



A-level DRAMA AND THEATRE 7262/W

Component 1 Drama and theatre

Mark scheme

June 2025

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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

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

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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

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.

Examiners are reminded that a student must not answer:

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

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

Section A: Drama through the ages

This mark scheme applies to all questions from Section A.

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

Qu	Marking guidance		Total Marks						
	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.		25						
	In order to meet AO3 the student should demonstrate knowledge and understanding of: - the theatrical processes, practices and techniques involved in interpreting and performing theatre - ideas that are compatible with the content/action of the specified section - strategies that have the potential to convey meaning to an audience - textual illustrations that are appropriate - the social, cultural, and/or historical context of the text (in part 1 of each question).								
	<table><tr><th>Band</th><th>Marks</th><th>Description</th></tr><tr><td>5</td><td>21–25</td><td> The student’s response is assured and perceptive. The student’s answer will be characterised by: assured knowledge and perceptive understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre - highly creative responses to the focus of the question - coherent and creative overview of the chosen play - plentiful strategies that have the potential to be highly effective for conveying meaning to an audience - a discriminating selection of textual illustrations and/or sketches and diagrams that are entirely appropriate to the set task - purposeful reference to the social or cultural or historical context of the text in relation to the focus of the question. Answers will be detailed, compelling and fluently structured, demonstrating complete command of subject-specific terminology. </td></tr></table>	Band	Marks	Description	5	21–25	The student’s response is assured and perceptive. The student’s answer will be characterised by: assured knowledge and perceptive understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre - highly creative responses to the focus of the question - coherent and creative overview of the chosen play - plentiful strategies that have the potential to be highly effective for conveying meaning to an audience - a discriminating selection of textual illustrations and/or sketches and diagrams that are entirely appropriate to the set task - purposeful reference to the social or cultural or historical context of the text in relation to the focus of the question. Answers will be detailed, compelling and fluently structured, demonstrating complete command of subject-specific terminology.		
Band	Marks	Description							
5	21–25	The student’s response is assured and perceptive. The student’s answer will be characterised by: assured knowledge and perceptive understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre - highly creative responses to the focus of the question - coherent and creative overview of the chosen play - plentiful strategies that have the potential to be highly effective for conveying meaning to an audience - a discriminating selection of textual illustrations and/or sketches and diagrams that are entirely appropriate to the set task - purposeful reference to the social or cultural or historical context of the text in relation to the focus of the question. Answers will be detailed, compelling and fluently structured, demonstrating complete command of subject-specific terminology.							

	4	16–20	The student's response is focused and considered. The student's answer will be characterised by: • focused knowledge and considered understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • quite creative responses to the focus of the question • quite a unified creative overview of the chosen play • several strategies that have the potential to be quite effective for conveying meaning to an audience • a considered selection of textual illustrations and/or sketches and diagrams that are appropriate to the set task • considered reference to the social or cultural or historical context of the text in relation to the focus of the question. Answers will be detailed, considered and well-structured, demonstrating a strong knowledge of subject-specific terminology.
	3	11–15	The student's response is straightforward and pertinent. The student's answer will be characterised by: • straightforward knowledge and pertinent understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • occasionally creative responses to the focus of the question • a slightly disjointed creative overview of the chosen play • some strategies for conveying meaning to an audience that have the potential to create some effects • a selection of textual illustrations and/or sketches and diagrams loosely appropriate to the set task • useful reference to the social or cultural or historical context of the text in relation to the focus of the question. Answers will be clear and simply structured with some thought and detail, demonstrating good knowledge of subject-specific terminology.
	2	6–10	The student's response is generalised with limited coherence. The student's answer will be characterised by: • generalised knowledge and limited coherent understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • limited creativity in their responses to the focus of the question • a fragmented overview of the chosen play • a few ill-considered strategies with limited potential to create effects for conveying meaning to an audience • a selection of textual illustrations and/or sketches and diagrams which may be scanty and/or inappropriate to the set task • limited reference to the social or cultural or historical context of the text in relation to the focus of the question.

		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.	
1	1–5	The student's response shows little relevance and little understanding. The student's answer will be characterised by: • little relevant knowledge and little understanding of the theatrical processes and practices involved in interpreting and performing theatre • lack of creativity in their responses to the focus of the question • a restricted overview of the chosen play • negligible strategies for conveying meaning to an audience • insufficient or completely inappropriate support for their responses to the set task • little or no reference to the social or cultural or historical context of the text in relation to the focus of the question. Answers will have very little structure, detail or thought, demonstrating little knowledge of subject-specific terminology.	
0	0	A mark of 0 (zero marks) is awarded if there is nothing worthy of credit/nothing written.	

Indicative content

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

Section A: Drama through the ages

Play	Question	Page for Indicative content
Sophocles: <i>Antigone</i>	1	p. 10–11
Sophocles: <i>Antigone</i>	2	p. 12–13
Shakespeare: <i>Much Ado About Nothing</i>	3	p. 14–15
Shakespeare: <i>Much Ado About Nothing</i>	4	p. 16
Goldoni: <i>A Servant to Two Masters</i>	5	p. 17–18
Goldoni: <i>A Servant to Two Masters</i>	6	p. 19
Ibsen: <i>Hedda Gabler</i>	7	p. 20–21
Ibsen: <i>Hedda Gabler</i>	8	p. 22
Brecht: <i>The Caucasian Chalk Circle</i>	9	p. 23–24
Brecht: <i>The Caucasian Chalk Circle</i>	10	p. 25
Fo: <i>Accidental Death of an Anarchist</i>	11	p. 26–27
Fo: <i>Accidental Death of an Anarchist</i>	12	p. 28
Butterworth: <i>Jerusalem</i>	13	p. 29–30
Butterworth: <i>Jerusalem</i>	14	p. 31–32

Qu	Indicative content Sophocles: <i>Antigone</i>	Total Marks
01	As a director <u>or</u> as a performer playing Creon, discuss how you would convey Creon's pride and arrogance to the audience in <u>two or more</u> separate sections of the play. You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Antigone</i> in your answer. Students must demonstrate an understanding of the demands of Question 01, which are, depending upon the chosen focus: • a director's or a performer's perspective • a clear focus on conveying Creon's pride and arrogance to the audience • directorial or performance ideas calculated to convey Creon's pride and arrogance in two or more separate sections • reference to the social, cultural and/or historical context of the play. Additionally, in common with all questions in this section the question demands: • a creative overview • appropriate selection of textual illustrations. In meeting the demands of Question 01 and the assessment objective AO3, students are expected to make reference to some of the following: • reference to the nature and expression of Creon's pride and arrogance, for example: ○ in his first interaction with the Chorus where he announces his 'principles', and intentions to leave Polyneices unburied ○ he refuses to listen to the Chorus Leader's suggestion that the gods are offended by Creon's treatment of Polyneices ○ he treats the Sentry high-handedly ○ he punishes Antigone with the promise that 'no woman' will beat him ○ he assumes Ismene's complicity with Antigone and treats her with contempt and cruelty ○ he rejects Haemon's appeal to his 'reason', believing himself to be greater than the state he rules ○ he shuts his ears to Tiresias' truth until it is too late to save Antigone and avert disaster. • from a director's perspective, ideas for conveying Creon's pride and arrogance to the audience through, for example: ○ casting decisions for Creon, imposing height, build and stance, sense of self-importance or a smaller man, assuming the mantle of power, authority and 'wisdom' ○ interaction with other characters: eye contact, spatial relationships, physical contact, violence ○ delivery of lines: vocal qualities, range, accent, volume, pitch, pace, pause ○ movement, gesture, gait, posture, demeanour, mannerisms and facial expressions ○ physical and vocal expressions of superiority, pride ○ use of costume to signify his pride and arrogance ○ use of props and accessories	25

	○ choice of staging elements, if appropriate, for example, placing Creon above the other characters or always near his 'throne of state'. ● from a performer's perspective, strategies for conveying Creon's pride and arrogance: ○ physical appearance, proud stance, head held high ○ interaction with other characters, for example, with the Chorus Leader and Chorus ensemble, with the Sentry, with Antigone, with Haemon, with Tiresias ○ delivery of lines: use of pause, pitch, pace, volume and climax ○ tone of disdain or dismissiveness ○ movement and gesture during episodes of confrontation ○ non-verbal communication ○ declamation, stichomythic exchanges. ● social, cultural and/or historical context might include, for example: ○ reference to Ancient Greek performance conventions ○ concepts of Greek tragedy – hamartia, hubris, peripeteia, anagnorisis ○ staging terminology: skene, parados, proskenion ○ structure of play: prologue, parodos, stasima and episodes ○ costume terminology: chiton, peplos, drapery, himation, and chlamys ○ structure of dialogue: stichomythia, strophe and antistrophe.	
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Qu	Indicative content Sophocles: <i>Antigone</i>	Total Marks
02	As a designer, discuss how you would alter the atmosphere on stage in <u>two or more</u> sections of the play. You may refer to any of the following elements: • lighting • sound • projections. You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Antigone</i> in your answer. Students must demonstrate an understanding of the demands of Question 02, which are: • a technical designer's perspective • a clear focus on altering the atmosphere using technical elements: lighting, sound, projections • technical design ideas calculated to alter the atmosphere in two or more sections of the play • reference to the social, cultural, and/or historical context of the play. Additionally, in common with all questions in this section the question demands: • a creative overview • appropriate selection of textual illustrations. In meeting the demands of Question 02 and the assessment objective AO3, students are expected to make reference to some of the following: • the shifting atmospheres created within the play, including, for example: ○ the sense of secrecy and anguish in the prologue ○ the sense of glory and victory in the first Choral Ode ○ the angry mood created by Creon's response to the Sentry's news ○ Creon's fury unleashed on Antigone; his contempt for Ismene ○ the building tension as Haemon challenges his father ○ the bitter exchanges between Creon and Tiresias ○ the reflections of the Chorus on the influence of Fate ○ the panic as Creon realises his error of judgement ○ the Chorus' hopeful appeals to Bacchus ○ the mournful mood brought by the Messenger ○ Creon's grief and self-abasement following the deaths of his wife and son ○ pity and fear. • lighting, including, for example: ○ intensity, angle, colour, choice of lanterns ○ gobos, lenses, gels, barn doors, irises ○ wash, hard/soft-edged light ○ blackout, fades, cross-fade.	25

	• sound design, including, for example: ○ live or recorded sound ○ diegetic and non-diegetic sound ○ use of microphones, amplifiers, direction. • projections, including for example: ○ positioning of screens/surfaces for projection ○ scale of images ○ use of colour/monochrome images ○ use of film or stills. • social, cultural and/or historical context might include, for example: ○ staging terminology: skene, parados, proskenion ○ structure of play: prologue, parodos, stasima and episodes ○ other features, including, for example: stichomythia, strophe and antistrophe, peripeteia, anagnorisis. Students are expected to include sketches and/or diagrams in answers to design questions.	
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Qu	Indicative content Shakespeare: <i>Much Ado About Nothing</i>	Total Marks
03	As a director <u>or</u> as a designer, discuss how you would create an appropriate atmosphere for <u>two</u> separate sections of the play. You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Much Ado About Nothing</i> in your answer. Students must demonstrate an understanding of the demands of Question 03 which are: • a director's or a designer's perspective • a clear focus on the creation of an appropriate atmosphere in two separate sections of the play • reference to the social, cultural and/or historical context of the play. Additionally, in common with all questions in this section the question demands: • a creative overview • appropriate selection of textual illustrations. In meeting the demands of Question 03 and the assessment objective AO3, students are expected to make reference to some of the following: • from a director's perspective, the creation of an appropriate atmosphere through, for example: ○ the physical appearance of the actors in the chosen sections ○ direction of the cast, including: use of space, interaction of characters, delivery of lines ○ vocal qualities: range, accent, tone, volume, pitch, pace, pause ○ use of direct address to the audience, if appropriate to the chosen sections ○ movement, gesture, gait, posture, demeanour and facial expressions ○ style, use of costume, make-up ○ use of props and accessories ○ choice of staging elements ○ application of comic methods where appropriate. • from a designer's perspective, ideas for creating an appropriate atmosphere through, for example: Set design: • design fundamentals: scale, style, period, materials, use of levels • use of colour to help create either sombre or more light-hearted design elements • provision of areas of concealment/hiding places, if appropriate to the selected sections • exploitation of the potential for the creation of appropriate atmospheres offered by the set design • functional scenic devices • creation of outdoor or indoor locations.	25

	Costume design: • costume design fundamentals: period features, style, cut, condition, fit, fabric • ornamentation, colour palette • costumes reflecting celebration/festivity • costumes suggesting solemnity/mourning • footwear and other accessories • choice of appropriate props • use of masks. Technical design: • lighting, including, for example: ○ intensity, angle, colour, choice of lanterns ○ gobos, lenses, gels, barn doors, irises ○ wash, hard/soft edged light ○ blackout, fades, cross-fades. • sound design, including, for example: ○ live or recorded sound ○ diegetic and non-diegetic sound ○ use of microphones, amplifiers, direction. • social, cultural and/or historical context might include, for example: ○ Elizabethan staging conventions ○ Elizabethan performance conventions: use of aside, declamatory style ○ actor/audience relationship in Elizabethan period. Students are expected to include sketches and/or diagrams in answers to design questions.	
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Qu	Indicative content Shakespeare: <i>Much Ado About Nothing</i>	Total Marks
04	As a performer, discuss how you would perform the role of Don John in <u>two or more</u> separate sections to reveal your interpretation of his character. You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Much Ado About Nothing</i> in your answer. Students must demonstrate an understanding of the demands of Question 04 which are: • a performer's perspective • a clear focus on conveying an interpretation of Don John in two or more separate sections • performance ideas calculated to convey that interpretation • reference to the social, cultural, and/or historical context of the play. Additionally, in common with all questions in this section the question demands: • a creative overview • appropriate selection of textual illustrations. In meeting the demands of Question 04 and the assessment objective AO3, students are expected to make reference to some of the following: • interpretation of Don John's character, for example: malicious, morose, scheming, jealous, duplicitous, unfeeling, comedic • Don John's physical appearance: age, height, build, colouring, facial features • use of costume to indicate character • vocal qualities: pitch, pace, tone, accent, volume, pause • delivery of specific lines: interaction with Don Pedro, Borachio, Claudio • eye contact, spatial relationships, physical contact, use of space • movement, gesture, gait, posture, energy, demeanour, mannerisms and facial expressions. • social, cultural and/or historical context might include, for example: ○ Elizabethan staging conventions ○ attitudes towards legitimacy/illegitimacy in Elizabethan society ○ Elizabethan performance conventions: use of aside, declamatory style ○ actor/audience relationship in Elizabethan period.	25

Qu	Indicative Content <i>Goldoni: A Servant to Two Masters</i>	Total Marks
05	As a director <u>or</u> as a designer of costumes, make-up and accessories, discuss your ideas for creating comedy in <u>two</u> separate sections that feature <u>one</u> of the following pairs of lovers: • Silvio and Clarice • Beatrice and Florindo • Truffaldino and Smeraldina. 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. Students must demonstrate an understanding of the demands of Question 05 which are: • a director's or a costume designer's perspective • a clear focus on the creation of comedy through direction or costume design in two separate sections of the play • reference to the social, cultural, and/or historical context of the play. Additionally, in common with all questions in this section the question demands: • a creative overview • appropriate selection of textual illustrations. In meeting the demands of Question 05 and the assessment objective AO3, students are expected to make reference to some of the following: • from a director's perspective, the creation of comedy through, for example: ○ casting decisions for the chosen pair of lovers ○ their stock characteristics, if selected ○ direction of the characters in the chosen sections, including, for example: use of space, interaction of characters, delivery of lines ○ vocal qualities: range, accent, tone, volume, pitch, pace, pause ○ use of direct address to the audience, if appropriate to the chosen sections ○ movement, gesture, gait, posture, demeanour and facial expressions ○ style, use of costume, make-up ○ use of props and accessories ○ choice of staging elements ○ application of comic methods, timing, rule of three, clocking the audience ○ commedia conventions associated with the stock characters. • from a costume designer's perspective, ideas for creating comedy, for example: ○ costume design fundamentals: period, style, cut, colour, fit, condition ○ use of colour, creation of a cartoon style, ludicrous costumes and/or props ○ use of conventional commedia costume, if selected/appropriate ○ use of contrast or similarity in the costumes for comedic effect ○ application of comic make-up; exaggerated features in commedia style ○ use of props and accessories.	25

	• social, cultural and/or historical context might include, for example: ○ staging conventions of commedia dell’arte ○ stock characterisation ○ use of the aside ○ actor/audience relationship typical of commedia style. Students are expected to include sketches and/or diagrams in answers to design questions.	
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Qu	Indicative content Goldoni: <i>A Servant to Two Masters</i>	Total Marks
06	As a performer, discuss how you would play the role of Silvio in <u>two or more</u> separate sections of the play to convey your interpretation of his character. 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. Students must demonstrate an understanding of the demands of Question 06, which are: • a performer's perspective • a clear focus on conveying an interpretation of Silvio in two or more separate sections of the play • performance ideas calculated to convey that interpretation • reference to the social, cultural, and/or historical context of the play. Additionally, in common with all questions in this section the question demands: • a creative overview • appropriate selection of textual illustrations. In meeting the demands of Question 06 and the assessment objective AO3, students are expected to make reference to some of the following: • interpretation of Silvio's character, for example: romantic, immature, petulant, sentimental, jealous, misogynistic • Silvio's physical appearance: age, height, build, colouring, facial features • use of costume • vocal qualities: pitch, pace, tone, accent, volume, pause • delivery of specific lines • Silvio's relationships and interaction with Clarice, Pantalone, Dr Lombardi, 'Federigo', Smeraldina • eye contact, spatial relationships, physical contact, use of space • movement, gesture, gait, posture, energy, demeanour, mannerisms and facial expressions • application of comic performance methods such as timing, the rule of three, exaggeration, 'double-takes', lazzi, interaction with the audience. • social, cultural and/or historical context might include, for example: ○ staging conventions of commedia dell'arte ○ stock characterisation of the young lover ○ use of the aside ○ actor/audience relationship typical of commedia style.	25

Qu	Indicative Content Ibsen: <i>Hedda Gabler</i>	Total Marks
07	As a performer playing Thea Elvsted, <u>or</u> as a costume designer, discuss how you would reveal your interpretation of Thea's character in <u>two or more</u> separate sections of the play. You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Hedda Gabler</i> in your answer. Students must demonstrate an understanding of the demands of Question 07 which are, depending upon the chosen focus: • a performer's or a costume designer's perspective • a clear focus on conveying an interpretation of Thea in two or more separate sections of the play • costume design ideas or performance ideas calculated to convey that interpretation • reference to the social, cultural, and/or historical context of the play. Additionally, in common with all questions in this section the question demands: • a creative overview • appropriate selection of textual illustrations. In meeting the demands of Question 07 and the assessment objective AO3, students are expected to make reference to some of the following: • intended interpretation of Thea which might include, for example: ○ a respectable member of the bourgeoisie ○ loyal and concerned for the well-being of Loevborg ○ nurturing and supportive ○ fearful of Hedda, who bullied her at school ○ self-deprecating and aware of her lowly status in comparison to Hedda's social standing ○ proud of her role as his 'comrade' in the creation of Loevborg's manuscript ○ eager and determined to assist Tesman in recreating Loevborg's manuscript. • from a performer's perspective, strategies for interpreting Thea, for example: ○ physical appearance: her abundant hair which Hedda envies; her costume ○ interaction with other characters, for example: with Tesman, Hedda, Eilert Loevborg, Judge Brack ○ delivery of lines: use of pause, pitch, pace, volume, accent, tone ○ movement and gesture, posture, facial expression, repeated mannerisms ○ use of space ○ non-verbal communication. • from a costume designer's perspective, strategies for interpreting Thea, for example: ○ choice of an appropriate period/style, Nineteenth century costume or justified alternative	25

	○ costume design fundamentals: style, cut, condition, fit, fabric, colour, ornamentation ○ use of fabrics and colour to indicate Thea's status ○ change of costume, and contrast between what Thea wears for her initial visit to the Tesmans and what she wears for her evening visit, knowing that she will be seeing Loevborg again ○ footwear, headgear ○ the design and use of props and accessories ○ make-up and hair style. ● social, cultural and/or historical context might include, for example: ○ adherence to the social mores of the period ○ demonstration of naturalistic acting techniques ○ use of appropriate period costume, props and accessories ○ naturalistic setting: action in one room. Students are expected to include sketches and/or diagrams in answers to design questions.	
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Qu	Indicative Content Ibsen: <i>Hedda Gabler</i>	Total Marks
08	As a director, discuss how you would achieve your preferred audience responses to the character of Aunt Juliana in <u>two or more</u> separate sections of the play. You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Hedda Gabler</i> in your answer. Students must demonstrate an understanding of the demands of Question 08 which are: • a director's perspective • directorial ideas calculated to achieve the preferred audience responses to Aunt Juliana • directorial ideas for two or more separate sections of the play • reference to the social, cultural and/or historical context of the play. Additionally, in common with all questions in this section the question demands: • a creative overview • appropriate selection of textual illustrations. In meeting the demands of Question 08 and the assessment objective AO3, students are expected to make reference to some of the following: • potential audience responses to Aunt Juliana's character, for example: sympathy, empathy, concern, respect, amusement, irritation • the physical appearance of Aunt Juliana in terms of her age, height, build, colouring, facial features • suggestions for her costume, including reference to her hat and parasol • her interaction with Bertha, Tesman and Hedda • eye contact, spatial relationships, physical contact; use of space • gait, posture, energy, demeanour and facial expressions • movement, gesture, idiosyncrasy, repeated mannerisms • vocal qualities: pitch, pace, tone, accent; delivery of specific lines • style/use of costume/make-up • use of props and accessories. • social, cultural and/or historical context might include, for example: ○ adherence to the social mores of the period ○ demonstration of naturalistic acting techniques ○ use of appropriate period costume, props and accessories ○ naturalistic setting: action in one room, adherence to 'fourth-wall' protocols.	25

Qu	Indicative Content Brecht: <i>The Caucasian Chalk Circle</i>	Total Marks
09	As a director <u>or</u> as a designer, discuss how your ideas for presenting <u>two or more</u> separate sections of the play would achieve your intended dramatic effects for the audience. 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. Students must demonstrate an understanding of the demands of Question 09 which are: • a director's or a designer's perspective • a clear focus on achieving the intended dramatic effects for the audience through direction or design in two or more separate sections of the play • reference to the social, cultural and/or historical context of the play. Additionally, in common with all questions in this section the question demands: • a creative overview • appropriate selection of textual illustrations. In meeting the demands of Question 09 and the assessment objective AO3, students are expected to make reference to some of the following: Intended dramatic effects which might include, for example: • to instruct/educate the audience about the inequalities in society • to mock the corruption in society as demonstrated by the 'upper classes' • to reveal/develop characters • to entertain or create comedy • to achieve the V-effect. From a director's perspective, the achievement of intended dramatic effects through, for example: • casting decisions for some of the key characters in the selected sections • eye contact, spatial relationships, physical contact, use of space • delivery of lines: vocal qualities, range, accent, volume, pitch, pace, pause • non-verbal communication • movement, gesture, gait, posture, demeanour and facial expressions • use of music and/or song • style and use of costume and/or make-up • use of props and accessories • choice of staging elements • application of comic methods. From a designer's perspective, the achievement of intended dramatic effects through, for example: • design fundamentals appropriate to the selected design skills: scale, texture, shape, colour • costume to highlight class differences: colour, fabric, cut, fit, condition • use of colour and texture in costume	25

	• use of make-up • selection of appropriate props • use of mask/half mask • use of puppets • set/lighting and/or sound designs created to achieve intended effects • use of projections • an appropriate period setting or justified alternative: application of Brechtian design elements • the staging, for example: proscenium, thrust, studio • Brechtian approach to design: set designed to look as if it will last two hours; use of authentic props, placards, screens, half-curtain • design consonant with the action of the play and with Brecht's political or social message. • social, cultural and/or historical context might include, for example: ○ demonstration of elements of the V-effect ○ costume to denote role or function ○ use of historicisation reflected in setting/costume ○ accurate period costume and authentic props. Students are expected to include sketches and/or diagrams in answers to design questions.	
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Qu	Indicative content Brecht: <i>The Caucasian Chalk Circle</i>	Total Marks
10	As a performer, discuss how you would play the role of Azdak in <u>two or more</u> separate sections of the play to convey your interpretation of his character to the audience. 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. Students must demonstrate an understanding of the demands of Question 10, which are: • a performance perspective • a clear focus on conveying an interpretation of Azdak in two or more separate sections of the play • performance ideas calculated to convey the stated interpretation • reference to the social, cultural and/or historical context of the play. Additionally, in common with all questions in this section the question demands: • a creative overview • appropriate selection of textual illustrations. In meeting the demands of Question 10 and the assessment objective AO3, students are expected to make reference to some of the following: Interpretation of Azdak’s character, which might include, for example: • iconoclast, hedonist, corruptible, wily, coarse, sympathetic to the poor. Performance ideas, for example: • the physical appearance of Azdak in terms of, for example: age, height, build, colouring, facial features • use of costume, make-up or mask/half-mask • his vocal qualities: pitch, pace, tone, accent, volume, pause • delivery of specific lines: interaction with the Grand Duke, Shauwa, the Fat Prince’s Nephew, the Governor’s Wife, her lawyers, the appellants, with Grusha • eye contact, spatial relationships, physical contact, use of space • movement, gesture, gait, posture, energy, demeanour and facial expressions • application of gestic performance methods, for example: acting in a spirit of criticism, performing as an archetype, use of Spass. • social, cultural and/or historical context might include, for example: ○ demonstration of elements of the V-effect ○ Brechtian acting techniques: gestus, demonstration of character ○ use of historicisation ○ political/social message.	25

Qu	Indicative content <i>Fo: Accidental Death of an Anarchist</i>	Total Marks
11	As a designer <u>or</u> as a director, discuss your ideas for creating comedy for the audience in <u>two or more</u> separate sections of the play that involve the Maniac. 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. Students must demonstrate an understanding of the demands of Question 11, which are: • a designer's or a director's perspective • a clear focus on creating comedy in two or more separate sections of the play that involve the Maniac • reference to the social, cultural and/or historical context of the play. Additionally, in common with all questions in this section the question demands: • a creative overview • appropriate selection of textual illustrations. In meeting the demands of Question 11 and the assessment objective AO3, students are expected to make reference to some of the following: From a designer's perspective, ideas for creating comedy from sections involving the Maniac, for example: • Fo's approach to design: ◦ setting to be functional ◦ design consonant with the often farcical action of the play ◦ design fundamentals appropriate to the selected design skills: scale, texture, shape, colour ◦ an appropriate period setting or justified alternative ◦ indication of office setting with functional window and doors, filing cabinets and 'office supplies' ◦ the staging, for example: proscenium, thrust, studio. • costume/disguises of the Maniac, for example: ◦ hats, coats, judge's robes, false moustaches/beard ◦ false limbs/eyes/prosthetics ◦ costume, colour, fabric, cut, fit, condition ◦ selection of appropriate props: eye-patch, the bomb. • lighting and/or sound design, for example: ◦ intensity, angle, colour, choice of lanterns ◦ gobos, lenses, gels, barn doors, irises ◦ lasers, holograms, strobes, UV light ◦ wash, hard/soft edged light ◦ blackout, fades, cross-fades ◦ diegetic and non-diegetic sound ◦ use of microphones, amplifiers, direction	25

	○ sound levels, reverb, echo, recorded sound effects, fades, soundscapes. ● from a director's perspective, ideas for creating comedy in sections involving the Maniac, for example: ○ casting decisions for the Maniac ○ use of space during sections of confrontation ○ use of set such as desks, chairs, doors, the window ○ interaction with the Police Officers and Feletti: eye contact, spatial relationships, physical contact ○ delivery of lines: vocal qualities, range, accent, volume, pitch, pace, pause, song ○ movement, gesture, gait, posture, demeanour, mannerisms and facial expressions ○ physical and vocal expression ○ use of costumes/disguises ○ use of props and accessories ○ choice of staging elements ○ application of comic methods. ● social, cultural and/or historical context might include, for example: ○ understanding of the political context of the play ○ the satirical/farcical nature of the play ○ comic elements, use of heightened realism, cartoon style ○ political purpose of the play. Students are expected to include sketches and/or diagrams in answers to design questions.	
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Qu	Indicative Content Fo: <i>Accidental Death of an Anarchist</i>	Total Marks
12	As a performer playing the role of Pissani, discuss how you would convey your interpretation of the role in <u>two or more</u> separate sections of the play. 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. Students must demonstrate an understanding of the demands of Question 12, which are: • a performance perspective • a clear focus on conveying an interpretation of Pissani in two or more separate sections of the play • performance ideas calculated to convey that interpretation • reference to the social, cultural and/or historical context of the play. Additionally, in common with all questions in this section the question demands: • a creative overview • appropriate selection of textual illustrations. In meeting the demands of Question 12 and the assessment objective AO3, students are expected to make reference to some of the following: • an interpretation of Pissani, for example: ○ Pissani is modelled on the real-life character of Calabresi, the police officer who questioned the ‘anarchist’ whose murder inspired the play ○ an embodiment of police corruption (and incompetence) ○ inept in the handling of the Maniac and the situation ○ violent and aggressive ○ bullying tendencies. Performance ideas, for example: • Pissani’s physical appearance: age, height, build, colouring, facial features • his vocal qualities: pitch, pace, tone, accent, volume, pause • delivery of specific lines • interaction with the Maniac, with his fellow officers, with Felletti • eye contact, spatial relationships, physical contact, use of space • movement, gesture, gait, posture, energy, demeanour, mannerisms and facial expressions • use of costume and props • application of comic performance methods. • social, cultural and/or historical context might include, for example: ○ understanding of the political context of the play ○ the satirical/farcical nature of the play ○ comic elements, use of heightened realism, cartoon style ○ political purpose of the play.	25

Qu	Indicative content Butterworth: <i>Jerusalem</i>	Total Marks
13	As a director <u>or</u> as a performer playing Johnny, discuss how you would interpret the role in <u>two or more</u> separate sections of the play. You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Jerusalem</i> in your answer. Students must demonstrate an understanding of the demands of Question 13, which are: • a director's or performer's perspective • a clear focus on interpreting Johnny in two or more separate sections of the play • clear practical strategies for conveying that interpretation • reference to the social, cultural and/or historical context of the play. Additionally, in common with all questions in this section the question demands: • a creative overview • appropriate selection of textual illustrations. In meeting the demands of Question 13 and the assessment objective AO3, students are expected to make reference to some of the following: • interpretative ideas for Johnny, for example: hero/antihero, rebel, maverick, narcissist, abuser • from a directorial perspective: ○ the physical appearance of Johnny: age, height, build, colouring, facial features ○ allusion to Johnny's links to English myth, if appropriate ○ movement, gesture, gait, posture, demeanour, mannerisms and facial expressions ○ delivery of specific lines: vocal qualities, pitch, pace, tone, accent, volume ○ interactions including eye contact, spatial relationships, physical contact ○ use of space ○ style, use of costume, make-up ○ use of props and accessories. • from a performer's perspective: ○ Johnny's physical appearance ○ allusion to Johnny's links to English myth, if appropriate ○ vocal qualities: pitch, pace, tone, accent ○ delivery of specific lines: interaction with the Council Officials, with Ginger and the other 'hangers-on', with Dawn and Marky, with Troy ○ eye contact, spatial relationships, physical contact, use of space ○ movement, gesture, gait, posture, energy, demeanour and facial expressions ○ specific interpretative performance ideas.	25

	• social, cultural and/or historical context might include, for example: ○ understanding of contemporary naturalistic techniques ○ allegorical/mythological elements of the play ○ indices of poverty/alternative lifestyle ○ youth culture.	
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Qu	Indicative content Butterworth: <i>Jerusalem</i>	Total Marks
14	As a designer, discuss the effects you would wish to create for the audience in <u>two</u> sections of the play using any of the following design elements: • set • costume • lighting • sound. You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Jerusalem</i> in your answer. Students must demonstrate an understanding of the demands of Question 14, which are: • a designer's perspective • a clear focus on creating specific effects for the audience in two separate sections of the play • reference to the social, cultural and/or historical context of the play. Additionally, in common with all questions in this section the question demands: • a creative overview • appropriate selection of textual illustrations. In meeting the demands of Question 14 and the assessment objective AO3, students are expected to make reference to some of the following: • intended effects which might include, for example: ○ the creation of a 'pastoral' setting or an ironically 'pastoral' setting ○ the creation of a May-day morning ○ creation of various moods ○ the creation of Johnny's 'domain'; squalid/anarchic lifestyle ○ differentiation between the different 'types'/class of characters in the chosen sections ○ a sense of naturalism or a more representational style. • design ideas calculated to achieve intended effects, for example: ○ design consonant with the action of the play and with Butterworth's political message ○ naturalistic or representational approach to design ○ design fundamentals appropriate to the selected design skills: scale, texture, shape, colour ○ the staging form chosen, for example: proscenium, thrust, studio ○ the creation of the woodland clearing and the dilapidated caravan home ○ set design: scale, style, period, materials, use of levels ○ costume design to reflect the social mix represented in the play: style, colour, fabric, cut, fit, condition ○ selection of appropriate props	25

	○ lighting and/or sound designs to create intended effects, through, for example: intensity, angle, colour, choice of lanterns; diegetic and non-diegetic sound; sound effects, fades, soundscapes. ● social, cultural and/or historical context might include, for example: ○ youth culture ○ indices of poverty and disillusionment ○ mythical allusion ○ accurate period costume and props. Students are expected to include sketches and/or diagrams in answers to design questions.	
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Section B: 20th and 21st century drama

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

This mark scheme applies to all questions from Section B.

Students must answer all three parts of their chosen question.

Qu	Marking guidance AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed			Total Marks 10
	Band 5	Marks 9–10	Description The student's response is assured and perceptive. The student's answer will be characterised by: • assured knowledge and perceptive understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • highly creative responses to the printed extract that are completely consonant with the play as a whole • very detailed strategies for conveying meaning to an audience, offering a coherent interpretation of the extract that has the potential to be highly effective • discriminating reference to the text and/or with sketches and diagrams that are entirely appropriate to the set task • purposeful reference to the social or cultural or historical context of the text in relation to the focus of the question. 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.	
	4	7–8	The student's response is focused and considered. The student's answer will be characterised by: • focused knowledge and considered understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • quite creative responses to the printed extract that are largely consonant with the play as a whole • quite detailed strategies for conveying meaning to an audience, offering a unified interpretation of the extract that has the potential to be quite effective • a thoughtful reference to the text and/or with sketches and diagrams that are appropriate to the set task • considered reference to the social or cultural or historical context of the text in relation to the focus of the question.	

		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 justification.	
3	5–6	The student's response is straightforward and pertinent. The student's answer will be characterised by: • straightforward knowledge and pertinent understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • occasionally creative responses to the printed extract that are loosely appropriate for the play as a whole • some strategies for conveying meaning to an audience, but detail may be lacking, and the interpretation of the extract may be uneven although having the potential to create some effects • reference to the text and/or use of sketches and diagrams that are loosely appropriate to the set task • useful reference to the social or cultural or historical context of the text in relation to the focus of the question. Answers demonstrate good knowledge of subject-specific terminology. A clear explanation with some detail is provided, simply structured with some justification and logical thought.	
2	3–4	The student's response is generalised with limited coherence. The student's answer will be characterised by: • generalised knowledge and limited coherent understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • responses to the printed extract which may reveal limited creativity and may not be in keeping with the play as a whole • a few quite vague strategies for conveying meaning to an audience and the interpretation of the extract may be fragmented with limited potential to create effects • reference to the text and/or use of sketches and diagrams that is scanty and/or inappropriate to the set task • limited reference to the social or cultural or historical context of the text in relation to the focus of the question. 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.	
1	1–2	The student's response shows little relevance and little understanding. The student's answer will be characterised by: • little relevant knowledge and little understanding of the theatrical processes and practices involved in interpreting and performing theatre • responses to the printed extract which may reveal limited creativity and may be completely inappropriate for the play as	

		a whole • sketchy or confused strategies for conveying meaning to an audience, and the interpretation of the extract may lack effectiveness • insufficient or completely inappropriate reference to the text with little or no use made of sketches or diagrams and scant attention to the set task • little or no reference to the social or cultural or historical context of the text in relation to the focus of the question. 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.	
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. 37–38
Williams – <i>The Glass Menagerie</i> From Scene Six	16	p. 39–41
Berkoff – <i>Metamorphosis</i> From the opening of the play	17	p. 42–43
Wertembaker – <i>Our Country's Good</i> From Act Two, Scene Ten	18	p. 44–46
Churchill – <i>Cloud Nine</i> From Act One, Scene One	19	p. 47–48
Teale – <i>Brontë</i> From Act One	20	p. 49–50
Ellams – <i>Three Sisters</i> From Act Three	21	p. 51–53
Gurira – <i>The Convert</i> From Act Three	22	p. 54–56

Qu	Indicative content Lorca: Yerma From Act Two, Scene Two	Total Marks
15	Answer all parts of this question. Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example: • Lorca’s symbolism within both text and design • the patriarchal culture and role of women in Andalusian society • attitudes towards magic/witchcraft/paganism in 1930s Spain • poetic style • use of Andalusian music • the significance of the rural location. Students’ interpretative ideas must be appropriate to the play as a whole.	
15.1	Explain and justify how you would direct <u>line 1</u> to <u>line 47</u> to reveal Yerma’s state of mind as she shares her feelings with Maria. Students must demonstrate an understanding of the demands of Question 15.1 which are: • a director’s perspective • a clear focus on revealing Yerma’s state of mind through directorial ideas • reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 15.1 and the assessment objective AO3, students are expected to make reference to some of the following: • Yerma’s state of mind which might include, for example: ○ her bitterness at her lack of fertility ○ her resentment of women with children and their attitudes towards her ○ her sense of her life being futile ○ her fierce animosity towards Juan and his sisters • directorial strategies including: ○ casting and direction of performers’ movement and delivery of lines ○ staging elements, costume, make-up ○ Yerma’s vocal and physical qualities as she interacts with Maria ○ movement and/or stillness: gesture, stance, demeanour, mannerisms ○ eye-contact and its withdrawal ○ picking up of cues, use of pause, pitch, emphasis. AND	10
15.2	As a performer of the role of Victor, explain and justify how your performance in this extract would convey your interpretation of his character. Students must demonstrate an understanding of the demands of Question 15.2 which are: • a performer’s perspective • a clear interpretation of Victor’s character in the extract • clear performance ideas calculated to convey this interpretation	10

	- reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 15.2 and the assessment objective AO3, students are expected to make reference to some of the following: - an interpretation of Victor, for example, calm, pragmatic, disappointed - Victor's physical appearance: age, height, build, colouring, facial features, costume - vocal qualities: pitch, pace, tone, accent - delivery of specific lines: interaction with Yerma, which may be seen regretful or resigned - his interaction with Juan - eye contact, spatial relationships, physical contact, use of space - movement, gesture, gait, posture, demeanour and facial expressions - use of props and accessories. AND	
15.3	As a designer, explain and justify how your ideas for the use of lighting and/or sound design would enhance the tension on stage at this point in the play. Students must demonstrate an understanding of the demands of Question 15.3 which are: - a designer's perspective - clear ideas for the use of lighting and/or sound design that would enhance the tension on stage - reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 15.3 and the assessment objective AO3, students are expected to make reference to some of the following: - potential aspects/moments of tension where lighting and/or sound might be employed: - Yerma's resentment over her infertility and the attitudes of mothers towards her - the sudden appearances of the sisters - the urgent entry of the Second Girl - Victor's 'edginess' - the unfulfilled feelings between Yerma and Victor - the arrival of Juan - lighting design fundamentals: angle, intensity, colour, gobo, specials, floor-lamps, birdies, barn doors, fades - use of shadow, silhouette - sound design fundamentals: volume, levels, fades, amplification, sound effects - use of music, live and/or recorded sound, whispers, the sound of the shepherds' horns. Students are expected to include sketches and/or diagrams in answers to design questions.	10

Qu	Indicative content Williams: <i>The Glass Menagerie</i> From Scene Six	Total Marks
16	Answer all parts of this question. Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example: • Williams’ memory play • elements of realism/naturalism/symbolism within performance and/or design • references to the American Dream • references to the Great Depression • significance of the Southern setting. Students’ interpretative ideas must be appropriate to the play as a whole.	
16.1	Explain and justify how you would direct the actors playing Tom and Jim from the <u>start of the extract</u> to <u>line 51</u> to convey their different attitudes towards life. Students must demonstrate an understanding of the demands of Question 16.1 which are: • a director’s perspective • a clear focus on conveying the different attitudes of Tom and Jim towards life • reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 16.1 and the assessment objective AO3, students are expected to make reference to some of the following: • the different attitudes of Tom and Jim; Tom is unconventional, adventurous and free-spirited, while Jim has his sights set on the corporate ladder, a wife and family, domesticity • directorial strategies including ideas for, for example: ○ casting and direction of performers’ movement and delivery of lines ○ staging elements ○ the friendly relationship between Tom and Jim as they exchange details about their ambitions ○ Tom’s conspiratorial declaration about his plans; Jim’s surprise ○ the characters’ vocal qualities ○ spatial relationship between Tom and Jim, eye-contact, physical stance and facial expression, general demeanour ○ movement and/or stillness ○ picking up of cues, use of pause, pitch, emphasis. AND	10
16.2	As a performer, explain and justify how you would perform the role of Amanda, from <u>line 52</u> to the <u>end of the extract</u>, to convey your interpretation of her character to the audience. Students must demonstrate an understanding of the demands of Question 16.2 which are:	10

	• a performer's perspective • a focus on conveying an interpretation of Amanda • reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 16.2 and the assessment objective AO3, students are expected to make reference to some of the following: • interpretation of Amanda which may refer to her forcefulness, her façade of affection towards Tom and her assumed 'carefree' personality; her exuberance and cloying attentiveness towards Jim; her genuine concern for Laura • Amanda's physical appearance: age, height, build, colouring, facial features, her hair and make-up newly 'done' for the 'Gentleman Caller' • her outlandish appearance and her costume – youthful but 'ancient' Southern Belle dress and accessories • vocal qualities: pitch, pace, tone, accent, volume • delivery of specific lines: interaction with Jim, Tom and Laura • eye contact, spatial relationships, physical contact, use of space • her exaggerated 'Southern' style hospitality, girlish giggles and heavily applied 'charm' • movement, gesture, gait, posture, demeanour and facial expressions • use of costume, props and accessories. AND	
16.3	As a designer, explain and justify how your design ideas for <u>one or more</u> design elements would contribute to the shifting moods within the extract. Students must demonstrate an understanding of the demands of Question 16.3 which are: • a designer's perspective • clear ideas for contributing to the shifting moods within the extract • reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 16.3 and the assessment objective AO3, students are expected to make reference to some of the following: • shifting moods which may be identified as, for example, secrecy and excitement as Tom confides in Jim about his plans to escape, shock/surprise at Amanda's 'girlish' Southern vivacity, concern over Laura's indisposition, Tom's embarrassment at having to say 'grace' • reference to the 'memory play' style • chosen design elements to contribute to the shifting moods, for example: ○ the staging form chosen, for example: proscenium, thrust, studio style ○ design fundamentals in relation to set design: scale, colour, texture, materials ○ discrete settings, the fire-escape and the interior ○ furnishings ○ projections ○ style, use of costume, make-up ○ costume design fundamentals: period features, style, cut, condition, fit, fabric, colour, ornamentation ○ in relation to lighting design: angle, focus, colour, intensity	10

	○ in relation to sound design: levels, sound effects, diegetic and non-diegetic sound, music. Students are expected to include sketches and/or diagrams in answers to design questions.	
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Qu	Indicative content Berkoff: <i>Metamorphosis</i> From the opening of the play	Total Marks
17	Answer all parts of this question. Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example: • Berkoff's expressionistic style • his advocacy of 'total theatre' • physical theatre elements: voice and movement • elements of the Kafkaesque. Students' interpretative ideas must be appropriate to the play as a whole.	
17.1	As a director, explain and justify how you would stage the opening of the play, from the <u>start of the extract</u> to <u>line 36</u>, to create Berkoff's expressionistic style of theatre for the audience. Students must demonstrate an understanding of the demands of Question 17.1 which are: • a director's perspective • a clear focus on creating Berkoff's expressionistic style of theatre • reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 17.1 and the assessment objective AO3, students are expected to make reference to some of the following: • staging strategies for the opening of the play, for example: ○ the silhouettes of the 'figures' ○ the mimes of the family members ○ the creation of the 'insect' ○ the narrative style of the introduction of Gregor by the family ○ casting and direction of performers' movement and delivery of lines ○ set and its use • Berkoff's expressionist style features including, for example: ○ choral speech and contrapuntal delivery ○ distorted dialogue ○ exaggerated characterisation ○ stylised movement, for example: synchronized movement/action, rhythmic gestures ○ creation of 'images' that depict the family's experience/mannerisms ○ delivery of specific lines ○ interaction: eye-line, eye-contact, physical contact ○ picking up of cues: use of pause, pitch, emphasis, use of integrated vocal and physical work. AND	10

17.2	As a performer, explain and justify how you would perform the role of Greta from <u>line 88</u> to the <u>end of the extract</u> to convey her sisterly affection for Gregor. Students must demonstrate an understanding of the demands of Question 17.2 which are: • a performer's perspective • a clear focus on performing the role of Greta to convey her sisterly affection for Gregor • reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 17.2 and the assessment objective AO3, students are expected to make reference to some of the following: • Greta's tenderness towards Gregor and concern for his well-being; her pride in his artistic endeavours as well as in his hard work expressed both physically and verbally • her vocal qualities: pitch, pace, pause, volume, tone; delivery of specific lines • physical expression, Greta's movement and mime, mannerisms, her facial expression and use of gesture • eye contact, spatial relationships, physical contact • use of space • style, use of costume, make-up • use of props.	10
17.3	As a designer of costumes and make-up, explain how your ideas for <u>two</u> of the characters who appear in the extract would be appropriate to the play's style and action, at this point in the play. Students must demonstrate an understanding of the demands of Question 17.3 which are: • a costume and make-up designer's perspective • clear ideas for using design to support the play's style and action • reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 17.3 and the assessment objective AO3, students are expected to make reference to some of the following: • style and period of costume: Berkovian monochrome or justified alternative • Berkovian style of make-up: white faces with heavy black lines or justified alternative • Greta's youth and innocence; the maternal/paternal characteristics of Mrs and Mr Samsa; Gregor's transformation • design fundamentals: fabric, texture, shape, colour, fit, condition and ornamentation • costume design including dresses, blouses, skirts, jackets, trousers, footwear, headgear • costumes designed for ease of movement • props and accessories • style, use of costume, make-up, hair. Students are expected to include sketches and/or diagrams in answers to design questions.	10

Qu	Indicative content Wertenbaker: <i>Our Country's Good</i> From Act Two, Scene Ten	Total Marks
18	Answer all parts of this question. Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example: • Wertenbaker's use of historicisation • the political background to the play • elements of epic theatre • multi-role and cross-gender casting • episodic structure. Students' interpretative ideas must be appropriate to the play as a whole.	
18.1	Explain and justify how you would direct your cast from the <u>start of the extract to line 52</u>, to emphasise the Officers' differences of opinion about the 'Question of Liz'. Students must demonstrate an understanding of the demands of Question 18.1 which are: • a director's perspective • a clear focus on emphasising the Officers' differences of opinion about the 'Question of Liz' • reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 18.1 and the assessment objective AO3, students are expected to make reference to some of the following: • directorial strategies emphasising the Officers' differences of opinion about the 'Question of Liz' • casting and direction of performers' movement and delivery of lines • the advocacy of Collins and Phillip for the truth • Ralph's advocacy for Liz • the hostility of Ross towards Liz, Ralph and towards the opinions of other officers • Campbell's buffoonery • staging elements • staging configuration and use of space • the characters' vocal qualities • spatial relationships: eye-contact, physical stance and demeanour • vocal, physical and facial expression • movement and/or stillness • picking up of cues, use of pause, pitch, emphasis • delivery of specific lines. AND	10

18.2	As a performer, explain and justify how you would perform the role of Liz in the extract, to show how she has been transformed by her experience of being in the play. Students must demonstrate an understanding of the demands of Question 18.2 which are: • a performer’s perspective • performance ideas calculated to show how Liz has been transformed by her experience of being in the play • reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 18.2 and the assessment objective AO3, students are expected to make reference to some of the following: • Liz’s former aggressive personality eradicated by her imprisonment; her new-found dignity and sense of self-worth; her ‘redemption’; the eloquence of her final address to Phillip • Liz’s physical appearance: her age, height, build, colouring, facial features • vocal qualities: pitch, pace, tone, accent, volume • delivery of her lines: interaction with the other characters, eye contact, focus • movement, stillness, gesture, posture, demeanour, mannerisms and facial expressions • style, use of costume, make-up • use of space. AND	10
18.3	As a designer, explain and justify how you would use <u>two or more</u> design elements to achieve your intended effects in this extract. Students must demonstrate an understanding of the demands of Question 18.3 which are: • a designer’s perspective • clear ideas for creating designs to achieve intended effects • reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 18.3 and the assessment objective AO3, students are expected to make reference to some of the following: • intended effects, which might include, for example: ○ the formality and solemnity of the situation depicted ○ the adversarial atmosphere between the Officers ○ the heated nature of the ‘discussion’ ○ the seriousness of the ‘Question of Liz’ and its implications, both personal and communal ○ the apparent insignificance of the lowly female convict in the formal setting, presided over by Phillip ○ an ‘epic theatre’ style • chosen design elements to contribute to the intended effects, for example: ○ the staging form chosen, for example: proscenium, thrust, studio style	10

	○ set design: scale, colour, texture, materials, furnishings, projections ○ costume design: period features, style, cut, condition, fit, fabric, colour, ornamentation ○ lighting design: angle, focus, colour, intensity ○ sound design: levels, sound effects, diegetic and non-diegetic sound, music. ○ make-up, props and accessories, as appropriate. Students are expected to include sketches and/or diagrams in answers to design questions.	
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Qu	Indicative content Churchill: <i>Cloud Nine</i> From Act One, Scene One	Total Marks
19	Answer all parts of this question. Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example: • Churchill's political/feminist theatre • cross-gender and cross-ethnicity casting • epic style; creation of comedy • challenges to cultural and gender stereotyping. Students' interpretative ideas must be appropriate to the play as a whole.	
19.1	Explain and justify how you would direct the performers from <u>line 85</u> to the <u>end of the extract</u> to create comedy from Harry Bagley's interactions with Betty and Joshua. Students must demonstrate an understanding of the demands of Question 19.1 which are: • a director's perspective • a clear focus on creating comedy from Harry Bagley's interactions with Betty and Joshua • reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 19.1 and the assessment objective AO3, students are expected to make reference to some of the following: • directorial strategies for creating comedy • casting of Harry, Betty and Joshua and direction of the performers' movement and delivery of lines • vocal qualities: pitch, pace, tone, volume, pause • interaction between the characters: eye-contact, physical stance and demeanour • vocal, physical and facial expression; mannerisms • movement and/or stillness • spatial relationships • picking up of cues, use of pause, pitch, emphasis • application of comic method • staging elements, as appropriate. AND	10
19.2	As a performer, explain and justify how you would perform the role of Clive to convey your interpretation of his character at this point in the play. Students must demonstrate an understanding of the demands of Question 19.2 which are: • a performer's perspective	10

	• performance ideas calculated to convey an interpretation of Clive at this point in the play • reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 19.2 and the assessment objective AO3, students are expected to make reference to some of the following: • an interpretation of Clive, for example, his gallantry towards Mrs Saunders, concealing deeper feelings; his air of command; his ego • Clive's physical appearance: age, height, build, colouring, facial features • his relationships with other characters • vocal qualities: pitch, pace, tone, accent, volume • delivery of specific lines • interaction with the other characters, eye contact, spatial relationships, physical contact • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume, make-up • use of props • use of space. AND	
19.3	As a designer, explain and justify your ideas for the creation of a suitable setting for this extract. You should refer to <u>at least two</u> of the following design elements: • set • props • lighting • sound. Students must demonstrate an understanding of the demands of Question 19.3 which are: • a designer's perspective • clear ideas for creating a suitable setting • reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 19.3 and the assessment objective AO3, students are expected to make reference to some of the following: • suitable design ideas appropriate to the action, period, location, season and style of the play • the staging form chosen, for example: proscenium, thrust, studio style • design fundamentals in relation to set design: scale, colour, texture, materials • furnishings • props • lighting design fundamentals: angle, intensity, colour, gobo, specials, floor-lamps, birdies • sound design fundamentals: volume, levels, fades, amplification, sound effects • projection as part of set/lighting: positioning of screens, scale of images, film or stills. Students are expected to include sketches and/or diagrams in answers to design questions.	10

Qu	Indicative content Teale: <i>Brontë</i> From Act One	Total Marks
20	Answer all parts of this question. Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example: • Shared Experience's expressionism; physicalisation of text • storytelling theatre techniques • the history of the Brontës. Students' interpretative ideas must be appropriate to the play as a whole.	
20.1	Explain and justify how you would direct the scene from <u>line 5</u> to <u>line 44</u> to convey Charlotte's troubled state of mind. Students must demonstrate an understanding of the demands of Question 20.1 which are: • a director's perspective • a clear focus on conveying Charlotte's troubled state of mind • reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 20.1 and the assessment objective AO3, students are expected to make reference to some of the following: • Charlotte's infatuation and obsession with Mr Heger; her passion and self-revulsion shown in equal measure • directorial strategies, including ideas for: ○ staging configuration and use of space ○ casting and direction of Charlotte's and Bertha's movement; Charlotte's delivery of lines ○ staging elements ○ movement and/or stillness ○ pause, pitch, emphasis ○ use of space ○ use of props.	10
20.2	AND As a performer, explain and justify how you would perform the role of Anne in this extract to convey your interpretation of her character. Students must demonstrate an understanding of the demands of Question 20.2 which are: • a performer's perspective • a focus on performing the role of Anne to convey an interpretation of her character • reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 20.2 and the assessment objective AO3, students are expected to make reference to some of the following:	10

20.3	• an interpretation of Anne which might include her deference to others, her kindness and unwillingness to judge others; her consideration of others' needs, her loyalty, her naivety • Anne's physical appearance: age, height, build, colouring, facial features • vocal qualities: pitch, pace, tone, accent, volume • delivery of specific lines: interaction with her sisters • eye contact, spatial relationships, physical contact, use of space • movement, gesture, gait, posture, demeanour and facial expressions • use of costume, props and accessories. AND As a technical designer, explain and justify how your ideas for lighting and sound would help to convey the shifts in time and in atmosphere that occur in the extract. Students must demonstrate an understanding of the demands of Question 20.3 which are: • a technical designer's perspective • clear ideas for using design to convey the shifts in time and in atmosphere in the extract • reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 20.3 and the assessment objective AO3, students are expected to make reference to some of the following: • design ideas appropriate to the extract • lighting design fundamentals: angle, intensity, colour, gobos, specials, floor-lamps, birdies • changes in the lighting states as the times change • projections • sound design fundamentals: volume, levels, fades, amplification, sound effects, use of music. Students are expected to include sketches and/or diagrams in answers to design questions.	10
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Qu	Indicative content Ellams: <i>Three Sisters</i> From Act Three	Total Marks
21 21.1	Answer all parts of this question. Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example: • Ellams’ use of historicisation and his adaptation of Chekhov’s classic text • the political background to the play • the historical and cultural context of the writing. Students’ interpretative ideas must be appropriate to the play as a whole. Explain and justify how you would direct the scene from <u>line 10</u> to <u>line 66</u> to highlight the tension between Lolo and Abosede. Students must demonstrate an understanding of the demands of Question 21.1 which are: • a directorial perspective • a clear focus on highlighting the tension between Lolo and Abosede • reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 21.1 and the assessment objective AO3, students are expected to make reference to some of the following: • The tension between Lolo and Abosede caused by, for example: ◦ the way that Abosede patronises Lolo in the way she refers to Udo’s selfless attention to the wounded ◦ friction arises between them over the role of Nma in the household, whom Lolo protects and Abosede resents ◦ Lolo’s castigation of Abosede for treating her elders with disrespect ◦ Abosede’s claim to run the house and its affairs, outraging Lolo ◦ Abosede rudely reminds Lolo how the household depends on the goodwill of her ‘friend’ Benedict Uzoma for food and drink while others have nothing. • Directorial strategies for highlighting the tension between them, for example: ◦ the physical appearance of each character: Lolo is weary and she is dressed in clothes suitable for working/helping the wounded; Abosede is dressed and made-up immaculately ◦ direction of the exchanges between Lolo and Abosede ◦ vocal qualities, pitch, pace, pause, tone, volume ◦ physical qualities, body language, facial expression; movement, gesture, demeanour, eye-contact, eye-line ◦ delivery of specific lines linked to highlighting the tension ◦ movement, gesture, gait, posture, demeanour and facial expressions ◦ use of props and accessories ◦ use of space. AND	10

21.2	As a performer, explain and justify how you would perform the role of Eze in this extract to convey your interpretation of his character. Students must demonstrate an understanding of the demands of Question 21.2 which are: • a performer's perspective • performance ideas calculated to reveal an interpretation of the character of Eze • reference to social, cultural and/or historical context of the play. In meeting the demands of Question 21.2 and the assessment objective AO3, students are expected to make reference to some of the following: • interpretation of Eze including reference to, for example: ○ Eze's physical appearance: age, height, build, colouring, facial features, possibly dishevelled costume ○ his disappointment in himself, both in his personal and professional life ○ his loyalty to the memory of Dimgba's Mother and Father ○ his sympathy for Dimgba ○ presentation of his inebriation, which he is ashamed of ○ his muddle over traditional medicines ○ his self-pity • performance suggestions, including, for example: ○ vocal qualities, pitch, pace, tone, accent ○ delivery of specific lines, his brief interaction with Lolo and with Dimgba: eye contact, spatial relationships, physical contact ○ use of space ○ movement, gesture, gait, posture, demeanour, mannerisms and facial expressions ○ use of props and accessories. AND	10
21.3	As a designer, explain and justify how your design for <u>two or more</u> elements would contribute to the creation of an appropriate atmosphere at this point in the play. Students must demonstrate an understanding of the demands of Question 21.3 which are: • a designer's perspective • clear ideas for creating an appropriate atmosphere at this point of the play using two or more elements • reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 21.3 and the assessment objective AO3, students are expected to make reference to some of the following: • suitable design ideas appropriate to the atmosphere but also in terms of the period, location and style; the scene is set in a makeshift infirmary, there is an air of panic • the staging form chosen, for example: proscenium, thrust, studio style	10

	• set design fundamentals: scale, colour, texture, materials, furnishings, props, as appropriate • costume design fundamentals: period features, style, cut, condition, fit, fabric, colour, ornamentation • lighting design fundamentals: angle, intensity, colour, gobos, specials, floor-lamps, birdies; the glow of flames in the background • sound design fundamentals: volume, levels, fades, amplification, sound effects, gunshots • projection as part of set/lighting: positioning of screens, scale of images, film or stills. Students are expected to include sketches and/or diagrams in answers to design questions.	
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Qu	Indicative content Gurira: <i>The Convert</i> From Act Three	Total Marks
22	Answer all parts of this question. Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example: • post-colonial writing • Western cultural impositions on ancient African traditions • exploitation of natural resources by the colonisers • significance of the 'Rhodesian' setting • competing religious beliefs. Students' interpretative ideas must be appropriate to the play as a whole.	
22.1	Explain and justify how you would direct the section from <u>line 17</u> to <u>line 96</u> to highlight the tensions that exist between Chilford and Prudence. Students must demonstrate an understanding of the demands of Question 22.1 which are: • a directorial perspective • a clear focus on highlighting the tensions that exist between Chilford and Prudence • reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 22.1 and the assessment objective AO3, students are expected to make reference to some of the following: • the tensions between Chilford and Prudence following the murder of Chancellor, for example: ○ they clash over Ester's right to speak in her native tongue ○ they clash over the intentions of the 'whites' to exploit their homeland ○ Prudence irks Chilford by boasting about her higher intellect ○ Prudence accuses Chilford of betraying his African roots ○ Prudence's intoxication makes her fearless and challenging to Chilford who finds her difficult to mollify • directorial strategies, including ideas for, for example: ○ staging configuration and use of space ○ casting and direction of performers' movement and the delivery of their lines ○ the characters' vocal qualities, picking up of cues, use of pause, pitch, emphasis, volume ○ delivery of specific lines ○ spatial relationship between Chilford and Prudence: eye-contact, physical contact between them ○ the characters' stance, posture, mannerisms and facial expressions ○ movement and/or stillness ○ use of costume and/or props. AND	10

22.2	As a performer, explain and justify how you would perform the role of Ester in <u>three</u> specific moments from the extract to show her changing feelings. Students must demonstrate an understanding of the demands of Question 22.2 which are: • a performer’s perspective • a clear focus on showing Ester’s changing feelings in three specific moments from the extract • reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 22.2 and the assessment objective AO3, students are expected to make reference to some of the following: • Ester’s changing feelings, for example: ◦ she is initially polite to Prudence ◦ she is made uncomfortable by Prudence’s insistence that she speaks in her native tongue ◦ she shows some impatience with Prudence for repeating her boast about her superior education ◦ she is fearful as Prudence cross-examines her about the night of Chancellor’s murder ◦ she is petrified when there are sounds of an intruder but overjoyed when the ‘intruder’ turns out to be Mai Tamba • Ester’s physical appearance: age, height, build, colouring, facial features • vocal qualities: pitch, pace, tone, accent • delivery of specific lines; interaction with other characters; eye-contact, physical contact, spatial relationships • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume • use of props and accessories. AND	10
22.3	As a costume designer, explain and justify how your design ideas for Mai Tamba and for <u>one</u> of the other characters who appear in the extract would highlight the clash between traditional customs and so-called ‘progressiveness’. Students must demonstrate an understanding of the demands of Question 22.3 which are: • a costume designer’s perspective • clear justified ideas for creating appropriate costumes that highlight the culture clash depicted in the play • reference to the social, cultural and/or historical context of the play. In meeting the demands of Question 22.3 and the assessment objective AO3, students are expected to make reference to some of the following: • appropriate costumes for the period setting of the play – the new Rhodesia at the end of the nineteenth century	10

	• distinctions between the traditional garments worn by Mai Tamba, who no longer works for Chilford and one of the other characters from the Shona tribe who have adopted full Western attire, Chilford, Prudence and Ester • Mai Tamba wears a traditional Shona outfit, wrap-around dress, animal skins, beads and headdress contrasting her earlier appearance of Victorian housekeeper • Chilford – formal Gentleman's three-piece suit, dark coloured material with white shirt and dark tie, emulating the style of the Western colonisers; waistcoat and fob watch, polished black shoes • Ester – simple, long-sleeved, dark-coloured dress, tucked waist, 'leg of mutton' sleeves, A-line skirt, covered with a white or cream full-length apron, mob-cap • Prudence is in a night-robe of distinctly 'Victorian' style with a high neck and long sleeves in a light-coloured fabric, tucking and with ribbon adornments or alternative western style • costume design fundamentals: period features, style, cut, condition, fit, fabric, colour, ornamentation • footwear, jewellery and other accessories • style, use of costume, make-up, hair.	
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Section C: Live theatre production

This mark scheme applies to all questions from Section C.

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

Assessment Objectives and Level Mark Scheme			
AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.		AO4 Analyse and evaluate their own work and the work of others.	
In order to meet AO3 the student should demonstrate knowledge and understanding of: - the form and style of the production - the aims of the production teams reflected in creative and artistic choices made - how meaning is created through the use of conventions and techniques - how performance texts are interpreted and performed for an audience.		In order to meet AO4 the student should apply skills of analysis and evaluation to a piece of live theatre. The response should be appropriate to the focus of the question and offer: - a critical appreciation of the design elements/performance skills shown in the live production - the student's own response to the total effectiveness of the piece as an audience member.	
Band 5 5 marks Answers in this mark range will demonstrate a complete command of subject-specific terminology.	The student demonstrates assured knowledge and perceptive understanding of: - the form and style of the production - the aims of the production teams reflected in creative and artistic choices made - how meaning is created through the use of conventions and techniques - how performance texts are interpreted and performed for an audience.	Band 5 17–20 marks A compelling and fluently structured analysis and evaluation is provided.	The student provides an assured and perceptive analysis and evaluation referring in precise detail to: - the design elements/performance skills used at particular moments of the production as appropriate to the focus of the question - their own response to the total effectiveness of the piece as an audience member - the contribution of design elements/performance skills to the effectiveness/impact of the production.
Band 4 4 marks Answers in this mark range will demonstrate strong knowledge of subject-specific terminology.	The student demonstrates focused knowledge and considered understanding of: - the form and style of the production - the aims of the production teams reflected in creative and artistic choices made - how meaning is created through the use of conventions and techniques - how performance texts are interpreted and performed for an audience.	Band 4 13–16 marks A detailed and well-structured analysis and evaluation is provided.	The student provides a focused and considered analysis and evaluation referring in detail to: - the design elements/performance skills used at particular moments of the production as appropriate to the focus of the question. - their own response to the total effectiveness of the piece as an audience member - the contribution of design elements/performance skills to the effectiveness/impact of the production.

Band 3 3 marks Answers in this mark range will demonstrate good knowledge of subject-specific terminology.	The student demonstrates straightforward knowledge and pertinent understanding of: - the form and style of the production - the aims of the production teams reflected in creative and artistic choices made - how meaning is created through the use of conventions and techniques - how performance texts are interpreted and performed for an audience.	Band 3 9–12 marks A relevant analysis and evaluation is provided, characterised by some structure.	The student provides a straightforward and pertinent analysis and evaluation referring in some detail to: - the design elements/performance skills used at particular moments of the production as appropriate to the focus of the question - their own response to the total effectiveness of the piece as an audience member - the contribution of design elements/performance skills to the effectiveness/impact of the production.
Band 2 2 marks Answers in this mark range will demonstrate reasonable knowledge of subject-specific terminology.	The student demonstrates generalised knowledge and limited coherent understanding of: - the form and style of the production - the aims of the production teams reflected in creative and artistic choices made - how meaning is created through the use of conventions and techniques - how performance texts are interpreted and performed for an audience.	Band 2 5–8 marks Response will lack clarity of expression and organisation.	The student provides a generalised analysis and evaluation, with limited coherence, referring in limited detail to: - the design elements/performance skills used at particular moments of the production with some relevance to the focus of the question - their own response to the total effectiveness of the piece as an audience member - the contribution of design elements/performance skills to the effectiveness/impact of the production.
Band 1 1 mark Answers in this mark range will demonstrate little knowledge of subject-specific terminology.	The student demonstrates little relevant knowledge and little understanding of: - the form and style of the production - the aims of the production teams reflected in creative and artistic choices made - how meaning is created through the use of conventions and techniques - how performance texts are interpreted and performed for an audience.	Band 1 1–4 marks Response will be unclear and disorganised.	The response provides little relevant analysis and evaluation referring in negligible detail to: - the design elements/performance skills used at particular moments of the production with little relevance to the focus of the question - their own response to the total effectiveness of the piece as an audience member - the contribution of design elements/performance skills to the effectiveness/impact of the production.
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.

Section C	Question	Page for Indicative content
	23	p. 60
	24	p. 61
	25	p. 62
	26	p. 63

EITHER

Qu	Indicative Content	Total Marks
23	Briefly explain how designers used <u>two</u> of the following technical elements to create suitable moods or atmospheres at particular moments: • scenic devices • film and/or projections • lighting. Analyse and evaluate the contribution that was made by the chosen elements to the total dramatic effectiveness of the production. Students must demonstrate an understanding of the demands of Question 23 which are: • a clear explanation of how the chosen technical elements created suitable moods or atmospheres • focus on particular moments. Additionally, in common with each question that focuses on production elements in this section, the question demands: • an analysis and evaluation of how the production elements that form the focus of the question contributed to the total dramatic effectiveness of the production. 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: • the moods and atmospheres created in the production, for example: comic, romantic, tense, magical, thrilling, perplexing, exciting, sad, moving, horrific • moods/atmospheres associated with particular locations • the style of the production as a whole, for example: naturalistic or non-naturalistic, epic, expressionistic, physical theatre, musical, multi-media • scenic devices used, including: flying, trucking, revolves, traps, hydraulics • elements of film and projections used: ○ live or recorded, still image, back projection, documentary footage, actor manipulated, holographic ○ scale and location of screens • elements of lighting used, including: ○ angle, focus, colour, intensity, shadow, silhouette ○ use of gobos, lenses, gels, barn doors, irises ○ use of special effects, lasers, new technologies in lighting ○ timing of lighting changes, intensity ○ contrasts of darkness and light ○ use of blackout. Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production. Students are expected to include sketches and/or diagrams in answers to design questions.	25

OR

Qu	Indicative Content	Total Marks
24	Briefly explain how a naturalistic approach to set design contributed to the realism 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. Students must demonstrate an understanding of the demands of Question 24 which are: • a clear explanation of how a naturalistic set design contributed to realism • focus on particular moments. Additionally, in common with each question that focuses on production elements in this section, the question demands: • an analysis and evaluation of how the production element that forms the focus of the question contributed to the total dramatic effectiveness of the production. 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: • explanation of a naturalistic approach to set design • the staging configuration selected: end-on/proscenium, thrust, traverse, in-the-round, arena, promenade, site-specific • composite or changing set • the features of the set that contributed to the realism of the performance which might include, for example: ○ creation of realistic location and/or authentic period setting ○ provision of discrete areas to support separate sequences of naturalistic action within a composite setting ○ provision of suitable entrances and exits appropriate to the naturalistic style ○ use of scenic devices to effect transitions: flying, trucking, hydraulics, revolves ○ use of levels, steps, flats ○ set dressing, drapes, furniture ○ design fundamentals: scale, shape, colour, texture • use by the performers of the set at particular moments. Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production. Students are expected to include sketches and/or diagrams in answers to design questions.	25

OR

Qu	Indicative Content	Total Marks
25	Briefly explain how <u>one or more</u> performer(s) used their performance skills <u>either</u> to amuse <u>or</u> to create suspense for the audience at particular moments. Analyse and evaluate the contribution that was made by the performer(s) to the total dramatic effectiveness of the production. Students must demonstrate an understanding of the demands of Question 25 which are: • a clear explanation of how one or more performer(s) used their performance skills either to amuse or to create suspense for the audience • focus on particular moments. Additionally, in common with each question that focuses on performance elements in this section the question demands: • an analysis and evaluation of how the performance skills that form the focus of the question contributed to the total dramatic effectiveness of the production. In meeting the demands of Question 25 and the assessment objectives AO3 and AO4, students are expected to make reference to some of the following: • the style of the production as a whole, for example: naturalistic or non-naturalistic, physical theatre, musical, multi-media • the way performer(s) created amusing or suspenseful theatre through their performance skills, including reference to, for example: ○ vocal skills: pitch, pace, pause, emphasis, accent, delivery of specific lines ○ physical skills: movement, gesture, posture, gait, poise, balance, stillness, pace ○ use of timing: synchronicity, ensemble work ○ use of facial expression, eye contact and interaction between performers ○ use of eye-line and focus ○ physical theatre skills: lifts, circus skills, acrobatics, movement routines ○ use of costume, accessories and props in performance to amuse or create suspense ○ use of space: interaction with setting, spatial relationships ○ interaction with the audience ○ observation of naturalistic or non-naturalistic performance conventions. Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production.	25

OR

Qu	Indicative Content	Total Marks
26	Briefly explain how <u>two</u> performers used their skills to create a convincing relationship between characters at particular moments. Analyse and evaluate the contribution made by the performers to the total dramatic effectiveness of the production. Students must demonstrate an understanding of the demands of Question 26 which are: • a clear explanation of how two performers used their skills to create a convincing relationship between characters • focus on particular moments. Additionally, in common with each question that focuses on performance elements in this section the question demands: • an analysis and evaluation of how the performance skills that form the focus of the question contributed to the total dramatic effectiveness of the production. In meeting the demands of Question 26 and the assessment objectives AO3 and AO4, students are expected to make reference to some of the following: • the type of relationship being conveyed which might include, for example, one based on romance, family, friendship, enmity, status, power • the types of characters or roles being performed • the style of the production as a whole, for example: naturalistic or non-naturalistic, physical theatre, musical, multi-media • an explanation of the way in which the performers used their skills to create convincing relationships, for example through: ○ displays of affection, support, attachment/detachment, rivalry, resentment, hostility ○ interaction between performers: use of facial expression, eye contact, spatial relationships, physical contact ○ appearance: similar or contrasting ○ vocal qualities: pitch, pace, pause, emphasis, accent, song ○ delivery of specific lines, timing ○ physical qualities: movement, gesture, posture, gait, poise, balance ○ observation of naturalistic or non-naturalistic conventions ○ use of space ○ use of costume, accessories and props to support/enhance the convincing relationship. Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production.	25