> <li>• multi-role and cross-gender casting</li> <li>• episodic structure.</li> </ul> <p>Students' interpretative ideas must be appropriate to the play as a whole.</p>	
18.1	<p><b>Explain and justify how you would direct the actors from line 1 to line 51 in order to highlight some of Wertenbaker's ideas about the value of theatre in society.</b></p> <p>Students must demonstrate an understanding of the demands of Question 18.1 which are:</p> <ul style="list-style-type: none"> <li>• a director's perspective</li> <li>• a clear focus on highlighting some of Wertenbaker's ideas about the value of theatre in society.</li> </ul> <p>In meeting the demands of Question 18.1 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• directorial strategies calculated to highlight some of Wertenbaker's ideas about the value of theatre in society, for example: <ul style="list-style-type: none"> <li>○ staging configuration and use of space; actor/audience relationship</li> <li>○ casting and direction of performers' movement and delivery of lines related to the 'merits of the theatre'</li> <li>○ the range/change of attitudes towards the play as revealed by the officers</li> <li>○ the effects of multi-roling officers and convicts</li> <li>○ vocal qualities, pitch, pace, pause, tone, volume</li> <li>○ physical qualities, facial expression, movement, gesture, demeanour, eye-contact, eye-line</li> <li>○ use of costume and props</li> <li>○ Phillip's contribution to the debate about the theatre</li> <li>○ Ralph's struggle to find a voice.</li> </ul> </li> </ul> <p><b>AND</b></p>	10
18.2	<p><b>As a performer, explain and justify how you would perform the role of Ross in this extract, in order to emphasise his opposition to the play and his hostility towards Ralph.</b></p> <p>Students must demonstrate an understanding of the demands of Question 18.2 which are:</p> <ul style="list-style-type: none"> <li>• a performer's perspective</li> </ul>	10

	<ul style="list-style-type: none"> <li>• performance ideas calculated to emphasise Ross' opposition to the play and his hostility towards Ralph.</li> </ul> <p>In meeting the demands of Question 18.2 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <p>Interpretation of Ross's attitudes towards the play and towards Ralph, as shown through:</p> <ul style="list-style-type: none"> <li>• Ross's physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• delivery of specific lines, interaction with the other characters, eye contact, spatial relationships, physical contact</li> <li>• use of space</li> <li>• movement, gesture, gait, posture, demeanour and facial expressions</li> <li>• style and use of costume, make-up</li> <li>• use of props and accessories.</li> </ul> <p><b>AND</b></p> <p><b>As a designer, outline your ideas for setting and props to be used for this extract. Explain and justify how these would be appropriate for the action at this point in the play.</b></p> <p>Students must demonstrate an understanding of the demands of Question 18.3 which are:</p> <ul style="list-style-type: none"> <li>• a designer's perspective</li> <li>• clear ideas for achieving an atmosphere of heated debate through setting and props.</li> </ul> <p>In meeting the demands of Question 18.3 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• the cause of the heated debate</li> <li>• the production style selected</li> <li>• the staging form chosen</li> <li>• stage configuration and spatial relationships on stage created through setting and props</li> <li>• use of furnishings to emphasise the hierarchy between the officers</li> <li>• design fundamentals: scale, texture, shape, colour</li> <li>• use of levels, ramps; entrances and exits</li> <li>• set dressing; tables, chairs, stools</li> <li>• props, for example, bottles, tankards, books, pens.</li> </ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
18.3		10

Qu	<b>Indicative content</b> <b>Churchill: <i>Cloud Nine</i></b> <b>From Act One, Scene One</b>	Total Marks
19	<p>Answer all parts of this question.</p> <p>Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> <li>• Churchill's political/feminist theatre</li> <li>• cross-gender and cross-ethnicity casting</li> <li>• epic style; creation of comedy</li> <li>• challenges to cultural and gender stereotyping.</li> </ul> <p>Students' interpretative ideas must be appropriate to the play as a whole.</p>	
19.1	<p><b>Explain and justify how you would direct the performers from line 1 to line 51 in order to exploit Churchill's mockery of female stereotyping and create comedy for your audience.</b></p> <p>Students must demonstrate an understanding of the demands of Question 19.1 which are:</p> <ul style="list-style-type: none"> <li>• a director's perspective</li> <li>• a clear focus on the creation of comedy from Churchill's mockery of female stereotyping.</li> </ul> <p>In meeting the demands of Question 19.1 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• directorial strategies including ideas for: <ul style="list-style-type: none"> <li>◦ casting and direction of Ellen, Maud, Betty, Mrs Saunders; their movement and delivery of lines.</li> </ul> </li> <li>• appropriate performance style</li> <li>• the vocal qualities of Ellen, Maud, Betty, Mrs Saunders; use of pause, pitch, pace, volume, emphasis; parody of gender stereotyping in vocal qualities</li> <li>• spatial relationships between the women and between the male and female characters; eye-contact; physical stance and facial demeanour</li> <li>• movement and/or stillness; stereotypical 'feminine' gestures</li> <li>• use of costume for comic effect</li> <li>• application of comic method, for example, timing, hyperbole, pastiche, exaggeration</li> <li>• staging elements including staging configuration and use of space.</li> </ul> <p><b>AND</b></p>	10
19.2	<p><b>As a performer, explain and justify how you would perform the role of Harry Bagley in order to achieve your preferred effects.</b></p> <p>Students must demonstrate an understanding of the demands of Question 19.2 which are:</p> <ul style="list-style-type: none"> <li>• a performance perspective</li> <li>• a clear focus on achieving preferred effects through the performance of Harry Bagley at this point in the play.</li> </ul>	10

	<p>In meeting the demands of Question 19.2 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• preferred effects</li> <li>• the creation or parody of Harry Bagley's 'masculinity'</li> <li>• Harry Bagley's physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• delivery of specific lines – contrasting modes of interaction with Clive, Edward and Betty, eye contact, spatial relationships, physical contact; use of space</li> <li>• movement, gesture, gait, posture, demeanour and facial expressions</li> <li>• evidence of Harry Bagley's rapacious sexual attitude</li> <li>• use of costume, make-up</li> <li>• use of props and/or accessories.</li> </ul> <p><b>AND</b></p> <p><b>19.3 As a designer, outline your ideas for the setting in this extract. Explain and justify how these would help to establish the period and African setting of the play at this point in the action.</b></p> <p>Students must demonstrate an understanding of the demands of Question 19.3 which are:</p> <ul style="list-style-type: none"> <li>• a designer's perspective focused on setting</li> <li>• clear ideas for establishing the period and setting of the play at this point in the action</li> </ul> <p>In meeting the demands of Question 19.3 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• the Victorian period</li> <li>• the Colonial setting</li> <li>• the production style, for example, heightened naturalism, epic, parody</li> <li>• the staging form chosen, for example, proscenium, thrust, studio</li> <li>• design fundamentals: scale, texture, shape, colour; fabrics and hangings</li> <li>• use of traditional African materials</li> <li>• use of levels, ramps, balconies</li> <li>• entrances and exits, French doors</li> <li>• furnishings, set dressing; rugs, carpets, evidence of opulence in the 'middle of nowhere'</li> <li>• lighting and sound to suggest the African setting.</li> </ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content Teale: Brontë From Act One	Total Marks
20	<p>Answer all parts of this question.</p> <p>Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> <li>• Shared Experience's expressionism; physicalisation of text</li> <li>• storytelling theatre techniques</li> <li>• the history of the Brontës.</li> </ul> <p>Students' interpretative ideas must be appropriate to the play as a whole.</p>	
20.1	<p><b>Explain and justify how you would direct the section from line 18 to line 62 in order to demonstrate the relationship between Branwell and Charlotte when they were children.</b></p> <p>Students must demonstrate an understanding of the demands of Question 20.1 which are:</p> <ul style="list-style-type: none"> <li>• a directorial perspective</li> <li>• a clear focus on demonstrating the relationship between Branwell and Charlotte when they were children.</li> </ul> <p>In meeting the demands of Question 20.1 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• directorial strategies including ideas for: <ul style="list-style-type: none"> <li>◦ casting and direction of Branwell's and Charlotte's movement and delivery of lines; emphasis on capturing their childlike qualities</li> <li>◦ staging configuration and the children's use of space</li> <li>◦ the vocal qualities of Branwell and Charlotte, accent, volume, pause, pitch, emphasis, picking up of cues</li> <li>◦ spatial relationship between the siblings; eye-contact; physical stance and facial demeanour; physical 'rough and tumble'</li> <li>◦ their game and use of the table</li> <li>◦ movement and/or stillness</li> <li>◦ use of props</li> <li>◦ use of costume.</li> </ul> </li> </ul> <p><b>AND</b></p> <p><b>As a performer, explain and justify how you would perform the role of Patrick in this extract in order to create your preferred audience response to the character.</b></p>	10
20.2	<p>Students must demonstrate an understanding of the demands of Question 20.2 which are:</p> <ul style="list-style-type: none"> <li>• a performer's perspective</li> <li>• a nominated audience response and clear ideas for achieving this through performance.</li> </ul> <p>In meeting the demands of Question 20.2 and the assessment objective AO3 students</p>	10

	<p>are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• preferred audience response</li> <li>• Patrick's physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• delivery of specific lines – interaction with the other characters, effect of his blindness, spatial relationships; physical contact</li> <li>• his attempt at instructing his children; his sincerity; his grief over the loss of his daughter, Elizabeth</li> <li>• movement, gesture, gait, posture, demeanour and facial expressions</li> <li>• style, use of costume</li> <li>• use of space; use of props and accessories.</li> </ul> <p><b>AND</b></p> <p><b>20.3 As a designer, outline your design ideas for lighting and sound for this extract. Explain and justify how your designs would help to define the shifts in time and the shifts from reality to memory or imagination that take place at this point of the play.</b></p> <p>Students must demonstrate an understanding of the demands of Question 20.3 which are:</p> <ul style="list-style-type: none"> <li>• a designer's perspective</li> <li>• clear ideas for defining the shifts in time and between moments of reality, memory and/or imagination as they occur in the extract, through lighting and sound design.</li> </ul> <p>In meeting the demands of Question 20.3 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• the production style selected – physical theatre/story-telling theatre; naturalism, expressionism, selective realism or universal style setting/costume</li> <li>• design consonant with the action of the play and its shifting 'states'</li> <li>• lighting: <ul style="list-style-type: none"> <li>◦ intensity, angle, colour, choice of lanterns</li> <li>◦ gobos, lenses, gels, barn doors, irises</li> <li>◦ lasers, holograms, strobes, UV light</li> <li>◦ wash, hard/soft edged light</li> <li>◦ blackout, fades, cross-fades.</li> </ul> </li> <li>• projection, if chosen: <ul style="list-style-type: none"> <li>◦ positioning of screens; scale of images</li> <li>◦ use of colour/monochrome images</li> <li>◦ use of film or stills.</li> </ul> </li> <li>• sound design including: <ul style="list-style-type: none"> <li>◦ diegetic and non-diegetic sound</li> <li>◦ use of microphones, amplifiers, direction</li> <li>◦ sound levels, reverb, echo, recorded sound effects, fades, soundscapes.</li> </ul> </li> </ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	10
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### Section C: Live theatre production

This mark scheme applies to all questions from Section C.

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

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

			production.
<b>Band 3 3 marks</b>  Answers in this mark range will demonstrate good knowledge of subject specific terminology.	The student demonstrates <b>straightforward</b> knowledge and <b>pertinent</b> understanding of: <ul style="list-style-type: none"><li>• the form and style of the production</li><li>• the aims of the production teams reflected in creative and artistic choices made</li><li>• how meaning is created through the use of conventions and techniques</li><li>• how performance texts are interpreted and performed for an audience.</li></ul>	<b>Band 3 9–12 marks</b>  A relevant analysis and evaluation is provided, characterised by some structure.	The student provides a <b>straightforward and pertinent</b> analysis and evaluation referring in <b>some detail</b> to: <ul style="list-style-type: none"><li>• the design elements/performance skills used at particular moments of the production as <b>appropriate</b> to the focus of the question</li><li>• their own response to the total effectiveness of the piece as an audience member</li><li>• the contribution of design elements/performance skills to the effectiveness/impact of the production.</li></ul>
<b>Band 2 2 marks</b>  Answers in this mark range will demonstrate reasonable knowledge of subject specific terminology.	The student demonstrates <b>generalised</b> knowledge and <b>limited coherent</b> understanding of: <ul style="list-style-type: none"><li>• the form and style of the production</li><li>• the aims of the production teams reflected in creative and artistic choices made</li><li>• how meaning is created through the use of conventions and techniques</li><li>• how performance texts are interpreted and performed for an audience.</li></ul>	<b>Band 2 5–8 marks</b>  Response will lack clarity of expression and organisation.	The student provides a <b>generalised</b> analysis and evaluation, <b>with limited coherence</b> , referring in <b>limited detail</b> to: <ul style="list-style-type: none"><li>• the design elements/performance skills used at particular moments of the production with <b>some relevance</b> to the focus of the question</li><li>• their own response to the total effectiveness of the piece as an audience member</li><li>• the contribution of design elements/performance skills to the effectiveness/impact of the production.</li></ul>
<b>Band 1 1 mark</b>  Answers in this mark range will demonstrate little knowledge of subject specific terminology.	The student demonstrates <b>little relevant</b> knowledge and <b>little</b> understanding of: <ul style="list-style-type: none"><li>• the form and style of the production</li><li>• the aims of the production teams reflected in creative and artistic choices made</li><li>• how meaning is created through the use of conventions and techniques</li><li>• how performance texts are interpreted and performed for an audience.</li></ul>	<b>Band 1 1–4 marks</b>  Response will be unclear and disorganised.	The response provides <b>little relevant</b> analysis and evaluation referring in <b>negligible detail</b> to: <ul style="list-style-type: none"><li>• the design elements/performance skills used at particular moments of the production with <b>little relevance</b> to the focus of the question</li><li>• their own response to the total effectiveness of the piece as an audience member</li><li>• the contribution of design elements/performance skills to the effectiveness/impact of the production.</li></ul>

A mark of 0 (zero marks) is awarded if there is nothing worthy of credit/nothing written.

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

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

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

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

The table below indicates the page number for each question.

<b>Section C</b>	<b>Question</b>	<b>Page for Indicative content</b>
	21	p. 48
	22	p. 49
	23	p. 50
	24	p. 51

**EITHER**

Qu	Indicative Content	Total Marks
21	<p><b>Briefly explain how sound <u>and</u> lighting were used together to create distinctive effects at particular moments. Analyse and evaluate the contribution of these elements, in combination, to the total dramatic effectiveness of the production.</b></p> <p>Students must demonstrate an understanding of the demands of Question 21 which are:</p> <ul style="list-style-type: none"> <li>• a clear explanation of how sound and lighting were used together to create distinctive effects at particular moments</li> <li>• focus on the way sound and lighting were used in combination.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• an analysis and evaluation of how the specific focus of the question contributed to the total dramatic effectiveness of the production.</li> </ul> <p>In meeting the demands of Question 21 and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• the distinctive effects created in the production</li> <li>• elements of sound used, live or recorded, including: <ul style="list-style-type: none"> <li>◦ diegetic and non-diegetic sound</li> <li>◦ use of microphones, amplifiers, direction</li> <li>◦ sound levels, reverb, echo, recorded sound effects, fades, soundscapes</li> <li>◦ music underscoring the action</li> <li>◦ actor-generated sound; live musical performance.</li> </ul> </li> <li>• elements of lighting used, including: <ul style="list-style-type: none"> <li>◦ angle, focus, colour, intensity, shadow, silhouette</li> <li>◦ type and position of lanterns used; use of houselights</li> <li>◦ use of gobos, lenses, gels, barn doors, irises</li> <li>◦ special effects; use of new technologies</li> <li>◦ use of gauzes</li> <li>◦ use of black-out, fade, contrast between light and darkness</li> </ul> </li> <li>• methods by which the sound and lighting were used in combination to create distinctive effects</li> </ul> <p>Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production.</p> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	25

**OR**

Qu	Indicative Content	Total Marks
22	<p><b>Briefly explain how a non-naturalistic set was used to enhance the impact of the performance at particular moments. Analyse and evaluate the contribution that was made by the set design to the total dramatic effectiveness of the production.</b></p> <p>Students must demonstrate an understanding of the demands of Question 22 which are:</p> <ul style="list-style-type: none"> <li>• a clear explanation of how a non-naturalistic set was used to enhance the impact of the performance</li> <li>• focus on particular moments.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• an analysis and evaluation of how the specific focus of the question contributed to the total dramatic effectiveness of the production.</li> </ul> <p>In meeting the demands of Question 22 and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• the staging configuration selected: end-on/proscenium, thrust, traverse, in-the-round, arena, promenade, site-specific</li> <li>• the style of the production as a whole</li> <li>• the impact created by the performers' use of the set</li> <li>• non-naturalistic features of the set, for example, distorted scale; use of symbolism; naturalistic features replaced with scaffolding, ramps, levels; use of screens and/or projections</li> <li>• non-naturalistic materials/shapes/colours used within the set</li> <li>• unconventional use of entrances and exits</li> <li>• furnishings used in non-naturalistic ways</li> <li>• the impact of the performers' use of the non-naturalistic elements of the set</li> <li>• the use made of the setting by the actors; interaction with the audience or distance from the audience enhancing impact.</li> </ul> <p>Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production.</p> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	25

**OR**

Qu	Indicative Content	Total Marks
23	<p><b>Briefly explain how <u>one or more</u> performer(s) used their physical theatre skills to engage or amuse the audience at particular moments. Analyse and evaluate the contribution of the performer(s)' physical theatre skills to the total dramatic effectiveness of the production.</b></p> <p>Students must demonstrate an understanding of the demands of Question 23 which are:</p> <ul style="list-style-type: none"> <li>• an explanation of how performer(s) used their physical theatre skill to engage or amuse the audience</li> <li>• reference to particular moments within the production.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• an analysis and evaluation of how the specific focus of the question contributed to the total dramatic effectiveness of the production.</li> </ul> <p>In meeting the demands of Question 23 and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• how the performer(s) amused or engaged the audience through application of physical theatre skills</li> <li>• the physical theatre skills employed, which might include, for example: <ul style="list-style-type: none"> <li>◦ movement, gesture, agility, posture, gait</li> <li>◦ synchronization</li> <li>◦ physical theatre tropes, for example: lifts, flight, abstract movement, chair duets</li> <li>◦ specialist skills, for example, circus, acrobatics, if appropriate</li> <li>◦ specific qualities such as: poise, balance, strength, timing</li> <li>◦ use of dance, mime.</li> </ul> </li> <li>• the style and type of performance: naturalistic, physical, abstract or a combination</li> <li>• use of space and setting</li> <li>• physical appearance of the performer(s) – age, height, build, colouring</li> <li>• use of costume/mask/make-up to support/enhance physical work.</li> </ul> <p>Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production.</p>	25

**OR**

Qu	Indicative Content	Total Marks
24	<p><b>Briefly explain the ways in which two or more performers used their performance skills in order to create convincing romantic or family relationships on stage at particular moments. Analyse and evaluate the contribution of your chosen performers to the total dramatic effectiveness of the production.</b></p> <p>Students must demonstrate an understanding of the demands of Question 24 which are:</p> <ul style="list-style-type: none"> <li>• an explanation of how the performers used their performance skills to create convincing romantic or family relationships on stage</li> <li>• reference to particular moments within the production.</li> </ul> <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> <li>• an analysis and evaluation of how the specific focus of the question contributed to the total dramatic effectiveness of the production.</li> </ul> <p>In meeting the demands of Question 24 and the assessment objectives AO3 and AO4, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• the relationships being conveyed; romantic or family relationships</li> <li>• the types of characters being performed by the selected performers, for example lover/spouse; daughter, mother, father, son or other family relationships</li> <li>• an explanation of the way in which they used performance skills, such as their use of vocal and physical skills to create convincing relationships, for example through: <ul style="list-style-type: none"> <li>○ appearance; family resemblance</li> <li>○ pitch, pace, pause, emphasis, accent, song</li> <li>○ delivery of specific lines</li> <li>○ movement, gesture, posture, gait, poise, balance</li> <li>○ use of facial expression and eye contact and interaction between performers</li> <li>○ displays of affection, support, rivalry, resentment, attachment</li> <li>○ characterisation, aging up or down to reflect convincing family relationships</li> <li>○ observation of naturalistic or non-naturalistic conventions</li> <li>○ use of costume, accessories and props</li> <li>○ use of space</li> <li>○ ensemble work.</li> </ul> </li> </ul> <p>Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production.</p>	25