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**GCSE  
DRAMA  
8261/W**

**Component 1 Understanding Drama**

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**Mark scheme**

**June 2024**

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**Version: 1.0 Final**



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

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

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

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

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

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## Level of response marking instructions

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

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

### Step 1 Determine a level

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

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

### Step 2 Determine a mark

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

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

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

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

**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 question 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
<b>A</b>	1–4	Multiple choice questions	5
<b>B</b>	5 6 7 8 9 10 11 12 13	<i>The Crucible</i> <i>Blood Brothers</i> <i>Around the World in 80 Days</i> <i>Things I Know To Be True</i> <i>Noughts &amp; Crosses</i> <i>Romeo and Juliet</i> <i>A Taste of Honey</i> <i>The Empress</i> <i>The Great Wave</i>	6 then 10 6 then 17 6 then 23 6 then 30 6 then 38 6 then 46 6 then 54 6 then 62 6 then 70
<b>C</b>	14–16	Live theatre production (one question out of a choice of three)	78

**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.**

**Section A: Theatre roles and terminology**

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

Question	Marking guidance	Total marks
01	<b>C</b> Stage Management	1
02	<b>B</b> Theatre in the Round	1
03	<b>A</b> Centre Stage	1
04	<b>B</b> The audience feels more involved as they are closer to the action.	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><b>Excellent</b> description</p> <ul style="list-style-type: none"> <li>• The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• The design is entirely appropriate to the brief in the question and demonstrates highly developed knowledge and understanding of design and of the play.</li> <li>• Precise details are provided throughout the description.</li> </ul>
3	3	<p><b>Good</b> description</p> <ul style="list-style-type: none"> <li>• The response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• 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.</li> <li>• A number of precise details are provided in the description.</li> </ul>
2	2	<p><b>Reasonable</b> description</p> <ul style="list-style-type: none"> <li>• The response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• The design has some relevance to the brief in the question and demonstrates mostly sound knowledge and understanding of design and of the play.</li> <li>• A few precise details are provided in the description.</li> </ul>
1	1	<p><b>Limited</b> description</p> <ul style="list-style-type: none"> <li>• The response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• The design may lack appropriateness to the brief in the question and demonstrate underdeveloped knowledge and understanding of design and of the play.</li> <li>• Minimal detail is provided in the description.</li> </ul>
0	0	Nothing worthy of credit/nothing written.

**Section B .2 questions (8 marks)**

<b>Band</b>	<b>Marks</b>	<b>Descriptors</b>
4	7–8	<b>Excellent</b> description and explanation <ul style="list-style-type: none"> <li>• The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• The description of how vocal and physical skills would be used is exact and supported by precise detail throughout.</li> <li>• The intended effects given are entirely appropriate to the role and to the context of the extract and are comprehensively explained.</li> </ul>
3	5–6	<b>Good</b> description and explanation <ul style="list-style-type: none"> <li>• The response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• The description of how vocal and physical skills would be used is clear and supported by a number of precise details.</li> <li>• The intended effects given have a good degree of appropriateness to the role and to the context of the extract and are clearly explained.</li> </ul>
2	3–4	<b>Reasonable</b> description and explanation <ul style="list-style-type: none"> <li>• The response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• The description of how vocal and physical skills would be used is reasonably clear and supported by a few precise details.</li> <li>• The intended effects given have some relevance to the role and to the context of the extract and are reasonably well explained.</li> </ul>
1	1–2	<b>Limited</b> description and explanation <ul style="list-style-type: none"> <li>• The response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• The description of how vocal and physical skills would be used lacks clarity and includes minimal detail.</li> <li>• The intended effects may lack appropriateness to the role or to the context of the extract and are not explained.</li> </ul>
0	0	Nothing worthy of credit/nothing written.

**Section B .3 questions (12 marks)**

<b>Band</b>	<b>Marks</b>	<b>Descriptors</b>
4	10–12	<p><b>Excellent</b> explanation</p> <ul style="list-style-type: none"> <li>• The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• The explanation is exact, well-developed and entirely appropriate to the brief in the question.</li> <li>• Precise details are provided throughout the explanation.</li> </ul>
3	7–9	<p><b>Good</b> explanation</p> <ul style="list-style-type: none"> <li>• The response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• The explanation is clear, developed and secure and has a good degree of appropriateness to the brief in the question.</li> <li>• A number of precise details are provided to support the explanation.</li> </ul>
2	4–6	<p><b>Reasonable</b> explanation</p> <ul style="list-style-type: none"> <li>• The response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• The explanation is reasonably clear, mostly sound and has some relevance to the brief in the question.</li> <li>• A few precise details are provided to support the explanation.</li> </ul>
1	1–3	<p><b>Limited</b> explanation</p> <ul style="list-style-type: none"> <li>• The response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• The explanation demonstrates underdeveloped knowledge and may lack clarity and/or appropriateness to the brief in the question.</li> <li>• Minimal detail is provided to support the explanation.</li> </ul>
0	0	Nothing worthy of credit/nothing written.

**Section B .4 and .5 questions (20 marks)**

<b>Band</b>	<b>Marks</b>	<b>Descriptors</b>
4	16–20	<p><b>Excellent</b> description and explanation</p> <ul style="list-style-type: none"> <li>• The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• The ideas given are exact, well-developed, entirely appropriate for the extract and indicate an excellent knowledge of the play as a whole.</li> <li>• The range of theatrical skills referenced is extensive and specifically calculated to interpret character/support the action.</li> <li>• Precise details are provided throughout the response.</li> </ul>
3	11–15	<p><b>Good</b> description and explanation</p> <ul style="list-style-type: none"> <li>• The response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• 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.</li> <li>• The range of theatrical skills referenced is wide and clearly targeted at successfully interpreting the character/supporting the action.</li> <li>• A number of precise details are provided to support the response.</li> </ul>
2	6–10	<p><b>Reasonable</b> description and explanation</p> <ul style="list-style-type: none"> <li>• The response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• 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.</li> <li>• The range of theatrical skills referenced is fair and has some potential to interpret the character/support the action.</li> <li>• A few precise details are provided to support the response.</li> </ul>
1	1–5	<p><b>Limited</b> description and explanation</p> <ul style="list-style-type: none"> <li>• The response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• The ideas given demonstrate underdeveloped knowledge, may lack clarity and/or appropriateness for the extract and indicate a limited knowledge of the play as a whole.</li> <li>• The range of theatrical skills referenced is narrow and has limited potential to interpret the character/support the action.</li> <li>• Minimal detail is provided to support the response.</li> </ul>
0	0	Nothing worthy of credit/nothing written.

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

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

**Question 5.1** You are designing a **setting** for a performance of this extract.

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

**[4 marks]**

		<p>The setting 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 set design ideas:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging</li> <li>• positioning of audience and entrances/exits</li> <li>• use of gauzes/backdrops/cyclorama</li> <li>• use of projections</li> <li>• use of texture reflecting the idea that items would have been hand made</li> <li>• use of colours reflecting building materials are sourced from the natural world</li> <li>• design to reflect the simplicity of the life they lead</li> <li>• reference to design supporting naturalistic style</li> <li>• construction of set to reflect simple wooden buildings that were common in 17th century Salem</li> <li>• lack of decoration and ornamentation to communicate Puritans' simple lifestyle.</li> </ul> <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• a narrow window to the left with leaded panes</li> <li>• a wooden handmade bed to the right</li> <li>• a prayer stool and bible</li> <li>• a burnt down candle beside the bed suggesting the characters have been up all night</li> <li>• a chest, a chair and a small table</li> <li>• a door at the back opening onto the landing with a stairway</li> <li>• exposed roof rafters with raw and unmellowed wood</li> <li>• attention must be paid to Miller's stage directions that the room should be a 'room gives off an air of clean sparseness'</li> </ul>	
05	1		4

**Question 5.2** You are performing the role of **Hale**.

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

**'(grasping Abigail) Abigail, it may be your cousin is dying. Did you call the Devil last night?'**

**[8 marks]**

05	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p><b>Vocal skills:</b></p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice; volume, emphasis and accent (if appropriate)</li> <li>• delivery of specific words, lines, timing and phrasing.</li> </ul> <p><b>Physical skills:</b></p> <ul style="list-style-type: none"> <li>• interaction with Abigail, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The line may be performed using vocal and physical skills to create <b>one or more</b> of the following effects:</p> <ul style="list-style-type: none"> <li>• to show his growing frustration with Abigail</li> <li>• to show his desire to communicate the severity of the situation to Abigail</li> <li>• to forcibly encourage Abigail to confess</li> <li>• to show his desperation to hear the truth</li> <li>• to communicate his concern for Betty</li> <li>• to assert his authority as a respected and educated minister.</li> </ul>	8
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**Question 5.3** You are performing the role of **Hale**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Abigail to show the audience **Hale's determination to get the truth**.

[12 marks]

05	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> <li>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.</li> </ul> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>pitch, pace, pause, tone of voice, volume, emphasis and accent (if appropriate)</li> <li>delivery of specific lines and words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>interaction with Abigail, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions.</li> </ul> <p>The section may be performed using the stage space and interaction to show Hale's determination to get the truth through, for example:</p> <ul style="list-style-type: none"> <li>his repeated use of questions</li> <li>his reactions to Abigail's evasiveness and denials</li> <li>his reaction to Abigail shaking Betty</li> <li>a change in volume and tone as the exchange progresses and his frustration grows</li> <li>use of levels, such as chairs</li> <li>his use of touch and possible grasping or holding of her</li> <li>his attempts to make and sustain eye contact with Abigail</li> <li>his awareness that their interaction is being watched</li> <li>the distance between them</li> <li>their differing facial expressions and body language throughout the exchange.</li> </ul>	12
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**Question 5.4** You are performing the role of **Abigail**.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

<p>05</p> <p>4</p>	<p>Students might refer to some of the following aspects of interpretation of Abigail:</p> <ul style="list-style-type: none"> <li>• she is terrified of being whipped or accused of being branded a witch</li> <li>• she knows Betty is play acting and is desperate for her to wake up</li> <li>• she tries to evade Hale's questions and then is willing to lie to his face to protect herself and later lies to the judges in the court</li> <li>• she is a skilled and confident liar, even under great pressure</li> <li>• she has no conscience about accusing Tituba, if she escapes punishment</li> <li>• she has no genuine concern for Betty's well being</li> <li>• she uses her accusations of witchcraft to gain power and control.</li> </ul> <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"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)</li> <li>• delivery of specific lines and words, timing, phrasing, listening and responding especially focusing on the series of questions that is put to her by Hale.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Hale, Parris and Tituba, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy/dynamic, demeanour and facial expressions.</li> </ul> <p>In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students may refer to <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• she's a ringleader for the girls and initiates the witch-hunt</li> <li>• she represents the repressed desires of the Puritan community</li> <li>• she is devious and egocentric</li> <li>• she is independent and believes nothing is beyond her grasp</li> <li>• she lacks a conscience to keep her in check</li> <li>• she sees herself as Proctor's true love and will do anything to be with him, including accusing Elizabeth and having her arrested</li> <li>• she lies throughout the play in order to protect herself from punishment</li> </ul> <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"> <li>• consistency in terms of the action and the character(s)</li> <li>• development in terms of the action and the character(s).</li> </ul>	<p>20</p>
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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]**

	<p>Students' answers will vary considerably depending upon the area of design and effects selected.</p> <p>Effects that support the action of the extract might include <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• 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 small upper bedroom'</li> <li>• to create a suitable 'sombre and sparse' mood and/or atmosphere for the action through set, lighting or sound design</li> <li>• to create a sense of the time of year/day ie an early spring morning through lighting or sound design</li> <li>• to create a sense of period (late 17th century) and/or social/cultural context through costume or set design</li> <li>• to support the creation of tension and a sense of foreboding through lighting or sound design</li> <li>• to suggest the location, period, status, appearance, age of characters through the set or characters' costumes and make-up.</li> </ul> <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite, reduced or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging</li> <li>• positioning of audience and entrances/exits</li> <li>• consideration of the window, bed, chair, chest and small table</li> <li>• use of gauzes/backdrops/cyclorama</li> <li>• use of projections</li> <li>• use of texture, materials, colour and condition</li> <li>• the creation of a suitable setting for the action; set in a 'small upper bedroom on a spring morning'. 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 the door at the back leading to the stairway and the exposed roof rafter</li> <li>• ideas for set and/or scene changes and how this may change or not in the play as a whole.</li> </ul> <p>Costume designs and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• style of costumes; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• condition</li> </ul>	
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	<ul style="list-style-type: none"> <li>• footwear, the girls may be barefoot</li> <li>• hairstyle</li> <li>• headgear eg for women close fitting cap to cover the hair completely</li> <li>• make up</li> <li>• accessories</li> <li>• use of authentic fabrics such as linen, leather, wool, cotton</li> <li>• use of authentic and muted colours such as tawny, greys, browns</li> <li>• adherence to the puritan culture of Salem</li> <li>• the girls have been dancing in the forest at night, this may be reflected in the condition of their clothes</li> <li>• ideas for costumes in this extract and in the play as a whole</li> <li>• costume design ideas may be for all of the characters in the extract or just for some of them</li> <li>• if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul> <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• lighting design to create 'morning sunlight streaming' into the room or the candle still burning by the bed</li> <li>• suggestion of early morning</li> <li>• colour/intensity/positioning/angles/focus</li> <li>• projections</li> <li>• choice of lanterns</li> <li>• special effects/gobos representing the narrow leaded window</li> <li>• light and shadow/silhouette</li> <li>• create of mood or atmosphere</li> <li>• ideas for lighting in this extract and in the play as a whole.</li> </ul> <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• live and/or recorded sound</li> <li>• position and use of speakers; volume/amplification/surround sound</li> <li>• use of voice/instruments</li> <li>• underscoring sound/music to create atmosphere and/or mood</li> <li>• naturalistic sound effects such as the sound of praying/singing/talking</li> <li>• naturalistic sound effects to suggest the villagers below</li> <li>• symbolic sound effects to add tension to the scene</li> <li>• ideas for sound and/or music in this extract and in the play as a whole.</li> </ul> <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• audience appeal</li> <li>• puppet type, eg life-size or miniature, symbolic or naturalistic</li> <li>• appropriate materials</li> <li>• structural design, size, shape and scale</li> <li>• performer manipulation and intentions for the performance</li> <li>• ideas for puppets in this extract and in the play as a whole</li> </ul>	
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		<ul style="list-style-type: none"><li>if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppet design for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li></ul> <p>Students may explain why their 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"><li>consistency in terms of the development of the action and the characters</li><li>consistency in terms of the style of design</li><li>consistency in terms of the design methods employed to create mood, atmosphere and/or location.</li></ul>	
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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 **Mrs Johnstone** to wear in a performance of this extract.

The costume must reflect the context of *Blood Brothers*, set in a Liverpudlian community in the 1950s. Describe your design ideas for the costume.

**[4 marks]**

06	1	<p>Students might describe some of the following costume design ideas:</p> <ul style="list-style-type: none"> <li>• style of costume indicating period/status/situation</li> <li>• simplicity and/or detail of the cut of the costume</li> <li>• selected fabrics, colour, fit, condition</li> <li>• footwear</li> <li>• headgear, hairstyle</li> <li>• accessories</li> <li>• make-up.</li> </ul> <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• hair loosely tied back and unstyled</li> <li>• headscarf</li> <li>• loose jumper with rolled up sleeves</li> <li>• polyester tabard-style apron/wraparound apron</li> <li>• 50s style skirt under apron</li> <li>• tan coloured tights</li> <li>• low-heeled, scuffed shoes</li> <li>• washing-up gloves and feather duster.</li> </ul>	4
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**Question 6.2** You are performing the role of **Mrs Johnstone**.

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

**'Oh but look, look, it's all right, Mrs Lyons, I'll still be able to do me work.'**

**[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"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, Liverpudlian accent</li> <li>• delivery of specific words/lines, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Mrs Lyons, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The line may be performed using vocal and physical skills to create <b>one or more</b> of the following effects:</p> <ul style="list-style-type: none"> <li>• her desire to continue working</li> <li>• her attempts to reassure Mrs Lyons that she can still work for her</li> <li>• her panic as she thinks that Mrs Lyons may not want her to complete her job</li> <li>• to make it clear that she has a casual approach to her latest pregnancy</li> <li>• her desperate need for the money from her cleaning job</li> <li>• her belief that her cleaning role is vital to Mrs Lyons.</li> </ul>	8
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**Question 6.3** You are performing the role of **Mrs Johnstone**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Mrs Lyons to show the audience **Mrs Johnstone's fear**.

[12 marks]

06	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> <li>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.</li> </ul> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>pitch, pace, pause, tone of voice, volume, emphasis, Liverpudlian accent</li> <li>delivery of specific lines and words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>interaction with Mrs Lyons, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>movement, body language, energy, dynamics, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The section may be performed using the stage space and interaction to show Mrs Lyon's fear through, for example:</p> <ul style="list-style-type: none"> <li>her shock at Mrs Lyons not realising the error that she has made</li> <li>her reaction to seeing the shoes on the table</li> <li>her insistence that the shoes be removed from the table</li> <li>her relief when the shoes are removed</li> <li>her warning to Mrs Lyons about not placing shoes on a table</li> <li>her reaction to the laughter of Mrs Lyons</li> <li>her dismissal of being superstitious</li> <li>her final serious warning to never place shoes on a table.</li> </ul>	12
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**Question 6.4** You are performing the role of **Mrs Lyons**.

Describe how you would use your acting skills to **interpret Mrs Lyons' character**.

Explain why your ideas are appropriate for:

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

**[20 marks]**

<p>06</p> <p>4</p>	<p>Students might refer to some of the following aspects of interpretation of Mrs Lyons:</p> <ul style="list-style-type: none"> <li>• her wistful comment about the house being too large at present</li> <li>• her hint at missing Mr Lyons due to him being away</li> <li>• her admittance that the house was purchased with children in mind</li> <li>• her sadness at being unable to have a child</li> <li>• her regret that Mr Lyons is not willing to adopt a child</li> <li>• her incredulous reaction to Mrs Johnstone telling her to remove the shoes from the table</li> <li>• her amusement when she realises Mrs Johnstone's superstitious nature.</li> </ul> <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"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)</li> <li>• delivery of specific lines and words, timing, phrasing, listening and responding.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Mrs Johnstone, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, energy, dynamics, gestures, posture, gait, energy, demeanour and facial expressions.</li> </ul> <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 <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• her middle-class status and how it contrasts with Mrs Johnstone</li> <li>• her increasing paranoia regarding the relationship between Mrs Johnstone and Edward</li> <li>• her initial manipulation of Mrs Johnstone in order to give up one of her babies</li> <li>• the steady deterioration of her mental health and her final exchange with Mrs Johnstone</li> <li>• the bitterness that ultimately leads to her betrayal of Edward</li> <li>• how her treatment of Mrs Johnstone foreshadows her manipulation of Mickey later in the play.</li> </ul> <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"> <li>• consistency in terms of the action and the character(s)</li> <li>• development in terms of the action and the character(s).</li> </ul>	<p>20</p>
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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]**

<p>06</p> <p>5</p>	<p>Students' answers will vary considerably depending upon 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"> <li>• to create a suitable location and/or setting for the action through set design or other design skills</li> <li>• to create a suitable mood and/or atmosphere for the action through set, lighting or sound design</li> <li>• to create a sense of the time of day (morning) through lighting or sound design</li> <li>• to create a sense of the time of year (spring) through lighting, sound, costume or set design</li> <li>• to create a sense of period (1950s) and/or social/cultural context through costume or set design</li> <li>• to support the creation of tension in the scene through lighting or sound design</li> <li>• to suggest the location, status, appearance and age of characters through the characters' costumes and make-up.</li> </ul> <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite, reduced or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging</li> <li>• positioning of audience and entrances/exits</li> <li>• use of gauzes, backdrops, cyclorama</li> <li>• use of projections</li> <li>• use of texture, materials, colour and condition</li> <li>• the creation of a suitable setting for the action; a comfortable middle-class home that contrasts with the Johnstone residence, bearing in mind that Russell indicates that the play should flow easily with no cumbersome set changes</li> <li>• ideas for set and/or scene changes in this extract and in the play as a whole.</li> </ul> <p>Costume design and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• style of costumes; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• condition</li> <li>• footwear</li> <li>• headgear, hairstyle</li> <li>• accessories</li> </ul>	<p>20</p>
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	<ul style="list-style-type: none"> <li>• make-up</li> <li>• cashmere twin set and pearls for Mrs Lyons</li> <li>• footwear, court shoes or low heels/kitten heels for Mrs Lyons</li> <li>• headgear/hairstyle, hair curled and styled, set with hairspray</li> <li>• a neat A-line skirt for Mrs Lyons</li> <li>• American tan stockings for Mrs Lyons</li> <li>• loose hairstyle/headscarf for Mrs Johnstone</li> <li>• cleaner's overall/apron and flat shoes for Mrs Johnstone</li> <li>• simple, cotton, flowery dress for Mrs Johnstone</li> <li>• ideas that are appropriate for the late 1950s</li> <li>• ideas for costumes in this extract and in the play as a whole.</li> </ul> <p>Lighting designs might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• lighting design to create the interior of the Lyons' home</li> <li>• suggestion of time of day (morning)</li> <li>• choice of lanterns</li> <li>• colour/intensity/positioning/angles/focus</li> <li>• projections</li> <li>• special effects/gobos</li> <li>• creation of mood or atmosphere</li> <li>• ideas for lighting in this extract and in the play as a whole.</li> </ul> <p>Sound designs might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• live and/or recorded sound</li> <li>• position and use of speakers; volume/amplification/surround sound</li> <li>• use of voice/instruments</li> <li>• sound effects to suggest location, eg clock ticking</li> <li>• underscoring sound/music to create atmosphere and/or mood</li> <li>• ideas for sound and/or music in this extract and in the play as a whole.</li> </ul> <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• audience appeal</li> <li>• puppet type, eg life-size or miniature, symbolic or naturalistic</li> <li>• appropriate materials</li> <li>• structural design, size, shape and scale</li> <li>• performer manipulation and intentions for the performance</li> <li>• ideas for puppets in this extract and in the play as a whole.</li> </ul> <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"> <li>• consistency in terms of the development of the action and the characters</li> <li>• consistency in terms of the style of design</li> <li>• consistency in terms of the design methods employed to create mood, atmosphere and/or location.</li> </ul>	
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**Section B: Study of set text – *Around the World in 80 Days***

The following mark scheme is for **Question 7: *Around the World in 80 Days***

**Question 7.1** You are designing a **costume** for **Captain Von Darius** to wear in a performance of this extract.

The costume must reflect the context of *Around the World in 80 Days*, set on a dock in late 19th century Hong Kong. Describe your design ideas for the costume.

**[4 marks]**

07	1	<p>The costume should reflect the context of late 19th Century Hong Kong and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following costume design ideas:</p> <ul style="list-style-type: none"> <li>• style of costume indicating period/status/situation</li> <li>• simplicity and/or detail of the cut of the costume</li> <li>• selected fabrics, colour, fit, condition</li> <li>• footwear</li> <li>• headgear, hairstyle</li> <li>• accessories</li> <li>• make-up</li> <li>• use of authentic fabrics</li> <li>• use of authentic colours.</li> </ul> <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• a jacket with gold buttons, an aiguillette or gold-trimmed lapels</li> <li>• a shirt and necktie</li> <li>• britches/breeches or trousers</li> <li>• a hat either tricorn or a peaked cap, hiding hair</li> <li>• sturdy knee-high leather boots</li> <li>• some oriental influence on the costume, with the use of traditional printed silk fabric or silhouettes</li> <li>• a design that from the back disguises the fact she is a woman.</li> </ul>
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**Question 7.2** You are performing the role of **Captain Von Darius**.

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

**'No! Out of the question – such a long journey with such a little boat? And at this time of year?'** [8 marks]

07	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p><b>Vocal skills:</b></p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis and accent (if appropriate)</li> <li>• delivery of specific words, lines, timing and phrasing.</li> </ul> <p><b>Physical skills:</b></p> <ul style="list-style-type: none"> <li>• interaction with Fogg, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The line may be performed using vocal and physical skills to create <b>one or more</b> of the following effects:</p> <ul style="list-style-type: none"> <li>• to show her fear at the possible dangers they might face</li> <li>• to show her disbelief in response to Fogg's request</li> <li>• to create a sense of her shock</li> <li>• to show her desire to assert her authority as the captain of her ship</li> <li>• to show she wants to make it clear to Fogg that the journey is 'out of the question'</li> <li>• to show she is not sure if Fogg is 'joking'.</li> </ul>	8
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**Question 7.3** You are performing the role of **Captain Von Darius**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Fogg to show the audience **the Captain's changing response to Fogg's request**.

[12 marks]

07	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> <li>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.</li> </ul> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>pitch, pace, pause, tone of voice, volume, emphasis and accent, if appropriate</li> <li>delivery of specific lines and words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>interaction with Fogg, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions.</li> </ul> <p>The section may be performed using the stage space and interaction to show the Captain's changing response to Fogg's request through, for example:</p> <ul style="list-style-type: none"> <li>her initial firm rejection of his request</li> <li>her concerns about the seas and the winds</li> <li>her insistence that the journey is 'impossible'</li> <li>her change in attitude as she hears Fogg say he will pay 'whatever the outcome'</li> <li>her reaction to him holding out the money</li> <li>her taking the money</li> <li>her decisiveness when she says 'We'll set sail in an hour or so'</li> <li>her nod to him and moving off to ready the boat</li> <li>her change in physicality and tone as she changes her response to his requests</li> <li>her use of eye contact</li> <li>the changes in physical distance between them.</li> </ul>	12
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**Question 7.4** You are performing the role of **Fogg**.

Describe how you would use your acting skills to **interpret Fogg'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	<p>Students might refer to some of the following aspects of interpretation of Fogg:</p> <ul style="list-style-type: none"> <li>• his concern, or lack of it, about Passepartout's whereabouts</li> <li>• his reaction/lack of reaction to wrongly assuming the Captain's gender</li> <li>• his 'even' approach, even in the face of failure</li> <li>• his determined insistence that the journey is not 'impossible'</li> <li>• his lack of fear when contemplating a dangerous journey</li> <li>• his generosity inviting Fix to join them and refusing payment.</li> </ul> <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"> <li>• pitch, pace, pause, tone, volume, emphasis, accent, if appropriate</li> <li>• delivery of specific lines and words, timing, phrasing, listening and responding.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with the Captain, Fix and Mrs Aouda, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gestures, posture, gait, energy/dynamics, demeanour and facial expressions.</li> </ul> <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 <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• he is a precise and intelligent man, who plans his journey with real precision</li> <li>• he has risked his whole fortune on the success of his adventure</li> <li>• he has impeccable manners and is a real gentleman, who treats everyone with respect</li> <li>• he is very kind-hearted and risks his life to save Mrs Aouda</li> <li>• his love for Mrs Aouda and his marriage proposal</li> <li>• his decision at the end to continue travelling with his new wife.</li> </ul> <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"> <li>• consistency in terms of the action and the character(s)</li> <li>• development in terms of the action and the character(s).</li> </ul>	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	<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 <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable location and/or setting for the action creating the suggestion of a busy dock in late 19th century Hong Kong through set design or other design skills</li> <li>• to create a comic and fast-paced mood and atmosphere for the action, through set, lighting or sound design</li> <li>• to create a sense of time of day ie morning through lighting or sound design</li> <li>• to support the creation of comedy and/or tension and the storytelling style, which may include multi use of design elements in the scene through set, costume, lighting, sound or puppet design</li> <li>• to create a sense of location, period and/or social/cultural context through costume or set design</li> <li>• to suggest the differences in the character's social standing and nationality through the set or characters' costumes and make-up.</li> </ul> <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite, reduced or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging</li> <li>• positioning of audience and entrances/exits</li> <li>• use of gauze/backdrops/cyclorama</li> <li>• use of projections</li> <li>• use of texture, materials, colour and condition</li> <li>• the creation of a suitable setting for the action; the suggestion of a dock in late 19th century Hong Kong. This could be created using 'an open, flexible environment that can transform into a multitude of locations... at 'lightning speed' or using a more realistic approach</li> <li>• the use of a map on the stage somewhere to suggest this scene is part of a wider journey</li> <li>• the use of model boats at the end of the scene to show the progress of the journey</li> <li>• ideas for set and scene changes in this extract and how set and scene changes may be used and/or change in the play as a whole.</li> </ul> <p>Costume design and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• style of costumes; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> </ul>	20
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	<ul style="list-style-type: none"> <li>• condition</li> <li>• footwear</li> <li>• headgear/hairstyle including bowler or top hats for the men and a traditional Indian head covering for Mrs Aouda</li> <li>• accessories including a gold pocket watch on a chain for Fogg and Fogg's walking cane, carpet bags</li> <li>• make-up</li> <li>• gentleman's travelling clothes including a black tail coat, a waistcoat and a cravat for Fogg and Fix. A uniform for the Captain. A traditional sari for Mrs Aouda</li> <li>• ideas for costume in this extract and how costume may be used and/or change in the play as a whole</li> <li>• costume design ideas may be for all of the characters in the extract or just for some of them</li> <li>• if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul> <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• lighting design to create the setting of a busy dock in late 19th century Hong Kong</li> <li>• choice of lanterns</li> <li>• use of oil lamps in carriages to reflect time period</li> <li>• colour/intensity/positioning/angles/focus</li> <li>• special effects and use of gobos to create sense of movement as ships come in and out of the dock</li> <li>• creation of a comic or tense mood and atmosphere</li> <li>• ideas for lighting in this extract and how lighting may be used and/or change in the play as a whole.</li> </ul> <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• live and/or recorded sound</li> <li>• position and use of speakers; volume/amplification/surround sound</li> <li>• use of voice/instruments recreating a busy dock in late 19th century Hong Kong including the unloading of goods and the shouts of sailors</li> <li>• sound of the steam ships, the horn blowing and the steam puffing</li> <li>• other sound effects appropriate to dock setting</li> <li>• underscoring music to create atmosphere and/or mood</li> <li>• ideas for sound and/or music in this extract and how sound and/or music may be used and/or change in the play as a whole.</li> </ul> <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• audience appeal</li> <li>• puppet type, eg life-size or miniature, symbolic or naturalistic</li> <li>• appropriate materials</li> <li>• structural design, size, shape and scale</li> <li>• performer manipulation and intentions for the performance</li> <li>• ideas for puppets in this extract and how puppets may be used and/or change in the play as a whole</li> </ul>	
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	<ul style="list-style-type: none"><li>if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppet design for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li></ul> <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"><li>consistency in terms of the development of the action and the characters</li><li>consistency in terms of the style of design</li><li>consistency in terms of the design methods employed to create mood, atmosphere or location.</li></ul>	
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**Section B: Study of set text – *Things I Know To Be True***

The following mark scheme is for **Question 8: *Things I Know To Be True***

**Question 8.1** You are designing a **costume** for **Mark** to wear in a performance of this extract.

The costume must reflect the context of this scene in *Things I Know to Be True*, set in a contemporary working-class Australian suburb. Describe your design ideas for the costume.

**[4 marks]**

08	1	<p>The costume should reflect a contemporary working-class Australian suburb and must focus on the specific requirements/context of the extract.</p> <p>Costume design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• style of costume indicating period/status/situation</li> <li>• detail of the cut of the costume</li> <li>• selected fabrics, colour, fit, condition</li> <li>• footwear</li> <li>• headgear, hairstyle</li> <li>• accessories</li> <li>• make-up</li> <li>• use of appropriate fabrics</li> <li>• use of appropriate colours.</li> </ul> <p>Students might describe some of the following aspects of the costume:</p> <ul style="list-style-type: none"> <li>• the wet condition of his trousers and shoes to show he has walked through the rain</li> <li>• a dry blue shirt, that may be too big, as it belongs to Bob</li> <li>• the shirt may not be fully buttoned revealing his pale skin below</li> <li>• his damp and potentially messy hair to reflect the fact Fran has tried to towel dry it</li> <li>• a wet towel in his hand which he has taken off Fran, when he says he will dry his own hair</li> <li>• lightweight chino-style trousers suitable for the mild Australian winter</li> <li>• lace-up brogue shoes.</li> </ul>	4
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**Question 8.2** You are performing the role of **Mark**.

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

**'Okay. This is something that I have known about myself for many years. It is something I have fought and hidden.'**

**[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"> <li>• pitch, pace, pause, tone of voice, volume, emphasis and accent (if appropriate)</li> <li>• delivery of specific words, lines, timing and phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Fran and Bob, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The line may be performed using vocal and physical skills to create <b>one or more</b> of the following effects:</p> <ul style="list-style-type: none"> <li>• he has been preparing for this moment for years</li> <li>• he has struggled, but has now found peace and acceptance of who he is</li> <li>• he is frustrated by Bob's insensitivity</li> <li>• he is desperate for the support of both his parents as he transitions</li> <li>• he is feeling a building level of anger</li> <li>• his grief at the end of his relationship with Taylor</li> <li>• he is feeling isolated and is reaching out for comfort.</li> </ul>	8
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**Question 8.3** You are performing the role of **Mark**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Fran to show the audience **Mark's anger**.

**[12 marks]**

08	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> <li>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.</li> </ul> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>pitch, pace, pause, tone of voice, volume, emphasis, accent, if appropriate</li> <li>delivery of specific lines and words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>interaction with Fran, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>movement, body language, gesture, posture, gait, energy/dynamics demeanour and facial expressions.</li> </ul> <p>The section may be performed using the stage space and interaction to show Mark's anger through, for example:</p> <ul style="list-style-type: none"> <li>his reaction to Fran saying she thought he was gay</li> <li>his use of eye contact with Fran</li> <li>his awareness of Bob and Rosie watching</li> <li>his aggressive questioning of Fran</li> <li>his increasingly angry responses to Fran's questions</li> <li>a change in volume and tone as the exchange progresses and his anger grows</li> <li>the distance between them</li> <li>their differing facial expressions and body language throughout the exchange.</li> </ul>	12
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**Question 8.4** You are performing the role of **Fran**.

Describe how you would use your acting skills to **interpret Fran'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	<p>Students might refer to some of the following aspects of interpretation of Fran:</p> <ul style="list-style-type: none"> <li>• her initial belief that Mark is gay and the fact that she is accepting of this</li> <li>• her shock that she did not know about the nature of Mark's secret struggle, as she prides herself on knowing everything about her children</li> <li>• her taking Taylor's side in the relationship breakdown and her admitting she misses her as part of the family</li> <li>• her desire to take control of the situation, even though it is Mark's moment</li> <li>• her misunderstanding of the complexity of Mark's situation.</li> </ul> <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"> <li>• pitch, pace, pause, tone, volume, emphasis, accent (if appropriate)</li> <li>• delivery of specific lines and words, timing, phrasing, listening and responding.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Mark and Bob, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gestures, posture, gait, energy/dynamics, demeanour and facial expressions.</li> </ul> <p>In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students may refer to <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• her antagonistic relationship with Pip and her failure to support her decision to move to Canada</li> <li>• her close relationship with Ben and her willingness to forgive his crimes, whereas she is very unforgiving of her older children</li> <li>• her stubborn nature, with her refusal to see Mark before he leaves or reply to Pip's letter</li> <li>• her past emotional affair with her patient, which she has kept secret for years</li> <li>• her decision to save money, without telling Bob and her plans to use it to travel during retirement</li> <li>• her belief that mothers need to sacrifice their happiness for their families</li> <li>• her frustration that Bob has grown old before his time</li> <li>• her pride in her identity as a hard-working mother of four</li> <li>• her regret as expressed in Rosie's monologue at the end of the play.</li> </ul>	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"><li>• consistency in terms of the action and the character(s)</li><li>• development in terms of the action and the character(s).</li></ul>	
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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]**

		Students' answers will vary considerably depending upon the design areas and effects selected.  Effects that support the action of the extract might include <b>one or more</b> of the following: <ul style="list-style-type: none"> <li>• to create a suitable location and/or setting for the action that indicates a well-cared for family home and/or a well-tended garden in a working-class Australian suburb, through set design or other design skills</li> <li>• to create a suitable tense mood and atmosphere for the action, through set design, lighting design or sound design</li> <li>• to create a sense of the time of day ie a winter night after a storm has broken, through set or lighting or sound design</li> <li>• to create a sense of the time of year, ie winter in Australia, through set or lighting or sound design</li> <li>• to create a sense of a contemporary time period and/or social/cultural context through costume or set design</li> <li>• to support the creation of a tense atmosphere in the scene through set or lighting or sound design</li> <li>• to suggest the stormy weather outside through characters' costume and make-up.</li> </ul>	
08	5	<p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite, reduced or discrete settings</li> <li>• creation of space suitable for the action</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging</li> <li>• positioning of audience and entrances/exits</li> <li>• use of gauze/backdrop/cyclorama</li> <li>• use of projections</li> <li>• use of texture, materials, colour and condition</li> <li>• the creation of a suitable setting for the action, set in the family garden/home in winter</li> <li>• ideas for set and scene changes in this extract and how set and scene changes may be used and/or change in the play as a whole.</li> </ul> <p>Costume design and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• style of costumes; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• condition; suggestion that Mark has been running in the storm</li> <li>• footwear</li> <li>• headgear/hairstyle – Mark's hair is wet from the rain</li> </ul>	20

	<ul style="list-style-type: none"> <li>• make-up</li> <li>• accessories</li> <li>• ideas for costume in this extract and how costume may be used and/or change in the play as a whole</li> <li>• costume design ideas may be for all of the characters in the extract or just for some of them</li> <li>• if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul> <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• lighting design to create a sense of the storm having broken</li> <li>• suggestion of the scene taking place in winter, inside or outside the family home</li> <li>• creation of the difference between the weather outside and the mood inside</li> <li>• choice of lanterns</li> <li>• colour/intensity/positioning/angle/focus</li> <li>• on-stage light sources</li> <li>• special effects/gobos</li> <li>• ideas for lighting in this extract and how lighting may be used and/or change in the play as a whole.</li> </ul> <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• live and/or recorded sound</li> <li>• position and use of speakers; volume/amplification/surround sound</li> <li>• use of voice/instruments</li> <li>• symbolic sound effects to add tension to the scene</li> <li>• sound used to create the idea of the rain pouring down outside</li> <li>• naturalistic sounds to suggest being inside or outside the family home</li> <li>• ideas for sound and/or music in this extract and how sound and/or music may be used and/or change in the play as a whole.</li> </ul> <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• audience appeal</li> <li>• puppet type, eg life-size or miniature, symbolic or naturalistic</li> <li>• appropriate materials</li> <li>• structural design, size, shape and scale</li> <li>• performer manipulation and intentions for the performance</li> <li>• ideas for puppets in this extract and how puppets may be used and/or change in the play as a whole</li> <li>• if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppets for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul> <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"> <li>• consistency in terms of the development of the action and the characters</li> <li>• consistency in terms of the style of design</li> </ul>	
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		<ul style="list-style-type: none"><li>consistency in terms of the design methods employed to create mood, atmosphere and/or location.</li></ul>	
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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 **costume** for **Sephya** to wear in a performance of this extract.

The costume must reflect the conventions of contemporary dystopian theatre used in *Noughts & Crosses*. Describe your design ideas for the costume.

**[4 marks]**

09	1	<p>The costume should reflect the conventions of contemporary dystopian theatre and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following costume design ideas:</p> <ul style="list-style-type: none"> <li>• style of costume indicating period/status/situation</li> <li>• simplicity and/or detail of the cut of the costume</li> <li>• selected fabrics, colour, fit, condition</li> <li>• footwear</li> <li>• headscarf, hairstyle</li> <li>• accessories</li> <li>• make-up</li> <li>• use of authentic fabrics</li> <li>• use of authentic colours, traditional colours, or bright colours.</li> </ul> <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• stylised dystopian design of items of costumes, hair, make-up, and/or accessories, eg asymmetric cut, style of costume</li> <li>• Sephy has been at school so may be wearing a school uniform and school shoes</li> <li>• colour scheme or symbols in contrast to Noughts' costumes</li> <li>• if not in school uniform, expensive fabrics such as silks, cashmere, wool to demonstrate Crosses' high status in their society</li> <li>• modern fabrics such as denim, lycra and leather to show her age and interests and items such as jeans, sweatshirt, t-shirt to reflect this</li> <li>• traditional African fabrics/patterns</li> <li>• trainers/sandals/beach shoes if not in school uniform</li> <li>• modern make-up and hairstyle (eg weave).</li> </ul>	4
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**Question 9.2** You are performing the role of **Sephy**.

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

**'You're a snob, Callum. And I never realised it until now. I thought you were better than that.'** [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"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)</li> <li>• delivery of specific words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Callum, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The line may be performed using vocal and physical skills to create <b>one or more</b> of the following effects:</p> <ul style="list-style-type: none"> <li>• to show how cross she is with Callum about what happened at school</li> <li>• to demonstrate her judgement of him</li> <li>• to show how annoyed she is at herself for not realising he was a 'snob' before</li> <li>• to show she is angered by the injustice at the heart of their society</li> <li>• to show her disappointment that he did not support her in the school dining hall</li> <li>• to demonstrate her volatile teenage personality.</li> </ul>	8
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**Question 9.3** You are performing the role of **Sephy**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Callum to show the audience **Sephy's anger**.

[12 marks]

09	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> <li>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.</li> </ul> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)</li> <li>delivery of specific words, lines, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>interaction with Callum, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions.</li> </ul> <p>The section may be performed using the stage space and interaction to show her anger through, for example:</p> <ul style="list-style-type: none"> <li>her reaction to Callum's apparent hypocrisy</li> <li>her questioning of Callum</li> <li>her movement and nonverbal communication as she goes to leave for the first time</li> <li>the delivery of the repeated word, sorry</li> <li>her defensiveness at being a Cross</li> <li>her realisation that this is symptomatic of an unjust society</li> <li>her insistence that he leaves her alone if he can't stop blaming her</li> <li>the way she exits.</li> </ul>	12
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**Question 9.4** You are performing the role of **Callum**.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

<p>09</p> <p>4</p>	<p>Students might refer to some of the following aspects of interpretation of Callum:</p> <ul style="list-style-type: none"> <li>• he is angry and frustrated as he directly addresses the audience at the beginning of the extract</li> <li>• he is desperate to see Sephy</li> <li>• he is trying to calm Sephy and the situation down</li> <li>• his defensiveness as the scene progresses</li> <li>• he becomes angry at her descriptions of him</li> <li>• he is mature enough to know that saying sorry will help the immediate situation</li> <li>• he acknowledges their relationship is fraught with difficulties</li> <li>• he recognises that his life is more complicated now he has started at Heathcroft.</li> </ul> <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"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)</li> <li>• delivery of specific lines and words, timing, phrasing, listening and responding to Sephy.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Sephy, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gestures, posture, gait, energy/dynamics, demeanour and facial expressions.</li> </ul> <p>In explaining why their ideas are appropriate for the extract and the play as a whole, students might refer to <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• he is fiercely loyal and caring towards Sephy throughout the play despite their arguments/differences</li> <li>• he risks his relationships with friends and family to maintain his contact with Sephy</li> <li>• he is determined and tenacious in all he does</li> <li>• within the context of this play, Noughts are perceived as inferior to Crosses. This is shown through many interactions with other characters throughout the play</li> <li>• he is a sympathetic character throughout</li> <li>• he tries to do the right thing by others generally</li> </ul>	<p>20</p>
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	<ul style="list-style-type: none"><li>his understanding of how different their worlds are and how things are not as simple as Sephy might like to think can be seen as a foreshadowing of what will come later in the play</li><li>he is often right in the middle of any tension within the play – the explosion, the hanging</li><li>his dreams of a better life and idealism are at odds with what he knows to be true about the world in which he lives.</li></ul> <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"><li>consistency in terms of the action and the character(s)</li><li>development in terms of the action and the character(s).</li></ul>	
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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 upon the area of design areas and effects selected.</p> <p>Effects that support the action of the extract might include <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable location and/or setting (beach) for the action through set design or other design skills</li> <li>• to create a suitable mood and/or atmosphere for the action through set, lighting or sound design</li> <li>• to create a sense of the time of day (afternoon) through lighting or sound design</li> <li>• to create a sense of period (contemporary) and/or social/cultural context through costume or set design</li> <li>• to support the creation of tension or dystopia in the scene through lighting or sound design</li> <li>• to suggest the location, contrasting status, appearance and age (teenagers) of characters through the characters' costumes and make-up.</li> </ul> <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite, reduced or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging</li> <li>• positioning of audience and entrances/exits</li> <li>• consideration of, a sign saying private beach, a rickety old fence with 'keep out' sign, or large rocks/beach chairs. 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</li> <li>• use of gauzes, backdrops, cyclorama to suggest a beach</li> <li>• use of projections</li> <li>• use of texture, materials, colour and condition</li> <li>• the creation of a suitable setting for the action; set on the beach</li> <li>• the style suggests minimum props/no clutter</li> <li>• the style of play depends on actors moving furniture and setting on and off stage in sequences of physical movement</li> <li>• ideas for set and/or scene changes in this extract and in the play as a whole.</li> </ul> <p>Costume design and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• style of costumes; cut, fit and length</li> </ul>	20
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	<ul style="list-style-type: none"> <li>• colour, such as contrasting to show the differences between Noughts and Crosses, fabric, such as denim, polyester, lycra, silk and satin, ornamentation and potential use of African prints</li> <li>• condition to show the difference between Sephy's and Callum's clothes</li> <li>• footwear suitable for the beach or school shoes</li> <li>• headgear, hairstyle suitable for teenagers and possibly weave for Sephy</li> <li>• accessories relevant to teenagers/young adults such as bags and schoolbooks and the difference between them in style and condition</li> <li>• make-up to show age, status, beauty</li> <li>• ideas for costumes in this extract and in the play as a whole</li> <li>• costume design ideas may be for all of the characters in the extract or just for some of them</li> <li>• If there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul> <p>Lighting designs might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• lighting design to create a beach environment</li> <li>• suggestion of time of day – afternoon</li> <li>• choice of lanterns</li> <li>• colour/intensity/positioning/angles/focus</li> <li>• projections</li> <li>• special effects/gobos to create a beach environment, eg sand/stones/water/sun/ripple effect/dunes</li> <li>• creation of mood or atmosphere</li> <li>• specialist lighting to symbolise the themes of the play, eg prejudice, social standing, racism</li> <li>• ideas for lighting in this extract and in the play as a whole.</li> </ul> <p>Sound designs might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• live and/or recorded sound</li> <li>• position and use of speakers; volume/amplification/surround sound</li> <li>• use of voice/instruments</li> <li>• sound effects to create a beach setting, such as seagulls, waves lapping</li> <li>• underscoring sound/music to create atmosphere and/or mood</li> <li>• ideas for sound and/or music in this extract and in the play as a whole.</li> </ul> <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• audience appeal</li> <li>• puppet type, eg life-size or miniature, symbolic or naturalistic</li> <li>• appropriate materials</li> <li>• structural design, size, shape and scale</li> <li>• performer manipulation and intentions for the performance</li> <li>• ideas for puppets in this extract and in the play as a whole</li> <li>• if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppet design for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul>	
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	<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"><li>• consistency in terms of the development of the action and the characters</li><li>• consistency in terms of the style of design</li><li>• consistency in terms of the design methods employed to create mood, atmosphere and/or location.</li></ul>	
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**Section B: Study of set text – *Romeo and Juliet***

The following mark scheme is for **Question 10: *Romeo and Juliet***

**Question 10.1** You are designing a **costume** for **Juliet** to wear in a performance of this extract.

The costume must reflect the context of *Romeo and Juliet*, set in late 16th century Verona. Describe your design ideas for the costume.

**[4 marks]**

10	1	<p>The costume should reflect late 16th Century Verona and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following costume design ideas:</p> <ul style="list-style-type: none"> <li>• style of costume indicating period/status/situation</li> <li>• simplicity and/or detail of the cut of the costume</li> <li>• selected fabrics, colour, fit, condition</li> <li>• footwear</li> <li>• headgear, hairstyle</li> <li>• accessories</li> <li>• make-up</li> <li>• use of authentic fabrics such as velvet, silk, lace, leather, wool, fur, linen and brocade</li> <li>• use of authentic colours such as crimson, sapphire blue and deep green.</li> </ul> <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• floor-length gown with full skirt and laced bodice</li> <li>• chain girdle belt</li> <li>• low square neckline with lace decoration</li> <li>• a gold necklace decorated with precious stones and pearls</li> <li>• full-length sleeves with puffed sleeves</li> <li>• pointed leather shoes with buckles, laces and decorative cut outs</li> <li>• a coif, French hood or swallowtail headdress or hair loose and uncovered with some braiding</li> <li>• a more informal costume such as a silk robe to acknowledge she is in her bedchamber.</li> </ul>	4
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**Question 10.2** You are performing the role of **Juliet**.

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

**'No, no. But all this did I know before.  
What says he of our marriage? What of that?'**

[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"> <li>• pitch, pace, pause, tone of voice; volume, emphasis and accent (if appropriate)</li> <li>• delivery of specific words, line, timing and phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with the Nurse, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The line may be performed using vocal and physical skills to create <b>one or more</b> of the following effects:</p> <ul style="list-style-type: none"> <li>• to show her frustration towards the Nurse as she refuses to give a straight answer</li> <li>• to show her attempts to control her anger to ensure she does not upset the Nurse</li> <li>• to convey her impatience and her need to hear Romeo's answer</li> <li>• to show her excitement about the possibility of their marriage</li> <li>• to show the love she feels for Romeo</li> <li>• to convey her nervousness</li> <li>• to show her concern that the news may not be good.</li> </ul>	8
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**Question 10.3** You are performing the role of **Juliet**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing the Nurse to show the audience **Juliet's impatience**.

**[12 marks]**

10	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> <li>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.</li> </ul> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)</li> <li>delivery of specific lines and words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>interaction with the Nurse, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions.</li> </ul> <p>The section may be performed using the stage space and interaction to show Juliet's impatience through, for example:</p> <ul style="list-style-type: none"> <li>her pacing and nervous movement around the stage</li> <li>her use of affection and concern to encourage the Nurse to tell her the news</li> <li>her attempts to control her growing anger as the Nurse evades her questions</li> <li>her physical interaction with her as she complains of her aching bones which could include taking off her shoes and rubbing her feet</li> <li>the use of levels as the Nurse sits and Juliet continues to stand impatiently</li> <li>her reaction to the Nurse claiming to be out of breath and yet still talking</li> <li>her repeated use of questions</li> <li>her repetition of the word 'news' and 'good' and 'bad'</li> <li>her 'haste' shown through fast delivery of lines in comparison to the Nurse's laboured delivery</li> <li>her awareness that they may not have much time and could be interrupted before the news is delivered.</li> </ul>	12
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**Question 10.4** You are performing the role of the **Nurse**.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

<p>10</p> <p>4</p>	<p>Students might refer to some of the following aspects of interpretation of the Nurse:</p> <ul style="list-style-type: none"> <li>• she is very dramatic and likes to exaggerate her levels of her exertion and the pain she is experiencing</li> <li>• she is an attention seeker and is enjoying Juliet's undivided attention</li> <li>• she plays on her old age and pretends to be less capable than she is</li> <li>• she enjoys teasing Juliet and the closeness they share</li> <li>• she is very talkative and enjoys talking at length, which creates both humour and tension</li> <li>• she has more life experience than Juliet and regularly imparts her wisdom, often about men</li> <li>• she gets pleasure from describing Romeo and admiring how attractive he is.</li> </ul> <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"> <li>• pitch, pace, pause, tone, volume, emphasis, accent (if appropriate)</li> <li>• delivery of specific lines and words, timing, phrasing, listening and responding.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Juliet, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions.</li> </ul> <p>In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students may refer to <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• she is a comic figure, she constantly interjects and interrupts herself and makes bawdy comments</li> <li>• she is a maternal figure in Juliet's life and truly loves her</li> <li>• she lost her own daughter, Susan, and has since poured all her love and energy into raising Juliet</li> <li>• she wants what is best for Juliet and will do anything for her, including acting as a go-between to enable their courtship and risking everything in order to keep her relationship with Romeo secret</li> <li>• she is honest and speaks the truth</li> <li>• she has a pragmatic approach to love and encourages Juliet to embrace her new marriage with Paris after Romeo is banished</li> <li>• she expresses genuine pain and grief when she discovers Juliet 'dead'.</li> </ul>	<p>20</p>
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	<p>In explaining why their ideas are appropriate for the extract and the play as a whole, students might refer to <b>one or more</b> of the following:</p> <ul style="list-style-type: none"><li>• consistency in terms of the action and the character(s)</li><li>• development in terms of the action and character(s).</li></ul>	
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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 area of design and effects selected.</p> <p>Effects that support the action of the extract might include <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable location and/or setting for the action through set design or other design skills</li> <li>• to create a suitable mood and/or atmosphere for the action, through set, lighting or sound design</li> <li>• to create a sense of the time of day, (midday), through lighting or sound design</li> <li>• to create a sense of period (late 16th century) and/or social/cultural context through costume or set design</li> <li>• to support the creation of a tense or comic mood/atmosphere in the scene through lighting or sound design</li> <li>• to suggest the location, period, status, appearance and age of characters through the characters' costumes and make-up.</li> </ul> <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite, reduced or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging</li> <li>• positioning of audience and entrances/exits</li> <li>• use of gauzes, backdrops, cyclorama</li> <li>• use of projections</li> <li>• use of texture, materials, colour and condition</li> <li>• the creation of a suitable setting for the action, in Juliet's living quarters, her bedroom or other interior of the Capulet wealthy and opulent household</li> <li>• ideas for set and/or scene changes in this extract and in the play as a whole.</li> </ul> <p>Costume design and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• style of costumes; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• costume for Juliet to represent the 16th century costume of the time, floor-length gown with full lace and bodice, chain girdle belt or a more informal costume, dressing gown or robe, attire suitable to her bedchamber, ornate embroidery and fabric appropriate to her status.</li> <li>• costume for the Nurse to represent her status and situation, outdoor attire, cloak she removes as she has been outside, wimple, apron, full dress and bodice</li> <li>• condition, Juliet is from a wealthy family, her clothes would reflect this</li> </ul>	20
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	<ul style="list-style-type: none"> <li>• hairstyle</li> <li>• headgear</li> <li>• footwear, indoor slippers for Juliet, black-laced shoes for the Nurse</li> <li>• accessories, fan for the Nurse, rosary beads</li> <li>• make-up</li> <li>• use of authentic fabrics such as lace, satin, silk, wool, linen</li> <li>• use of authentic colours such as grey and brown for the Nurse and richer colours such as purple, royal blue and red for Juliet</li> <li>• ideas for costumes in this extract and in the play as a whole</li> <li>• costume design ideas may be for all of the characters in the extract or just for some of them</li> <li>• If there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul> <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• lighting design to create the interior of the Capulet household</li> <li>• suggestion of time of day (daytime)</li> <li>• choice of lanterns</li> <li>• colour/intensity/positioning/angles/focus</li> <li>• projections</li> <li>• special effects/window gobos to show the interior of the Capulet household or to create the sense of a candle flickering</li> <li>• light and shadow/silhouette</li> <li>• creation of mood or atmosphere</li> <li>• ideas for lighting in this extract and in the play as a whole.</li> </ul> <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• live and/or recorded sound</li> <li>• position and use of speakers; volume/amplification/surround sound</li> <li>• use of voice/instruments</li> <li>• symbolic sound effects to add to the scene</li> <li>• underscoring sound/music to create atmosphere and/or mood</li> <li>• sounds of footsteps as servants move about the house</li> <li>• sounds of bird song or townsfolk below to suggest life beyond the Capulet house</li> <li>• ideas for sound and/or music in this extract and in the play as a whole.</li> </ul> <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• audience appeal</li> <li>• puppet type, eg life-size or miniature, symbolic or naturalistic</li> <li>• appropriate materials</li> <li>• structural design, size, shape and scale</li> <li>• performer manipulation and intentions for the performance</li> <li>• ideas for puppets in this extract and in the play as a whole</li> <li>• if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppet design for every</li> </ul>	
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	<p>character. Reward should be given for the range and appropriateness of the ideas they discuss .</p> <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"><li>• consistency in terms of the development of the action and the characters</li><li>• consistency in terms of the style of design</li><li>• consistency in terms of the design methods employed to create mood, atmosphere and/or location.</li></ul>	
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**Section B: Study of set text – *A Taste of Honey***

The following mark scheme is for **Question 11: *A Taste of Honey***

**Question 11.1** You are designing a **costume** for **Peter** to wear in a performance of this extract.

The costume must reflect the context of *A Taste of Honey*, set in working-class Salford in the late 1950s. Describe your design ideas for the costume.

**[4 marks]**

		<p>The costume should reflect a working-class community in Salford in the late 1950s and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following costume design ideas:</p> <ul style="list-style-type: none"> <li>• style of costume indicating period/status/situation</li> <li>• simplicity and/or detail of the cut of the costume</li> <li>• selected fabrics, colour, fit, condition</li> <li>• footwear</li> <li>• headgear, hairstyle</li> <li>• accessories</li> <li>• make-up.</li> </ul>	
11	1	<p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• late 1950s suit, narrower in style and single breasted</li> <li>• eyepatch</li> <li>• trilby</li> <li>• sheepskin coat</li> <li>• leather laced up or wingtip shoes</li> <li>• brightly coloured or garish tie and pocket square</li> <li>• white shirt, with stiffly-starched collar</li> <li>• braces</li> <li>• slicked down and parted hair</li> <li>• costume to reflect Peter cares very much about his appearance and is a flashy car salesman.</li> </ul>	4

**Question 11.2** You are performing the role of **Peter**.

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

**‘... blow a few of those cobwebs out of your head. You can’t afford to lose a man like me.’**

**[8 marks]**

11	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"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, Salford accent</li> <li>• delivery of specific words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Helen, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The line may be performed using vocal and physical skills to create <b>one or more</b> of the following effects:</p> <ul style="list-style-type: none"> <li>• to convey his belief that she should hold on to him</li> <li>• to emphasise the gentle/humorous bickering between the couple</li> <li>• to show his confidence</li> <li>• to convey his attempts to patronise and belittle Helen</li> <li>• to show his desire or affection for her.</li> </ul>	8
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**Question 11.3** You are performing the role of **Peter**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Helen to show the audience **Peter's relationship with Helen**.

**[12 marks]**

11	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> <li>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.</li> </ul> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>pitch, pace, pause, tone of voice, volume, emphasis, Salford accent</li> <li>delivery of specific lines and words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>interaction with Helen, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The section may be performed using the stage space and interaction to show his relationship with Helen through, for example:</p> <ul style="list-style-type: none"> <li>his lack of interest in Jo and his desire to get her out of the way</li> <li>his concern for Helen</li> <li>his love of going out and drinking</li> <li>his unromantic marriage proposal</li> <li>his attempts to show his love and affection</li> <li>his belief that she won't find better than him</li> <li>his clear sexual attraction for her</li> <li>his lack of concern about the age gap between them.</li> </ul>	12
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**Question 11.4** You are performing the role of **Helen**.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

		<p>Students might refer to some of the following aspects of interpretation of Helen:</p> <ul style="list-style-type: none"> <li>• she has to try and please Peter to maintain the relationship (which she needs to do in order to survive) but this causes conflict in her relationship with Jo</li> <li>• she is insecure about her age</li> <li>• she has one persona with Peter which she drops when he leaves</li> <li>• she is harsh, negative and cutting in her interaction with Peter</li> <li>• she appears irritated by Peter's presence</li> <li>• she normally loves to go out and have a drink, but is too tired and ill at the moment</li> <li>• she has been hurt during her previous experiences with men</li> <li>• she regrets some of her past decisions and experiences</li> <li>• she is unwell and does not look after herself properly; living in a damp flat and constantly drinking</li> <li>• she is shocked, but unmoved by his casual and unromantic proposal</li> <li>• she is normally willing to get Jo out of the way to pursue her relationships with men.</li> </ul> <p>Students might refer to some of the following acting skills to communicate their interpretation:</p> <p>11 4 Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, Salford accent</li> <li>• delivery of specific lines and words, timing, phrasing, listening and responding to Peter.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Peter, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gestures, posture, gait, energy, demeanour and facial expressions.</li> </ul> <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 <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• she is described by Shelagh Delaney as 'a woman who enjoys life and goes about it in her own way'</li> <li>• she has a pragmatic approach to relationships with men</li> <li>• she neglects her daughter and in many instances is an inadequate mother</li> <li>• she has a hard life and her drunkenness and love of men are coping mechanisms</li> <li>• she puts herself first but there is no malice or cruelty towards others</li> </ul>	20
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	<ul style="list-style-type: none"><li>• she lives in the present – her attitude to life is ‘well, don’t think. It never does you any good.’</li><li>• she has grit and determination</li><li>• she has a dominating personality</li><li>• she is a realist and is resilient/a survivor</li><li>• she is quick-witted</li><li>• she would like Jo to learn from her mistakes, but has low expectations for her daughter’s future</li><li>• she expresses nostalgia for her lost freedom/youth and possible regret for how she has lived her life</li><li>• she eventually stops trying to humour Peter and stands up for Jo which leads to the breakdown of their relationship</li><li>• she starts to prioritise Jo over Peter which means she, ultimately, sacrifices some financial security with Peter in favour of her daughter</li><li>• she is openminded for the time (she is not homophobic towards Geoff nor racist towards the boy)</li><li>• she tries to show support and care for Jo during the final stages of her pregnancy</li><li>• she faces a dilemma at the end of the play.</li></ul> <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"><li>• consistency in terms of the action and the character(s)</li><li>• development in terms of the action and the character(s).</li></ul>	
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**Question 11.5** 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]**

11	<p>Students' 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 <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable location and/or setting for the action (described by Delaney as 'a comfortless flat in Manchester and the street outside') through set design or other design skills</li> <li>• to create a suitable dingy and dank atmosphere for the action through set, lighting or sound design</li> <li>• to create a sense of the time of day (dusk/evening) through lighting or sound design</li> <li>• to create a sense of period (working-class Salford in the late 1950s) and/or social/cultural context through costume or set design</li> <li>• to suggest the location, period, status, and appearance, state of mind and age of characters through the characters' costumes and make-up</li> <li>• to support the creation of tension and/or comedy through lighting or sound design</li> <li>• to suggest the location, status, appearance and age and state of mind of characters through the characters' costumes and make-up design.</li> </ul> <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite, reduced or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging</li> <li>• positioning of audience and entrances/exits – creating a sense of the other internal and communal rooms beyond</li> <li>• consideration of the use of the window, with the view of the gasworks, chair, gas-propelled heating with a slot for the shilling (if it is visible), other appropriate 'furniture and fittings'</li> <li>• creation of a sense of clutter and lots of personal belongings and bags/carriers that have yet to be put away</li> <li>• use of gauzes/backdrops/cyclorama</li> <li>• use of projections</li> <li>• use of texture, materials, colour and condition</li> <li>• the creation of a suitable setting for the action; a 'comfortless flat' in a communal building, with shared facilities. The creation of the street outside and the surrounding area filled with derelict sites/buildings destroyed in the war and dockland warehouses and industrial buildings. The poor condition</li> </ul>	20
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	<p>should be captured 'everything in it is falling apart', although the 'wallpaper is contemporary'</p> <ul style="list-style-type: none"> <li>• creation of an appropriate performance space for a live jazz band</li> <li>• ideas for set and/or scene changes in this extract and in the play as a whole.</li> </ul> <p>Costume designs and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• style of costumes; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• condition; suggesting the women have few clothes, so worn, and in Jo's case potentially ill-fitting</li> <li>• tight sheath dress or pencil skirt for Helen and a simpler and waisted dress/skirt for Jo accompanied with cardigan and blouse or school uniform</li> <li>• appropriate to the time of day and characters' status ie late 1950s suit for Peter, narrower in style and single breasted, suggesting he can afford the latest fashions. This is in contrast with Jo's worn clothes, wearing the only coat she owns. Also use of extra scarves and jumpers to suggest how cold the flat is</li> <li>• footwear – strappy kitten heels for Helen and basic plimsolls or flat lace-up school shoes for Jo, suggesting she only has one pair</li> <li>• headgear eg trilby for Peter and whimsies or fascinators for Helen</li> <li>• hairstyle – wig to create the poodle cut for Helen, permed tight curls or other 1950s-appropriate hairstyle and slicked down and parted hair for Peter</li> <li>• accessories – eye patch for Peter</li> <li>• use of authentic fabrics such as cotton, nylon and Terylene</li> <li>• ideas for costumes in this extract and in the play as a whole</li> <li>• costume design ideas may be for all of the characters in the extract or just some of them</li> <li>• If there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul> <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• lighting design to create a sense of the glare from a single bare bulb in the room covered by Jo's scarf</li> <li>• suggestion of the evening light/street lights pouring through the window</li> <li>• choice of lanterns</li> <li>• use of lights to create sense of street separate from the indoor space</li> <li>• colour/intensity/positioning/angles/focus</li> <li>• special effects/gobos representing the window and light coming from other rooms and areas in the house</li> <li>• light and shadow to create dank cold and dingy atmosphere</li> <li>• use of lights to illuminate jazz band</li> <li>• projections</li> <li>• creation of mood or atmosphere</li> <li>• ideas for lighting in this extract and in the play as a whole.</li> </ul> <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• live and/or recorded sound</li> <li>• position and use of speakers; volume/amplification/surround sound</li> </ul>	
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	<ul style="list-style-type: none"><li>use of voice/instruments and the live or recorded jazz music</li><li>naturalistic sound effects, taps dripping and the noise of other residents of the flats coming through the walls and the using of the communal facilities</li><li>symbolic sound effects to add tension to the scene eg the wind howling at the window, the tugboats on the canals, factory sirens etc</li><li>ideas for sound and/or music in this extract and in the play as a whole.</li></ul> <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"><li>characterisation</li><li>audience appeal</li><li>puppet type, eg life-size or miniature, symbolic or naturalistic</li><li>appropriate materials</li><li>structural design, size, shape and scale</li><li>performer manipulation and intentions for the performance</li><li>ideas for puppets in this extract and in the play as a whole</li><li>if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppet design for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li></ul> <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"><li>consistency in terms of the development of the action and the characters</li><li>consistency in terms of the style of design</li><li>consistency in terms of the design methods employed to create mood, atmosphere and/or location.</li></ul>	
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**Section B: Study of set text – *The Empress***

The following mark scheme is for **Question 12: *The Empress***

**Question 12.1** You are designing a **costume** for **Abdul** to wear in a performance of this extract.

The costume must reflect the context of *The Empress*, set in the last fourteen years of Queen Victoria's rule. Describe your design ideas for the costume.

**[4 marks]**

		<p>The costume should reflect the last fourteen years of Queen Victoria's rule and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following costume design ideas:</p> <ul style="list-style-type: none"> <li>• style of costume indicating period/status/situation</li> <li>• simplicity and/or detail of the cut of the costume</li> <li>• selected fabrics, colour, fit, condition</li> <li>• footwear</li> <li>• headgear, hairstyle</li> <li>• accessories</li> <li>• make-up</li> <li>• use of authentic fabrics, silk, satin, linen, embossed embroidered material</li> <li>• use of authentic colours, peacock blue, scarlet, silver and gold.</li> </ul> <p>Additionally, students may make reference to</p> <ul style="list-style-type: none"> <li>• knee-length sherwani jacket with Nehru collar and ornate gold or bejewelled buttons</li> <li>• wide-leg, loose-fitting trousers</li> <li>• matching turban with long hair wound and pinned underneath</li> <li>• khussa shoes or embroidered slippers</li> <li>• jewelled rings.</li> </ul>	
12	1		4

**Question 12.2** You are performing the role of **Abdul**.

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

**'Ma'am, I am keen to communicate the news to my father in Agra...he is an old man now...'**

**[8 marks]**

12	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p><b>Vocal skills</b></p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice; volume, emphasis and accent (if appropriate)</li> <li>• delivery of specific words, line, timing and phrasing.</li> </ul> <p><b>Physical skills</b></p> <ul style="list-style-type: none"> <li>• interaction with Queen Victoria, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The line may be performed using vocal and physical skills to create <b>one or more</b> of the following effects:</p> <ul style="list-style-type: none"> <li>• to show his desire to make his father proud</li> <li>• to show his eagerness to have his position announced officially</li> <li>• to show his impatience caused by the continual delays</li> <li>• to show how he knows he needs to speak to Victoria respectfully, despite his frustration</li> <li>• to show how his concerns that his father might die before he can share his news.</li> </ul>	8
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**Question 12.3** You are performing the role of **Abdul**. Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Queen Victoria to show the audience **Abdul's growing frustration**.

**[12 marks]**

		<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> <li>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</li> </ul> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>pitch, pace, pause, tone of voice, volume, emphasis, Indian accent</li> <li>delivery of specific lines and words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>interaction with Queen Victoria, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions.</li> </ul>	
12	3	<p>The section may be performed using the stage space and interaction to show Abdul's growing frustration, for example:</p> <ul style="list-style-type: none"> <li>his disgust at the thought of being called an 'exotic pet'</li> <li>his reaction to Queen Victoria's laugh</li> <li>his accusation about her enjoyment of his discomfort</li> <li>his use of levels and bowing to show his attempt to show respect and loyalty</li> <li>his holding of the tray with the drinks and his reaction to Queen Victoria taking the drinks</li> <li>his awareness of the crowd of guests watching them</li> <li>the use of levels as Queen Victoria sits on her chair and Abdul stands next to her</li> <li>his reaction to her accusation that he is questioning her word</li> <li>his reaction to her look as she asks him about his possible connections with agitators</li> <li>his affront in response to her second question about his 'connections'.</li> </ul>	12

**Question 12.4** You are performing the role of **Queen Victoria**.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

<p>12</p> <p>4</p>	<p>Students might refer to some of the following aspects of interpretation of Queen Victoria:</p> <ul style="list-style-type: none"> <li>• her tiredness and how weary she feels attending another state occasion</li> <li>• her confidence in front of large crowds of guests 'from all corners' of the Empire</li> <li>• her enjoyment at teasing Abdul and seeing his discomfort</li> <li>• her potential treatment of Abdul as a 'pet'</li> <li>• her enjoyment of Abdul's service and company and the close relationship they develop</li> <li>• her disapproval of Abdul questioning her word</li> <li>• her awareness and enjoyment of her power and influence and the danger this places her in.</li> </ul> <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"> <li>• pitch, pace, pause, tone, volume, emphasis, RP accent</li> <li>• delivery of specific lines and words, timing, phrasing, listening and responding</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Abdul, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions.</li> </ul> <p>In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students may refer to <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• her initial rejection of Abdul, but how quickly she is charmed by him</li> <li>• her desire to have her own way in her household regardless of prejudice or tradition</li> <li>• her promotion of Abdul from servant to teacher</li> <li>• her genuine interest and passion for learning about Indian culture, language and cuisine</li> <li>• her protectiveness towards Abdul despite Lady Sarah and Bertie's reservations</li> <li>• her jealousy about Mrs Karim, hinting at the depth of her feelings towards Abdul</li> <li>• her willingness to be gossiped about due to her relationship with Abdul and her acceptance of the damage this causes her reputation</li> <li>• the increasing trust she places in Abdul's judgement and teachings</li> </ul>	<p>20</p>
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	<ul style="list-style-type: none"><li>her decision to bow down to Bertie's threats and to retract her offer to make Abdul a 'Companion of the British Empire'</li><li>the deterioration of her health and her death in 1901, which brings about Abdul's fall.</li></ul> <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"><li>consistency in terms of the action and the character(s)</li><li>development in terms of the action and the character(s).</li></ul>	
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**Question 12.5** 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]**

12	<p>Students' answers will vary considerably depending upon the area of design and effects selected.</p> <p>Effects that support the action of the extract might include <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable location and/or setting for the action through set design or other design skills: the location is a royal occasion</li> <li>• to create a suitable mood and/or atmosphere for the action, through set, lighting or sound design</li> <li>• to create a sense of the time of day, through lighting or sound design</li> <li>• to create a sense of period (late Victorian) and/or social/cultural context through costume or set design</li> <li>• to support the creation of a party mood/atmosphere in the scene through lighting or sound design</li> <li>• to suggest the location, period, status, appearance and age of characters through the characters' costumes and make-up.</li> </ul> <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite, reduced or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging</li> <li>• positioning of audience and entrances/exits</li> <li>• use of gauzes, backdrops, cyclorama</li> <li>• use of projections</li> <li>• use of texture, materials, colour and condition</li> <li>• the creation of a suitable setting for the action, set in a royal palace during an official state occasion</li> <li>• the use of set to create a sense of Victoria set apart on a chair with Abdul by her side looking out upon the crowd of party goers</li> <li>• ideas for set and/or scene changes in this extract and in the play as a whole.</li> </ul> <p>Costume design and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• style of costumes; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• condition</li> <li>• hairstyle, headgear such as a small diamond crown with veil for Victoria and an ornate turban for Abdul</li> <li>• footwear such as khussa shoes or embroidered slippers for Abdul and slip-on satin ballet slippers for Victoria</li> <li>• accessories such as a black choker, or large jewelled necklace for Victoria</li> <li>• make-up to reflect that Victoria is tired and worn</li> </ul>	20
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	<ul style="list-style-type: none"> <li>use of authentic fabrics such as silk, stain, linen, embossed embroidered material for Abdul's costume and lace, tulle and silk for Queen Victoria</li> <li>use of authentic colours such as black and other dark muted colours for Queen Victoria and bright jewel colours for Abdul</li> <li>costumes to reflect it is a state occasion</li> <li>reflection of the different cultures through costume</li> <li>a multi-layered dress with elongated V-shaped bodice and full skirt for Victoria</li> <li>a sherwani jacket and loose-fitting wide-leg trousers for Abdul</li> <li>costume design ideas may be for all of the characters in the extract or just for some of them</li> <li>if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul> <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>lighting design to create the atmosphere of a large state occasion/party</li> <li>suggestion of time of day</li> <li>choice of lanterns</li> <li>colour/intensity/positioning/angles/focus</li> <li>projections</li> <li>special effects/gobos representing the high and ornate windows of the palace</li> <li>light and shadow/silhouette</li> <li>creation of a sense of a large crowd being present</li> <li>ideas for lighting in this extract and in the play as a whole.</li> </ul> <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>live and/or recorded sound</li> <li>position and use of speakers; volume/amplification/surround sound</li> <li>use of voice/instruments</li> <li>symbolic sound effects to add to the scene, eg ideas for sound and/or music in this extract and in the play as a whole</li> <li>underscoring sound/music to create atmosphere and/or mood</li> <li>sounds of party noises eg chattering guests and clinking glasses</li> <li>chamber music</li> <li>ideas for sound and/or music in this extract and in the play as a whole.</li> </ul> <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>characterisation</li> <li>audience appeal</li> <li>puppet type, eg life-size or miniature, symbolic or naturalistic</li> <li>appropriate materials</li> <li>structural design, size, shape and scale</li> <li>performer manipulation and intentions for the performance</li> <li>ideas for puppets in this extract and in the play as a whole</li> <li>If there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppet design for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul>	
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	<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"><li>• consistency in terms of the development of the action and the characters</li><li>• consistency in terms of the style of design</li><li>• consistency in terms of the design methods employed to create mood, atmosphere and/or location.</li></ul>	
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**Section B: Study of set text – *The Great Wave***

The following mark scheme is for **Question 13: *The Great Wave***

**Question 13.1** You are designing a **costume** for **Reiko** to wear in a performance of this extract.

The costume must reflect the context of *The Great Wave*, set in Japan in the mid-1980s. Describe your design ideas for the costume.

**[4 marks]**

		<p>The costume should reflect mid-1980s Japan and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following costume design ideas:</p> <ul style="list-style-type: none"> <li>• style of costume indicating period/status/situation</li> <li>• detail of the cut of the costume</li> <li>• selected fabrics, colour, fit, condition</li> <li>• footwear</li> <li>• headgear, hairstyle</li> <li>• accessories</li> </ul> <p>13      1</p> <ul style="list-style-type: none"> <li>• make-up, which suggests sleepless nights</li> <li>• use of authentic fabrics, including cotton, jersey or silk</li> <li>• use of authentic colours and or patterns/designs.</li> </ul> <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• pyjama top long or short sleeved, possibly with mandarin collar</li> <li>• pyjama bottoms long or short</li> <li>• slipper, socks or bare feet</li> <li>• fashionable haircut of the time, which may include heavy fringe, layers, large volume</li> <li>• state of hair which suggests having just got out of bed.</li> </ul>	
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**Question 13.2** You are performing the role of **Reiko**.

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

**'I have to. Putting up these posters is what I'm meant to do.'**

**[8 marks]**

		Students might refer to some of the following vocal and physical skills:  Vocal skills: <ul style="list-style-type: none"><li>• pitch, pace, pause, tone of voice; volume, emphasis and accent (if appropriate)</li><li>• delivery of specific words, line, timing and phrasing.</li></ul> Physical skills: <ul style="list-style-type: none"><li>• interaction with Etsuko, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li><li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li></ul> The line may be performed using vocal and physical skills to create <b>one or more</b> of the following effects: <ul style="list-style-type: none"><li>• to show her commitment to being actively involved in the search for Hanako</li><li>• to convey the guilt she feels about her involvement in her disappearance</li><li>• to convey her obsession with finding Hanako</li><li>• to convey her belief that this is the 'right thing' for her to be doing</li><li>• to convey her attempts to justify her actions to her mother</li><li>• to convey she is putting up posters to numb her pain and grief and to avoid living her own life.</li></ul>	
13	2		8

**Question 13.3** You are performing the role of **Reiko**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Etsuko to show the audience **Reiko's regrets**.

**[12 marks]**

13	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> <li>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.</li> </ul> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)</li> <li>delivery of specific lines and words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>interaction with Etsuko, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions.</li> </ul> <p>The section may be performed using the stage space and interaction to show Reiko's regrets through, for example:</p> <ul style="list-style-type: none"> <li>her insistence that she deserves to be punished</li> <li>her use of the 'pause' and reaction to the 'long pause'</li> <li>the difficulty she experiences finding her words as she describes what she said to Hanako</li> <li>her reaction to Etsuko coming towards her</li> <li>her repeated apologies to her mother</li> <li>her reaction to Etsuko's long embrace</li> <li>her reaction to Etsuko placing her forehead against her head</li> <li>her reaction to Etsuko's reassurance – 'she knows'</li> <li>her desperate sobbing.</li> </ul>	12
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**Question 13.4** You are performing the role of **Etsuko**.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

<p>13</p> <p>4</p>	<p>Students might refer to some of the following aspects of interpretation of Hanako:</p> <ul style="list-style-type: none"> <li>• she is a single mother who works hard as a waitress to provide for her family</li> <li>• she regularly had conflict with Hanako before she disappeared and this is a source of regret</li> <li>• she is very protective of her daughters and only wants the best for them</li> <li>• she is desperate for Reiko to start living again, get a job and be happy</li> <li>• she is frustrated that Reiko is throwing away opportunities that Hanako will never have</li> <li>• she loves Reiko deeply and wants her to forgive herself and 'let go' of Hanako.</li> </ul> <p>Students might refer to some of the following acting skills to communicate their interpretation:</p> <p><b>Vocal skills</b></p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone, volume, emphasis, accent (if appropriate)</li> <li>• delivery of specific lines and words, timing, phrasing, listening and responding.</li> </ul> <p><b>Physical skills</b></p> <ul style="list-style-type: none"> <li>• interaction with Reiko, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions.</li> </ul> <p>In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students may refer to <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• she never gives up hope that Hanako will be found</li> <li>• she wants to actively be involved in the search as soon as she disappears</li> <li>• she becomes obsessive during her attempts to find Hanako</li> <li>• she believes she would know if Hanako was dead – 'I'd have felt it'</li> <li>• her daughters are the most important thing in her life – 'My daughters are my life.'</li> <li>• she mistrusts Tetsuo and believes he is involved in Hanako's disappearance</li> <li>• she makes paper lanterns every year on the anniversary of Hanako's disappearance so she will not be forgotten</li> <li>• she is brave and willing to challenge figures of authority such as Jiro to get to the truth</li> <li>• she shows compassion and understanding towards Jung Sun, despite her anger</li> </ul>	<p>20</p>
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		<ul style="list-style-type: none"><li>• at the end of the play she is very ill and frail and she dies shortly after meeting Hana.</li></ul> <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"><li>• consistency in terms of the action and the character(s)</li><li>• development in terms of the action and the character(s).</li></ul>	
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**Question 13.5** 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]**

<p>13</p> <p>5</p>	<p>Students' answers will vary considerably depending upon the area of design and effects selected.</p> <p>Effects that support the action of the extract might include <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable location and/or setting for the action through set design or other design skills</li> <li>• to create a suitable mood and/or atmosphere for the action, through set, lighting or sound design</li> <li>• to create a sense of the time of day, through lighting or sound design</li> <li>• to create a sense of period (1980s) and/or social/cultural context through costume or set design</li> <li>• to support the creation of mood/atmosphere in the scene through lighting or sound design</li> <li>• to suggest the location, period, status, appearance and age of characters through the characters' costumes and make-up.</li> </ul> <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite, reduced or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging and revolve to create multiple locations</li> <li>• positioning of audience and entrances/exits</li> <li>• use of gauzes, backdrops, cyclorama</li> <li>• use of projections</li> <li>• use of texture, materials, colour and condition</li> <li>• the creation of a suitable setting for the action, set in the Tanaka house in Japan, which is noticeably more 'untidy' than usual, posters are scattered around and there are open drawers and cupboards</li> <li>• panelled walls and sliding doors of a typical Japanese home</li> <li>• creation of secondary location of a holding room in North Korea</li> <li>• ideas for set and/or scene changes in this extract and in the play as a whole.</li> </ul> <p>Costume design and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• style of costumes; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• condition</li> <li>• hairstyle, headgear</li> <li>• footwear</li> <li>• accessories</li> <li>• make-up</li> </ul>	<p>20</p>
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	<ul style="list-style-type: none"> <li>• use of authentic fabrics such as polyester, nylon, jersey, canvas and cotton</li> <li>• use of authentic colours such as navy blue, black and olive green for military uniform and bright colours and patterns for Reiko's pyjamas</li> <li>• Hanako's military uniform and how it represents proletarian unity</li> <li>• Etsuko's waitress uniform</li> <li>• Reiko's pyjamas</li> <li>• ideas for costumes in this extract and in the play as a whole</li> <li>• costume design ideas may be for all of the characters in the extract or just for some of them</li> <li>• if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul> <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• lighting design to create the grief-filled and tense atmosphere of the Tanaka house or the bleakness of the room in North Korea</li> <li>• suggestion of time of day</li> <li>• choice of lanterns</li> <li>• colour/intensity/positioning/angles/focus</li> <li>• projections</li> <li>• special effects/gobos</li> <li>• light and shadow/silhouette</li> <li>• creation of mood or atmosphere</li> <li>• creation of a sense of multiple locations</li> <li>• ideas for lighting in this extract and in the play as a whole.</li> </ul> <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• live and/or recorded sound</li> <li>• position and use of speakers; volume/amplification/surround sound</li> <li>• use of voice/instruments</li> <li>• symbolic sound effects to add to the scene</li> <li>• underscoring sound/music to create atmosphere and/or mood</li> <li>• sounds of the ebbing and flowing of the waves</li> <li>• sounds to establish inside the Tanaka home such as clocks ticking</li> <li>• sounds of other prisoners in North Korea</li> <li>• ideas for sound and/or music in this extract and in the play as a whole.</li> </ul> <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• audience appeal</li> <li>• puppet type, eg life-size or miniature, symbolic or naturalistic</li> <li>• appropriate materials</li> <li>• structural design, size, shape and scale</li> <li>• performer manipulation and intentions for the performance</li> <li>• ideas for puppets in this extract and in the play as a whole</li> <li>• if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppet design for every character. Reward should be given for the range and appropriateness of the ideas they discuss.</li> </ul>	
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	<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"><li>• consistency in terms of the development of the action and the characters</li><li>• consistency in terms of the style of design</li><li>• consistency in terms of the design methods employed to create mood, atmosphere and/or location.</li></ul>	
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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><b>Excellent</b> description</p> <ul style="list-style-type: none"> <li>The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed.</li> <li>The range of theatrical skills referenced is extensive and entirely appropriate to the focus of the question.</li> <li>The description of how skills were used is exact, well-developed and supported throughout with precise details.</li> </ul>
3	7–9	<p><b>Good</b> description</p> <ul style="list-style-type: none"> <li>The response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed.</li> <li>The range of theatrical skills referenced is wide, with a good degree of appropriateness to the focus of the question.</li> <li>The description of how skills were used is clear, developed, secure and supported by a number of precise details.</li> </ul>
2	4–6	<p><b>Reasonable</b> description</p> <ul style="list-style-type: none"> <li>The response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed.</li> <li>The range of theatrical skills referenced is fair, with some relevance to the focus of the question.</li> <li>The description of how skills were used is reasonably clear, mostly sound and supported by a few precise details.</li> </ul>
1	1–3	<p><b>Limited</b> description</p> <ul style="list-style-type: none"> <li>The response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed.</li> <li>The range of theatrical skills referenced is narrow and may lack appropriateness to the focus of the question.</li> <li>The description of how skills were used demonstrates underdeveloped knowledge, may lack clarity and is supported by minimal detail.</li> </ul>
0	0	Nothing worthy of credit/nothing written.

Section C AO4 (20 marks)		
Band	Marks	Descriptors
4	16–20	<p><b>Excellent</b> analysis and evaluation</p> <ul style="list-style-type: none"> <li>• The response demonstrates highly developed skills in identifying and investigating how successfully theatre-makers communicated meaning to an audience (analysis).</li> <li>• The response demonstrates highly developed skills in assessing the merit of approaches and formulating judgements (evaluation).</li> <li>• The response is critical and insightful.</li> <li>• The points made are fully explored and supported with thorough exemplification.</li> </ul>
3	11–15	<p><b>Good</b> analysis and evaluation</p> <ul style="list-style-type: none"> <li>• The response demonstrates developed and secure skills in identifying and investigating how successfully theatre-makers communicated meaning to an audience (analysis).</li> <li>• The response demonstrates developed and secure skills in assessing the merit of approaches and formulating judgements (evaluation).</li> <li>• The response is developed and clear.</li> <li>• The points made are explored and supported with a number of examples.</li> </ul>
2	6–10	<p><b>Reasonable</b> analysis and evaluation</p> <ul style="list-style-type: none"> <li>• The response demonstrates some developing skill in identifying and investigating how successfully theatre-makers communicated meaning to an audience (analysis).</li> <li>• The response demonstrates some developing skill in assessing the merit of approaches and formulating judgements (evaluation).</li> <li>• The response is reasonably clear but at points relies on description.</li> <li>• The points made are sound but may not be explored or supported.</li> </ul>
1	1–5	<p><b>Limited</b> analysis and evaluation</p> <ul style="list-style-type: none"> <li>• The response demonstrates under-developed skills in identifying and investigating how successfully theatre-makers communicated meaning to an audience (analysis).</li> <li>• The response demonstrates underdeveloped skills in assessing the merit of approaches and formulating judgements (evaluation).</li> <li>• The response is mostly descriptive and lacks exemplification.</li> </ul>
0	0	Nothing worthy of credit/nothing written.

**Question 14**

Describe how **one or more** actors used their vocal and physical skills to **bring their character to life** for the audience.

Analyse and evaluate how successful they were in bringing their character to life for 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]**

**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.

An analysis of how successful one or more of the actors were in bringing **their character to life** in terms of, for example:

- communicating aspects of character such as personality traits, status, attitudes and beliefs
- the way the character's emotions such as fear, anger, sadness, happiness, disgust, surprise, trust are conveyed
- the way the characters may develop or change
- the character's relationship with other characters
- the character's emotional reactions to other characters and situations.

32

The skills applied:

- 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.

Reference could also be made to:

- how they felt as an audience member and how/why the actor brought the character to life
- physical appearance of the performer/character – age, height, build, colouring, facial features
- use of costume and props
- use of space and setting
- interaction with other characters; listening and response
- delivery of specific lines.

**Question 15**

Describe how **costume design** was used to **communicate key ideas** for the audience.

Analyse and evaluate how successful the costume design was in communicating key ideas for the audience.

You could make reference to:

- materials, style, cut and fit
- colour, texture and condition
- 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.

For costume, students may refer to how the costume **communicated key ideas**, for example:

- the communication of key themes that are central to the production
- the communication of the playwright or director's intention
- the communication of character and/or relationship between characters
- the communication of setting, eg time period
- the communication of style, eg symbolic/naturalistic
- the communication of genre
- the creation of a mood or atmosphere through stylised costumes, thematic and overexaggerated costumes.

32

An analysis of how successfully costume design was used to **communicate key ideas** for the audience with reference to some of the following:

- the key setting, ideas and themes of the production
- the context of the play/production in relation to the key ideas
- action on stage and plot/storyline
- the period of the play
- how the actors used the costumes
- how the costumes may have changed during the production
- how the costumes conveyed the meaning of the production
- special features or hallmarks of the style/genre of the production
- style of costumes; cut, fit and length
- colour, fabric, ornamentation
- condition
- footwear
- headgear
- hairstyle
- accessories.

**Question 16**

Describe how **either** lighting **or** sound design was used to **create memorable moments** for the audience.

Analyse and evaluate how successful **either** the lighting **or** sound design was in creating memorable moments for the audience.

Lighting – you could make reference to:

- colour, intensity, angle and focus
- any special effects
- a scene or section and/or the production as a whole.

Sound – you could make reference to:

- volume, direction and amplification
- live or recorded sound
- 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.

Responses could include reference to:

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

For lighting, students may refer to how the lighting created **memorable moments**, for example:

- the creation of memorable moments to support the action
- the creation of memorable moments to communicate the story
- the creation of memorable moments in order to achieve a specific audience response eg shock, anger, empathy
- the creation of memorable moments in order to highlight key moments in the story or production as a whole
- the creation of memorable moments to create an appropriate mood or atmosphere
- the creation of key locations and settings in a memorable way
- the creation of memorable moments in order to communicate a significant moment in the journey of a character or development of a relationship.

32

An analysis of how successfully the lighting created **memorable moments** with reference to some of the following:

- the key moments of the production
- creation of a setting, eg interior/exterior, night/day, symbolic/naturalistic
- to set the scene
- to create or release tension
- to create comedy

- to surprise or shock the audience
- special features or hallmarks of the style/genre of the production
- the context of the play/production
- use of colour to create atmosphere, feeling, mood
- choice of lanterns
- use of gobos, gels, filters to create special effects, locations
- use of shadow, silhouette
- use of gauzes and projections for various effects including location, plot, mood and atmosphere
- understanding of the effects created from angles, intensity and focus
- lighting used to replace items of scenery/props and create mood and/or atmosphere
- lighting used to imply a special location or feeling: ‘dream sequence’ for example
- lighting used to indicate significance.

For sound, students may refer to how the sound created **memorable moments**, for example:

- the creation of memorable moments through stylised, naturalistic or symbolic sound
- the creation of memorable moments to support the action
- the creation of memorable moments to communicate the story
- the creation of memorable moments in order to achieve a specific audience response ie shock, anger, empathy
- the creation of memorable moments in order to highlight key moments in the story or production as a whole
- the creation of memorable moments to create an appropriate mood or atmosphere
- the creation of key locations and settings in a memorable way
- the creation of memorable moments in order to communicate a significant moment in the journey of a character or development of a relationship.

An analysis of how successfully the sound created **memorable moments** with reference to some of the following:

- the key moments of the production
- symbolic or naturalistic sound to support action
- to create or release tension
- to create comical, joyful, magical, emotional or uplifting moments
- special features or hallmarks of the style/genre of the production
- the context of the play/production
- underscoring moments of high tension with non-diegetic sound to highlight tense or dangerous action
- use of strings; discordant notes
- percussion instruments; steady or steadily increasing tempo of beats
- abstract sound
- cliché sounds of imminent danger
- using music to create a romantic atmosphere in sections of romantic action to support the mood or to accompany physical theatre sequences
- classical or contemporary music, with or without lyrics
- musical accompaniment – live or recorded
- using music or non-diegetic and diegetic sound to highlight moments of comedy in a subtle or blatant manner.