GCSE

DRAMA

8261

COMPONENT 1 – UNDERSTANDING DRAMA

Mark scheme

Sample Assessment Material

V 1.0

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

Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

This assessment assesses the following Assessment Objectives (AOs):

- AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed

- AO4 : Analyse and evaluate their own work and the work of others

The question paper is divided into three sections:

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

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

Section C – one full question (both parts) must be answered. This section assesses AO3 and AO4.

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

Section	Question (s)	Description	Go to Page
A	1–4	Multiple choice questions	5
B	5 6 7 8 9 10	*The Crucible* *Blood Brothers* *The 39 Steps* *Hansel and Gretel* *Noughts and Crosses* *A Midsummer Night's Dream*	6 then 8 6 then 15 6 then 22 6 then 29 6 then 36 6 then 43
C	11–13	Live theatre production (one question out of a choice of three)	50

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

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Section A: Theatre roles and terminology

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

Qu		Marking guidance	Total marks
01		B	1
02		A	1
03		A	1
04		A	1

Section B: Study of set text

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

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

Section B .1 questions (4 marks)		
Band	**Marks**	**Descriptors**
4	4	**Excellent** description: • The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed • The design is entirely appropriate to the brief in the question and demonstrates highly developed knowledge and understanding of design and of the play • Precise details are provided throughout the description.
3	3	**Good** description: • The response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed • The design has a good degree of appropriateness to the brief in the question and demonstrates developed and secure knowledge and understanding of design and of the play • A number of precise details are provided in the description.
2	2	**Reasonable** description: • The response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed • The design has some relevance to the brief in the question and demonstrates mostly sound knowledge and understanding of design and of the play • A few precise details are provided in the description.
1	1	**Limited** description: • The response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed • The design may lack appropriateness to the brief in the question and demonstrate under-developed knowledge and understanding of design and of the play • Minimal detail is provided in the description.
0	0	Nothing worthy of credit/nothing written

Band	Marks	Descriptors
Section B .2 questions (8 marks)		
4	7-8	**Excellent** description and explanation: • The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed • The description of how vocal and physical skills would be used is exact and supported by precise detail throughout • The intended effects given are entirely appropriate to the role and to the context of the extract and are comprehensively explained.
3	5-6	**Good** description and explanation: • The response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed • The description of how vocal and physical skills would be used is clear and supported by a number of precise details • The intended effects given have a good degree of appropriateness to the role and to the context of the extract and are clearly explained.
2	3-4	**Reasonable** description and explanation: • The response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed • The description of how vocal and physical skills would be used is reasonably clear and supported by a few precise details • The intended effects given have some relevance to the role and to the context of the extract and are reasonably well explained.
1	1–2	**Limited** description and explanation: • The response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed • The description of how vocal and physical skills would be used lacks clarity and includes minimal detail • The intended effects may lack appropriateness to the role or to the context of the extract and are not explained.
0	0	Nothing worthy of credit/nothing written

Section B .3 questions (12 marks)		
Band	**Marks**	**Descriptors**
4	10-12	**Excellent** explanation: • The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed • The explanation is exact, well-developed and entirely appropriate to the brief in the question • Precise details are provided throughout the explanation.
3	7-9	**Good** explanation: • The response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed • The explanation is clear, developed and secure and has a good degree of appropriateness to the brief in the question • A number of precise details are provided to support the explanation.
2	4-6	**Reasonable** explanation: • The response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed • The explanation is reasonably clear, mostly sound and has some relevance to the brief in the question • A few precise details are provided to support the explanation.
1	1–3	**Limited** explanation: • The response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed • The explanation demonstrates under-developed knowledge and may lack clarity and/or appropriateness to the brief in the question • Minimal detail is provided to support the explanation.
0	0	Nothing worthy of credit/nothing written

Section B .4 and .5 questions (20 marks)		
Band	**Marks**	**Descriptors**
4	16 -20	**Excellent** description and explanation: • The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed • The ideas given are exact, well-developed, entirely appropriate for the extract and indicate an excellent knowledge of the play as a whole • The range of theatrical skills referenced is extensive and specifically calculated to interpret character/support the action • Precise details are provided throughout the response.
3	11–15	**Good** description and explanation: • The response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed • The ideas given are clear, developed and secure, have a good degree of appropriateness for the extract and indicate a good knowledge of the play as a whole • The range of theatrical skills referenced is wide and clearly targeted at successfully interpreting the character/supporting the action • A number of precise details are provided to support the response.
2	6–10	**Reasonable** description and explanation: • The response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed • The ideas given are reasonably clear, mostly sound, have some relevance for the extract and indicate a reasonable knowledge of the play as a whole • The range of theatrical skills referenced is fair and has some potential to interpret the character/support the action • A few precise details are provided to support the response.
1	1–5	**Limited** description and explanation: • The response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed • The ideas given demonstrate under-developed knowledge, may lack clarity and/or appropriateness for the extract and indicate a limited of the play as a whole • The range of theatrical skills referenced is narrow and has limited potential to interpret the character/support the action • Minimal detail is provided to support the response.
0	0	Nothing worthy of credit/nothing written

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

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

Question 5.1 You are designing a **costume for Elizabeth** to wear in a performance of this extract. The costume must reflect the context of *The Crucible*, set in a Puritan community in the 17th century. Describe your design ideas for the costume.

| 05 | 01 | Students might describe some of the following individual items of costume appropriate to Elizabeth's adherence to the Puritan culture of Salem:
• close-fitting cap to cover the hair completely
• base garment for the fuller costume such as a petticoat
• bodice; skirt or full length, simple, outer gown
• large, detachable collar
• full-length apron
• cape
• leather shoes or low-cut ankle boots
• belt.

Additionally, students may make reference to:
• style of costume indicating period/status/situation
• simplicity of the cut of the costume
• selected fabrics, colour, fit, condition, personal props
• reference to the distressed/unkempt nature of Elizabeth's costume at this point in the play
• make-up to suggest bruising where her wrists were chained
• clothes dirty
• use of authentic fabrics such as linen and wool
• use of authentic colours, muted tans, browns and greys with off white caps and collars. | 4 |

Question 5.2 You are performing the role of Elizabeth.
Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.
'You – have been tortured?'

| 05 | 02 | Students might refer to some of the following vocal and physical skills:

Vocal skills
• pitch, pace, pause, tone of voice; volume, emphasis, accent
• delivery of specific lines; timing

Physical skills
• interaction, eye-contact and its withdrawal, spatial relationships, physical contact, use of space
• movement, gesture, posture, gait, energy, demeanour and facial expressions.

The line may be performed using vocal and physical skills to create **one or more** of the following effects:
• to convey her horror at the thought of her husband having been tortured
• to show Elizabeth's shock at seeing her husband in his current state
• to show her fear of being overheard
• to show her uncertainty about John's likely reaction to seeing her
• to suggest her guilt over having dismissed Abigail
• to show her love for John
• to channel audience sympathy for John. | 8 |

Question 5.3 You are performing the role of Elizabeth.
Focus on the shaded part of the extract. Explain how you and the actor playing John might use the performance space and interact with each other **to create tension** for your audience.

| 05 | 03 | Students might refer to some of the following:
• use of the stage space; its configuration, size, proximity to the audience; items of set and/or props that affect the stage space or promote/restrict movement
• interaction, eye-contact and its withdrawal, spatial relationships, physical contact
• movement towards and away from each other, gesture, posture, gait, dynamics, demeanour and facial expressions.

The section may be performed using the stage space and interaction to create tension, through, for example:
• Elizabeth's sensitivity in her interaction with her husband
• Proctor's bewilderment about how Giles died; shown through eye-contact, hesitation in speech, searching Elizabeth's face, waiting for the answer
• Elizabeth's reluctance to explain, her attempt to hide the truth
• Proctor's lack of understanding, puzzled expression, quizzical manner
• Elizabeth's careful description of Giles' last moments, watching John's reactions
• Proctor's horrified echo of Giles' last words – 'numbed – a thread to weave into his agony'
• the pause as Proctor processes the information; withdrawal of eye-contact
• his desperate voicing of a decision to 'confess'; his need for Elizabeth's approval; tentative, halting, questions
• Elizabeth's refusal to judge, her eyes locked on his; his reaction. | 12 |

Candidates answer either 5.4 or 5.5

Question 5.4 You are performing the role of Proctor.
Describe how you would use your acting skills to **interpret Proctor's character** in this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole.

| 05 | 04 | Students might refer to some of the following aspects of interpretation of Proctor:
• he wants to appear strong for Elizabeth
• he truly loves Elizabeth and wishes to arouse Elizabeth's pity and maintain her love
• he wants to act in a way that will satisfy Elizabeth and retain her respect
• having been isolated in prison; he knows nothing of how others have responded to the charge of witchcraft
• he is shocked at the news of the death of Giles Corey and admires him for his strength of character
• he is reluctant to tell Elizabeth about his intention to confess
• Miller uses him to show the harshness of the conditions inside the Salem jail
• he is a voice of sanity in a world gripped by hysteria and fear.

Students might refer to some of the following acting skills to communicate their interpretation:

Vocal skills
• pitch, pace, pause, tone, volume, emphasis, accent, hesitation
• delivery of specific lines; especially focusing on the series of questions that he puts to Elizabeth

Physical skills
• interaction (with Elizabeth), eye-contact, spatial relationships, physical contact, use of space
• movement, gesture, posture, gait, energy, demeanour and facial expressions.

In explaining why their ideas are appropriate for both the extract and the play as a whole, students might refer to **one or more** of the following:
• a consistency of approach to the role throughout the play
• Proctor's character, throughout, is presented as a blend of strength and weakness
• he is protective of Elizabeth throughout the play
• he is a realist throughout
• he is the tragic protagonist in this play and this is a turning point for him. | 20 |

Question 5.5 You are a designer working on **one** aspect of design for this extract.
Describe how you would use your design skills to create effects which **support the action** of this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole.

| 05 | 05 | Students' answers will vary considerably depending upon the design areas and effects selected.

Effects that support the action of the extract, might include **one or more** of the following:
• to create a suitable setting for the action, through set design
• to create a suitable mood and atmosphere for the action, through set, lighting or sound
• to create a sense of the time of day, i.e. night-time, through lighting or sound design
• to create a sense of the time of year, i.e. Autumn, through set or lighting
• to support the creation of tension in the scene through set or lighting or sound
• to suggest the miserable conditions in the jail through the set or characters' costumes and make-up.

Set design ideas might include suggestions for, for example:
• the staging form chosen
• composite or discrete settings
• scale
• use of levels, ramps, steps
• positioning of entrances/exits
• use of gauzes/backdrops/cyclorama
• use of projections
• use of texture and colour
• the creation of a suitable setting for the action, set in a prison cell, described by Miller, simply, as 'A cell in Salem jail'; in the stage directions, Miller specifies 'a high barred window, a heavy door, two benches'.

Costume design and make-up ideas might include suggestions for, for example:
• style of costumes; cut and fit
• colour, fabric, ornamentation
• condition
• footwear/headgear
• accessories
• costume to distinguish between officials of the court and prisoners
• costumes to show the effects of imprisonment/ rough handling
• clothes are filthy
• Elizabeth's face is described by Miller as 'pale and gaunt' (make-up), while John is 'bearded' and 'filthy'.

Lighting design ideas might include suggestions for, for example:
• lighting design to create the cold and bleak atmosphere
• suggestion of night-time/day-time
• colour/ intensity/positioning/angles/focus
• lighting to suggest candle light, lantern light
• floor-lights | 20 |

- shadow, silhouette
- use of 'sky-cloth', seen through barred window
- suggestion of moonlight

Sound design ideas might include suggestions for, for example:
- live and/or recorded sound
- position and use of speakers; volume/amplification
- naturalistic sound effects; symbolic sound
- sounds of footsteps on flagstones outside the cell
- rattling of keys and bars; clanging doors
- sounds of distressed prisoners in other parts of the jail, moaning, weeping, praying, screaming.

Puppet design ideas might include suggestions for, for example:
- characterisation
- audience appeal
- puppet type
- appropriate materials
- structural design, size, shape and scale
- performer manipulation and intentions for the performance.

Students may explain why their design ideas are appropriate to the play as a whole in terms of **one or more** of the following, for example:
- consistency in terms of the development of the action and the characters
- consistency in terms of the style of design
- consistency in terms of the design methods employed to create mood or atmosphere.

Section B: Study of set text – *Blood Brothers*

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

Question 6.1 You are designing a **setting** for a performance of this extract. The setting must reflect the context of *Blood Brothers*, set in a working-class community in around the 1970s. Describe your design ideas for the setting.

| 06 | 01 | Students might describe some of the following aspects of set and props, in a classroom setting appropriate to a Secondary Modern school in the 1970s:
• a haphazard arrangement of scruffy desks and chairs
• ink pots
• a mobile upright blackboard, typical of the period, possibly daubed with graffiti
• a classroom door with glass panel
• metal pendant light
• chalk, pencils and pencil cases, text books and exercise books.

Additionally, students may make reference to:
• the staging form chosen
• composite or discrete settings
• scale
• use of levels, ramps, steps
• positioning of entrances/exits
• use of gauzes/backdrops/cyclorama
• use of projections
• use of texture and colour. | 4 |

Question 6.2 You are performing the role of Linda.
Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.
 'Leave him alone, will y'

06	02	Students might refer to some of the following vocal and physical skills:	8
		Vocal skills • pitch, pace, pause, tone of voice; volume, emphasis, accent • delivery of specific lines; timing Physical skills • interaction, eye-contact and its withdrawal, spatial relationships, physical contact, use of space • movement, gesture, posture, gait, energy, demeanour and facial expressions. The line may be performed using vocal and physical skills to create **one or more** of the following effects: • to show her strong feelings for Mickey • to show her contempt for the teacher once he has started to pick on Mickey • to show her insolence, telling the Teacher to 'leave him alone' as if she were talking to one of the other kids • to create comedy and surprise at her recklessness • to show her freedom of spirit • to show solidarity with Mickey.	

Question 6.3 You are performing the role of Linda.
Focus on the shaded part of the extract. Explain how you and the actors playing Mickey and the Teacher might use the performance space and interact with each other **to create comedy** for your audience.

| 06 | 03 | Students might refer to some of the following:
• use of the stage space; its configuration, size, proximity to the audience; items of set and/or props that affect the stage space or promote/restrict movement
• interaction, eye-contact and its withdrawal, staring, glaring, spatial relationships, physical contact
• movement towards and away from each other, gesture, posture, gait, dynamics, demeanour and facial expressions.

The section may be performed using the stage space and interaction to create comedy, through, for example:
• Linda's awestruck admiration of Mickey as he defies the teacher; possibly gawping at him or looking from Mickey to Teacher to check Teacher's reactions (Wimbledon style)
• Mickey's defiance expressed through stance and eye-contact, as he stares the teacher out; hands on hips, perhaps
• Mickey's awareness of his immediate audience, his peers, whose reactions stir him to ever greater cheekiness
• Linda's laughter, greater than the rest
• the Teacher's impotence as he senses the logic of Mickey's argument and his own loss of status
• the Teacher's frantic and futile efforts to control the class
• Mickey's disrespectful reply provoking more mirth from his classmates and Linda
• Linda's declaration of love, Mickey's reaction, the Teacher's shock
• Linda's bravura as she insults the Teacher; his horrified response
• Linda's willingness to share Mickey's fate as she hurries to catch him up
• the Teacher's disbelief as the pair leave, possibly mopping his brow in relief. | 12 |

Candidates answer either 6.4 or 6.5

Question 6.4 You are performing the role of Mickey.
Describe how you would use your acting skills to **interpret Mickey's character** in this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole.

| 06 | 04 | Students might refer to some of the following aspects of interpretation of Mickey:
• he is bored by the lesson, in particular, and in school, in general
• he has no respect for authority figures
• he enjoys entertaining his peers and challenging his teacher
• he appreciates Linda's support, although he may also be embarrassed by it
• he has stereotypically working-class attitudes to life regarding the value of 'a job' and certain types of 'knowledge'

Students might refer to some of the following acting skills to communicate their interpretation:
Vocal skills
• pitch, pace, pause, tone, volume, emphasis, accent
• delivery of specific lines; especially focusing on his interaction with the Teacher and his response to the appreciation of his peers

Physical skills
• interaction (with Teacher and class-mates), eye-contact, spatial relationships, physical contact, use of space
• movement, gesture, posture, gait, energy, demeanour and facial expressions.

In explaining why their ideas are appropriate for both the extract and the play as a whole, students might refer to **one or more** of the following:
• Mickey is depicted as disrespectful and insubordinate throughout the play
• his character is presented as humorous until he loses his job
• he is Willy Russell's 'anti-hero' representing the lack of prospects of the working classes. | 20 |

Question 6.5 You are a designer working on **one** aspect of design for this extract.
Describe how you would use your design skills to create effects which **support the action** of this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole.

| 06 | 05 | Students' answers will vary considerably depending upon the design areas and effects selected.

Effects support the action of the extract, might include **one or more** of the following:
• to create a suitable setting for the action, through set design
• to create a suitable mood and atmosphere for the action, through set, lighting or sound
• to create a sense of the time of day, i.e. day-time, through lighting or sound design
• to support the creation of tension or comedy in the scene through set, costume, lighting or sound
• to create a sense of period and/or social context through costume
• to suggest the working-class context through the characters' costumes and make-up.

Set design ideas might include suggestions for, for example:
• the staging form chosen
• composite or discrete settings
• scale
• use of levels, ramps, steps
• positioning of entrances/exits
• use of gauzes/backdrops/cyclorama
• use of projections
• use of texture and colour
• the creation of a suitable setting for the action; a class room in a Secondary Modern School described by Russell as 'all boredom and futility'.

Costume design and make-up ideas might include suggestions for, for example:
• style of costumes; cut and fit
• 1970s school uniforms for the pupils; stereotypical 'teacher' gear – corduroy jacket (with leather elbow patches) and slacks for the Teacher
• colour, fabric, ornamentation
• condition
• footwear/headgear
• accessories
• costume to distinguish between Teacher and pupils
• costumes to show the poverty of the pupils, scruffy, carelessly worn uniforms; untucked shirts, ties askew, worn elbows/knees
• make-up to emphasise dirty faces and/or overly made-up girls' faces, defying school rules
• 1970s hairstyles.

Lighting design ideas might include suggestions for, for example:
• lighting design to create the stuffy atmosphere of the classroom; to support the creation of comedy or moments of tension
• suggestion of day-time; interior | 20 |

- colour/ intensity/positioning/angles/focus
- choice of lanterns.

Sound design ideas might include suggestions for, for example:
- live and/or recorded sound
- position and use of speakers; volume/amplification
- naturalistic sound effects
- sounds of unruliness beyond the classroom
- sounds of other teachers shouting
- school bells, chalk on board.

Puppet design ideas might include suggestions for, for example:
- characterisation
- audience appeal
- puppet type
- appropriate materials
- structural design, size, shape and scale
- performer manipulation and intentions for the performance.

Students may explain why their design ideas are appropriate to the play as a whole in terms of **one or more** of the following, for example:
- consistency in terms of the development of the action and the characters
- consistency in terms of the style of design
- consistency in terms of the design methods employed to create mood or atmosphere.

Section B: Study of set text – *The 39 Steps*

The following mark scheme is for Question 7: *The 39 Steps*

Question 7.1 You are designing **props or items of furniture** for a performance of this extract. The props or items of furniture must reflect the 1930s period setting of *The 39 Steps*. Describe your design ideas for the props or items of furniture.

07	01	Students might describe some of the following props or items of furniture, set in a 'gentleman's' flat in the 1930s: • cut glass decanter and glasses; silver setting and tray • black old fashioned telephone with dial and receiver resting on the top or taller, two-piece telephone with dial on the base and attached mouthpiece • traditional (eg boxy, upright) leather armchair in traditional colours (eg brown or green); winged and buttoned armchair • tall standard lamp with wooden, metal or Bakelite base; 'art deco' lamp-shade, fringed lampshade or octagonal lampshade • wooden stemmed pipe with silver trimmed bowl • glass, metal or ceramic ashtray in art deco style • satin 'envelope'-style clutch bag. Additionally, they may make reference to: • style of props or items of furniture, indicating period/status/situation • selected materials, fabrics; shape, colour, size • prominence of the prop/item • use of prop/item.	4

Question 7.2 You are performing the role of Annabella.
Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.
'The police! They would not believe me any more than you did! With their boots and their whistles!'

| 07 | 02 | Students might refer to some of the following vocal and physical skills:

Vocal skills
• pitch, pace, pause, tone of voice; volume, emphasis, German accent
• delivery of specific lines; timing

Physical skills
• interaction, eye-contact and its withdrawal, spatial relationships, physical contact, use of space
• movement, gesture, posture, gait, energy, demeanour and facial expressions.

The line may be performed using vocal and physical skills to create **one or more** of the following effects:
• to show Annabella's disdain for the police
• to show her disappointment in Hannay's lack of understanding of the situation
• to show her authority in this situation
• to suggest her desperation to persuade Hannay to help her
• to create comedy through her cynicism about the British police force
• to establish a relationship with Hannay. | 8 |

Question 7.3 You are performing the role of Annabella.
Focus on the shaded part of the extract. Explain how you and the actor playing Hannay might use the performance space and interact with each other **to show the romantic tension** between the couple for your audience.

| 07 | 03 | Students might refer to some of the following:
• use of the stage space; its configuration, size, proximity to the audience; items of set and/or props that affect the stage space or promote/restrict movement
• interaction, eye-contact and its withdrawal, staring, spatial relationships, physical contact
• movement towards and away from each other, gesture, posture, gait, dynamics, demeanour and facial expressions.

The section may be performed using the stage space and interaction to convey the 'romantic' tension between the couple, through, for example:
• the stage positioning of the couple throughout the exchange of dialogue; movement across the stage as she turns to leave
• Hannay's intrigued response to Annabella's request for a map of Scotland; his bewilderment, puzzled expression; complete engagement with his visitor
• Annabella's amusement at his confusion
• Her explanation of where she must go next and Hannay's continuing puzzlement
• Hannay's repetition of Annabella's phrases emphasises the 'romantic' tension between them
• The joke between them when Annabella's pronunciation of 'Alt-na-shellack' sounds like a sneeze; or she may whisper the name of the house, anxious not to be over-heard but creating intimacy between them
• Annabella cuts off Hannay's line and the invitation to her room provokes a delighted or intrigued response from Hannay
• Annabella's lingering 'goodnight' might be accompanied by a kiss or a quizzical glance or raised eyebrow; Hannay may grasp her hand; she may pull herself away from him
• Hannay follows her departure longingly, either with his gaze or through physical movement; Annabella may exaggerate her seductive retreat. | 12 |

Candidates answer either 7.4 or 7.5

Question 7.4 You are performing the role of Hannay.
Describe how you would use your acting skills to **interpret Hannay's character** in this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole.

| 07 | 04 | Students might refer to some of the following aspects of interpretation of Hannay:
• he epitomises the 'perfect' gentleman in response to Annabella's outrageous information and requests
• he expresses a comical innocence/exaggerated interest in Annabella
• his attraction to Annabella suggests that he is a romantic
• he is a sympathetic character and the audience may fear for his safety
• he shows a sense of humour in his interaction with Annabella

Students might refer to some of the following acting skills to communicate their interpretation:
Vocal skills
• pitch, pace, pause, tone, volume, emphasis, plummy accent, over-articulated diction
• delivery of specific lines; quick-fired picking up of cues; humorous one-liners

Physical skills
• interaction with Annabella (and possibly with the audience), eye-contact, spatial relationships, physical contact, use of space
• movement, gesture, posture, gait, energy, demeanour and facial expressions; idiosyncrasy, for example, adjusting the creases in his trousers, stroking his moustache.

In explaining why their ideas are appropriate for both the extract and the play as a whole, students might refer to **one or more** of the following:
• Hannay is the hero of the play and his charming and well-mannered personality needs to be established here and maintained throughout
• His character is presented as sympathetic
• He is 'gentleman personified' throughout the play. | 20 |

Question 7.5 You are a designer working on **one** aspect of design for this extract.
Describe how you would use your design skills to create effects which **support the action** of this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole.

| 07 | 05 | Students' answers will vary considerably depending upon the design areas and effects selected.

Effects that support the action of the extract, might include **one or more** of the following:
• to create a suitable setting for the action, through set design
• to create a suitable mood and atmosphere for the action, through set, lighting or sound
• to create a sense of the time of day, i.e. night-time, through lighting or sound design
• to create a sense of the time of year, i.e. August, through set or lighting
• to support the creation of tension in the scene through set or lighting or sound
• to create a sense of period through costume.

Set design ideas might include suggestions for, for example:
• the staging form chosen
• composite or discrete settings
• scale
• use of levels, ramps, steps
• positioning of entrances/exits
• use of gauzes/backdrops/cyclorama
• use of projections
• use of texture and colour
• the creation of a suitable setting for the action, set in Hannay's apartment, described simply, as 'Hannay's Flat. Night'.

Costume design and make-up ideas might include suggestions for, for example:
• style of costumes; cut and fit
• 1930's evening wear
• colour, fabric, ornamentation
• condition
• footwear/headgear
• accessories: pipe, cigarette cases, compact
• Hannay is likely to be in a dinner suit with bow tie, Annabella in an evening dress and likely to carry a clutch bag
• 1930s hair-styles and make-up for Annabella and/or Hannay.

Lighting design ideas might include suggestions for, for example:
• lighting design to create the atmosphere
• suggestion of night-time
• colour/ intensity/positioning/angles/focus
• light, as if from standard light
• shadow, silhouette
• use of 'sky-cloth' seen through window
• suggestion of moonlight.

Sound design ideas might include suggestions for, for example: | 20 |

- live and/or recorded sound; diegetic and non-diegetic
- position and use of speakers; volume/amplification
- naturalistic sound effects; symbolic sound
- sounds of telephone, police siren.

Puppet design ideas might include suggestions for, for example:
- characterisation
- audience appeal
- puppet type
- appropriate materials
- structural design, size, shape and scale
- performer manipulation and intentions for the performance.

Students may explain why their design ideas are appropriate to the play as a whole in terms of **one or more** of the following, for example:
- consistency in terms of the development of the action and the characters
- consistency in terms of the style of design
- consistency in terms of the design methods employed to create mood or atmosphere.

Section B: Study of set text – *Hansel and Gretel*

The following mark scheme is for Question 8: *Hansel and Gretel*

Question 8.1 You are designing a **costume for Diane** (whether performed by an actor or by a puppet) to wear in a performance of this extract. The costume must reflect the conventions of contemporary story-telling theatre used in *Hansel and Gretel*. Describe your design ideas for the costume.

08	01	Students might describe some of the following aspects of costume:	4
		• a complete 'chicken' costume, incorporating the chicken's distinctive comb, wattles, beak, hackles and saddle - chicken feet shoes	
		• individual items of costume, which might help denote the chicken/hen character, for example, in a humanised interpretation:	
		• head-gear – head-scarf, hat, hood to resemble Hen's comb	
		• scarf, shawl, feather boa to signify 'hackles'	
		• blouse and skirt; pinafore dress/dungarees; other style of dress to suggest 'farm-yard' or chicken coop habitat; age and social status	
		• footwear such as slippers, wellingtons or chicken feet shoes	
		• individual or range of token 'chicken' indicators such as 'comb' hairstyle, mask, beak, feathers.	
		Additionally, students may make reference to:	
		• style of costume indicating period/status/situation	
		• selected fabrics, colour, fit, condition, personal props	
		• story telling theatre frequently includes 'talking animals', fantastical characters, use of puppets and puppetry and the creation of amazing inventions and/or the use of magic, gadgets and gizmos; it is essentially comic in nature	
		• comedy is implicit in the actor performing the role of chicken in complete chicken suit or in a costume which hints at her chicken qualities	
		• use of costume by the actor emphasises the fantasy element or, for example, manic use of the 'beak' can help create the comedy that is typical of contemporary story-telling theatre.	

Question 8.2 You are performing the role of Diane.
Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.
'We are, Maureen. They're kind, they're loving, and they look after their own.'

| 08 | 02 | Students might refer to some of the following vocal and physical skills:

Vocal skills
• pitch, pace, pause, tone of voice; volume, emphasis, accent- possible clucking
• delivery of specific lines; timing

Physical skills
• interaction, eye-contact and its withdrawal, spatial relationships, physical contact, use of space
• movement, gesture, posture, gait, energy, chicken characteristics, demeanour and facial expressions.

The line may be performed using vocal and physical skills to create **one or more** of the following effects:
• to create a 'chicken' persona
• to show Diane's contentedness with the 'fine family' that she and Maureen live with
• to show her satisfaction at having been fed so well
• to establish her relationship with Maureen
• to highlight the importance of food in the play
• to highlight that this is a time 'of plenty' in the play
• to create the impression of affection both for Maureen and her 'family'
• to create comedy through her appearance, movement and voice. | 8 |

Question 8.3 You are performing the role of Diane.
Focus on the shaded part of the extract. Explain how you and the actor playing Maureen might use the performance space and interact with each other **to show a joyful response** to the corn feeder for your audience.

| 08 | 03 | Students might refer to some of the following:
• use of the stage space; its configuration, size, proximity to the audience; items of set and/or props that affect the stage space or promote/restrict movement
• interaction, eye-contact and its withdrawal, spatial relationships, physical contact
• movement towards and away from each other, gesture, posture, gait, dynamics, synchronized waddling, pecking; demeanour and facial expressions.

The section may be performed using the stage space and interaction to convey their joyful response to the corn-feeder, through, for example:
• the stage positioning of the two chickens just before Gretel 'activates' the feeder
• facial expressions of wonderment and joy as they watch the corn flying through the air
• whooping and jumping, rushing excitedly to where the corn has landed
• delighted clucking and munching, comical synchronized pecking action
• gobbling wildly, they still show consideration of one another. | 12 |

Candidates answer either 8.4 or 8.5

Question 8.4 You are performing the role of Maureen.
Describe how you would use your acting skills to **interpret Maureen's character** in this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole.

| 08 | 04 | Students might refer to some of the following aspects of interpretation of Maureen:
• she epitomises the contentment that reigns in the family before 'famine strikes'
• her chicken persona is comical and cheerful and should make the audience laugh
• she represents optimism and innocence
• she engages and entertains the audience through her cheerful personality
• her character helps to establish the fantasy world where birds and animal talk
• she is delighted when she hears the arrival of the yodelling musicians, Johann and Wilhelm.

Students might refer to some of the following acting skills to communicate their interpretation:
Vocal skills
• pitch, pace, pause, tone, volume, emphasis, accent, clucking
• delivery of specific lines; quick-fired picking up of cues in concert with Diane

Physical skills
• interaction with Diane, Mother and Gretel (and possibly the audience), eye-contact, spatial relationships, physical contact, use of space
• movement, gesture, posture, gait, energy, demeanour and facial expressions; idiosyncrasy, for example, pecking, waddling (she is the fatter chicken).

In explaining why their ideas are appropriate for both the extract and the play as a whole, students might refer to **one or more** of the following:
• Maureen appears later in 'Famine strikes' as a very scrawny bird; she acts as a barometer of the family's fortunes
• Her character is initially humorous and engaging which leads to audience sympathy when the bad times come
• Her performance here guarantees sympathy later when she is killed for food
• She is one of many anthropomorphized characters in *Hansel and Gretel*, adding to the fantasy, storytelling style of the play. | 20 |

Question 8.5 You are a designer working on **one** aspect of design for this extract.
Describe how you would use your design skills to create effects which **support the action** of this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole.

| 08 | 05 | Students' answers will vary considerably depending upon the design areas and effects selected.

Effects that support the action of the extract, might include **one or more** of the following:
• to create a suitable setting for the action, through set design
• to create a suitable mood and atmosphere for the action, through set, lighting or sound
• to create a sense of the time of day, i.e. day-time, through lighting or sound design
• to support the creation of comedy in the scene through set, costume, lighting, sound or puppets
• to create a sense of period and/or social context, through set or costume
• to suggest the folk-tale context through the set or characters' costumes and make-up.

Set design ideas might include suggestions for, for example:
• the staging form chosen
• composite or discrete settings
• scale
• use of levels, ramps, steps
• positioning of entrances/exits
• use of gauzes/backdrops/cyclorama
• use of projections
• use of texture and colour
• the creation of a suitable setting for the action; the garden/exterior of the Woodcutter's home, suggestion of woodland; or echo of Kneehigh's original production with circular wooden stage and 'constructivist' arrangement of ladders, poles and contraptions.

Costume design and make-up ideas might include suggestions for, for example:
• typical Germanic folk-tale stereotypical costume – leder-hosen, shirts and long socks for the male characters and Bavarian style skirts, blouses and long socks for the female characters
• colour, fabric, ornamentation
• condition
• footwear/headgear
• accessories
• costume to distinguish between main and chorus characters
• make-up to accentuate 'doll-like' features of the children or complement 'chicken' costume.

Lighting design ideas might include suggestions for, for example:
• lighting design to create the bright sunshine coming through the trees
• suggestion of day-time; exterior
• colour/ intensity/positioning/angles/focus
• choice of lanterns | 20 |

- specials.

Sound design ideas might include suggestions for, for example:
- live and/or recorded sound
- position and use of speakers; volume/amplification
- naturalistic sound effects of woodland, animals and birds
- sounds of distant yodelling
- sounds of Gretel's contraption, discharging corn.

Puppet design ideas might include suggestions for, for example:
- characterisation
- audience appeal
- puppet type
- appropriate materials
- structural design, size, shape and scale
- performer manipulation and intentions for the performance.

Students may explain why their design ideas are appropriate to the play as a whole in terms of **one or more** of the following, for example:
- consistency in terms of the development of the action and the characters
- consistency in terms of the style of design
- consistency in terms of the design methods employed to create mood or atmosphere.

Section B: Study of set text – *Noughts and Crosses*

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

Question 9.1 You are designing a **setting** for a performance of this extract. The setting must reflect the conventions of contemporary 'epic' theatre used in *Noughts and Crosses*. Describe your design ideas for the setting.

| 09 | 01 | Students might describe some of the following aspects of set and props, in a girls' washroom setting, appropriate to an elite school in the dystopian reality presented in the play, for example:
• bare stage with lighting and/or sound effects of running water/flush
• bare stage with individual items of setting brought on by actors or trucked on:
    • single toilet cubicle
    • 'wall' with row of mirrors and/or hand-dryers/roller towel
• backdrop of girls' toilet cubicles, wash basins and hand driers
• projection on cyclorama of toilet cubicles/basins
• trucked on, complete 'washroom' setting.

Additionally, students may make reference to:
• the staging form chosen
• composite or discrete settings
• scale
• use of levels, ramps, steps
• positioning of entrances/exits
• use of gauzes/backdrops/cyclorama
• use of projections
• use of texture and colour
• episodes in the play are intended to flow into one another seamlessly
• the style is non-naturalistic
• the playwright's instruction that there should be no 'blackouts', 'a minimum of props' and 'no clutter'
• the style of the play depends on actors moving furniture and setting on and off stage in sequences of physical movement. | 4 |

Question 9.2 You are performing the role of Lola.
Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.
'We want to have a word with you.'

| 09 | 02 | Students might refer to some of the following vocal and physical skills:
Vocal skills
• pitch, pace, pause, tone of voice; volume, emphasis, accent
• delivery of specific lines; timing

Physical skills
• interaction (with Sephy, Joanne and Dionne), eye-contact and its withdrawal, spatial relationships, physical contact, use of space
• movement, gesture, posture, gait, energy, bullying characteristics, demeanour and facial expressions.

The line may be performed using vocal and physical skills to create **one or more** of the following effects:
• to intimidate Sephy
• to demonstrate Lola's racial prejudice
• to act in a way that impresses Joanne and Dionne
• to reveal her resentment of Sephy's social standing
• to show the ugliness of racism and/or bullying. | 8 |

Question 9.3 You are performing the role of Lola.
Focus on the shaded part of the extract. Explain how you and the actors playing Joanne and Dionne might use the performance space and interact with each other **to create the sense of their 'ganging up'** on Sephy for your audience.

| 09 | 03 | Students might refer to some of the following:
• use of the stage space; its configuration, size, proximity to the audience; items of set and/or props that affect the stage space or promote/restrict movement
• interaction, eye-contact and its withdrawal, staring, glaring, spatial relationships, physical contact
• movement towards and away from each other, squaring up, gesture, posture, gait, dynamics, demeanour and facial expressions.

The section may be performed using the stage space and interaction to create the sense of their 'ganging up' on Sephy, through, for example:
• the sudden appearance of the three girls together, possibly with linked arms or with Lola at the forefront and the other girls slightly behind her
• Lola's stance and eye-contact with Lola, as she stares at Sephy in an aggressive manner
• Joanne's sudden physical attack on Sephy when she answers Lola back
• the girls circle Sephy after Joanne has shoved her, making eye contact with one another as they egg one another on to greater acts of aggression
• Lola slaps Sephy and Joanne and Dionne gasp or laugh or giggle or make eye contact with one another; they admire Lola's confidence and arrogance
• the three girls surround Sephy taking turns to harangue her about her friendship with a 'Blanker'
• they may push or poke at Sephy as they speak
• they may get 'in her face' as they challenge her about Callum. | 12 |

Candidates answer either 9.4 or 9.5

Question 9.4 You are performing the role of Sephy.
Describe how you would use your acting skills to **interpret Sephy's character** in this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole.

| 09 | 04 | Students might refer to some of the following aspects of interpretation of Sephy:
• she has great strength of character:
• she is able to control herself after the initial shock at being confronted by Lola and the other girls
• she is loyal to Callum; she defends Callum and derides the girls for their views
• she is not a racist; she is dismissive of the girls' insults about the Noughts
• she shows determination to resist the bullies; she stands her ground; when attacked.

Students might refer to some of the following acting skills to communicate their interpretation:
Vocal skills
• pitch, pace, pause, tone, volume, emphasis, accent
• delivery of specific lines; listening and response to the aggressive taunts of the bullies

Physical skills
• interaction with Lola, Joanne and Dionne, eye-contact, spatial relationships, physical contact, use of space
• movement, gesture, posture, gait, energy, demeanour and facial expressions.

In explaining why their ideas are appropriate for both the extract and the play as a whole, students might refer to **one or more** of the following:
• Sephy is consistently strong-willed and loyal to Callum throughout
• Her character is fair and she is consistently prepared to stand up for what she believes in
• Sephy's character develops in the course of the play but does not deviate from fair-mindedness throughout. | 20 |

Question 9.5 You are a designer working on **one** aspect of design for this extract.
Describe how you would use your design skills to create effects which **support the action** of this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole.

| 09 | 05 | Students' answers will vary considerably depending upon the design areas and effects selected.

Effects that support the action of the extract, might include **one or more** of the following:
• to create a suitable setting for the action, through set design
• to create a suitable mood and atmosphere for the action, through set, lighting or sound
• to create a sense of the time of day, i.e. day-time, through lighting or sound design
• to create a sense of period and/or social context, through set or costume
• to suggest the dystopian context through characters' costumes and make-up.

Set design ideas might include suggestions for, for example:
• the staging form chosen
• composite or discrete settings
• scale
• use of levels, ramps, steps
• positioning of entrances/exits
• use of gauzes/backdrops/cyclorama
• use of projections
• use of texture and colour
• the creation of a suitable setting for the action; the girls' washroom in an elite school.

Costume design and make-up ideas might include suggestions for, for example:
• style of costumes; cut and fit; school uniform
• colour, fabric, ornamentation
• condition
• footwear/headgear
• accessories.

Lighting design ideas might include suggestions for, for example:
• lighting design to create the clinical interior of the washroom
• suggestion of day-time; interior; artificial lighting
• colour/ intensity/positioning/angles/focus
• choice of lanterns
• specials.

Sound design ideas might include suggestions for, for example:
• live and/or recorded sound
• position and use of speakers; volume/amplification
• naturalistic sound effects of washroom activities
• sounds of distant footsteps in corridors; bells.

Puppet design ideas might include suggestions for, for example:
• characterisation | 20 |

- audience appeal
- puppet type
- appropriate materials
- structural design, size, shape and scale
- performer manipulation and intentions for the performance.

Students may explain why their design ideas are appropriate to the play as a whole in terms of **one or more** of the following, for example:
- consistency in terms of the development of the action and the characters
- consistency in terms of the style of design
- consistency in terms of the design methods employed to create mood or atmosphere.

Section B: Study of set text – *A Midsummer Night's Dream*

The following mark scheme is for Question 10: *A Midsummer Night's Dream*

Question 10.1 You are designing a **costume for Bottom** to wear in a performance of this extract. The costume must reflect *A Midsummer Night's Dream*'s original setting in ancient Athens. Describe your design ideas for the costume.

| 10 | 01 | Students might describe some of the following aspects of costume, appropriate to an Athenian style of dress:
• individual items of costume appropriate to a craftsman in ancient Athens
• a tunic or chiton
• leather fastenings
• leather sandals
• a cloak.

Additionally, students may make reference to:
• Bottom's 'ass's head' may have elements of costume attached to it to suggest the torso of a donkey
• costume which reflects the profession of Bottom as a weaver
• the fact that Bottom is a 'weaver' and may have woven his own fabric for his costume
• typical male clothing, specific to a particular period and culture
• use of/suggestion of authentic fabrics
• use of authentic colours
• style of costume indicating period/status/situation
• simplicity of the cut of the costume
• selected fabrics, colour, fit, condition, personal props. | 4 |

Question 10.2 You are performing the role of Bottom.
Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.
'Not so neither; but if I had wit enough to get out of this wood, I have enough to serve my own turn.'

| 10 | 02 | Students might refer to some of the following vocal and physical skills:
Vocal skills
• pitch, pace, pause, tone of voice; volume, emphasis, accent, song
• delivery of specific lines; timing

Physical skills
• interaction (with Titania and, possibly, the audience), eye-contact and its withdrawal, spatial relationships, physical contact, use of space
• movement, gesture, posture, gait, energy, quirks, donkey characteristics, demeanour and facial expressions.

The line may be performed using vocal and physical skills to create **one or more** of the following effects:
• to show surprise or shock at the sudden appearance of the beautiful fairy queen
• to reinforce the audience's impression of Bottom's arrogance and pompousness as he receives her praise
• to show a bewildered side of Bottom, his confidence dented as he fears he is being made fun of by Titania
• to create comedy for the audience and make them laugh. | 8 |

Question 10.3 You are performing the role of Bottom.
Focus on the shaded part of the extract. Explain how you and the actor playing Titania might use the performance space and interact with each other as you perform your song, **to amuse** your audience.

| 10 | 03 | Students might refer to some of the following:
• use of the stage space; its configuration, size, proximity to the audience; items of set and/or props that affect the stage space or promote/restrict movement; negotiating the 'bower'
• interaction, eye-contact and its withdrawal, staring, spatial relationships, physical contact
• movement towards and away from each other, gesture, posture, gait, dynamics, demeanour and facial expressions.

The section may be performed using the stage space and interaction to amuse the audience, through, for example:
• the stage positioning of the couple throughout the exchange of dialogue and the song; Titania initially asleep, lying in her bower while Bottom roams across or around the stage trying to prove that he is not afraid
• Titania's delighted response to Bottom's singing, she leans forward to listen or claps to the rhythm of the song, or sways romantically
• she raises from her bed and moves towards Bottom; he might back away, causing the audience to laugh
• Titania might beckon Bottom over and he may obey her as if entranced
• Bottom's abrupt switch from singing to dialogue is comical and may cause Titania to come forward and reach for his hand
• there is scope for physical interaction between the end of Bottom's line, '*never so?*' and Titania's plea for him to sing again
• Titania may be stroking Bottom's Donkey head or tickling his face as she entreats him to sing. | 12 |

Candidates answer either 10.4 or 10.5

Question 10.4 You are performing the role of Titania.
Describe how you would use your acting skills to **interpret Titania's character** in this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole.

| 10 | 04 | Students might refer to some of the following aspects of interpretation of Titania:
• she enjoys her status as queen of the fairies
• she is proud and stuck-up but strangely modest here
• she is instantly attracted to Bottom (although she is under a spell to feel this attraction)
• she is determined to keep him in the woods and make him her lover
• she is intent on seducing Bottom
• she is prepared to submit herself to Bottom
• she is delusional.

Students might refer to some of the following acting skills to communicate their interpretation:
Vocal skills
• pitch, pace, pause, tone, volume, emphasis, accent
• delivery of specific lines; listening and response to Bottom's singing

Physical skills
• interaction with Bottom and the fairies, eye-contact, spatial relationships, physical contact, use of space
• movement, gesture, posture, gait, energy, demeanour and facial expressions.

In explaining why their ideas are appropriate for both the extract and the play as a whole, students might refer to **one or more** of the following:
• Titania is consistently dominant
• her character is strong although she is submissive in love
• she is proud and this episode shows Oberon's revenge on her for her pride and stubbornness | 20 |

Question 10.5 You are a designer working on **one** aspect of design for this extract.
Describe how you would use your design skills to create effects which **support the action** of this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole.

| 10 | 05 | Students' answers will vary considerably depending upon the design areas and effects selected.

Effects that support the action of the extract, might include **one or more** of the following:
• to create a suitable setting for the action, through set design
• to create a suitable mood and atmosphere for the action, through set, lighting or sound
• to create a sense of the time of day, i.e. day-time, or dusk, through lighting or sound design
• to create a sense of period and/or social context, through set or costume
• to suggest the fairly land context through characters' costumes and make-up.

Set design ideas might include suggestions for, for example:
• the staging form chosen
• composite or discrete settings
• scale
• use of levels, ramps, steps
• positioning of entrances/exits
• use of gauzes/backdrops/cyclorama
• use of projections
• use of texture and colour
• the creation of a suitable setting for the action; the enchanted wood; Titania's bower.

Costume design and make-up ideas might include suggestions for, for example:
• style of costumes; cut and fit
• colour, fabric, ornamentation
• condition
• footwear/headgear
• accessories
• the creation of Titania's regal gown and contrast with her otherworldly qualities expressed through costume and Bottom's gross appearance, emphasised through costume.

Lighting design ideas might include suggestions for, for example:
• lighting design to create the magic of the fairy woodland setting
• suggestion of day-time or dusk; exterior woodland; dappled light
• colour/ intensity/positioning/angles/focus
• choice of lanterns
• specials.

Sound design ideas might include suggestions for, for example:
• live and/or recorded sound
• position and use of speakers; volume/amplification
• naturalistic sound effects of woodland | 20 |

- magical sound effects; wind chimes, flutes.

Puppet design ideas might include suggestions for, for example:
- characterisation
- audience appeal
- puppet type
- appropriate materials
- structural design, size, shape and scale
- performer manipulation and intentions for the performance.

Students may explain why their design ideas are appropriate to the play as a whole in terms of **one or more** of the following, for example:
- consistency in terms of the development of the action and the characters
- consistency in terms of the style of design
- consistency in terms of the design methods employed to create mood or atmosphere.

Section C: Live Theatre Production

Candidates answer **one** question.

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

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

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

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

Section C AO3 (12 marks)		
Band	**Marks**	**Descriptors**
4	10-12	**Excellent** description: • The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed • The range of theatrical skills referenced is extensive and entirely appropriate to the focus of the question • The description of how skills were used is exact, well-developed and supported throughout with precise details.
3	7-9	**Good** description: • The response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed • The range of theatrical skills referenced is wide, with a good degree of appropriateness to the focus of the question • The description of how skills were used is clear, developed, secure and supported by a number of precise details.
2	4-6	**Reasonable** description: • The response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed • The range of theatrical skills referenced is fair, with some relevance to the focus of the question • The description of how skills were used is reasonably clear, mostly sound and supported by a few precise details.
1	1–3	**Limited** description: • The response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed • The range of theatrical skills referenced is narrow and may lack appropriateness to the focus of the question • The description of how skills were used demonstrates under-developed knowledge, may lack clarity and is supported by minimal detail.
0	0	Nothing worthy of credit/nothing written.

Section C AO4 (20 marks)		
Band	**Marks**	**Descriptors**
4	16–20	**Excellent** analysis and evaluation: • The response demonstrates highly developed skills in identifying and investigating how successfully theatre-makers communicated meaning to an audience (analysis) • The response demonstrates highly developed skills in assessing the merit of approaches and formulating judgements (evaluation) • The response is critical and insightful • The points made are fully explored and supported with thorough exemplification.
3	11–15	**Good** analysis and evaluation: • The response demonstrates developed and secure skills in identifying and investigating how successfully theatre-makers communicated meaning to an audience (analysis) • The response demonstrates developed and secure skills in assessing the merit of approaches and formulating judgements (evaluation) • The response is developed and clear • The points made are explored and supported with a number of examples.
2	6–10	**Reasonable** analysis and evaluation: • The response demonstrates some developing skill in identifying and investigating how successfully theatre-makers communicated meaning to an audience (analysis) • The response demonstrates some developing skill in assessing the merit of approaches and formulating judgements (evaluation) • The response is reasonably clear but at points relies on description • The points made are sound but may not be explored or supported.
1	1–5	**Limited** analysis and evaluation: • The response demonstrates under-developed skills in identifying and investigating how successfully theatre-makers communicated meaning to an audience (analysis) • The response demonstrates under-developed skills in assessing the merit of approaches and formulating judgements (evaluation) • The response is mostly descriptive and lacks exemplification.
0	0	Nothing worthy of credit/nothing written.

Question 11

Describe how one or more actors in a particular scene or section used their vocal and physical acting skills to create convincing characters. Analyse and evaluate how successful they were in communicating their character to the audience.

You should make reference to:
- the use of voice
- physical skills
- the actors' use of space.

This question assesses:

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

Responses could include reference to:

- the creation of a convincing character in terms of, for example:
  - age, gender, social background, ethnicity, status
  - personality traits, idiosyncrasies, attitudes
  - believable relationships established with other characters, for example: familial/romantic/commercial/hierarchical
- the skills applied:
  - vocal: pitch, pace, pause, emphasis, accent
  - physical: movement, gesture, posture, gait, poise, balance; tactility; spatial relationships
  - facial expression: eye contact
- physical appearance of the performer/character – age, height, build, colouring, facial features
- use of costume and props
- use of space and setting
- interaction with other characters; listening and response
- delivery of specific lines.

Question 12

Describe how sound was used to support the action in the production. Analyse and evaluate how successful the sound was in helping to communicate the action of the production to the audience.

You should make reference to:
- types of sound
- use of sound effects
- volume, amplification and direction.

This question assesses:

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

Responses could include reference to:

- the action in the production, that was supported by sound, for example:
  - tense, thrilling, exciting, apprehensive or scary moments of action
  - comical, joyful, magical, amazing or uplifting moments of action
  - romantic, sentimental or sad moments of action

- the ways in which sound supported the action, for example:
  - underscoring moments of high tension with non-diegetic sound to highlight tense or dangerous action:
    - use of strings; discordant notes
    - percussion instruments; steady or steadily increasing tempo of beats
    - abstract sound
    - cliché sounds of imminent danger
    - cries, shrieks, screams
  - using music to create a romantic atmosphere in sections of romantic action to support the mood or to accompany physical theatre sequences:
    - classical or contemporary music, with or without lyrics
    - musical accompaniment – live or recorded
  - using music or non-diegetic and diegetic sound to highlight moments of comedy in a subtle or blatant manner.

Question 13

Describe how costumes were used to help create the style of the production. Analyse and evaluate how successful the costumes were in helping to communicate the style of the production to the audience.

You should make reference to:
- shape and fit
- fabrics and accessories
- colour and texture.

This question assesses:

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

Responses could include reference to:

- the style of the production with reference to some of the following:
  - its performance style
  - its period setting
  - the designer's and/or director's application of style through costume
- an explanation of how style was communicated through:
  - costume design fundamentals; style, colour, fabric, texture, materials
  - condition, fit, shape
  - authentic costumes to match the period of the play/production
  - ornamentation
  - costume accessories: headgear, footwear, gloves, ties, tails,
  - day or evening wear; uniformity, conformity or unconventional costume
  - casual or formal attire
  - dresses, skirts, blouses, sleeves; waistlines, hemlines
  - trousers, shirts, jackets, ties; lapel width, tie width
  - hats, stoles, shawls, coats, cloaks, capes
  - fantasy costumes, fairies, witches, ghosts, anthropomorphized creatures, monsters, beasts
  - make-up and mask, where appropriate
  - jewellery, personal props.

17 March 2016