



GCE AS MARKING SCHEME

SUMMER 2025

AS LEVEL

DRAMA AND THEATRE STUDIES – COMPONENT 2

B690U20-1

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCE AS DRAMA AND THEATRE STUDIES – COMPONENT 2

SUMMER 2025 MARK SCHEME

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each text/question when assessing a candidate's response.

Band Descriptors

There is one assessment grid for each question, which covers every text. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work completely meets the descriptors, the highest mark should be awarded
- Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded
- Where the candidate's work partially meets the descriptors, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks for work that convincingly meets all the descriptors in that band.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Drama specialists to determine the validity of the response/interpretation in light of the text and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

Assessment Objectives

AO3	Demonstrate knowledge and understanding of how drama and theatre is developed and performed
AO3: 1a	Demonstrate knowledge of how drama and theatre is developed
AO3: 1b	Demonstrate knowledge of how drama and theatre is performed
AO3: 1c	Demonstrate understanding of how drama and theatre is developed
AO3: 1d	Demonstrate understanding of how drama and theatre is performed
AO4	Analyse and evaluate their own work and the work of others
AO4: 1c	Analyse the work of others
AO4: 1d	Evaluate the work of others

Assessment Objective Coverage in Component 2

Assessment objective	Question a	Question b	Question c
AO3: 1a	✓	✓	✓
AO3: 1b	✓	✓	✓
AO3: 1c	✓	✓	✓
AO3: 1d	✓	✓	✓
AO4: 1c			✓
AO4: 1d			✓

The grid below is for **questions 11-51** Indicative content for each text follows.

- Where the candidate's work **completely** meets the descriptors, the highest mark should be awarded.
- Where the candidate's work **mostly** meets the descriptors, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work **partially** meets the descriptors, the lowest mark should be awarded

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	
5	5 marks • A perceptive and detailed description of the performance space, demonstrating a thorough knowledge and understanding of the extract including, context and action.	9-10 marks • A perceptive and detailed explanation of how a director uses movement and positioning to convey character motivation in this extract. • Highly relevant use of subject specific terminology.
4	4 marks • A general / description of the performance space, demonstrating knowledge and understanding of the extract including, context and action.	7-8 marks • A general explanation of how a director uses movement and positioning to convey character motivation in this extract. • Relevant use of subject specific terminology.
3	3 marks • Some description of the type of performance space, demonstrating insufficient knowledge and understanding of the extract including, context and action.	5-6 marks • Partial explanation of how a director uses movement and positioning to convey character motivation in this extract. • Some relevant use of subject specific terminology.
2	2 marks • A limited description of the type of performance space, demonstrating insufficient knowledge and understanding of the extract including, context and action.	3-4 marks • Limited explanation of how a director uses movement and positioning to convey character motivation in this extract. • Limited use of subject specific terminology.
1	1 mark • Very little relevant description of the type of performance space, demonstrating insufficient knowledge and understanding of the extract including, context and action.	1-2 marks • Very little explanation of how a director uses movement and positioning to convey character motivation in this extract. • Little or no relevant use of subject specific terminology.
0	0 marks • No response worthy of credit	0 marks • No response worthy of credit

11 The Trojan Women	Answers should demonstrate knowledge and understanding of how of a director can convey meaning through the choice of performance space. They should demonstrate knowledge and understanding of the extract including, context and action; and the function of movement and positioning in conveying character motivation in the extract to an audience. The following are examples. Valid alternatives should be considered. Performance space e.g. e.g. traverse stage. Where the stage might represent <i>no man's land</i> between the ruins of Troy and the ships waiting to take the women to their enslavement. The choice of this performance space allows for the audience to be partisan in their support for either the Trojan women or the Greeks, dependent on which side of the auditorium they are seated. This stage choice does not allow for tall permanent structures to be constructed as this will affect sight lines. Entrances and exits through the audience might create status and power for the Greeks or represent particular exits to and from places as in the use of <i>parados</i> in the Ancient Greek Theatre e.g. Troy or the ships waiting in the harbour. Sets or screens at either end of the performance space might show action off stage or in different time frames with which the actors might interact. The length of this space would allow movement of characters including the chorus in front of the audience and for them to establish territories within the space. Andromache's physical journey and metaphorical one for her family can process across this performance space. Character motivation e.g. - Hecuba's love towards Andromache and Astyanax and her need to protect what is left of her family. - Andromache fails to understand Hecuba's grief when she sees it is her who is being taken away" <i>Why do you cry a dirge that belongs to me?"</i> - Hecuba's distress as she see what is left of her family being taken away" - The women become of one mind in the way they complete each other's lines: - "HECUBA: Yes, and woe for my ... - ANDROMACHE; ... agonies" - Hecuba's resentment towards the Gods. e.g. <i>"HECUBA: I see how the gods work, how they raise on high what is nothing, and bring to ruin what seems to be something."</i> Movement and positioning e.g. - As the dialogue between Hecuba and Andromache intensifies and builds the emotion of the extract creating a rhythm that builds in intensity which might be imitated in the movement of the chorus. - The placement of the chorus in the space might be used to create a physical and defiant barrier against Talthybius and his men. e.g. they may block the progress if the wagon. - The use of the stage directions <i>"ANDROMACHE: (gesturing to herself, Astyanax and the wagon with its load)"</i> - Hecuba's physical reaction to final line of Andromache; that her other daughter Polyxena is dead.
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21 As You Like It	Answers should demonstrate knowledge and understanding of how of a director can convey meaning through the choice of performance space. They should demonstrate knowledge and understanding of the extract including, context and action; and the function of movement and positioning in conveying character motivation in the extract to an audience. The following are examples. Valid alternatives should be considered. Performance space e.g. A thrust stage. The audience's close proximity almost around the action acts to provide a safe place of sanctuary where the men feel they can have an open and frank talk unlike at the court where there was an oppressive atmosphere. Character motivation e.g. - Status: Corin respects Touchstone perhaps because he is from the court by calling him "Master Touchstone". - At first Touchstone is very torn between the benefits of the country versus his life in court but he becomes more argumentative as the interchange progresses. - Corin has a simple man's wisdom "he that wants money, means, and content is without three good friends". The two men take great care not to try not to offend each other's lifestyles at first but become more frank as Touchstone ask if Corin has been at court when he says "No, truly" Touchstone replies: <i>"Truly thou are damned, like an ill - roasted egg all on one side"</i>. - Touchstone becomes more agitated as he defends the life at court but Corin argues well. <i>"You told me you salute not at the court but you kiss your hands; that courtesy would be uncleanly if courtiers were shepherds"</i>. Movement and positioning e.g. - The way the characters move might contrast each other and reflect the contrast they believe exist between them or Corin might show more sedate gentility and Touchstone be more rude. - Interaction of the two characters at first is civil and becomes more heated. This might be reflected in how they physically react to each other - e.g. pushing and shoving or even walking away to show they dismiss each other's opinion. The physical movement might even become a little slap stick. - Orlando may stay on stage a while and react to the conversation of the two men there is no indication when he exits but he does return later on page 42 line 167.
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**31
Hedda
Gabler**

Answers should demonstrate knowledge and understanding of how of a director can convey meaning through the choice of performance space. They should demonstrate knowledge and understanding of the extract including, context and action; and the function of movement and positioning in conveying character motivation in the extract to an audience. The following are examples.

The following are examples. Valid alternatives should be considered.

- **Performance space e.g.**

End on. The audience observe and judge the action at a distance.

- **Character motivation e.g.**

- Loevborg *"throws open the door"*. He is *"confused and agitated"*. The reason for this is he needs to break off his relationship with Thea and tell her he has *"torn up the manuscript"*. However, when he sees just Hedda in the room he composes himself out of respect / fear for her. *"He closes the door, turns, sees **Hedda**, controls himself immediately and bows."*
- Hedda remains at her writing table for the first dialogue with Loevborg and only when she begins to manipulate the questioning does she move to the table. This might be to convey her power over Loevborg and that she knows the truth about the manuscript. **"Hedda: (goes to the table) Did they notice anything about their behaviour when they told you? "**
- Loevborg doesn't comprehend Hedda's question *"(looks at her, puzzled)"* but then realises her intention *"(suddenly understands)"*.
- Mrs Eilert's reaction to seeing Eilert on her entrance. She is very excited *"runs toward him"*. But Loevborg stops her in her tracks on the line *"And too late"*.
- Hedda's exclamation *(involuntarily) "I knew it!". Is this self-congratulatory?*
- Thea's response to Loevborg's rejection might be desperate as she has lost everything in her pursuit and help of Loevborg. *"Then what use have I for my life?"*
- Hedda's silence during Thea and Eilert's conversation. What are her thoughts? This is what she has planned all along. Perhaps she is happy but has to keep her delight inside.

- **Movement and positioning e.g.**

- There are two significant entrances in the extract. Where do they enter from and how. Loevborg is excited and Thea is delighted to see him.
- Thea's might be stopped in her tracks and completely change her demeanour on Eilert's line *"Too late"*.
- Hedda might move to hear and see the conversation more clearly so that she can revel in the success of her plan / or try to appear that she isn't listen - but she is.
- On the line *"I don't want to hear anything!"* Thea might turn away/ move away with her hands on her ears to avoid Eilert's words.

41 Machinal	Answers should demonstrate knowledge and understanding of how of a director can convey meaning through the choice of performance space. They should demonstrate knowledge and understanding of the extract including, context and action; and the function of movement and positioning in conveying character motivation in the extract to an audience. The following are examples. Valid alternatives should be considered. Performance space e.g. End on stage. The audience face the action and can not physically interact or break the barrier between them and the action rendering them helpless. The choice of this performance space allows for the to-ing and fro-ing of questions across the stage from the MOTHER as she moves around her daughter. The dimension of the space might be small using flats to reduce the space and indicate the claustrophobia and restriction faced by the YOUNG WOMAN that she doesn't accept and the restrictions the MOTHER has accepted. The sounds heard off stage show how the outside world interrupts constantly and they have no privacy or personal space. Character motivation e.g. - The YOUNG WOMAN wants to talk and the MOTHER just wants to get on with domestic duties. The role assigned to her in society. - The location is their apartment where they should feel relaxed yet the atmosphere is still strained as the YOUNG WOMAN strives to get her MOTHER to listen to her. This will affect the physical and vocal interaction of the characters. The YOUNG WOMAN might keep in one place to convey she is trying to state her point whilst the MOTHER moves around her badgering her e.g. to have a potato. The YOUNG WOMAN's reaction to the garbage man conveys how she is on edge all the time and can't seem to relax. - MOTHER constantly fails to listen to what the YOUNG WOMAN is trying to say. She wants to lecture her about garbage etc rather than listen to her daughter. - YOUNG WOMAN gives up on talking as she can't be heard by her MOTHER <i>"Well now - I want to think. I got to think"</i>. - MOTHER continues being busy (e.g. clattering the dishes) as a way of not stopping to question the world. Her daughter tries to get her to stop but even then they are interrupted by the sounds outside. - the world encroaching and interfering in their lives. Movement and positioning - MOTHER and YOUNG WOMAN begin the extract positioned at the table eating. - MOTHER forces the Potato on her Daughter and the YOUNG WOMAN begins to become frustrated that she is being forced to have some thing she doesn't want and that she can't say what she wants - this might be evident in her posture at the table, or how she uses the props of the cutlery and crockery. e.g. picking at her food stabbing at her stew. - YOUNG WOMAN is on edge and jumps up when the buzzer goes off for the Garbage man. She then begins to <i>"Walk up and down"</i>. In contrast to the MOTHER goes about her domestic duties constantly throughout the extract e.g. <i>"goes to the door - or dumb waiter - opens it)"</i>. - Reaction to the window opening and slamming and the baby crying just adds to the YOUNG WOMAN's frustration that she can't get her MOTHER to sit quietly and talk. This might impact upon how she moves around the space. perhaps even trying to take the dirty dishes from her mother so that she can't wash them and has to stop and talk.
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51 Cat on a Hot Tin Roof	Answers should demonstrate knowledge and understanding of how of a director can convey meaning through the choice of performance space. They should demonstrate knowledge and understanding of the extract including, context and action; and the function of movement and positioning in conveying character motivation in the extract to an audience. The following are examples. Valid alternatives should be considered. Performance space e.g. Proscenium arch stage. This allows for a full box set to be erected in the performance space to convey a realistic interior scene of the bedroom. With doors to the bathroom and gallery. These are off stage areas or may be built so that the audience are able to see the action within. As per Williams' ideas <i>"the ceiling should dissolve mysteriously into the air; the set should be roofed by the sky, stars and moon suggested by traces of milky pallor, as if they were observed through a telescope lens out of focus."</i> Character motivation e.g. - This is an intimate extract between father and son where there is a sense of honesty from BIG DADDY. He wants to show his relief in not having cancer and how this will change his outlook in future. - BRICK wants the opportunity for a talk with his father - a time to begin to open up and find the truth in their relationship. Movement and positioning e.g. - Brick begins the extract at the liquor cabinet. BIG DADDY Is perhaps sat in a chair cut off from the rest of the action; he has recently <i>"ust sat and stared into space"</i>. He is relaxed in his chair relieved that he believes he doesn't have cancer. - BIG DADDY <i>"He gets up"</i> and <i>closes door on the gallery as if he were going to tell an important secret"</i>. This establishes an intimacy between the two characters that has not been evident before. - BIG DADDY felt he had to keep his feelings in about having cancer <i>"There is a deep smouldering ferocity in the old man"</i> which might affect how he moves in the space, as his feelings begin to surface. - BIG DADDY is now free he might move more lightly and with energy in the space. He might garb or embrace BRICK. <i>"The sky is open! Christ it's open again! It's open, boy, It's open!"</i>. However BRICK is a little embarrassed or finds the affection and emotion being expressed hard to respond to <i>"Brick looks down at his drink"</i>. - As BIG DADDY talks about how he will now live his life <i>"Brick's smile fades a little but lingers"</i>. This might show how his thoughts about BIG DADDY'S rebirth after his belief that he has 'beaten cancer' amuses him but also his thoughts are interrupted by thinking about his relationships with Skipper and Maggie. He might move away from BIG DADDY as he thinks.
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The grid below is for **questions 12-52** Indicative content for each text follows.

- Where the candidate's work **completely** meets the descriptors, the highest mark should be awarded.
- Where the candidate's work **mostly** meets the descriptors, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work **partially** meets the descriptors, the lowest mark should be awarded

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	21-25 marks • A perceptive and detailed discussion of how a designer of costume, hair and makeup would interpret the given role for a performance of this extract. • A perceptive and highly detailed explanation of period and production style with perceptive reasons for their choices. • A perceptive and highly detailed explanation of design ideas and how they are used to convey meaning to an audience. • A perceptive and highly detailed explanation of how a designer of costume hair and makeup can reflect character in this extract.
4	16-20 marks • A detailed discussion of how a designer of costume, hair and makeup would interpret the given role for a performance of this extract. • A detailed explanation of period and production style with clear reasons for their choice made. • A detailed explanation of design ideas and how they are used to convey meaning to an audience. • A detailed explanation of how a designer of costume, hair and makeup can reflect character in this extract.
3	11-15 marks • General discussion of how a designer of costume hair and makeup would interpret the given role for a performance of this extract. • General explanation of period and production style with reasons for their choices. • General explanation of design ideas and how they are used to convey meaning to an audience. • General explanation of how a designer of costume, hair and makeup can reflect character in this extract.
2	6-10 marks • Limited discussion of how a designer of costume, hair and makeup would interpret the given role for a performance of this extract. • Limited explanation of period and production style with limited reasons for their choices. • Limited explanation of design ideas and how they are used to convey meaning to an audience. • Limited explanation of how a designer of costume, hair and makeup can reflect character in this extract.
1	1–5 marks • Very little discussion of how a designer of costume, hair and makeup would interpret the given role for a performance of this extract. • Very little explanation of period and production style. • Very little design ideas including how they are used to convey meaning to an audience. • Very little explanation of how a designer of costume hair and makeup can reflect character in this extract.
0	0 marks No response worthy of credit

12 The Trojan Women	Answers should include discussion of the choices a costume, hair and makeup designer for the given role in this extract. They should explore period and production style, colour and texture, and how these ideas reflect the character of ANDROMACHE in the extract. The following are examples. Valid alternatives should be considered. • Period and production style e.g. - set in a refugee camp in a war torn area of a fictitious dystopian world. Non-specific time period to stress the universality of the play. - Expressionistic production style. (See below for potential ideas). • Ideas for costume hair and makeup (including colour and texture) e.g. - Age: ANDROMACHE - is the daughter in law of Hecuba / possibly in her 20s as she has a young son (by modern standards). - Status: She has been high status and now finds herself like the rest of the women reduced to being enslaved and married off to the enemy. Therefore, the state of her costume and hair would show how she has lived through the destruction of her home and life. e.g. her once luxurious hair and clothing are now torn and dirty. - Style, colour and texture e.g. - She might be wearing a long flowing, tailored bodiced dress to show her figure made of fine diaphanous material (texture - layered chiffon) adorned with gold thread. The style of dress would show her elegance and move as she walks in a delicate manner. The colour might be purple to convey her wealth. She wears golden slippers which are now not practical for walking across a war zone. - Hair: is tied up on her head. Its adornments have been stolen by the invaders making her hair tumble down as it has lost some of its means of keeping it in place. It has lost some of its curl and hangs limply in places. - Makeup: is expressionistic in style and show a distressed and sad expression in black and white portraying a fixed emotion much like the Ancient Greek masks and exaggerating the expression and emotion of the character. This expression intensifies the horror and distress of ANDROMACHE which contrasts visually with her costume style. • How costume hair and makeup convey character - Ideas for costume, hair and makeup are justified throughout the response with reference to knowledge of the character and the given circumstances of the extract. Her once luxurious hair and clothing are now torn and dirty.
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22
As you
Like It

Answers should include discussion of the choices a costume hair and makeup designer for the given role in this extract. They should explore period and production style, colour and texture, and how these ideas reflect the character of TOUCHSTONE in the extract.

The following are examples. Valid alternatives should be considered.

- **Period and production style e.g.**
 - Elizabethan period as in the original performance. In a heightened naturalistic style where some elements are emphasised e.g. for comic effect.
 - The period style would have consisted of breeches and hose on the legs and a Doublet style bodice often with full and large sleeves. Parti colours/ motley often adorned the costume either being many coloured diamonds stitched in random patterns on the upper tunic or a more checkerboard effect where the diamonds joined and were in fewer colours.
 - Jester style hats were worn, often called cap n' bells (three-pointed hat with a bell at each end) and often the "clown" carried a Marotte which is a prop stick with a carved head on it. Soft leather shoes were worn to enable the jester to be nibble on their feet.
- **Ideas for costume hair and makeup** (including colour and texture)
 - Age: They might be a middle-aged character - still wanting to explore the sensual nature of love but a little jaded by-passed experience. Status: They are a cynical court jester who comments on human foibles. He represents the comic and sensual type of love in the play.
 - In this extract he argues with Corin about the benefits of the court versus the forest and appears to believe he is elevated in some way by being from court. This might be evident in the visual contrast between the two characters in the fabric used/ TOUCHSTONE has satin fabric and bright colours that are vivid in their contrasting Motley. Whilst Corin wears beige and natural fabric of rough woven cotton or wool.
 - Style, **colour and texture**: As described above to fit a character with a growing paunch to determine his age.
 - **Hair**: He would wear a cap n' bells that covers a balding head with sparse curly hair in all but the crown
 - **Makeup**: As he is cynical throughout the play, he might have a smile painted on his face which ironically contrasts with his general demeanour.
- **How costume hair and makeup ideas reflect character in the extract.**
 - Ideas for costume, hair and makeup are justified throughout the response with reference to knowledge of the character and the given circumstances of the extract.

32
Hedda
Gabler

Answers should include discussion of the choices a costume hair and makeup designer for the given role in this extract. They should explore period and production style, colour and texture, and how these ideas reflect the character of LOEVBORG in the extract.

The following are examples. Valid alternatives should be considered.

- **Period and production style: e.g.**
 - Original period 1890s. Men wore three-piece suits (including waistcoats) and frock coats. Neck ties or cravats, long trousers and leather shoes. Hats were worn and removed on entry to the house. The choice of fabric determined status and wealth as well as the condition of the clothes.
- **Ideas for costume hair and makeup (including colour and texture) e.g.**
 - **Age:** He is a contemporary of Hedda and they once were confidants. He is in his early to mid 30s. Once of an aristocratic family now he has become an out cast. He is a character of opposites, a famed visionary scholar and a disrepute. He has tried to reform but is always drawn back into his alcoholic addiction and dissolute ways.
 - **Status:** Once privileged and wealthy now poor due to his addictions.
 - **Style, colour and texture:** He may wear the clothes of an aristocrat but like himself he has let its refinement slip. Buttons are missing from his waistcoat - he has pawned his watch chain, so it hangs on some string. His shirt beneath it is yellowed from not being laundered properly and it is stained. Trouser show signs of repair. The repair of his costume shows how in writing his manuscript he has attempted to reform himself, but his true self always lies beneath.
 - **Hair:** it is styled but looks like is needs cutting, as some hair falls over his eyes as he becomes agitated in the extract. He is going prematurely grey. His lifestyle is reflected in the grizzled nature of his short but not trimmed beard.
 - **Makeup:** Evidence of a shaving cut and an old and fading black eye. There may also be some accentuation of the eye area to show dark circles that have formed. A pale complexion to show he doesn't take care of his diet and spend much time in doors.
- **How costume, hair and makeup ideas reflect character in the extract.**
 - Ideas for costume, hair and makeup are justified throughout the response with reference to knowledge of the character and the given circumstances of the extract.

42 Machinal	Answers should include discussion of the choices a costume hair and makeup designer for the given role in this extract. They should explore period and production style, colour and texture, and how these ideas reflect the character of MOTHER in the extract. The following are examples. Valid alternatives should be considered. • Period and production style: e.g. - Original production era 1928 - Expressionism. • Ideas for costume hair and makeup (including colour and texture) e.g. - Age: She is from the era before the 1920s when women's fashion s and ways of living were beginning to change e.g. flapper girl. She is stuck in the past. - Status: MOTHER represents those in society who have succumbed to the will of the machine. She follows the rules is almost an automaton. Repeating the same chores, views and reactions she has always done. This repetitive existence does not enable her to veer away from the expected path even to talk properly and engage with her daughter. i.e. showing love for her daughter is getting her to eat her potato. - Style, colour and texture: As her existence is very robotic the colours she wears will be monochrome - black and white, she does not stand out and she possesses no individuality. The fabric of her clothes is cheap cotton and woollen skirt. No frills at all. - Hair: Is in rollers with a scarf tied over it. She forces her hair into the accepted way to look and does not wear her hair naturally. - Makeup: On her face and hands low lights show the sinews of her skin as if desiccated. This conveys how all life has drained from her. She is almost a walking cadaver - devoid of joy and vitality. This emphasises the expressionistic exaggeration of the original performance. • How costume, hair and makeup ideas reflect character in the extract. - Ideas for costume, hair and makeup are justified throughout the response with reference to knowledge of the character and the given circumstances of the extract.
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52 Cat on a Hot Tin Roof	Answers should include discussion of the choices a costume hair and makeup designer for the given role in this extract. They should explore period and production style, colour and texture, and how these ideas reflect the character of BIG DADDY in the extract. The following are examples. Valid alternatives should be considered. • Period and production style: e.g. - 1955; Naturalism - Age: He is just about to celebrate his 65th birthday. - Status: He is a cotton plantation owner and, in some way, represents the American Dream of someone from humble beginnings that makes good. He represents the old values of the South. He is cruel, lecherous, misogynistic and loves the place in society that his money affords him. - Style, colour and texture: - As it is his birthday he will have dressed for the occasion although it is clear from his wealth that he dresses appropriately for his status. His clothes would be suitable for the heat of the South - perhaps a three-piece white linen suit with boot lace/Bolo tie. Bolo ties were popularised from the 1950s. The clasps of which were often intricate and contained precious metals and stones. He would wear a large pinkie ring. No wedding ring though. - Hair: He wears a white Stetson hat which he takes off to fan himself with, revealing a full head of grey hair parted at one side and combed carefully over to one side. He wears small sideburns well-trimmed. He is well groomed except his bushy eyebrows. - Makeup: He is sun kissed from his early years on the plantation. He wears prosthetic jowls to show how his wealth has led to excess of food and drink; which is also reflected in his paunch which might also be padding in the costume. • Ideas for costume hair and makeup (including colour and texture) - [see ideas above] • How costume, hair and makeup ideas reflect character in the extract. - Ideas for costume, hair and makeup are justified throughout the response with reference to knowledge of the character and the given circumstances of the extract.
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The grid below is for **question13-53**. Indicative content for each text follows.

- Where the candidate's work **completely** meets the descriptors, the highest mark should be awarded.
- Where the candidate's work **mostly** meets the descriptors, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work **partially** meets the descriptors, the lowest mark should be awarded.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	AO4. 1c. and 1d. Analyse and evaluate (their own work and) the work of others
5	17-20 marks • Perceptive references to original performance conditions • Perceptive knowledge and understanding of the chosen production style. • Mature and perceptive use of set and props ideas. • Highly creative solutions to the set and props demands of the chosen extracts, and how they impact upon an audience. • Highly relevant use of subject specific terminology.	17-20 marks • A perceptive and detailed evaluation of appropriate live theatre • A perceptive analysis of live theatre, which makes detailed links with their own interpretation.
4	13-16 marks • Clear and detailed references to original performance conditions. • A clear and detailed knowledge and understanding of the chosen production style. • Detailed and clear use of set and props. • Creative solutions to the set and props demands of the chosen extracts, and how they impact upon an audience. • Relevant use of subject specific terminology.	13-16 marks • A clear and detailed evaluation of appropriate live theatre • A detailed analysis of live theatre, which makes clear links with their own interpretation.
3	9-12 marks • Some use of references to original performance conditions. • A general and clear knowledge and understanding of the chosen production style. • Generally clear use of set and props ideas. • Some solutions to the set and props demands of the chosen extracts, and how they impact upon an audience. • Some relevant use of subject specific terminology.	9-12 marks • Some evaluation of appropriate live theatre • Some analysis of live theatre, which partially links with their own interpretation.

2	5-8 marks • A limited knowledge and understanding of original performance conditions. • A limited knowledge and understanding of the chosen production style. • Limited solutions to the set and props in the chosen extracts, and how they impact upon an audience. • Limited use of subject specific terminology.	5-8 marks • A limited evaluation of appropriate live theatre • A limited analysis of live theatre with few links to their own interpretation.
1	1-4 marks • Very little knowledge and understanding of original performance conditions. • Very little knowledge and understanding of the chosen production style • Little solutions to the set and props in the chosen extracts, and how they impact upon an audience. • Very little set and prop ideas. • Very little use of subject specific terminology.	1-4 marks • Very little evaluation of appropriate live theatre • Very little analysis of live theatre with very few links to their own interpretation.
0	0 marks • No response worthy of credit	0 marks • No analysis or evaluation

13 The Trojan Women	Answers should demonstrate knowledge and understanding of the choices a set designer might make for the two extracts. They should consider the original production conditions, chosen production style, set and props ideas and how their design might impact upon an audience. The sub-bullet points are example answers and valid alternatives should be considered and marked appropriately. Answers should contain analysis and evaluation of live theatre seen during the course, which makes links with their interpretation as a set and props designer. The following are examples. Valid alternatives should be considered. • Original production conditions e.g. - Performed outside in daylight - Spring / Summertime festivals - when days were longer. - Use of hand props e.g., fire brands or handheld lamps. Chorus might have created movement with these items creating a visual effect. - Location created by the use of the Parados - exits and entrances at either side of the skene building, that suggested to and from the city perhaps in this play: to Troy and away from it to the sea where the Greek ships are waiting. The heavens were suggested as being on the top of the Skene building - theologian- God's appeared from here. The use of levels conveyed their status and immortality. Three large doors leading into the skene -Thyromata, indicated access to interior settings e.g. palace - in this play the ruined buildings of Troy - Movement and dancing of the chorus in the orchestra used to create a visual spectacle conveying atmosphere as well as religious celebration. • Production style e.g. - Identify the production style chosen e.g. non-naturalistic (inspired by Frantic Assembly). Some of the main techniques of this style and how this would impact choices for set design. Frantic Assembly's combination of naturalistic action and physical movement to enhance emotion and atmosphere. How set can be used to combine the two styles e.g. The Believers production use of frame structure throughout the performance to create a room but also keep changing the audiences' perspective of the action. • Set and props ideas e.g. - Type of stage shape chosen and reasons - Entrances and exits e.g. position of door and windows in interior scenes - Colours and textures chosen to create meaning. - Furniture - Floor coverings - Props e.g. Ruins / tents / dead bodies <u>Two</u> extracts from the play e.g. that might contrast in location / atmosphere / theme or given circumstances. • Impact upon the audience - There should be an understanding of how the use of these skills impact upon the audience response. e.g. an audience may be shocked. • Analysis and evaluation of live productions - Seen as part of the course and specific parts of the productions that have influenced their ideas regarding a set and props designer's interpretation.
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23 As You Like It	Answers should demonstrate knowledge and understanding of the choices a set designer might make for the two extracts. They should consider the original production conditions, chosen production style, set and props ideas and how their design might impact upon an audience. The sub-bullet points are example answers and valid alternatives should be considered and marked appropriately. Answers should contain analysis and evaluation of live theatre seen during the course, which makes links with their interpretation as a set and props designer. The following are examples. Valid alternatives should be considered. • Original production conditions e.g. - Thrust stage - interaction with the audience. - Performed outside in daylight. Public theatre spaces. Some production in private theatre spaces e.g. Blackfriars that required interior lighting. - Visual effects such as setting highlighted in the dialogue. - Use of hand props e.g., fire brands or handheld lamps. - Musical accompaniment from the minstrels in the Tiring house and higher than the inner stage. • Production style- e.g. - Identify the production style chosen e.g. naturalistic / symbolic style. Some of the main techniques of this style stated and how this would impact choices for set design. Set design might be used to intensify the contrast between the Court and the Forest. Set design might be used to show location but how the different worlds affect the mind and thoughts of the characters e.g. the restriction of the court stifles expression and feelings but the Forest - opens some characters up to different ways of thinking allowing them to set their minds free. e.g., Oliver. This might be conveyed by playing with the ideas of dimension and space. • Set and props ideas: e.g. - Type of stage shape chosen and reasons - Entrances and exits e.g. position of door and windows in interior scenes - Colours and textures chosen to create meaning. - Furniture - Floor coverings - Props e.g. Love notes pinned on the set / tree. <u>Two</u> extracts from the play e.g. that might contrast in location / atmosphere / theme or given circumstances. • Impact upon the audience. - There should be an understanding of how the use of these skills impact upon the audience response. e.g. an audience may be shocked. • Analysis and evaluation of live productions - Seen as part of the course and specific parts of the productions that have influenced their ideas regarding a set and props designer's interpretation.
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**33
Hedda
Gabler**

Answers should demonstrate knowledge and understanding of the choices a set designer might make for the **two** extracts. They should consider the original production conditions, chosen production style, set and props ideas and how their design might impact upon an audience.

The sub-bullet points are example answers and valid alternatives should be considered and marked appropriately. Answers should contain analysis and evaluation of live theatre seen during the course, which makes links with their interpretation as a set and props designer.

The following are examples. Valid alternatives should be considered.

- **Original production conditions e.g.**
 - Plays took place in a purpose-built indoor theatre. With a Proscenium Arch performance space. The audience were separated from the actors physically and by the dimming of lights in the auditorium during the performance.
 - The Box set was used to create “drawing room” dramas with doors / windows etc in the flats.
 - Positioning of flats as a barrier to the world beyond created an off-stage world which was essential in naturalism where the audience were encouraged to believe that the lives of the characters existed beyond the view of the audience. e.g. movement of characters off stage / or in another room could be shown through actors passing doors and windows. The creation of several inter linked rooms. Outside space beyond French doors.
- **Production style e.g.**
 - Innovative style of naturalism. where acting, set & props [box set - recreation of interiors], costumes, hair and makeup [actors’ everyday clothes / those of everyday people of the time], lighting and sound created the world at the time of the play as truthfully as possible.
- **Set and props ideas e.g.**
 - Type of stage shape chosen and reasons
 - Entrances and exits. The position of doors and windows in interior scenes
 - Colours and textures chosen to create meaning.
 - Furniture
 - Floor coverings
 - Props e.g. Guns or manuscript

Two extracts from the play e.g. that might contrast in location / atmosphere / theme or given circumstances.

- **Impact upon the audience.**
 - There should be an understanding of how the use of these skills impact upon the audience response. e.g. an audience may be shocked.
- **Analysis and evaluation of live productions**
 - Seen as part of the course and specific parts of the productions that have influenced their ideas regarding a set and props designer’s interpretation.

**43
Machinal**

Answers should demonstrate knowledge and understanding of the choices a set designer might make for the **two** extracts. They should consider the original production conditions, chosen production style, set and props ideas and how their design might impact upon an audience.

The sub-bullet points are example answers and valid alternatives should be considered and marked appropriately. Answers should contain analysis and evaluation of live theatre seen during the course, which makes links with their interpretation as a set and props designer.

The following are examples. Valid alternatives should be considered.

- **Original production conditions e.g.**
 - Time period 1920s / reflects the events of a real court case and the rise of mass production and women caught between duties of marriage and their own needs and aspirations.
 - Performed in an expressionistic style influenced by such artists as Ott Dix.
 - Performance took place in a purpose-built indoor theatre. With a Proscenium Arch performance space. The audience were separated from the actors physically and by the dimming of lights in the auditorium during the performance.
 - Large, constructed sets that could be changed with the use of the fly loft.
 - Set design created shadows to create imposing and threatening images where dimension and scale could be distorted.
- **Production style e.g.**
 - Expressionism externalises the inner conflicts of a character or situation and exaggerates them in a physical or visual way. Some episodes are more naturalistic e.g. intimate
- **Set and props ideas e.g.**
 - Type of stage shape chosen and reasons
 - Entrances and exits e.g. position of door and windows in interior scenes
 - Colours and textures chosen to create meaning.
 - Furniture
 - Floor coverings
 - Props e.g. Vase with flower

Two extracts from the play e.g. that might contrast in location / atmosphere / theme or given circumstances.

- **Impact upon the audience.**
 - There should be an understanding of how the use of these skills impact upon the audience response. e.g. an audience may be shocked.
- **Analysis and evaluation of live productions**
 - Seen as part of the course and specific parts of the productions that have influenced their ideas regarding a set and props designer's interpretation.

53 Cat on a Hot Tin Roof	Answers should demonstrate knowledge and understanding of the choices a set designer might make for the two extracts. They should consider the original production conditions, chosen production style, set and props ideas and how their design might impact upon an audience. The sub-bullet points are example answers and valid alternatives should be considered and marked appropriately. Answers should contain analysis and evaluation of live theatre seen during the course, which makes links with their interpretation as a set and props designer. The following are examples. Valid alternatives should be considered. • Original production conditions e.g. - Period 1950s - Location - <i>“a plantation home on the Mississippi Delta”. “Evening in summer”.</i> - Performance took place in a purpose-built indoor theatre. With a Proscenium Arch performance space. The audience were separated from the actors physically. - One main location created in a box set - Set was created with an off-stage world which was essential in naturalism where the audience were encouraged to believe that the lives of the characters existed beyond the view of the audience. e.g. movement of characters off stage / or in another room could be seen through open doors or windows e.g. unseen action takes place on the gallery. • Production style e.g. - Naturalism - interior location lit by lamps and lanterns. Exterior location glimpsed through windows and door to the gallery. - <i>“the set is far <u>less realistic</u> than I have so far implied... the ceiling should dissolve into the air; the set should be roofed by the sky; stars and moon suggested by traces of milky pallor, as if they were observed through a telescope lens out of focus”</i> This uses set to suggest a vast world beyond the narrow life of the Pollitt family and their concerns appear small compared to the vast expanse of the universe stretching out above them above. Williams plays with the naturalistic form expressing his universal truths in a style he termed <i>“plastic theater”</i>. • Set and props ideas e.g. - Type of stage shape chosen and reasons - Entrances and exits e.g. position of door and windows in interior scenes - Colours and textures chosen to create meaning. - Furniture - Floor coverings - Props e.g. Cake, liquor bottles, record player. <u>Two</u> extracts from the play e.g. that might contrast in location / atmosphere / theme or given circumstances. • Impact upon the audience. - There should be an understanding of how the use of these skills impact upon the audience response. e.g. an audience may be shocked. • Analysis and evaluation of live productions - Seen as part of the course and specific parts of the productions that have influenced their ideas regarding a set and props designer's interpretation.
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