



GCSE

DRAMA

8261/W

Component 1 Understanding Drama

Mark scheme

June 2019

Version 1.0 Final

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

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

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

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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

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	<i>The Crucible</i> <i>Blood Brothers</i> <i>The 39 Steps</i> <i>Hansel & Gretel</i> <i>Noughts & Crosses</i> <i>A Midsummer Night's Dream</i>	6 then 10 6 then 17 6 then 23 6 then 29 6 then 35 6 then 42
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.

Marking/Annotation Guidance – 8261/W (2019)

Section A

- Click on the question number in the right-hand marking panel that you are marking, before you add any annotation
- Don't tick a correct response, only place an X symbol where the response is incorrect
- No summative comments are required

Section B

- A tick means a point worthy of credit has been made; this should be placed accurately on/above the word/point being credited
- EVAL should be placed above a word/point being credited for evaluation
- The T symbol is to create a box to type free text with; used for summative comments, please do not write the comment over the text of the response
- A ? is to be used when a point made is unclear
- KU can be used to credit knowledge and/or understanding of the play/character/context/design
- A vertical 'wiggly line' can be drawn in the margin to credit a section which is dense with one of the above symbols; the symbol should then be placed against it
- A tick+ means a precise/insightful point worthy of credit has been made
- A X should only be used when something is factually incorrect or impossible
- DES should be used when a response becomes narrative or recounts the plot or performance; it should not be used to credit description of skills in Section C
- NAQ should be used when a response is not answering the question or deviates from the brief significantly
- Q.1 needs to connect to the context of the extract, not the general context of the play
- Each question in Section B should be treated independently, irrespective of if any repetition of skills discussed in questions
- If a student has responded to Q.5 their design can be original and does not necessarily need to link to the design discussed in Q.1
- If a student has discussed costume in Q.5, there needs to be more than one costume to fully support the action of the extract
- Section B examines student's K/U of the play so their justification must show a correct/plausible understanding of the play and character

Section C

- You need to give a mark for each of the two AOs in the comment (AO3 and AO4)
- D = Description for AO3; A/E = analysis and evaluation for AO4
- You should read the response imagining that you have not seen the production, even if you have

Whole paper

- If a response meets all the criteria of a mark band it should be given a mark in the middle of that band
- The mark bands/scheme are 'best fit' but credit must be given in connection to the specific demand/focus of the question.
- Tick on the top left of any blank pages in the script; each page must have some annotation on it before it can be 'completed'
- Tick any asterisks to acknowledge that these have been considered
- When you have marked all questions in a full response, the system will show as 24% complete; then click the 'complete' button to automatically enter NR for all other possible responses
- Be careful with your entry of marks; NR and 0 should not be clicked/entered accidentally

Section A: Theatre roles and terminology

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

Qu	Marking guidance	Total marks
01	A End on stage	1
02	C Upstage centre	1
03	B The audience are seated on three sides of the stage	1
04	B The Stage Manager	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	<p>Excellent description:</p> <ul style="list-style-type: none"> • 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	<p>Good description:</p> <ul style="list-style-type: none"> • 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	<p>Reasonable description:</p> <ul style="list-style-type: none"> • 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	<p>Limited description:</p> <ul style="list-style-type: none"> • 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 underdeveloped knowledge and understanding of design and of the play • Minimal detail is provided in the description.
0	0	Nothing worthy of credit/nothing written.

Section B .2 questions (8 marks)

Band	Marks	Descriptors
4	7–8	<p>Excellent description and explanation:</p> <ul style="list-style-type: none"> • 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	<p>Good description and explanation:</p> <ul style="list-style-type: none"> • 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	<p>Reasonable description and explanation:</p> <ul style="list-style-type: none"> • 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	<p>Limited description and explanation:</p> <ul style="list-style-type: none"> • 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	<p>Excellent explanation:</p> <ul style="list-style-type: none"> • 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	<p>Good explanation:</p> <ul style="list-style-type: none"> • 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	<p>Reasonable explanation:</p> <ul style="list-style-type: none"> • 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	<p>Limited explanation:</p> <ul style="list-style-type: none"> • The response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed • The explanation demonstrates underdeveloped 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	<p>Excellent description and explanation:</p> <ul style="list-style-type: none"> • 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	<p>Good description and explanation:</p> <ul style="list-style-type: none"> • 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	<p>Reasonable description and explanation:</p> <ul style="list-style-type: none"> • 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	<p>Limited description and explanation:</p> <ul style="list-style-type: none"> • The response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed • The ideas given demonstrate limited 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 **lighting** for a performance of this extract.

The lighting must reflect the context of *The Crucible*, set in a Puritan community in the late 17th century. Describe your design ideas for the lighting.

[4 marks]

05	1	<p>The lighting should reflect a Puritan community in the late 17th century and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following aspects of lighting:</p> <ul style="list-style-type: none"> • lighting states that complement the setting of a jail in Salem – dark, dingy, cramped • candle/candlestick/sconce/lantern • gobos to create the effect of cell bars/high windows • colours suitable for a cell; sepia, greys, browns, steel blue, pale yellow • moonlight effect through colour or gobo • creating the approach of dawn through the use of gels or other lighting techniques • use of directional light to cast shadows. <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> • lighting design to create an appropriate 'jail' atmosphere • use of colour to convey the coldness in the jail • choice of lanterns • colour/positioning/angles • intensity of lighting to imply time of day; night time/dawn • lighting to suggest shadow/silhouette • special effects/gobos. 	4
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Question 5.2 You are performing the role of **Danforth**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

'Why? Do you mean to deny this confession when you are free?'

[8 marks]

05	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific words, timing, phrasing, upwards inflection on question marks. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Proctor and potentially other characters on stage, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. <p>The line may be performed using vocal and physical skills to create one or more of the following effects:</p> <ul style="list-style-type: none"> • to show that he is harshly questioning Proctor's reluctance to sign his name • to show his authority and high status in Salem • to demonstrate his arrogance and self-importance • to create tension and build up towards the climax of the play • to show that he lacks compassion towards Proctor • to show that he is in control of the events in court • to belittle Proctor • to demonstrate a complete lack of empathy to Proctor's situation • to show his astonishment, confusion and frustration at Proctor's refusal to sign • to demonstrate his business-like attitude to the situation. 	8
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Question 5.3 You are performing the role of **Danforth**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Proctor to show the audience the **tension** between the two characters.

[12 marks]

05	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> • 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. <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Proctor, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. <p>The section may be performed using the stage space and interaction to show their strained and tense relationship through, for example:</p> <ul style="list-style-type: none"> • his response to Proctor interrupting him and cutting off his sentences • the difference in levels between them e.g. Proctor sitting and Danforth standing • his proximity to Proctor • his movement around the cell, acknowledgement of other characters • his response to Proctor's very dramatic declarations about being used and the fact he believes that he has 'sold (his) friends' • his passionate and emotional exchange with Proctor • his response to the way Proctor manipulates the paper in his hands • the potential contrast between his business-like approach and Proctor's emotional state. 	12
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Question 5.4 You are performing the role of **Proctor**.

Describe how you would use your acting skills to **interpret Proctor’s character**.

Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

05	4	<p>Students might refer to some of the following aspects of interpretation of Proctor:</p> <ul style="list-style-type: none"> • he is completely desperate and at breaking point by this point in the play • he is interrupting Danforth because of his high emotion • he is determined that Danforth should not use him as an example to the rest of Salem • his concern for the terrible role model he believes he is (to his children and friends) • his dismissive response to Danforth needing ‘legal proof’ • his belief in the significance of his ‘name’ • his emotional intensity and the effect of his inner tension as the extract concludes • he is furious when he tears the paper in his hand • he is a voice of sanity in a world gripped by hysteria and fear. <p>Students might refer to some of the following acting skills to communicate their interpretation:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing, listening and responding to Danforth. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Danforth and other characters in jail, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gestures, posture, gait, energy, demeanour and facial expressions. <p>In explaining why their ideas are appropriate for the extract and the play as a whole, students might refer to one or more of the following:</p> <ul style="list-style-type: none"> • he is presented as a blend of strength and weakness throughout the play • he is the tragic protagonist in this play and this is his inevitable downfall • he is acutely aware of his standing and reputation in the Salem society • he is seen as a realist throughout the play • he cannot believe how the events of the court unfold, escalate and devastate • he has an unexpressed hidden force and confidence making him unafraid of challenging authority • he regards himself as a kind of fraud and has a troubled soul making him a complex character • a sense of guilt hangs over him throughout the play • he is outspoken and principled • he is fiercely defensive of his wife, Elizabeth against the accusations of witchcraft • he has ‘great weight’ in the village. 	20
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		<p>Students may explain why their ideas are appropriate to the play as a whole in terms of for example:</p> <ul style="list-style-type: none">• consistency in terms of the action and the character(s)• development in terms of the action and the character(s).	
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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**. Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

05	5	<p>Students' answers will vary considerably depending on the area of design areas and effects selected.</p> <p>Effects that support the action of the extract might include one or more of the following:</p> <ul style="list-style-type: none"> • to create a suitable location and/or setting for the action through set design or other design skills; the location is described by Miller as 'a cell in Salem jail' • to create a suitable sombre mood and atmosphere for the action through set, lighting or sound • to create a sense of the time of year, i.e. fall, and/or a sense of the time of day, i.e. night time/dawn, through lighting or sound design • to create a sense of period (17th century) and/or social/cultural context through costume or set • to suggest the location, period, status, and appearance, state of mind and age of characters through the characters' costumes and make-up • to support the creation of tension and a sense of foreboding through set, lighting or sound. <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits – focus on the door, window and benches • use of gauzes/backdrops/cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action; jail of the period, in fall. This could be composite, symbolic or naturalistic, bearing in mind the style of the play is naturalistic and Miller describes it in great detail, including a window, heavy door and benches • ideas for set and/or scene changes in this extract and in the play as a whole. <p>Costume designs and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition • description of Proctor's dishevelled appearance • formal black for court officials and clergy • juxtaposition in appearance between officials and prisoners • the fact that it is bitterly cold • footwear 	20
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	<ul style="list-style-type: none"> • headgear e.g. for female characters, close fitting cap to cover the hair completely; hat for men • hairstyle • accessories • use of authentic fabrics such as cotton, linen, leather and wool • use of authentic and muted colours such as tawny, greys, browns • adherence to the Puritan culture of Salem • ideas for costumes in this extract and in the play as a whole • costume design ideas may be for all of the characters in the extract or just some of them. <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • lighting design to create ‘a jail cell’ • suggestion of night time/dawn, coldness, darkness and moonlight • choice of lanterns/candles • candlestick/sconce • colour/intensity/positioning/angles/focus • special effects/gobos representing the room/window/door/cell bars • light and shadow to create atmosphere • ideas for lighting in this extract and in the play as a whole. <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • live (cries, weeping, tearing of the paper) and/or recorded sound • position and use of speakers; volume/amplification/surround sound • use of voice/instruments • naturalistic sound effects of voices/keys/doors opening outside the cell • symbolic sound effects to add tension to the scene • ideas for sound and/or music in this extract and in the play as a whole. <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • characterisation • audience appeal • puppet type, e.g. life-size or miniature, symbolic or naturalistic • appropriate materials • structural design, size, shape and scale • performer manipulation and intentions for the performance • ideas for puppets in this extract and in the play as a whole. <p>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:</p> <ul style="list-style-type: none"> • 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, atmosphere and/or location. 	
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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 **costume** for **Mickey** to wear in a performance of this extract.

The costume must reflect the context of *Blood Brothers*, set in a working-class Liverpoolian community in the early 1980s. Describe your ideas for the costume.

[4 marks]

06	1	<p>The costume should reflect a working class Liverpoolian community in the early 1980s and must focus on the specific requirements/context of the extract.</p> <p>Students may describe the following appropriate to a working-class Liverpoolian community between the 1960s and 1980s:</p> <ul style="list-style-type: none"> • jeans and denim items of clothing; stone-washed/acid-washed/distressed/lived in • leather look jacket/denim jacket • football shirt/scarf • t-shirt/polo shirt • top heavy silhouette • collar turned up • sports clothing/tracksuit – possibly in shiny material • trainers • work clothes for his new job. <p>Additionally students may make reference to:</p> <ul style="list-style-type: none"> • colour of clothing, fit, condition, personal props • selected fabrics such as nylon/bri-nylon, leather look, denim • less formal attire in comparison to Edward • well-worn/scruffy items of clothing that show Mickey has been frantically searching for Edward • clothes reflecting Mickey’s social status and state of mind • references to hair and make-up might add to the scruffy appearance • lack of cleanliness and presentation of clothing. 	4
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Question 6.2 You are performing the role of **Edward**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

‘Mickey, I don’t know what she told you, but Linda and I are just friends...’

[8 marks]

06	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific words, timing and phrasing. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Mickey, his audience and other counsellors, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. <p>This line could be performed to create one or more of the following effects:</p> <ul style="list-style-type: none"> • to show Edward’s fear of the gun • to convey Edward’s attempt to placate Mickey • to communicate Edward’s desperate attempts to convince Mickey of his innocence • to generate tension with the audience about what may happen next • to communicate Edward’s shock at Mickey’s present state • to suggest Edward’s guilt at what he has done • to communicate Edward’s sympathy for Mickey • to suggest Edward’s anger at his mother about what she has done. 	8
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Question 6.3 You are performing the role of **Edward**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Mickey to show the audience the **tension** between the two characters.

[12 marks]

06	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> • use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect stage space or promote/restrict movement. <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Mickey, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. <p>The section may be performed using the stage space and interaction to create tension, through for example:</p> <ul style="list-style-type: none"> • his acknowledgement of the bond that they once shared • his reaction to Mickey's shouting • his proximity to Mickey during the scene • his rebuttal of Mickey's accusation about his daughter • his reaction when he hears the police loudhailers • his response and concern over Mickey's unsteadiness and irregular breathing • his response to Mickey's numerous threats to shoot and/or kill him. 	12
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Question 6.4 You are performing the role of **Mickey**.

Describe how you would use your acting skills to **interpret Mickey's character**.

Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

06	4	<p>Students might refer to some of the following aspects of interpretation of Mickey:</p> <ul style="list-style-type: none"> • his unsteady movements and shaking hands • his handling of the gun • his awkward breathing • his initial anger when he enters the town hall • his anger intensifying when Edward mentions 'friends' • the frustration when he compares Edward's life to his own • his despair at his situation • his increasing paranoia when he questions whether Edward is the father of his child • his dismissive attitude to the pleas from the police. <p>Students might refer to some of the following acting skills to communicate their interpretation:</p> <p>Vocal Skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing, listening and responding; especially focusing on his growing resentment and anger toward Edward. <p>Physical Skills:</p> <ul style="list-style-type: none"> • interaction (with Edward), eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gestures, posture, gait, energy, demeanour and facial expressions. <p>In explaining why their ideas are appropriate for both the extract and the play as a whole, students may refer to one or more of the following:</p> <ul style="list-style-type: none"> • his enthusiastic and friendly nature as a child • he looks up to Sammy and feels the need to impress him • he is shy at heart and it takes years for him to ask Linda out • his lack of opportunity • he is presented as a more light-hearted character until he loses his job • his increasing dependence upon his pills following his unemployment • his love for Linda and jealousy of Edward. <p>Students may explain why their ideas are appropriate to the play as a whole in terms of for example:</p> <ul style="list-style-type: none"> • consistency in terms of the action and the character(s) • development in terms of the action and the character(s). 	20
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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**. Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

06	5	<p>Students' answers will vary considerably depending upon the design areas and effects selected.</p> <p>Effects that support the action of the extract might include one or more of the following:</p> <ul style="list-style-type: none"> • to create a suitable location and/or setting for the action, through set design or other design skills • 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. afternoon, through lighting or sound design • to create a sense of the time of year, i.e. Autumn, through set or lighting • to create a sense of period (early 1980s) and/or social/cultural context through costume or set • to support the creation of tension in the scene through set or lighting or sound • to suggest the difference in social class of the characters through the set or characters' costumes and make-up. <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience, entrances/exits • use of gauzes/backdrops/cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action; the town hall with Edward on a platform standing behind a table, bearing in mind that Russell indicates that the play should flow easily with no cumbersome scene changes • ideas for set and/or scene changes in this extract and in the play as a whole. <p>Costume designs and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition • formal outfit for Edward in his role as a Councillor • footwear • headgear/hairstyle • accessories • Mickey's costume should reflect that he has come straight from working at the factory • Mickey's costume might be somewhat dishevelled to suggest his state of 	20
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	<p>mind</p> <ul style="list-style-type: none"> • ideas that are appropriate to the early 1980s • make-up • ideas for costumes in this extract and in the play as a whole • costume design ideas may be for all of the characters in the extract or just some of them. <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • lighting design to create the interior of the town hall • suggestion of day-time • choice of lanterns • colour/intensity/positioning/angles/focus • lighting to suggest the drama and intensity of the scene • shadow, silhouette • special effects/gobos • ideas for lighting in this extract and in the play as a whole. <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • live and/or recorded sound • position and use of speakers; volume/amplification/surround sound • use of voice/instruments • symbolic sound effects to add tension to the scene • background murmurings as Edward makes his address • use of PA system for Edward's address • sounds of commotion as Mickey enters • distant police sirens • use of loudhailer for the policeman's lines • ideas for sound and/or music in this extract and in the play as a whole. <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • characterisation • audience appeal • puppet type, eg life-size or miniature, symbolic or naturalistic • appropriate materials • structural design, size, shape and scale • performer manipulation and intentions for the performance • ideas for puppets in this extract and in the play as a whole. <p>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:</p> <ul style="list-style-type: none"> • 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, atmosphere and/or location. 	
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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 a **setting** for a performance of this extract.

The **setting** must reflect the context of *The 39 Steps* and its 1930s period setting. Describe your design ideas for the setting.

[4 marks]

07	1	<p>The setting should reflect the 1930s period setting and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following aspects of setting:</p> <ul style="list-style-type: none"> • sign with the hotel's name on it • bed with wooden headboard and footboard • flannel bedding, flowery/tartan counterpane, rag/sheepskin rug • furniture should be slightly worn • a log fire and mantelpiece/glowing embers from previous night's fire • 1930s armchair • suggestion of a window • door that leads to the hotel lobby. <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps • position of audience, entrances/exits • use of gauzes/backdrops/cyclorama • use of projections • use of texture and colour. 	4
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Question 7.2 You are performing the role of **Hannay**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

‘What’s the idea! How did you get out of these? Why didn’t you run away?’

[8 marks]

07	2	<p>Students might refer to some of the following physical and vocal skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent, period RP • delivery of specific words, timing, phrasing. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Pamela, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. <p>The line may be performed using vocal and physical skills to create one or more of the following effects:</p> <ul style="list-style-type: none"> • to show Hannay’s surprise/shock that Pamela has not run away • to suggest Hannay’s excitement that Pamela is still in the room • to show Hannay’s confusion at how Pamela has managed to escape • to suggest Hannay’s attraction to Pamela • to suggest a hint of disappointment that Pamela is no longer handcuffed to him. 	8
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Question 7.3 You are performing the role of **Hannay**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Pamela to show the audience the **relationship** between the two characters.

[12 marks]

07	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> • use of stage space; its configuration, size, proximity to audience, items of set and/or props that affect the stage space or promote/restrict movement. <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent, period RP • delivery of specific lines and words, timing, phrasing. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Pamela, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. <p>The section may be performed using the stage space and interaction to convey the relationship between the two characters through, for example:</p> <ul style="list-style-type: none"> • his delight as he realises that Pamela has discovered the truth • his lack of patience with Pamela as she confuses the details • hints of anger from him as he realises that it may be too late to apprehend the villains • his excitement as he fills in some of the details that Pamela is unable to recall • the changing proximity of the characters as he realises what Pamela is saying • the increasing eye contact and growing attraction between the two. 	12
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Question 7.4 You are performing the role of **Pamela**.

Describe how you would use your acting skills to **interpret Pamela’s character**.

Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

07	4	<p>Students might refer to some of the following aspects of interpretation of Pamela:</p> <ul style="list-style-type: none"> • her embarrassment at previously misunderstanding Hannay • her growing attraction to Hannay during the scene • her eagerness to make things up to Hannay by sharing the information • her near excitement when she realises what she is caught up in • her confusion about the steps • her desperation to recall all of the information. <p>Students may refer to some of the following acting skills to communicate their interpretation:</p> <p>Vocal Skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, period RP • delivery of specific lines and words, timing, phrasing, listening and responding to Hannay, quick-fire picking up of cues. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gestures, posture, gait, energy, demeanour and facial expressions. <p>In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to one or more of the following:</p> <ul style="list-style-type: none"> • she is an independent and confident character • she is beautiful and uses her looks to flirt with Hannay • her mistrust of Hannay during their first encounters • her attitude changes to Hannay when she realises that he is innocent • despite her trust in Hannay, there is still a love/hate relationship between them. <p>Students may explain why their ideas are appropriate to the play as a whole in terms of for example:</p> <ul style="list-style-type: none"> • consistency in terms of the action and the character(s) • development in terms of the action and the character(s). 	20
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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**. Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

07	5	<p>Student answers will vary considerably depending on the area of design and effects selected.</p> <p>Effects that support the action of the extract might include one or more of the following:</p> <ul style="list-style-type: none"> • to create a suitable location and/or setting for the action, through set design or other design skills • 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. early morning, through lighting or sound design • to create a sense of the time of year, i.e. August • to create a sense of period 1930s and/or social/cultural context through costume or set • to support the creation of romantic tension in the scene through set or lighting or sound • to suggest romantic tension within the room through the set or characters' costumes and make-up. <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • the staging form chosen • composite, reduced or discrete settings • creation of space suitable for the action • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits • use of gauzes, backdrops, cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action, in a tired hotel room in a remote part of Scotland, the stage directions suggest, a bed and log fire • ideas for set and/or scene changes in this extract and in the play as a whole. <p>Costume design and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition; i.e. muddy and torn from the chase across the fields • footwear • headgear/hairstyle; i.e. slightly bedraggled hairstyle in contrast to earlier in the play to reflect the chaotic pursuit that led to the hotel • accessories • slightly undressed/messy hair to suggest the fact that they've been asleep • make up i.e. muddied face from the pursuit through the countryside 	20
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	<ul style="list-style-type: none"> • ideas for costume in this extract and in the play as a whole. <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • lighting design to create a sense of the cosy but tired hotel room • suggestion of early morning • choice of lanterns • colour/intensity/positioning/angle/focus • on stage light sources • special effects/gobos • ideas for lighting in this extract and in the play as a whole. <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • live and/or recorded sound • position and use of speakers; volume/amplification/surround sound • symbolic sound effects to add dramatic tension to the scene • early morning bird song • romantic music • ideas for sound and/or music in this extract and in the play as a whole. <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • characterisation • audience appeal • puppet type, e.g. life-size or miniature, symbolic or naturalistic • appropriate materials • structural design, size, shape and scale • performer manipulation and intentions for the performance • ideas for puppets in this extract and in the play as a whole. <p>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:</p> <ul style="list-style-type: none"> • 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, atmosphere and/or location. 	
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Section B: Study of set text – *Hansel & Gretel*

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

Question 8.1 You are designing **lighting** for a performance of this extract.

The lighting must reflect the conventions of contemporary story-telling theatre used in *Hansel & Gretel*. Describe your design ideas for the lighting.

[4 marks]

08	1	<p>The lighting should reflect the conventions of contemporary story-telling theatre and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following lighting design ideas:</p> <ul style="list-style-type: none"> • lighting states that complement the setting of a forest, dappled light • gobos to create the effect of trees/leaves • colours suitable for forest setting, greens, browns • lighting effect to suit early morning • change of state to show their journey to the house • light coming from the house • lighting effects to suit the contemporary storytelling style of the play eg colour, soft focus etc. • dream-like state prior to waking. <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> • lighting design to create an appropriate atmosphere • choice of lanterns • colour/intensity/positioning/angle/focus • lighting to suggest shadow, silhouette • special effects/gobos. 	4
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Question 8.2 You are performing the role of **Hansel**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

‘It’s not coming *from* the house. It *IS* the house.’

[8 marks]

08	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice; volume, emphasis, accent (if appropriate) • delivery of specific words, timing, phrasing • the emphasis of ‘from’ and ‘/S’ to show his excitement/disbelief, use of pause as he realises where the smell is coming from • melodramatic tone. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Gretel, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions; open-mouthed, wide-eyed amazement • the creation of physical comedy. <p>The lines may be performed using vocal and physical skills to create one or more of the following effects:</p> <ul style="list-style-type: none"> • to create comedy through the exaggerated childlike acting • to create comedy through his realisation and excitement over the house • to create dramatic irony with the development of the well-known story • to show Hansel’s character as he has many moments in the play where he realises things more slowly than Gretel • to show his excitement as he realises there is a house made of bread • to show his strong bond with his twin sister Gretel. 	8
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Question 8.3 You are performing the role of **Hansel**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Gretel to show the audience his **confusion**.

[12 marks]

08	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> • use of stage space; its configuration, size, proximity to the audience, items of set and/or props, that affect the stage space or promote/restrict movement. <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. <p>The section may be performed using the stage space and interaction to communicate a sense of confusion, through, for example:</p> <ul style="list-style-type: none"> • the way he recalls their dream e.g. bewilderment, puzzlement, perplexed, uncertainty on waking • sticking together as brother and sister both physically and in their responses to each other • his over-exaggerated facial expressions and gestures • his puzzlement and vulnerability when he sees the Bird • his interaction with the Bird and comic struggle to understand it • his willingness to follow the Bird • his exaggerated style of storytelling theatre. 	12
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Question 8.4 You are performing the role of **Gretel**.

Describe how you would use your acting skills to **interpret Gretel's character**.

Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

08	4	<p>Students might refer to some of the following aspects of interpretation of Gretel:</p> <ul style="list-style-type: none"> • she is an active, physical character often fixing things and on the move • she is very close to her brother • she is the opposite of the gender stereotype of a young girl • she is quicker than her brother and has more common sense, shown in for example working out the Bird wants them to follow him. <p>Students might refer to some of the following acting skills to communicate their interpretation:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis and accent (if appropriate) • delivery of specific lines and words, timing, phrasing, listening and responding, over exaggeration, picking up of cues. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction (with Hansel, the bird and possibly the audience) eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gestures, posture, gait, energy, demeanour, and facial expressions • opportunity for physical exaggeration, mime and physical theatre. <p>In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to one or more of the following:</p> <ul style="list-style-type: none"> • the play is a 'rite of passage' for Hansel and Gretel, they both grow up throughout the play – the forest of this extract is seen as smaller later in the play • she engineers many contraptions in the play and plays against the gender stereotype of a girl • she is impulsive and physical in contrast to Hansel's 'bookish' character • she saves her brother's life later in the play • she drives the action in the play and makes the decisions. <p>Students may explain why their ideas are appropriate to the play as a whole in terms of, for example:</p> <ul style="list-style-type: none"> • consistency in terms of the action and the character(s) • development in terms of the action and the character(s). 	20
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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**. Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

08	5	<p>Student's answers will vary considerably depending upon the design ideas and effects selected.</p> <p>Effects that support the action of the extract might include one or more of the following:</p> <ul style="list-style-type: none"> • to create a suitable setting for the action through set design or other design skills • to create a suitable mood and atmosphere for the action, through set, lighting or sound • to create a sense of time of day, ie day-time, through lighting or sound design • to support the creation of comedy and storytelling in the scene through set, costume, lighting, sound or puppet design • to create a sense of location, period and/or social/cultural context through costume or set • to suggest the folk-tale context through the set or characters' costumes and make-up. <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits • use of gauze/backdrops/cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action; suggestion of the forest and the witch's house; reference to Kneehigh's original production with circular wooden stage and constructivist arrangement of ladders, poles and contraptions • ideas for set and/or scene changes in this extract and in the play as a whole. <p>Costume design and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition • footwear • headgear/hairstyle • accessories • make-up • typical Germanic folk tale stereotypical costumes – lederhosen, shirts and long socks for the male characters and Bavarian style skirts, blouses and long socks for the female characters, feathered caps 	20
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	<ul style="list-style-type: none"> • appropriate bird like costume for Birdy, feathers and wing like attachments • appropriate head gear and/or hairstyle for all characters • ideas for costumes in this extract and in the play as a whole • costume design ideas may be for all of the characters in the extract or just for some of them. <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • lighting design to create the setting of a daytime meeting place appropriate to the forest • suggestion of early morning • light coming from old lady's house • choice of lanterns • colour/ intensity/positioning/angles/focus • special effects and use of gobos • creation of mood and atmosphere • ideas for lighting in this extract and in the play as a whole. <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • live and/or recorded sound • position and use of speakers; volume/amplification/surround sound • use of voice/instruments • sound effects appropriate to setting • underscoring music to create atmosphere and/or mood • sound of a thousand birds flying off • sound effects for Birdy • ideas for sound and/or music in this extract and in the play as a whole. <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • characterisation • audience appeal • puppet type, e.g. life-size or miniature, symbolic or naturalistic • appropriate materials, feathers, found objects etc. • structural design, size, shape and scale • performer manipulation and intentions for the performance • suitable designs for the storytelling genre, Birdy can be performed by a puppet, manipulation of the bread house, animals in the forest, perhaps the rabbits, shadow puppets for 1000 birds flying off • suitable puppet designs for the storytelling genre • ideas for puppets in this extract and in the play as a whole. <p>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:</p> <ul style="list-style-type: none"> • 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, atmosphere or location. 	
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Section B: Study of set text – *Noughts & Crosses*

The following mark scheme is for **Question 9: *Noughts & 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 & Crosses*. Describe your design ideas for the setting.

[4 marks]

09	1	<p>The setting should reflect the conventions of contemporary ‘epic’ theatre and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following aspects of setting:</p> <ul style="list-style-type: none"> • symbolic set of a TV room in a large country house • bare stage with individual items of setting brought on possibly by actors • backdrop/projection of an interior/text to describe location • trucked on, sofa/television • empty chair as mentioned in stage directions • coffee table with glossy magazines • some indication in the items of furniture to represent wealth and status • stone floors, marble pillars, carved stonework. <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> • the staging form chosen • composite, reduced 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 are intended to flow into one another seamlessly • the style is non-naturalistic • the playwright’s instruction that there should be no blackouts/minimum of props and no clutter • the style of play depends on actors moving furniture and setting on and off stage in sequences of physical movement • a permanent item of set/painting/projection that symbolises the themes of the play, i.e. a painted grid or cross. 	4
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Question 9.2 You are performing the role of **Minerva**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

‘How many times do I have to tell you not to call me Minnie?’

[8 marks]

09	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific words, timing, phrasing. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Sephy, Jasmine and possibly the audience, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. <p>The line may be performed using vocal and physical skills to create one or more of the following effects:</p> <ul style="list-style-type: none"> • to show that she is exasperated at her sister’s teasing • to give the impression that this happens a lot • to show her feisty and argumentative relationship with Sephy • to demonstrate her short temper towards her sister • to suggest that she really does not like this abbreviated version of her name. 	8
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Question 9.3 You are performing the role of **Minerva**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Sephy to show the audience the **sibling relationship** between the two characters.

[12 marks]

09	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> • 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. <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction, eye-contact and its withdrawal, staring, spatial relationships, physical contact, use of performance space • movement towards and away from each other, body language, gesture, posture, gait, demeanour and facial expressions. <p>The section may be performed using the stage space and interaction to show their sibling relationship through, for example:</p> <ul style="list-style-type: none"> • the way Minerva is spelling out the consequences of the McGregor situation to Sephy • how Minerva thinks Sephy doesn't understand the repercussions initially • her patronising and derogatory addresses to her sister • the contrasting viewpoints and opinions of the sisters • her response to Sephy's final put down after she uses the word 'terrorist' • the argumentative nature of the interaction • touching, physical grabbing, gestures and eye contact between the two sisters • how the questions are delivered from the girls in terms of pitch, tone, volume, emphasis and pace • how the sarcasm of 'lovebirds' and 'dur-brain' is delivered in terms of pitch, tone, volume, emphasis and pace. 	12
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Question 9.4 You are performing the role of **Sephy**.

Describe how you would use your acting skills to **interpret Sephy's character**.

Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

09	4	<p>Students might refer to some of the following aspects of interpretation of Sephy:</p> <ul style="list-style-type: none"> • she is determined to stay loyal to the McGregor family and Callum in particular • her repeated goading toward Minerva by shortening her name • she purposely wants to annoy Minnie • her insistence that Ryan is innocent • she is not interested in the fact that her father may be accused of favouritism • Sephy's questioning of Minerva's future prediction of events • she believes that Ryan would have been forced to make a confession • her dismissive and angry response when Minerva suggests that Ryan is a terrorist. <p>Students might refer to some of the following acting skills to communicate their interpretation:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines or words, timing, phrasing, listening and responding to Jasmine and Minerva. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Jasmine, Minerva and possibly the audience, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. <p>In explaining why their ideas are appropriate for the extract and the play as a whole, students might refer to one or more of the following:</p> <ul style="list-style-type: none"> • she is feisty, passionate and will speak her mind without question • her character is usually fair and she is always prepared to stand up for what she believes in • sometimes she misjudges a situation and behaves naively, such as when she turned up at Lynette's wake • she is consistently strong-willed and loyal to Callum and the McGregors throughout • her character develops in the course of the play but does not deviate from being determined, high-spirited and acutely just throughout. <p>Students may explain why their ideas are appropriate to the play as a whole in terms of, for example:</p> <ul style="list-style-type: none"> • consistency in terms of the action and the character(s) • development in terms of the action and the character(s). 	20
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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**. Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

09	5	<p>Students' answers will vary considerably depending on the area of design areas and effects selected.</p> <p>Effects that support the action of the extract might include one or more of the following:</p> <ul style="list-style-type: none"> • to create a suitable location and/or setting for the action i.e. the Hadley's TV room through set design or other design skills • to create a suitable 'more museum than home' mood and atmosphere for the action through set, lighting or sound to contrast with the McGregor's house, the beach, the school and the prison • to create a sense of the time of day (open to interpretation), through lighting or sound design • to create a sense of period, status and/or social/cultural context through costume or set • to support the creation of tension in the scene through set or lighting or sound • to suggest the location, status, appearance and age of characters through characters' costumes and make-up. <p>Students might describe some of the following aspects of set and props, in the Hadley home, appropriate to a contemporary epic interpretation. For example:</p> <ul style="list-style-type: none"> • symbolic set suggesting luxury in the Hadley home • bare stage with individual items of setting brought on by actors • TV, chairs, sofas, to show they are downstairs at home, in the TV room • backdrop/projection of a luxurious house • cushions, magazines and other items typically found in a contemporary TV room • trucked on, sofa/chairs set • the need to address the playwright's description of the home as having cold floors, marble pillars and carved stonework. <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • the staging form chosen • composite, reduced or discrete setting • scale • use of levels, ramps, steps, split-staging • positioning of audience and entrances/exits • use of gauzes/backdrops/cyclorama • use of projections • use of texture, materials, colour and condition to show their wealth and high status • the creation of a suitable setting for the action; the Hadley house – TV room. This could be composite, symbolic or representational – bearing in mind the large number of scenes/quick changes required and that the episodes are intended to flow into one another seamlessly 	20
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	<ul style="list-style-type: none"> • the style is epic • minimum props/no clutter as stated by the playwright • the style of play depends on actors moving furniture and setting on and off stage in sequences of physical movement • ideas for set and/or scene changes in this extract and in the play as a whole. <p>Costume designs and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition • footwear • headgear/hairstyle • jewellery, accessories/props relevant to teenage girls/middle aged women • the creation of more casual clothes that they may wear at home • use of colour/symbols/cut/style to distinguish that they are Crosses with power • symbolic or naturalistic make-up to suggest age, status, beauty, colouring, state of mind, contemporary setting • ideas for costume in this extract and in the play as a whole • costume design ideas may be for all of the characters in the extract or just for some of them. <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • lighting design to create a suggestion of time of day (open to interpretation) • choice of lanterns • colour/intensity/positioning/angles/focus • warm lighting/interior lighting • special effects/gobos representing the house – windows/candles/pillars • lighting effect to suggest TV being turned off at the beginning of the extract • specialist symbolic lighting to symbolise the themes of the play, e.g., prejudice, social standing, racism • ideas for lighting in this extract and in the play as a whole. <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • live and/or recorded sound • position and use of speakers; volume/amplification/surround sound • use of voice/instruments • naturalistic sound effects of a home – music, TV, radio, other people being present in the house • clock ticking or similar to create tension • symbolic sound effects to foreshadow the tension between the characters • ideas for sound and/or music in this extract and in the play as a whole. <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • characterisation – difference between Noughts & Crosses, use of colour/symbols • audience appeal • puppet type, e.g. life-size or miniature, symbolic or naturalistic • appropriate materials • structural design, size, shape and scale • performer manipulation and intentions for the performance 	
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	<ul style="list-style-type: none">• ideas for puppets in this extract and in the play as a whole. <p>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:</p> <ul style="list-style-type: none">• 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, atmosphere or location.	
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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 **Titania** 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.

[4 marks]

10	1	<p>The costume should reflect the play’s original setting in ancient Athens and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following aspects of costume, appropriate to ancient Athens:</p> <ul style="list-style-type: none"> • individual items of clothing appropriate to a fairy in a magical setting in ancient Athens • Titania should look magical and ethereal, in contrast to the ‘human’ costumes of the other characters in the play • Titania is Queen of the Fairies and the costume may reflect this in some way. <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> • style of costume indicating period/status/situation; Titania as Queen, should have some item of costume to reflect her high status eg a crown/tiara/coronet • simplicity and/or detail of the cut of the costume, a sense that she is not human through cut and fit of costume • selected fabrics, perhaps floaty, lightweight fabrics, a train that is held by the fairies, colour that is symbolic and represents the fairy kingdom, personal props to show Titania is Queen of the Fairies, perhaps a wand of some description • hair and make up to help represent the fairy kingdom, perhaps glitter or face paint, hair perhaps braided and interwoven with leaves, a flowery headband to represent the forest setting • a chiton (Greek) costume to represent ancient Athens. 	4
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Question 10.2 You are performing the role of **Titania**.

Describe how you would use your vocal and physical skills to perform the lines below **and** explain the effects you want to create.

**‘Set your heart at rest
The fairy land buys not the child of me.’**

[8 marks]

10	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice; volume, emphasis, accent (if appropriate) • delivery of specific lines and words, phrasing, timing. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Oberon, her train and, possibly, the audience, eye contact and its withdrawal, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. <p>The lines may be performed using vocal and physical skills to create one or more of the following effects on the audience:</p> <ul style="list-style-type: none"> • to show Titania’s determination to keep the child • to show the audience her tempestuous relationship with Oberon • to show her power and strength • to show her passion for the child. 	8
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Question 10.3 You are performing the role of **Titania**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Oberon to show the audience the **relationship** between the two characters.

[12 marks]

10	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> • 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. <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. <p>The section may be performed using the stage space and interaction to show the relationship between the two characters through, for example:</p> <ul style="list-style-type: none"> • her passionate argument with Oberon showing the intensity of both of their feelings • her slightly patronising and/or taunting attitude towards Oberon • her refusal to grant Oberon’s wishes, her defiance and anger towards him • her use of space e.g. circling Oberon • her use of her ‘train’ to support their arguments • her refusal to continue with the argument resulting in her abrupt and defiant exit with her train. 	12
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Question 10.4 You are performing the role of **Oberon**.

Describe how you would use your vocal and physical skills to **interpret Oberon’s character**.

Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

10	4	<p>Students might refer to some of the following aspects of interpretation of Oberon:</p> <ul style="list-style-type: none"> • Oberon is the King of the Fairies and has a high status • Oberon is in love with Titania and is now arguing with her over jealousies and rivalries • he is a very proud character. <p>Students might refer to the following acting skills to communicate their interpretation:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> • pitch, pace, pause, tone of voice, volume, emphasis and accent (if appropriate) • delivery of specific lines and words, timing, phrasing, listening and responding; frustration and anger, raised volume toward Titania. <p>Physical skills:</p> <ul style="list-style-type: none"> • interaction with Titania, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space; Titania’s exit with her train and Oberon’s response • movement, body language, gestures, posture, gait, energy, demeanour and facial expressions. <p>In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to one or more of the following:</p> <ul style="list-style-type: none"> • he is in love with Titania and is now jealous of her love for someone else • he is in a battle with Titania over the ‘changeling’ and wants the child from her, she is refusing to give the child to him • he is a trickster, using Puck to find the love potion and trick Titania into falling in love with Bottom • he is described as ‘proud and jealous’ • Titania makes him exasperated and frustrated • his plotting of his revenge. <p>Students may explain why their ideas are appropriate to the play as a whole in terms of, for example:</p> <ul style="list-style-type: none"> • consistency in terms of the action and the character(s) • development in terms of the action and the character(s). 	20
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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**. Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

10	5	<p>Students' answers will vary considerably depending upon the design areas and effects selected.</p> <p>Effects that support the action of the extract, might include one or more of the following:</p> <ul style="list-style-type: none"> • to create a suitable location and/or setting for the action, through set design or other design skills • to create a suitable mood and atmosphere for the action, through set, lighting or sound • to create a suitable setting for the fairy kingdom • to create a sense of the time of day, e.g. moonlit night in the woods, through lighting or sound design • to create a sense of period and/or social/cultural context, through set or costume; Athenian context • to suggest the inhuman context through the use of puppets for example, the fairies. <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits • use of gauzes/backdrops/cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action ie a forest, a suitable setting for the fairy kingdom • ideas for set and/or scene changes in this extract and in the play as a whole. <p>Costume design and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • style of costumes; cut, fit and length; to suit a woodland setting and magical context • colour, fabric, ornamentation; floaty and lightweight fabrics for fairies, suggestion of material train • condition • footwear • headgear – suitable to a fairy or ethereal character, flowery/leafy headband • hairstyle • accessories appropriate to a noble character • ideas for Puck • contrast or similarities between the costume of Titania and Oberon and their train 	20
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	<ul style="list-style-type: none"> • ideas for costumes in this extract and in the play as a whole • costume design ideas may be for all of the characters in the extract or just for some of them. <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • lighting design to create the setting of a meeting place appropriate to the fairy kingdom/forest setting of Ancient Athens, a magical atmosphere • suggestion of time of day; a moonlit night • choice of lanterns • colour/intensity/positioning/angles/focus • specials effects/gobos, to create the effects of the forest • change of lighting after Titania’s exit • ideas for lighting in this extract and in the play as a whole. <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • live and/or recorded sound, use of reverb to create ethereal, magical effect • position and use of speakers; volume/amplification/surround sound • use of voice/instruments, music for Titania’s exit • sound effects appropriate to setting, creation of SFX of the woods at night e.g. owls hooting, wind rustling etc. • underscoring music to create atmosphere and/or mood • ideas for sound and/or music in this extract and in the play as a whole. <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • characterisation • audience appeal • puppet type, e.g. life-size or miniature, symbolic or naturalistic • appropriate materials • structural design, size, shape, scale • performer manipulation and intentions for performance • puppets appropriate to the fairy setting – puppets to represent the train, perhaps • ideas for puppets in this extract and in the play as a whole. <p>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:</p> <ul style="list-style-type: none"> • 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. 	
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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	<p>Excellent description:</p> <ul style="list-style-type: none"> • 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	<p>Good description:</p> <ul style="list-style-type: none"> • 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	<p>Reasonable description:</p> <ul style="list-style-type: none"> • 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	<p>Limited description:</p> <ul style="list-style-type: none"> • 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 underdeveloped 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	<p>Excellent analysis and evaluation:</p> <ul style="list-style-type: none"> • 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	<p>Good analysis and evaluation:</p> <ul style="list-style-type: none"> • 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	<p>Reasonable analysis and evaluation:</p> <ul style="list-style-type: none"> • 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	<p>Limited analysis and evaluation:</p> <ul style="list-style-type: none"> • The response demonstrates underdeveloped skills in identifying and investigating how successfully theatre-makers communicated meaning to an audience (analysis) • The response demonstrates underdeveloped 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 used their vocal and physical skills in a particular scene or section to **show their character’s emotions**. Analyse and evaluate how successful they were in communicating their character’s emotions to the audience.

You could make reference to:

- vocal skills, for example pitch, pace and tone of voice
- physical skills, for example body language and facial expression
- a scene or section and/or the production as a whole.

[32 marks]

<p>This question assesses:</p> <ul style="list-style-type: none"> • 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) <p>Responses could include reference to:</p> <ul style="list-style-type: none"> • a scene or section and/or • the production as a whole. <p>The actors’ success in showing their character’s emotions in terms of, for example:</p> <ul style="list-style-type: none"> • emotions such as fear, anger, sadness, happiness, disgust, remorse, love, joy, anxiety, sorrow. • the way the character’s emotions are shown according to age, gender, social background, ethnicity, status • the way the character’s emotions may develop or change • character’s emotional reactions to other characters and situations. <p>The skills applied:</p> <ul style="list-style-type: none"> • vocal: pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • physical: movement, body language, gesture, posture, gait, poise, balance, spatial relationships • facial expression, eye-contact. <p>Reference could also be made to:</p> <ul style="list-style-type: none"> • physical appearance of the performer/character – age, height, build, colouring, facial features • character interpretation and how they show emotion, an understanding of why they are showing a particular emotion • use of costume and props • use of space and setting • interaction with other characters; listening and response • delivery of specific lines. 	<p>32</p>
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Question 12

Describe how the set was used to **create a memorable experience** for the audience. Analyse and evaluate how successful the set was in creating a memorable experience for the audience.

You could make reference to:

- materials and equipment
- use of space, levels, scale, colour.
- a scene or section and/or the production as a whole.

[32 marks]

<p>This question assesses:</p> <ul style="list-style-type: none"> • 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) <p>Responses could include reference to:</p> <ul style="list-style-type: none"> • a scene or section and/or • the production as a whole. <p>How the set created a memorable experience for the audience, with reference to some of the following:</p> <ul style="list-style-type: none"> • the impact the set had on the audience and how it enhanced their experience • use of set to enhance the mood/atmosphere • designer's intentions/interpretations • the period, location and context of the production • set dressing • special features or hallmarks of the style/genre of the production that were memorable. <p>An explanation of how a memorable experience was created through set with reference to some of the following:</p> <ul style="list-style-type: none"> • the layout and configuration of the set • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits • use of gauzes/backdrops/cyclorama • use of projections, multimedia • use of texture, materials, colour • revolves, trucks, projections, smoke machines and flying • actors' use of the set to enhance meaning/message. 	<p>32</p>
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Question 13

Describe how the costumes were used to **create a sense of period and/or location** in the production. Analyse and evaluate how successful the costumes were in communicating the period and/or location of the production to the audience.

You could make reference to:

- fabric, texture, fit and shape
- colour and style
- a scene or section and/or the production as a whole.

[32 marks]

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:

- a scene or section and/or
- the production as a whole.

How the costumes were used to create a sense of period and/or location with reference to some of the following:

- its location
- its period setting
- the designers and/or director's application of period or location through costume.

An explanation of how period and/or location were communicated through:

- costume design fundamentals; style, colour, fabric, texture, materials
- condition, fit, shape
- authentic costumes to match the period, play/production or location
- 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.

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