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# AS DRAMA AND THEATRE

7261/W Interpreting Drama

Mark Scheme

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7261

June 2018

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Version/Stage: 1.0 Final

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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 Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from [aqa.org.uk](http://aqa.org.uk)

## Level of response marking instructions

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

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

### Step 1 Determine a level

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

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

### Step 2 Determine a mark

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

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

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

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

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

**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 which will be split into part (1) and part (2). Both parts must be answered and each part is marked out of 25 using the mark scheme below.

Qu	<b>Marking guidance</b>		Total Marks									
	<b>AO3</b> Demonstrate knowledge and understanding of how drama and theatre is developed and performed		25									
	<p>In order to meet AO3 the student should demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• the theatrical processes, practices and techniques involved in interpreting and performing theatre</li> <li>• ideas that are compatible with the content/action of the specified section</li> <li>• strategies that have the potential to convey meaning to an audience</li> <li>• textual illustrations that are appropriate</li> </ul> <p>the social, cultural and/or historical context of the text (in part 1 of each question)</p>											
	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">Band</th> <th style="text-align: center;">Marks</th> <th style="text-align: left;">Description</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">5</td> <td style="text-align: center;">21-25</td> <td> <p>The student's response is <b>well-developed</b> and <b>insightful</b>. The student's answer will be characterised by:</p> <ul style="list-style-type: none"> <li>• <b>well-developed</b> knowledge and <b>insightful</b> understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre</li> <li>• well-developed ideas, entirely compatible with the content/action of the specified section</li> <li>• several strategies that have the potential to be highly effective for conveying meaning to an audience</li> <li>• a well-chosen selection of textual illustrations and/or sketches and diagrams that are entirely appropriate to the set task</li> <li>• and for Part One of the question, purposeful reference to the social or cultural or historical context of the text in relation to the focus of the question.</li> </ul> <p>A detailed, compelling and fluently structured explanation will be provided. Answers will demonstrate a complete command of subject specific terminology.</p> </td> </tr> <tr> <td style="text-align: center;">4</td> <td style="text-align: center;">16-20</td> <td> <p>The student's response is <b>thorough</b> and <b>thoughtful</b>. The student's answer will be characterised by:</p> <ul style="list-style-type: none"> <li>• <b>thorough</b> knowledge and <b>thoughtful</b> understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre</li> <li>• ideas that are unified and largely compatible with the content/action of the specified section</li> <li>• a number of strategies that have the potential to be quite effective for conveying meaning to an audience</li> <li>• a thoughtful selection of textual illustrations and/or sketches and diagrams that are appropriate to the set task</li> </ul> </td> </tr> </tbody> </table>		Band	Marks	Description	5	21-25	<p>The student's response is <b>well-developed</b> and <b>insightful</b>. The student's answer will be characterised by:</p> <ul style="list-style-type: none"> <li>• <b>well-developed</b> knowledge and <b>insightful</b> understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre</li> <li>• well-developed ideas, entirely compatible with the content/action of the specified section</li> <li>• several strategies that have the potential to be highly effective for conveying meaning to an audience</li> <li>• a well-chosen selection of textual illustrations and/or sketches and diagrams that are entirely appropriate to the set task</li> <li>• and for Part One of the question, purposeful reference to the social or cultural or historical context of the text in relation to the focus of the question.</li> </ul> <p>A detailed, compelling and fluently structured explanation will be provided. Answers will demonstrate a complete command of subject specific terminology.</p>	4	16-20	<p>The student's response is <b>thorough</b> and <b>thoughtful</b>. The student's answer will be characterised by:</p> <ul style="list-style-type: none"> <li>• <b>thorough</b> knowledge and <b>thoughtful</b> understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre</li> <li>• ideas that are unified and largely compatible with the content/action of the specified section</li> <li>• a number of strategies that have the potential to be quite effective for conveying meaning to an audience</li> <li>• a thoughtful selection of textual illustrations and/or sketches and diagrams that are appropriate to the set task</li> </ul>	
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		<ul style="list-style-type: none"> <li>and for Part One of the question, pertinent reference to the social or cultural or historical context of the text in relation to the focus of the question.</li> </ul> <p>A detailed, thoughtful and well-structured explanation will be provided.</p> <p>Answers will demonstrate a strong knowledge of subject specific terminology.</p>
3	11-15	<p>The student's response is <b>useful</b> and <b>relevant</b>.</p> <p>The student's answer will be characterised by:</p> <ul style="list-style-type: none"> <li><b>some useful and relevant</b> knowledge and understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre</li> <li>ideas that are quite unified and reasonably compatible with the content/action of the specified section</li> <li>some strategies for conveying meaning to an audience that have the potential to create some effects</li> <li>a selection of textual illustrations and/or sketches and diagrams that are relevant to the set task</li> <li>and for Part One of the question, useful reference to the social or cultural or historical context of the text in relation to the focus of the question.</li> </ul> <p>A relevant explanation is provided with some detail and some structure. Answers will demonstrate good knowledge of subject specific terminology.</p>
2	6-10	<p>The student's response is <b>underdeveloped</b> and <b>unfocused</b>.</p> <p>The student's answer will be characterised by:</p> <ul style="list-style-type: none"> <li><b>underdeveloped and unfocused</b> knowledge and understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre</li> <li>ideas that are disjointed or not entirely compatible with the content/action of the specified section</li> <li>a few ill-considered strategies with limited potential to create effects for conveying meaning to an audience</li> <li>a few textual illustrations and/or sketches and diagrams that may be inappropriate to the set task</li> <li>and for Part One of the question, a limited reference to the social or cultural or historical context of the text in relation to the focus of the question.</li> </ul> <p>The explanation will have limited detail and lack relevance, clarity of expression and organisation at times.</p> <p>Answers will demonstrate reasonable knowledge of subject specific terminology.</p>
1	1-5	<p>The student's response will be characterised by:</p> <ul style="list-style-type: none"> <li><b>largely irrelevant and misunderstood</b> knowledge and understanding of the theatrical processes and practices involved in interpreting and performing theatre</li> <li>ideas that are not coherent or may be inconsistent with the content/action of the specified section</li> <li>insufficient or misunderstood strategies for conveying meaning to an audience</li> <li>insufficient or irrelevant support for their responses to the set task</li> <li>and for Part One of the question, little or no reference to the</li> </ul>

		social or cultural or historical context of the text in relation to the focus of the question. Answers will be disorganised with negligible relevance or detail. Answers will demonstrate little knowledge of subject specific terminology.
	0	A mark of 0 (zero marks) is awarded if there is nothing worthy of credit/nothing written.

### Indicative content

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

### Section A: Drama through the ages

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

Qu	Indicative content <b>Sophocles – <i>Antigone</i></b>	Total marks
01.1	<p><b>You are a set designer.</b></p> <p><b>Explain how your ideas for the set design for the opening of the play would be used to create an appropriate location for the action.</b></p> <p><b>(You should focus on the section from the beginning of the play up until Creon’s first entrance.)</b></p> <p><b>You must make specific reference to the social, cultural and/or historical context of <i>Antigone</i> in your answer.</b></p>	25
and 01.2	<p><b>Explain how your set design ideas could be used to create your preferred effects in a different section of the play.</b></p> <p><b>Indicative content</b></p> <p>Students must demonstrate an understanding of the demands of Question 01 which are:</p> <ul style="list-style-type: none"> <li>• a designer’s perspective</li> <li>• set design suggestions calculated to: <ul style="list-style-type: none"> <li>• create an appropriate location for the action (in 01.1)</li> <li>• reveal knowledge and understanding of the social, cultural and/or historical context of Greek tragedy (in 01.1)</li> <li>• create preferred effects (in 01.2).</li> </ul> </li> </ul> <p>In meeting the demands of Question 01 and assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• set design ideas for an appropriate location</li> <li>• creation of a period or justified alternative setting</li> <li>• the suggestion of both specific locations, for example, interior or exterior settings</li> <li>• thematic and theoretical aspects of the play in terms of its genre, style and its original context.</li> </ul> <p>and specifically in relation to part 01.1 of the question:</p> <ul style="list-style-type: none"> <li>• the need for a ‘secret’ place outside the palace for Antigone/Ismene</li> <li>• a suitable design to enable Creon’s entrance</li> <li>• Greek staging conventions; skene, parados, proskenion, ekkyklema, chorus</li> </ul> <p>and in relation to part 01.2 of the question:</p> <ul style="list-style-type: none"> <li>• preferred effects, which might include, for example: a sense of post war, a reflection of Creon’s power, design ideas that reflect hierarchy</li> <li>• creation of interior/exterior settings</li> </ul> <p>Specific design ideas to include for example:</p> <ul style="list-style-type: none"> <li>• design fundamentals: style, scale, colour, texture, materials</li> <li>• levels, doorways, steps</li> <li>• suggestions of a palace</li> </ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	25

Qu	Indicative content Sophocles – <i>Antigone</i>	Total marks
02.1	<p><b>You are a performer.</b></p> <p><b>Explain how you would perform the role of Ismene in her second appearance in the play in order to achieve your preferred audience response.</b></p> <p><b>(You should focus on the section that starts with Ismene being brought from the palace and ends with the guards escorting her and Antigone back to the palace.)</b></p> <p><b>You must make specific reference to the social, cultural and/or historical context of <i>Antigone</i> in your answer.</b></p>	25
and 02.2	<p><b>Explain how you would perform Ismene, in a different section of the play, in order to engage the sympathy of the audience.</b></p> <p><b>Indicative content</b></p> <p>Students must demonstrate an understanding of the demands of Question 02 which are:</p> <ul style="list-style-type: none"> <li>• a performer’s perspective</li> <li>• performance suggestions calculated to: <ul style="list-style-type: none"> <li>• achieve preferred audience response(in 02.1)</li> <li>• reveal knowledge and understanding of the social, cultural and/or historical context of Greek tragedy (in 02.1)</li> <li>• engage the sympathy of the audience (in 02.2).</li> </ul> </li> </ul> <p>In meeting the demands of Question 02 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• aspects of Ismene’s character as revealed through: <ul style="list-style-type: none"> <li>• physical appearance, age, height, build, colouring, facial features</li> <li>• make up</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• movement, gesture, posture, gait, facial expressions</li> <li>• choice and use of costume and accessories</li> <li>• use of props</li> </ul> </li> <li>• delivery of specific lines</li> <li>• interaction with Antigone and Creon, eye contact, spatial relationships, physical contact, use of space</li> <li>• thematic and theoretical aspects of the play in terms of its genre, style and its original context.</li> </ul> <p>and specifically in relation to part 02.1 of the question:</p> <ul style="list-style-type: none"> <li>• preferred audience response to Ismene, might include for example: sympathy, anger, irritation, concern, pity, fear</li> <li>• reference to Greek conventions, for example: <ul style="list-style-type: none"> <li>• staging elements, use of parados, proskenion, skene, orchestra</li> <li>• costume, mask, cothurni, chiton.</li> </ul> </li> </ul> <p>and in relation to part 02.2 of the question:</p> <ul style="list-style-type: none"> <li>• aspects likely to create sympathy, for example, her familial love, her adherence to the law, her concern for Antigone</li> </ul>	25



<p>Specific performance ideas for Ismene which may relate to:</p>	
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| <ul style="list-style-type: none"><li>• her initial appearance and response to Creon's edict</li><li>• her attitude towards Antigone and Creon</li><li>• the differences between her first and second appearances.</li></ul> |  |
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Qu	Indicative Content Shakespeare – <i>Much Ado About Nothing</i>	Total marks
03.1	<p><b>You are a director.</b></p> <p><b>Explain how your ideas for the direction of Act Four, Scene Two, would create your preferred effects.</b></p> <p><b>You must make specific reference to the social, cultural and/or historical context of <i>Much Ado About Nothing</i> in your answer.</b></p>	25
03.2	<p>and</p> <p><b>Explain how you would direct the actor playing Dogberry, in a different section of the play, in order to create comedy for your audience.</b></p> <p><b>Indicative content</b></p> <p>Students must demonstrate an understanding of the demands of Question 03 which are:</p> <ul style="list-style-type: none"> <li>• a director’s perspective</li> <li>• directorial suggestions calculated to: <ul style="list-style-type: none"> <li>• create preferred effects (in 03.1)</li> <li>• reveal knowledge and understanding of the social, cultural and/or historical context of Shakespearean comedy (in 03.1)</li> <li>• create comedy through the direction of Dogberry (in 03.2).</li> </ul> </li> </ul> <p>In meeting the demands of Question 03 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• the physical appearance of the members of the Watch and possible contrast with Conrade, age height, build, colouring, facial features</li> <li>• make up</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• movement, gesture, posture, gait, facial expressions</li> <li>• choice and use of costume and accessories</li> <li>• use of props</li> <li>• delivery of specific lines</li> <li>• interaction between characters, eye contact, spatial relationships, physical contact, use of space</li> <li>• thematic and theoretical aspects of the play in terms of its genre, style and its original context.</li> </ul> <p>and specifically in relation to part 03.1 of the question:</p> <ul style="list-style-type: none"> <li>• preferred effects which might include, for example: the assumed hierarchy amongst members of the Watch, comedy</li> <li>• Dogberry’s self-importance</li> <li>• fools and clowns in Shakespearean comedy</li> <li>• Elizabethan staging conventions; use of the thrust.</li> </ul> <p>and in relation to part 03.2 of the question:</p> <ul style="list-style-type: none"> <li>• Dogberry’s misuse of language</li> <li>• his relationship with Verges and other members of the Watch</li> <li>• his attitude towards Don John.</li> </ul> <p>Specific directorial ideas to include for example:</p> <ul style="list-style-type: none"> <li>• Dogberry’s instructions regarding the Prince’s Watch</li> <li>• Dogberry’s explanation to Leonato regarding the arrest of Borachio and Conrade and subsequent questioning of them.</li> </ul>	25

Qu	Indicative Content Shakespeare – <i>Much Ado About Nothing</i>	Total marks
04.1	<p><b>You are a performer.</b></p> <p><b>Explain how you would portray Beatrice in Act Four, Scene One, in order to demonstrate her changing attitude towards Benedick.</b></p> <p><b>You must make specific reference to the social, cultural and/or historical context of <i>Much Ado About Nothing</i> in your answer.</b></p>	25
04.2	<p><b>Explain how you would perform the role of Beatrice, in a different section of the play, in order to create your preferred audience response.</b></p> <p><b>Indicative content</b></p> <p>Students must demonstrate an understanding of the demands of Question 04 which are:</p> <ul style="list-style-type: none"> <li>• a performer’s perspective</li> <li>• performance suggestions calculated to: <ul style="list-style-type: none"> <li>• demonstrate Beatrice’s changing attitude towards Benedick (in 04.1)</li> <li>• reveal knowledge and understanding of the social, cultural and/or historical context of Shakespearean comedy (in 04.1)</li> <li>• create preferred audience response to Beatrice (in 04.2).</li> </ul> </li> </ul> <p>In meeting the demands of Question 04 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• aspects of the role of Beatrice: <ul style="list-style-type: none"> <li>• her physical appearance, age, height, build, colouring, facial features</li> <li>• make-up</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• movement, gesture, posture, gait, facial expression</li> <li>• choice and use of costume and accessories</li> <li>• use of props.</li> </ul> </li> <li>• delivery of specific lines</li> <li>• interaction with others, eye contact, spatial relationships, physical contact, use of space</li> <li>• thematic and theoretical aspects of the play in terms of its genre, style and its original context.</li> </ul> <p>and specifically in relation to part 04.1 of the question:</p> <ul style="list-style-type: none"> <li>• her initial disregard for Benedick</li> <li>• her responses to Benedick’s acceptance that she is telling the truth</li> <li>• her responses to Benedick’s belief that Hero is innocent</li> <li>• their proclamations of love for one another</li> <li>• Elizabethan staging conventions; use of thrust</li> <li>• aspects of love and marriage in Elizabethan comedy.</li> </ul> <p>and in relation to part 04.2 of the question:</p> <ul style="list-style-type: none"> <li>• preferred audience responses to Beatrice, which might include for example, comic, sympathetic, admiration, annoyance.</li> </ul> <p>Specific performance ideas for Beatrice which may relate to:</p> <ul style="list-style-type: none"> <li>• her complex relationship with Benedick</li> <li>• her willingness to malign him</li> <li>• her enjoyment at baiting him</li> </ul>	25

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|  | <ul style="list-style-type: none"><li>• her initial hostility towards marriage and subsequent agreement to it</li><li>• her relationship with Hero.</li></ul> |  |
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Qu	Indicative Content Goldoni – <i>The Servant of Two Masters</i>	Total marks
05.1	<p><b>You are a director.</b></p> <p><b>As a director, explain how you would stage Act Three, Scene Fifteen, in order to create a comic climax to the play.</b></p> <p><b>(This is the final scene of the play where Truffaldino is revealed to be the servant of two masters).</b></p> <p><b>You must make specific reference to the social, cultural and/or historical context of <i>The Servant of Two Masters</i> in your answer.</b></p>	25
and 05.2	<p><b>Explain how you would direct Silvio, in a different section of the play, in order to create comedy for your audience.</b></p> <p><b>Indicative content</b></p> <p>Students must demonstrate an understanding of the demands of Question 05 which are:</p> <ul style="list-style-type: none"> <li>• a director's perspective</li> <li>• directorial suggestions calculated to:                             <ul style="list-style-type: none"> <li>• create the comic climax to the play (in 05.1)</li> <li>• reveal knowledge and understanding of the social, cultural and/or historical context of Goldoni's comedy (in 05.1)</li> <li>• create comedy through the direction of Silvio (in 05.2).</li> </ul> </li> </ul> <p>In meeting the demands of Question 05 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• physical appearance, age, height, build, colouring, facial features of the characters</li> <li>• make up</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• movement, gesture, posture, gait, facial expressions</li> <li>• choice and use of costume and accessories</li> <li>• use of props</li> <li>• delivery of specific lines</li> <li>• interaction between characters, eye contact, spatial relationships, physical contact, use of space</li> <li>• set, lighting and sound ideas that support the action of the section</li> <li>• thematic and theoretical aspects of the play in terms of its genre, style and its original context.</li> </ul> <p>and specifically in relation to part 05.1 of the question:</p> <ul style="list-style-type: none"> <li>• Truffaldino's and Smeraldina's desire to be married</li> <li>• the revelation that Truffaldino and Pasqual are one and the same</li> <li>• Truffaldino's attempts at extricating himself from the situation</li> <li>• Florindo's and Beatrice's confusion</li> <li>• stock characterisation in commedia.</li> </ul> <p>and specifically in relation to part 05.2 of the question:</p> <ul style="list-style-type: none"> <li>• comedy arising from his interactions with any of the other characters</li> <li>• his youthful enthusiasm</li> <li>• the rivalry between him and 'Federigo'</li> <li>• his love for Clarice.</li> </ul> <p>Specific directorial ideas which may relate to:</p>	25

	<ul style="list-style-type: none"> <li>• commedia conventions of comedy</li> <li>• lazzi</li> <li>• Silvio's role, as gullible victim within the 'disguise' plot.</li> </ul>	
Qu	<b>Indicative Content</b> <b>Goldoni – <i>The Servant of Two Masters</i></b>	Total marks
06.1	<p><b>You are a performer.</b></p> <p><b>Explain how you would perform the role of Florindo in Act One, Scene Seven, in order to demonstrate his relationship with Truffaldino.</b></p> <p><b>(Act One, Scene Seven is the scene with the letters.)</b></p> <p><b>You must make specific reference to the social, cultural and/or historical context of <i>The Servant of Two Masters</i> in your answer.</b></p>	25
and 06.2	<p><b>Explain how you would perform the role of Florindo, in a different section of the play, in order to demonstrate his gullibility.</b></p> <p><b>Indicative content</b></p> <p>Students must demonstrate an understanding of the demands of Question 06 which are:</p> <ul style="list-style-type: none"> <li>• a performer's perspective</li> <li>• performance suggestions calculated to:                             <ul style="list-style-type: none"> <li>• convey Florindo's relationship with Truffaldino (in 06.1)</li> <li>• reveal knowledge and understanding of the social, cultural and/or historical context of Goldoni's comedy (in 06.1)</li> <li>• demonstrate Florindo's gullibility (in 06.2).</li> </ul> </li> </ul> <p>In meeting the demands of Question 06 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• aspects of the role of Florindo:                             <ul style="list-style-type: none"> <li>• his physical appearance, age, height, build, colouring, facial features</li> <li>• make-up</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• movement, gesture, posture, gait, facial expression</li> <li>• choice and use of costume and accessories</li> <li>• use of props.</li> </ul> </li> <li>• delivery of specific lines</li> <li>• interaction with others, eye contact, spatial relationships, physical contact, use of space</li> <li>• thematic and theoretical aspects of the play in terms of its genre, style and its original context.</li> </ul> <p>and specifically in relation to part 06.1 of the question:</p> <ul style="list-style-type: none"> <li>• the master/servant relationship</li> <li>• Florindo's responses to Truffaldino's explanations about the letters</li> <li>• his misplaced reliance on Truffaldino</li> <li>• conventions of performing commedia in its original context: use of lazzi, reference to stock characters.</li> </ul> <p>and in relation to part 06.2 of the question:</p> <ul style="list-style-type: none"> <li>• Florindo's gullibility which arises from, for example,                             <ul style="list-style-type: none"> <li>• his willingness to believe Truffaldino</li> <li>• his belief that Rasponi is alive</li> </ul> </li> </ul>	25

- his attempt at suicide.

Specific performance ideas for Florindo which may relate to:

- his stock character as innamorati
- his role in both the 'disguise' plot and in Truffaldino's attempts to serve two masters
- his reliance on and beatings of Truffaldino
- his love for Beatrice.

Qu	Indicative Content Ibsen – <i>Hedda Gabler</i>	Total marks
07.1	<p><b>You are a performer.</b></p> <p><b>Explain how you would perform the role of Tesman, when he is alone with Hedda in Act Three, in order to convey your interpretation of his character at this point in the play.</b></p> <p><b>(You should consider the section from Tesman’s entrance when Hedda is stoking the stove until Judge Brack’s entrance)</b></p> <p><b>You must make specific reference to the social, cultural and/or historical context of <i>Hedda Gabler</i> in your answer.</b></p>	25
and 07.2	<p><b>Explain how you would perform Tesman in a different section of the play in order to reveal his weakness of character.</b></p> <p><b>Indicative content</b></p> <p>Students must demonstrate an understanding of the demands of Question 07 which are:</p> <ul style="list-style-type: none"> <li>• a performer’s perspective</li> <li>• performance strategies calculated to:                             <ul style="list-style-type: none"> <li>• convey an interpretation of Tesman (in 07.1)</li> <li>• reveal knowledge and understanding of the social, cultural and/or historical context of Ibsen’s modern tragedy (in 07.1)</li> <li>• reveal Tesman’s weakness of character (in 07.2).</li> </ul> </li> </ul> <p>In meeting the demands of Question 07 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• aspects of the role of Tesman:                             <ul style="list-style-type: none"> <li>• his physical appearance in terms of age, height, build, colouring, facial features</li> <li>• vocal qualities, pitch, pace, tone, accent.</li> </ul> </li> <li>• delivery of specific lines, interaction, eye contact, spatial relationships, physical contact, use of space</li> <li>• movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>• choice of costume/make-up</li> <li>• use of props and accessories</li> <li>• thematic/theoretical aspects of the play, its genre/style and cultural context.</li> </ul> <p>and specifically in relation to part 07.1 of the question:</p> <ul style="list-style-type: none"> <li>• interpretation of Tesman, which might include: his enthusiasm for Lovborg’s book, his concern for Lovborg, his naivety, his lack of awareness regarding Hedda’s feelings</li> <li>• adherence to the social mores of the period</li> <li>• the hierarchical nature of 19<sup>th</sup> century society</li> <li>• demonstration of naturalistic acting techniques</li> <li>• adherence to ‘fourth wall’ acting conventions.</li> </ul> <p>and in relation to part 07.2 of the question:</p> <ul style="list-style-type: none"> <li>• Tesman’s weakness of character which relates to, for example: his relationship with Aunt Juju, his inability to see Hedda’s unhappiness, his lack of awareness of Hedda’s attitude towards Lovborg, Brack and Thea</li> </ul>	25



Specific directorial ideas for the performer which may relate to:

- Tesman and Hedda's return from honeymoon and his lack of awareness of Hedda's feelings
- his lack of ambition
- his inability to see how Hedda manipulates others
- his response to Hedda's death.

Qu	Indicative Content Ibsen – <i>Hedda Gabler</i>	Total marks
08.1	<p><b>You are a director.</b></p> <p><b>Explain how you would direct the final section of the play in order to create your preferred effects.</b></p> <p><b>(You should consider the section of Act Four from the point where Tesman and Mrs Elvsted re-enter the main room, following the exchange between Hedda and Judge Brack, up until the end of the play.)</b></p> <p><b>You must make specific reference to the social, cultural and/or historical context of <i>Hedda Gabler</i> in your answer.</b></p>	25
and 08.2	<p><b>Explain how you would direct a different section of the play, in order to reveal a sense of underlying tension.</b></p> <p><b>Indicative content</b></p> <p>Students must demonstrate an understanding of the demands of Question 08 which are:</p> <ul style="list-style-type: none"> <li>• a director's perspective</li> <li>• directorial suggestions calculated to:                             <ul style="list-style-type: none"> <li>• create preferred effects (in 08.1)</li> <li>• reveal knowledge and understanding of the social, cultural and/or historical context of Ibsen's modern tragedy (in 08.1)</li> <li>• reveal the underlying tension (in 08.2).</li> </ul> </li> </ul> <p>In meeting the demands of Question 08 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• physical appearance of the characters, age, height, build, colouring, facial features</li> <li>• mask, make up</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• movement, gesture, posture, gait, facial expressions</li> <li>• choice and use of costume and accessories</li> <li>• use of props</li> <li>• delivery of specific lines</li> <li>• interaction with others, eye contact, spatial relationships, physical contact, use of space</li> <li>• set, lighting and sound ideas that support the action of the section</li> <li>• thematic and theoretical aspects of the play in terms of its genre, style and its original context.</li> </ul> <p>and specifically in relation to 08.1 of the question:</p> <ul style="list-style-type: none"> <li>• preferred effects which might include, for example, shock, a sense of the inevitable, a mood of conspiracy or blackmail</li> <li>• adherence to the social mores of the period</li> <li>• the nature of Ibsen's form of 'tragedy'</li> <li>• demonstration of naturalistic acting techniques</li> <li>• adherence to 'fourth wall' acting conventions.</li> </ul> <p>and in relation to part 08.2 of the question:</p> <ul style="list-style-type: none"> <li>• underlying tension that relates to, for example: Hedda's strained relationship with</li> </ul>	25

<p>Tesman, her barely concealed jealousy of Thea, her flirtation with Brack, her desire to control.</p>	
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Specific directorial ideas which may relate to:

- Hedda's growing sense of dissatisfaction throughout the play
- Tesman's lack of understanding of his wife
- Brack's attempts at control
- Thea and Lovborg's relationship
- Ibsen's symbolism.

Qu	Indicative Content <b>Brecht – <i>The Caucasian Chalk Circle</i></b>	Total marks
09.1	<p><b>You are a set designer.</b></p> <p><b>Explain how your set design ideas for Scene Three, The Flight into the Northern Mountains, would accommodate the need for a variety of locations.</b></p> <p><b>You must make specific reference to the social, cultural and/or historical context of <i>The Caucasian Chalk Circle</i> in your answer.</b></p>	25
and		
09.2	<p><b>Explain how your set design ideas could be used to create your preferred effects in a different section of the play.</b></p> <p><b>Indicative content</b></p> <p>Students must demonstrate an understanding of the demands of Question 09 which are:</p> <ul style="list-style-type: none"> <li>• a designer's perspective</li> <li>• set design suggestions calculated to:                             <ul style="list-style-type: none"> <li>• accommodate the need for a variety of locations (in 09.1)</li> <li>• reveal knowledge and understanding of the social, cultural and/or historical context of Brecht's epic parable (in 09.1)</li> <li>• create preferred effects (in 09.2).</li> </ul> </li> </ul> <p>In meeting the demands of Question 09 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• set design ideas for appropriate interior and exterior settings</li> <li>• creation of a period or justified alternative setting</li> <li>• facilitation of the pace of the action with provision of appropriate entrances/exits</li> <li>• creation of opportunities for epic design</li> <li>• thematic and theoretical aspects of the play in terms of its genre, style and its original context.</li> </ul> <p>and specifically in relation to part 09.1 of the question:</p> <ul style="list-style-type: none"> <li>• ideas that will accommodate the wide range of locations referred to</li> <li>• the need to demonstrate journey and passage of time</li> <li>• application of the v-effekt</li> <li>• Brechtian design techniques: authenticity, ramps, treadmills, signs, placards, opportunities for projection.</li> </ul> <p>and in relation to part 09.2 of the question:</p> <ul style="list-style-type: none"> <li>• preferred effects which might include, for example, maintaining epic conventions, spirit of criticism, functionalism, creating a sense of period, links with contemporary political ideology.</li> </ul> <p>Specific design ideas which may relate to:</p> <ul style="list-style-type: none"> <li>• a period or justified alternative</li> <li>• design fundamentals: style, scale, colour, texture, materials</li> <li>• levels</li> <li>• the depiction of poverty.</li> </ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	25

Qu	<p style="text-align: center;"><b>Indicative Content</b> <b>Brecht – <i>The Caucasian Chalk Circle</i></b></p>	Total marks
10.1	<p><b>You are a performer.</b></p> <p><b>In a multi-role production, explain how you would perform the roles of The Fat Prince (in Scene Two) and The Monk (in Scene Four) in order to create two distinct characters.</b></p> <p><b>You must make specific reference to the social, cultural and/or historical context of <i>The Caucasian Chalk Circle</i> in your answer.</b></p>	25
10.2	<p>and</p> <p><b>Explain how your performance of The Fat Prince would create your preferred audience response in a different section of the play.</b></p> <p><b>Indicative content</b></p> <p>Students must demonstrate an understanding of the demands of Question 10 which are:</p> <ul style="list-style-type: none"> <li>• a performer’s perspective</li> <li>• performance suggestions calculated to: <ul style="list-style-type: none"> <li>• reveal the differences in character between the Fat Prince and The Monk (in 10.1)</li> <li>• demonstrate knowledge and understanding of the social, cultural and/or historical context of Brecht’s epic parable (in 10.1)</li> <li>• create a preferred audience response to The Fat Prince (in 10.2).</li> </ul> </li> </ul> <p>In meeting the demands of Question 10 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• Characterisation of the roles of The Fat Prince and The Monk and differentiation between them in terms of: <ul style="list-style-type: none"> <li>• physical appearance in terms of age, height, build, colouring, facial features</li> <li>• vocal qualities, pitch, pace, tone, accent</li> </ul> </li> <li>• delivery of specific lines; interaction with others; eye contact, spatial relationships, physical contact; use of space</li> <li>• movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>• choice of costume/make-up</li> <li>• use of props and accessories</li> <li>• thematic/theoretical aspects of the play, its genre/style and cultural context.</li> </ul> <p>and specifically in relation to part 10.1 of the question:</p> <ul style="list-style-type: none"> <li>• characterisation techniques to create two distinct different characters</li> <li>• creation of different audience responses to the two characters</li> <li>• the significance of the concept of wealth and corruption</li> <li>• Brechtian acting techniques: gestus, demonstration of character, fixing the ‘not/but’, playing in a spirit of criticism.</li> </ul> <p>and in relation to part 10.2 of the question:</p> <ul style="list-style-type: none"> <li>• preferred audience response to The Fat Prince, which might include, for example: shock, comic, disgust.</li> </ul> <p>Specific performance ideas which may relate to:</p> <ul style="list-style-type: none"> <li>• corruption and abuse of power/position</li> <li>• contrast between wealth and poverty</li> <li>• the ‘judicial’ system</li> </ul>	25

	<ul style="list-style-type: none"> <li>the role of religion.</li> </ul>	
Qu	<b>Indicative Content</b> <b>Fo – <i>Accidental Death of an Anarchist</i></b>	Total marks
11.1	<p><b>You are a performer.</b></p> <p><b>Explain how you would perform the Maniac in Act One, Scene Two, in order to reveal how he manipulates the other characters.</b></p> <p><b>(You should focus on the section that starts when the Maniac ‘<i>rushes to the window and throws it open</i>’ up until the end of the scene.)</b></p> <p><b>You must make specific reference to the social, cultural and/or historical context of <i>Accidental Death of an Anarchist</i> in your answer.</b></p>	25
and 11.2	<p><b>Explain how you would perform the role of the Maniac, in a different section of the play, in order to create your preferred audience response.</b></p> <p><b>Indicative content</b></p> <p>Students must demonstrate an understanding of the demands of Question 11 which are:</p> <ul style="list-style-type: none"> <li>a performer’s perspective</li> <li>performance suggestions calculated to: <ul style="list-style-type: none"> <li>reveal how the Maniac manipulates other characters (in 11.1)</li> <li>demonstrate knowledge and understanding of the social, cultural and/or historical context of Fo’s political comedy (in 11.1)</li> <li>create a preferred audience response to the Maniac (in 11.2).</li> </ul> </li> </ul> <p>In meeting the demands of Question 11 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>aspects of the Maniac’s character as revealed through: <ul style="list-style-type: none"> <li>his physical appearance, age, height, build, colouring, facial features</li> <li>make up</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>movement, gesture, posture, gait, facial expressions</li> <li>choice and use of costume and accessories</li> <li>use of props.</li> </ul> </li> <li>delivery of specific lines</li> <li>interaction with others, eye contact, spatial relationships, physical contact, use of space</li> <li>thematic and theoretical aspects of the play in terms of its genre, style and its original context.</li> </ul> <p>and specifically in relation to part 11.1 of the question:</p> <ul style="list-style-type: none"> <li>the Maniac’s ability to distort the facts</li> <li>methods by which he turns the others against themselves</li> <li>his delight in the way he controls them</li> <li>elements of farce and/or satire</li> <li>function of political satire; the historical background to the play</li> <li>the history of left-wing extremism in Italy in the 1970s</li> <li>references to a tradition of commedia.</li> </ul> <p>and in relation to part 11.2 of the question:</p> <ul style="list-style-type: none"> <li>preferred audience response to the Maniac, which might include, for example,</li> </ul>	25

comedy, disbelief, surprise, amazement	
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Specific performance ideas for the Maniac which may relate to:

- his ability to adopt a persona
- his apparent knowledge of the law and the case in question
- his function as trickster or irreverent commentator on proceedings
- his relationship with the audience.

Qu	Indicative Content <b>Fo – <i>Accidental Death of an Anarchist</i></b>	Total marks
12.1	<p><b>You are a director.</b></p> <p><b>Explain how you would direct the actor playing Feletti in the first part of her appearance in Act Two, Scene One, in order to demonstrate her attempts at creating an air of authority.</b></p> <p><b>(You should focus on the section that starts with her entrance and goes up until the Maniac’s eye ‘pops out’.)</b></p> <p><b>You must make specific reference to the social, cultural and/or historical context of <i>Accidental Death of an Anarchist</i> in your answer.</b></p>	25
and 12.2	<p><b>Explain how you would direct Feletti, in a different section of the play, in order to demonstrate a different aspect of her character.</b></p> <p><b>Indicative content</b></p> <p>Students must demonstrate an understanding of the demands of Question 12 which are:</p> <ul style="list-style-type: none"> <li>• a director’s perspective</li> <li>• directorial suggestions calculated to: <ul style="list-style-type: none"> <li>• demonstrate Feletti’s attempts at creating authority (in 12.1)</li> <li>• demonstrate knowledge and understanding of the social, cultural and/or historical context of Fo’s political comedy (in 12.1)</li> <li>• demonstrate a different aspect of Feletti’s character (in 12.2)</li> </ul> </li> </ul> <p>In meeting the demands of Question 12 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• aspects of Feletti’s character as revealed through: <ul style="list-style-type: none"> <li>• physical appearance, age, height, build, colouring, facial features</li> <li>• make up</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• movement, gesture, posture, gait, facial expressions</li> <li>• choice and use of costume and accessories</li> <li>• use of props</li> </ul> </li> <li>• delivery of specific lines</li> <li>• interaction with others, eye contact, spatial relationships, physical contact, use of space</li> <li>• thematic and theoretical aspects of the play in terms of its genre, style and its original context.</li> </ul> <p>and specifically in relation to part 12.1 of the question:</p> <ul style="list-style-type: none"> <li>• ideas for creating an air of authority which might relate to: <ul style="list-style-type: none"> <li>• characterisation, realistic portrayal of a journalist, an intention to advance the politics of the play, a comic/cartoonesque portrayal</li> <li>• elements of farce and/or satire</li> </ul> </li> <li>• function of political satire; the historical background to the play</li> <li>• the history of left-wing extremism in Italy in the 1970s</li> </ul> <p>and in relation to part 12.2 of the question:</p>	25



- different aspects of Feletti's character which might include, for example: her indecision, her willingness to accept the 'plot', her gullibility, her shock realisation as to the Maniac's identity

Specific directorial ideas which may relate to:

- her role as political exponent
- her quest to find the truth
- her function as a voice of reason
- her contrast with the other characters.

Qu	Indicative Content Butterworth – <i>Jerusalem</i>	Total marks
13.1	<p><b>You are a performer.</b></p> <p><b>Explain how you would perform the role of Johnny in his interaction with Fawcett and Parsons in Act three in order to reveal his attitude towards authority.</b></p> <p><b>You must make specific reference to the social, cultural and/or historical context of <i>Jerusalem</i> in your answer.</b></p>	25
and 13.2	<p><b>Explain how your performance of Johnny in a different section of the play would create an impact for the audience.</b></p> <p><b>Indicative content</b></p> <p>Students must demonstrate an understanding of the demands of Question 13 which are:</p> <ul style="list-style-type: none"> <li>• a performer’s perspective</li> <li>• performance suggestions calculated to:                             <ul style="list-style-type: none"> <li>• reveal Johnny’s attitude towards authority (in 13.1)</li> <li>• demonstrate knowledge and understanding of the social, cultural and/or historical context of Butterworth’s contemporary social satire (in 13.1)</li> <li>• create an impact through Johnny’s performance (in 13.2)</li> </ul> </li> </ul> <p>In meeting the demands of Question 13 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• aspects of Johnny’s character as revealed through:                             <ul style="list-style-type: none"> <li>• his physical appearance, age, height, build, colouring, facial features</li> <li>• make up</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• movement, gesture, posture, gait, facial expressions</li> <li>• choice and use of costume and accessories</li> <li>• use of props.</li> </ul> </li> <li>• delivery of specific lines</li> <li>• interaction with others, eye contact, spatial relationships, physical contact, use of space</li> <li>• thematic and theoretical aspects of the play in terms of its genre, style and its original context.</li> </ul> <p>and specifically in relation to part 13.1 of the question:</p> <ul style="list-style-type: none"> <li>• Johnny’s attitude towards authority which might include, for example, disdain, contempt, amusement</li> <li>• demonstration of naturalistic acting techniques</li> <li>• satirical/allegorical elements</li> <li>• reference to local politics.</li> </ul> <p>and in relation to part 13.2 of the question: aspects of Johnny’s performance likely to create impact, for example;</p> <ul style="list-style-type: none"> <li>• his controversial behaviour</li> <li>• his relationships with the others</li> <li>• his attitude towards drugs</li> </ul>	25

- his lifestyle, his home.

Specific performance ideas for Johnny that may relate to:

- his relationships with the teenagers
- his control
- his drunkenness/drug taking
- his relationship with Phaedra
- the illegality of his 'home'.

Qu	Indicative Content <i>Butterworth – Jerusalem</i>	Total marks
14.1	<p><b>You are a director.</b></p> <p><b>Explain how your directorial ideas for the final section of Act Two would create your preferred effects.</b></p> <p><b>(You should focus on the section that starts with Troy's entrance and finishes at the end of the act.)</b></p> <p><b>You must make specific reference to the social, cultural and/or historical context of <i>Jerusalem</i> in your answer.</b></p>	25
and 14.2	<p><b>Explain how you would direct the actor playing Phaedra, in a different section of the play to demonstrate the influence she has over Johnny.</b></p> <p><b>Indicative content</b></p> <p>Students must demonstrate an understanding of the demands of Question 14 which are:</p> <ul style="list-style-type: none"> <li>• a director's perspective</li> <li>• directorial suggestions calculated to:                             <ul style="list-style-type: none"> <li>• create preferred effects (in 14.1)</li> <li>• demonstrate knowledge and understanding of the social, cultural and/or historical context of Butterworth's contemporary social satire (in 14.1)</li> <li>• demonstrate the influence that Phaedra has over Johnny (in 14.2)</li> </ul> </li> </ul> <p>In meeting the demands of Question 14 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• physical appearance of the characters, age, height, build, colouring, facial features</li> <li>• make up</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• movement, gesture, posture, gait, facial expressions</li> <li>• choice and use of costume and accessories</li> <li>• use of props</li> <li>• delivery of specific lines</li> <li>• interaction with others, eye contact, spatial relationships, physical contact, use of space</li> <li>• set, lighting and sound ideas that support the action of the section</li> <li>• thematic and theoretical aspects of the play in terms of its genre, style and its original context.</li> </ul> <p>and specifically in relation to part 14.1 of the question:</p> <ul style="list-style-type: none"> <li>• preferred effects for the specified section which might include, for example, tension, shock, amusement, sympathy, a sense of realisation regarding Johnny's role and the relationship he has with others.</li> </ul> <p>and in relation to part 14.2 of the question:</p> <ul style="list-style-type: none"> <li>• Phaedra's role as Nabokovian character, dichotomy of youth/innocence against experience and exploitation.</li> </ul> <p>Specific directorial ideas that may relate to:</p>	25

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|--|--|
| <ul style="list-style-type: none"><li>• an end to innocence</li><li>• introduction of more serious themes/issues</li><li>• a sense of threat, inevitability and potential for violence</li><li>• Johnny's stories.</li></ul> |  |
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**Section B: Live theatre production**

This mark scheme applies to **Section B**. Students are to answer one question from Section B which is split into part (1) and part (2). Both parts must be answered and each part is marked out of 15 using the mark scheme below.

<b>Assessment Objectives and Level Mark Scheme</b>			
<b>AO3</b> Demonstrate knowledge and understanding of how drama and theatre is developed and performed		<b>AO4</b> Analyse and evaluate their own work and the work of others	
In order to meet AO3 the student should demonstrate knowledge and understanding of: <ul style="list-style-type: none"> <li>the form and style of the production</li> <li>the aims of the production teams reflected in creative and artistic choices made</li> <li>how meaning is created through the use of conventions and techniques</li> <li>how performance texts are interpreted and performed for an audience.</li> </ul>		In order to meet AO4 the student should apply skills to interpret and evaluate a piece of theatre referring (as appropriate to the focus of the question) to: <ul style="list-style-type: none"> <li>the skills of the various theatre makers involved in the production of the piece</li> <li>the success of the interpretation of the performance text</li> <li>the student's own response to the effectiveness of the piece at particular moments as an audience member.</li> </ul>	
<b>Band 5 5 marks</b>  Answers in this mark range will demonstrate a complete command of subject specific terminology.	The student demonstrates <b>well developed and insightful</b> knowledge and understanding of: <ul style="list-style-type: none"> <li>the form and style of the production</li> <li>the aims of the production teams reflected in creative and artistic choices made</li> <li>how meaning is created through the use of conventions and techniques</li> <li>how performance texts are interpreted and performed for an audience.</li> </ul>	<b>Band 5 9-10 marks</b>  A compelling and fluently structured analysis and evaluation is provided.	The student provides a <b>well-developed and insightful</b> analysis and evaluation referring in <b>precise</b> detail to: <ul style="list-style-type: none"> <li>the skills of the various theatre makers involved in the production of the piece</li> <li>the success of the interpretation of the performance text</li> <li>their own response to the effectiveness of the piece at particular moments as an audience member (as appropriate to the focus of the question).</li> </ul>
<b>Band 4 4 marks</b>  Answers in this mark range will demonstrate strong knowledge of subject specific terminology.	The student demonstrates <b>thorough and thoughtful</b> knowledge and understanding of: <ul style="list-style-type: none"> <li>the form and style of the production</li> <li>the aims of the production teams reflected in creative and artistic choices made</li> <li>how meaning is created through the use of conventions and techniques</li> <li>how performance texts are interpreted and performed for an audience.</li> </ul>	<b>Band 4 7-8 marks</b>  A detailed and well structured analysis and evaluation is provided.	The student provides a <b>thorough and thoughtful</b> analysis and evaluation referring in <b>detail</b> to: <ul style="list-style-type: none"> <li>the skills of the various theatre makers involved in the production of the piece</li> <li>the success of the interpretation of the performance text</li> <li>their own response to the effectiveness of the piece at particular moments as an audience member (as appropriate to the focus of the question).</li> </ul>

<p><b>Band 3 3 marks</b></p> <p>Answers in this mark range will demonstrate good knowledge of subject specific terminology.</p>	<p>The student demonstrates <b>some useful and relevant</b> knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>the form and style of the production</li> <li>the aims of the production teams reflected in creative and artistic choices made</li> <li>how meaning is created through the use of conventions and techniques</li> <li>how performance texts are interpreted and performed for an audience.</li> </ul>	<p><b>Band 3 5-6 marks</b></p> <p>A relevant analysis and evaluation is provided, characterised by some structure.</p>	<p>The student provides <b>useful and relevant</b> analysis and evaluation referring in <b>some detail</b> to:</p> <ul style="list-style-type: none"> <li>the skills of the various theatre makers involved in the production of the piece</li> <li>the success of the interpretation of the performance text</li> <li>their own response to the effectiveness of the piece at particular moments as an audience member (as appropriate to the focus of the question).</li> </ul>
<p><b>Band 2 2 marks</b></p> <p>Answers in this mark range will demonstrate reasonable knowledge of subject specific terminology.</p>	<p>The student demonstrates <b>under developed and unfocused</b> knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>the form and style of the production</li> <li>the aims of the production teams reflected in creative and artistic choices made</li> <li>how meaning is created through the use of conventions and techniques</li> <li>how performance texts are interpreted and performed for an audience.</li> </ul>	<p><b>Band 2 3-4 marks</b></p> <p>Response will lack clarity of expression and organisation.</p>	<p>The student provides <b>underdeveloped and unfocused</b> analysis and evaluation referring in <b>limited detail</b> to:</p> <ul style="list-style-type: none"> <li>the skills of the various theatre makers involved in the production of the piece</li> <li>the success of the interpretation of the performance text</li> <li>their own response to the effectiveness of the piece at particular moments as an audience member (as appropriate to the focus of the question).</li> </ul>
<p><b>Band 1 1 mark</b></p> <p>Answers in this mark range will demonstrate little knowledge of subject specific terminology.</p>	<p>The student demonstrates <b>largely irrelevant and misunderstood</b> knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>the form and style of the production</li> <li>the aims of the production teams reflected in creative and artistic choices made</li> <li>how meaning is created through the use of conventions and techniques</li> <li>how performance texts are interpreted and performed for an audience.</li> </ul>	<p><b>Band 1 1-2 marks</b></p> <p>Response will be unclear and disorganised.</p>	<p>The student provides <b>largely irrelevant and misunderstood</b> analysis and evaluation referring in <b>negligible detail</b> to:</p> <ul style="list-style-type: none"> <li>the skills of the various theatre makers involved in the production of the piece</li> <li>the success of the interpretation of the performance text</li> <li>their own response to the effectiveness of the piece at particular moments as an audience member (as appropriate to the focus of the question).</li> </ul>

**Section B Live Theatre Production, Indicative content (Optional Questions)**

**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, live theatre streamed or digital theatre.

Qu	Indicative content	Total marks
15.1	<b>Explain how live and/or recorded sound was used to create the mood or atmosphere. Analyse and evaluate the effectiveness of the sound design at two specific moments.</b>	15
and 15.2	<p><b>Explain how two performers used their skills to convey a believable relationship with one another. Analyse and evaluate their success in doing this at two specific moments.</b></p> <p><b>Indicative content</b></p> <p>Students must demonstrate an understanding of the demands of Question 15 which are for 15.1:</p> <ul style="list-style-type: none"> <li>• a clear explanation of the sound design used within the production</li> <li>• focus on the ways in which the sound was used to create mood or atmosphere at particular moments in the production</li> </ul> <p>and for 15.2:</p> <ul style="list-style-type: none"> <li>• clear explanation of performance skills</li> <li>• focus on conveying a believable relationship between two performers</li> </ul> <p>and in common for both 15.1 and 15.2:</p> <ul style="list-style-type: none"> <li>• an evaluation of the success/effectiveness of the effects created at two specific moments.</li> </ul> <p>In meeting the demands of Question 15.1 and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• the moods or atmospheres in the production, for example: comic, romantic, tense, magical, thrilling, perplexing, exciting, sad, moving, horrific</li> <li>• moods and atmospheres associated with particular locations</li> <li>• the source of the sound - live and /or recorded</li> <li>• an explanation of the effectiveness of the sound being used to support specific genres of performance, for example: musicals, physical theatre</li> <li>• sound design elements used including:                             <ul style="list-style-type: none"> <li>• the use of sound effects</li> <li>• methods of sound production</li> <li>• the use of music</li> <li>• the use of specific musical instruments</li> <li>• pitch, volume, rhythm</li> <li>• location of speakers, use of surround sound, panning</li> <li>• use of amplification, echo</li> <li>• use of voice, for example, choral speech, singing, intoning, non-naturalistic sound.</li> </ul> </li> </ul>	15



- particular moments when the mood or atmosphere was successfully created or changed, for example when:
  - the mood was intensified
  - tension was created or released
  - comedy was enhanced
  - particular characters entered or exited
  - location was changed.
- methods by which the sound design was used in conjunction with the actors as underscore or counterpoint to the action.

In meeting the demands of Question 15.2 and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following:

- a believable relationship based on for example a familial or romantic relationship
- the expression of emotion within the relationship, which might include for example: joy, anger, disgust, shock, fear, sympathy, love, hatred, humour,
- the performers' ability to alter the audience's responses
- their acting style – naturalistic, stylised and abstract, physical
- their appearance – age, height, build
- their use of vocal skills, for example:
  - pitch, pace, pause, emphasis, accent, singing, choral delivery, chanting
    - non-naturalistic sounds – shrieks, cries
- their use of physical skills, for example
  - movement, gesture, posture, gait, poise, balance
  - use of dance, physical theatre, mime
- their use of facial expression and eye contact
- their use of costume, accessories, masks and props
- relationship with audience, direct address, aside
- delivery of specific lines.

OR

Qu	Indicative content	Total marks
16.1 and	<p><b>Explain how the set and costume designs were used together to create a unified effect at two specific moments. Analyse and evaluate their success in doing this.</b></p>	15
16.2	<p><b>Explain how one performer used their skills to create a comic and/or sympathetic response in the audience at two specific moments. Analyse and evaluate their success in doing this.</b></p> <p>Students must demonstrate an understanding of the demands of Question 16 which are for 16.1:</p> <ul style="list-style-type: none"> <li>• clear explanation of the set and costume design</li> <li>• focus on the creation of a unified effect</li> </ul> <p>and for 16.2:</p> <ul style="list-style-type: none"> <li>• clear explanation of performance skills</li> <li>• focus on the creation of a comic or sympathetic audience response</li> </ul> <p>and in common for both 16.1 and 16.2:</p> <ul style="list-style-type: none"> <li>• an evaluation of the success/effectiveness of the effects created at two specific moments</li> </ul> <p>In meeting the demands of Question 16.1 and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• reference to a unified effect in set and costume design which might include, for example: the creation of period, style, mood: identification of theme or issue.</li> <li>• naturalistic and/or non-naturalistic devices in set and costume design</li> <li>• set design fundamentals:                             <ul style="list-style-type: none"> <li>• choice of staging form</li> <li>• composite or changing set</li> <li>• use of scale, shape, colour, texture</li> <li>• use of levels, ramps, steps, flats</li> <li>• use of scenic devices: flying, trucking, hydraulics, revolves, projections, screens, videos</li> <li>• set dressing, drapes, furniture.</li> </ul> </li> <li>• Costume design fundamentals:                             <ul style="list-style-type: none"> <li>• period and style</li> <li>• fit, cut, silhouette, condition</li> <li>• colour, fabric, texture</li> <li>• hemlines, necklines, waistlines, lapel width</li> <li>• shapes of trousers, skirts, dresses, jackets</li> <li>• accessories, for example, wigs, masks, make-up, hairstyles, shoes, ornamentation</li> <li>• specific terminology associated with costume.</li> </ul> </li> <li>• particular moments when the unified effect became apparent through the harmonious use of colour, texture, patterns, materials, fabric.</li> </ul> <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	15

In meeting the demands of Question 16.2 and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following:

- an explanation of the ways in which a comic or sympathetic response was created, which might include, for example: the context of the performer's role in relation to the overall style of the production, for example:
  - naturalistic characterisation
  - physical theatre, mime
  - the portrayal of real people
  - use of specialist skills, song, dance, acrobatics, circus
- the skills being used by the performer, for example:
  - vocal – pitch, pace, pause, emphasis, accent
  - physical – movement, gesture, posture, gait, poise, balance
  - facial expression, eye contact
- physical appearance of the performer – age, height, build, colouring, facial features
- use of costume, accessories and props to enhance/support characterisation
- use of space and setting
- interaction with, and reactions to, other characters
- delivery of specific lines
- audience response to the characters
- the performers' ability to sustain or build on either a comic or sympathetic response
- the performers' ability to engage or surprise the audience
- relationship with audience: use of monologue, soliloquy, narration, direct address, aside.

OR

Qu	Indicative content	Total marks
17.1 and	<p><b>Explain how the lighting design was used to create an impact for the audience. Analyse and evaluate the effectiveness of the design at two specific moments.</b></p>	15
17.2	<p><b>Explain how one performer used their skills to alter the mood or atmosphere in the audience. Analyse and evaluate their success in doing this with reference to two specific moments.</b></p> <p>Students must demonstrate an understanding of the demands of Question 17 which are for 17.1:</p> <ul style="list-style-type: none"> <li>• an explanation of the lighting design</li> <li>• focus on the creation of an impact for the audience</li> </ul> <p>and for 17.2:</p> <ul style="list-style-type: none"> <li>• clear explanation of performance skills</li> <li>• focus on altering the mood or atmosphere in the audience</li> </ul> <p>and in common for both 17.1 and 17.2:</p> <ul style="list-style-type: none"> <li>• an evaluation of the success/effectiveness of the effects created at two specific moments</li> </ul> <p>In meeting the demands of Question 17.1 and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• the impact the lighting had on the audience which might include for example: an intensification of the mood or atmosphere, to surprise or shock, to create or change tension or emphasis</li> <li>• the elements of lighting used including:                             <ul style="list-style-type: none"> <li>• angle, focus, colour, intensity, shadow, silhouette</li> </ul> </li> <li>• type and position of lanterns used</li> <li>• use of houselights</li> <li>• use of gobos, lenses, gels, barn doors, irises</li> <li>• use of gauzes</li> <li>• use of special effects: lasers, holograms, strobes</li> <li>• timing of lighting changes</li> <li>• the use of different forms of light – wash, hard or soft-edged spotlight/follow-spot</li> <li>• contrasts of darkness and light</li> <li>• the use of projection</li> <li>• alternative sources of lighting</li> <li>• the use of new technologies in lighting</li> <li>• the use of blackout</li> <li>• reference to particular moments within the production when an impact was created, for example:                             <ul style="list-style-type: none"> <li>• to accompany the entrance or exit of characters</li> <li>• to reveal previously unseen elements of design or performance</li> </ul> </li> </ul> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p> <p>In meeting the demands of Question 17.2 and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following:</p>	15

- examples of the mood or atmosphere being altered such as:
  - changes in tension, creation or dissipation of suspense, increased or decreased amusement, shock, sympathy, disgust, contempt, joy
- the types of characters or roles being performed by the performer
- use of vocal skills
  - pitch, pace, pause, emphasis, accent, singing, choral delivery, chanting
  - non-naturalistic sounds: shrieks, cries
- use of physical skills
  - movement, gesture, posture, gait, poise, balance
  - use of dance, physical theatre, mime
  - specialist skills, for example, circus, acrobatics
  - puppetry
- use of facial expression and eye contact and interaction between performers
- characterisation, aging up or down
- use of costume, accessories and props
- observation of naturalistic or non naturalistic conventions, use of narration or direct address
- use of space
- delivery of specific lines.