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# GCSE

# Drama

8261/W Component 1 - Understanding Drama  
Mark Scheme

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8261

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

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

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

## Level of response marking instructions

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

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

### Step 1 Determine a level

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

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

### Step 2 Determine a mark

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

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

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

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

**This assessment assesses the following Assessment Objectives (AOs):**

- AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed
- AO4 : Analyse and evaluate their own work and the work of others

**The question paper is divided into three sections:**

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

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

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

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

Section	Question (s)	Description	Go to Page
A	1–4	Multiple choice questions	5
B	5 6 7 8 9 10	<i>The Crucible</i> <i>Blood Brothers</i> <i>The 39 Steps</i> <i>Hansel and Gretel</i> <i>Noughts and Crosses</i> <i>A Midsummer Night's Dream</i>	6 then 10 6 then 16 6 then 22 6 then 28 6 then 34 6 then 41
C	11–13	Live theatre production (one question out of a choice of three)	50

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

**Section A: Theatre roles and terminology**

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

<b>Qu</b>	<b>Marking guidance</b>	<b>Total marks</b>
01	C: The theatre manager	1
02	C: Wings can help to conceal actors and enable exits and entrances.	1
03	C: Traverse stage	1
04	B: Upstage left	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 under-developed 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	<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 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	<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 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	<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 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	<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 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 under-developed 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 under-developed knowledge, may lack clarity and/or appropriateness for the extract and indicate a limited understanding 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 **costume** for **Proctor** to wear in a performance of this extract. The costume must reflect the context of *The Crucible*, set in a Puritan community in the late 17<sup>th</sup> century. Describe your design ideas for the costume.

**[4 marks]**

05	1	<p>Students might describe some of the following aspects of costume:</p> <ul style="list-style-type: none"> <li>• shirt – loose fitting</li> <li>• puritan felt hat</li> <li>• breeches/jerkin</li> <li>• coat/cape (appropriate to the period)</li> <li>• stockings/garters</li> <li>• leather boots/shoes</li> <li>• belt/buttons</li> <li>• collar</li> <li>• the fact that Proctor is a farmer so his clothes may show some signs of wear and tear</li> <li>• Proctor is a fairly wealthy farmer and figure of the community so his clothes may reflect his social status and position.</li> </ul> <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• style of costume indicating period/status/situation eg. simplicity of design/cut of the coat/cape</li> <li>• selected fabrics, colour, fit, condition, personal props</li> <li>• use of authentic fabrics such as cotton, linen, wool, leather</li> <li>• use of authentic colours – earthy, muted browns, greys, tans</li> <li>• clothes may reflect whether he has ridden or walked.</li> </ul> <p>The costume should reflect a Puritan community in the late 17<sup>th</sup> century.</p>	4
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**Question 5.2** You are performing the role of **Proctor**.

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

**‘Abby, you’ll put it out of mind. I’ll not be comin’ for you more.’**

**[8 marks]**

05	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> <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 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 that he is trying to persuade himself that he is ‘over’ Abigail</li> <li>• to show his outward morality</li> <li>• to respond harshly to Abigail in an attempt to put a stop to her flirtations</li> <li>• to reveal his self-hatred over their affair</li> <li>• to show that he is weighed down by his guilt</li> <li>• to show he is a blunt speaking man.</li> </ul>	8
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**Question 5.3** You are performing the role of **Proctor**.

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

[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, 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, 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 their intense and previously intimate relationship through, for example:</p> <ul style="list-style-type: none"> <li>• the way Proctor looks at Abigail with his 'knowing' smile</li> <li>• how Abigail responds to Proctor's question</li> <li>• their eye contact, gestures and facial expressions as they talk</li> <li>• the proximity of Proctor to Abigail</li> <li>• movement around the room, acknowledgement of Betty in the bed</li> <li>• use of flirtatious body language and facial expression from Abigail</li> <li>• following Miller's specific stage directions.</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]**

05	4	<p>Students might refer to some of the following aspects of interpretation of Abigail:</p> <ul style="list-style-type: none"> <li>• she still finds Proctor very attractive</li> <li>• she feels the sexual tension which remains between them</li> <li>• she has a flirtatious and devious/manipulative personality</li> <li>• she continues to hold affection for Proctor</li> <li>• she is desperate for Proctor to treat her kindly</li> <li>• her provocation of Proctor</li> <li>• her pleading for Proctor to respond to her positively</li> <li>• her dismissive attitude to Betty's plight</li> <li>• her reaction when rejected.</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 Proctor</li> <li>• the use of vocal skills to convey an awareness of Betty in the bed eg whispering at times.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Proctor, 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> <li>• the use of physical skills to convey an awareness of Betty in the bed.</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 devious and egocentric</li> <li>• she represents the repressed desires of the Puritan community</li> <li>• she remains attracted to Proctor throughout the play</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</li> <li>• her fantasies reflect her young age and ignorance</li> <li>• she's a ringleader for the girls and initiates the witch-hunt.</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> </ul>	20
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		<ul style="list-style-type: none"><li>• development in terms of the action and the character/s.</li></ul>	
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**Question 5.5** You are a designer working on **one** aspect of design for this extract. Describe how you would use your design skills to create effects which **support the action**. Explain why your ideas are appropriate for:

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

[20 marks]

05	5	<p>Students' answers will vary considerably depending on the area of design areas and effects selected.</p> <p>Effects that support the action of the extract might include <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable setting through set design described by Miller as 'a small upper bedroom' for the action</li> <li>• to create a suitable 'sombre and sparse' mood and atmosphere for the action through set, lighting or sound</li> <li>• to create a sense of the time of day, i.e. spring morning, through lighting or sound design</li> <li>• to create a sense of period (17th century) and/or social/cultural context through costume and/or set</li> <li>• to suggest the location, period, status, appearance and age of characters through their costumes and make-up</li> <li>• to support the creation of 'fear' and the 'unknown' through set, lighting or sound.</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 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; small bedroom of the period this could be composite, symbolic or naturalistic, bearing in mind the style of the play is naturalistic and Miller describes it in great detail</li> <li>• ideas for set and scene changes when referring to 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> <li>• footwear</li> <li>• headgear eg for women close fitting cap to cover the hair completely</li> <li>• hairstyle</li> <li>• accessories</li> <li>• use of authentic fabrics such as cotton, linen, leather and wool</li> <li>• use of authentic and muted colours such as tan, greys, browns</li> <li>• adherence to the Puritan culture of Salem</li> </ul>	20
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	<ul style="list-style-type: none"> <li>• ideas for costumes and how these may be used or may change when referring to 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> </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 in’ to the room</li> <li>• suggestion of a spring morning</li> <li>• choice of lanterns/candles</li> <li>• colour/ intensity/positioning/angles/focus</li> <li>• special effects/gobos representing the room/window</li> <li>• ideas for lighting and how it may be used when referring to 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>• naturalistic sound effects of praying</li> <li>• symbolic sound effects to add tension to the scene</li> <li>• ideas for sound and/or music and how this may be used 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 and how they may be used 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 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 **Edward** to wear in a performance of this extract. The costume must reflect the context of *Blood Brothers*, set in a Liverpudlian community in the late 1960s. Describe your design ideas for the costume.

06	1	<p>Students might describe the following aspects of costume:</p> <ul style="list-style-type: none"> <li>• short trousers/grey shorts</li> <li>• long socks</li> <li>• V-necked pullover/tank top</li> <li>• neatly knotted tie</li> <li>• blazer</li> <li>• polished shoes</li> <li>• possible school uniform</li> <li>• clothes will be neat and tidy to reflect his middle class upbringing</li> <li>• tidy side parting</li> <li>• snake belt</li> <li>• possible plaster on knee to reflect boyish nature.</li> </ul> <p>Additionally students may make reference to:</p> <ul style="list-style-type: none"> <li>• colour of clothing, fit, condition, personal props</li> <li>• selected fabrics such as cotton, nylon/bri-nylon, leather, wool</li> <li>• clothes may reflect Edward’s social status</li> <li>• style of shoes</li> <li>• references to hair and make-up might add to the neat appearance</li> <li>• cleanliness and neat presentation of clothing.</li> </ul> <p>The costume should reflect a Liverpudlian community in the late 1960s.</p>	4
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**Question 6.2** You are performing the role of **Edward**.

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

**‘(through his tears) I don’t want to go. I want to stay here where my friends are...where Mickey is.’**

**[8 marks]**

06	2	<p>Students might refer to some of the following:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, RP accent</li> <li>• how his tears are affecting his vocal delivery</li> <li>• delivery of specific words, timing, phrasing.</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 space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions</li> <li>• use of prop, for example: handkerchief</li> <li>• the creation of tears and/or their effect.</li> </ul> <p>The line could be performed to create <b>one or more</b> of the following effects:</p> <ul style="list-style-type: none"> <li>• his distress at the thought of being forced to move away</li> <li>• his petulance</li> <li>• his sadness at the thought of leaving his friends</li> <li>• his sadness at the thought of never seeing his “best friend” Mickey again</li> <li>• his bafflement at having to move away.</li> </ul>	8
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**Question 6.3** You are performing the role of **Edward**.

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

[12 marks]

06	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> <li>• use of stage space; its configuration, size, proximity to 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</li> <li>• delivery of specific lines and words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction, 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 emotional relationship between the two characters, through, for example:</p> <ul style="list-style-type: none"> <li>• Edward’s surprise at being offered the locket</li> <li>• Edward being distracted from his sadness by the locket/picture of Mickey</li> <li>• Edward’s fascination and interest in the picture of Mickey and the picture of Mrs Johnstone</li> <li>• the way Edward looks between the locket and Mrs Johnstone to confirm who the picture is</li> <li>• Edward’s amazement that he can really have the locket</li> <li>• Edward’s response to the physical closeness between him and Mrs Johnstone</li> <li>• the complicity between Edward and Mrs Johnstone as a result of sharing a secret</li> <li>• Edward’s pleasure as he puts the locket round his neck</li> <li>• the emotional context of the look exchanged between Edward and Mrs Johnstone</li> <li>• Edward revealing that he thought Mrs Johnstone didn’t like him but his realisation that she does and how his feelings have changed</li> <li>• the bond created between the two characters as a result of the line ‘But I think you’re smashing’.</li> </ul>	12
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**Question 6.4** You are performing the role of **Mrs Johnstone**.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

06	4	<p>Students might refer to some of the following aspects of interpretation of Mrs Johnstone:</p> <ul style="list-style-type: none"> <li>• the intensity of her feelings as she looks at Edward and enquires whether his mother looks after him</li> <li>• the conflict between what she feels and what she says to Edward</li> <li>• the difficulty she has in rejecting him and telling him ‘not to come round here again’</li> <li>• her shock at the fact that she won’t see him again and the resulting sarcasm of her response</li> <li>• her response to ‘the second blow’ – that he is going to be moving away tomorrow</li> <li>• her restraint when he initially begins to cry and then giving in to her emotion and motherly feelings as she comforts him</li> <li>• consoling her ‘son’</li> <li>• her social status</li> <li>• her amusement at his naivety</li> <li>• her understanding of the connection between the two boys and their need for each other (hence offering him the locket)</li> <li>• her need to stay close to Edward in some way (hence offering him the locket)</li> <li>• her pleasure at the fact that her ‘other son’ will have a picture of her</li> <li>• her need for the locket to remain a secret between the two of them in order to keep the bigger secret of his birth</li> <li>• her pleasure at Edward thinking that she’s smashing</li> <li>• her awareness of Edward’s charming and disarming character.</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 upon Mrs Johnstone’s changing relationship with Edward.</li> </ul> <p>Physical Skills:</p> <ul style="list-style-type: none"> <li>• interaction with Edward, 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 may refer to <b>one or more</b> of the following:</p>	20
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	<ul style="list-style-type: none"> <li>• Mrs Johnstone’s working class life and her struggles as a single mother to survive and provide for her children</li> <li>• the desperation Mrs Johnstone must have felt in order to agree to Mrs Lyons’ proposition</li> <li>• Mrs Johnstone’s reluctance to hand over, and be parted from, one of her children/separate her twins</li> <li>• her stunned amazement at seeing Edward again when the two boys first meet</li> <li>• her superstitious nature and fear of what will happen to the boys if they ever learn the truth</li> <li>• her weariness at the path her life has taken and the repetition of the cycle of life with her children</li> <li>• her warmth and protective nature</li> <li>• the significance of the decisions she has made, including the locket, to the play as a whole.</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 6.5** You are a designer working on **one** aspect of design for this extract. Describe how you would use your design skills to create effects which **support the action**.

Explain why your ideas are appropriate for:

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

**[20 marks]**

06	5	<p>Student answers will vary considerably depending on the area of design and effects selected.</p> <p>Effects that support the action of the extract might include <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable emotionally charged atmosphere for the action through lighting or sound</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 1960's), status and/or social/cultural context through costume and/or set</li> <li>• to suggest the age of the characters through costume and/or set as appropriate</li> <li>• to support the creation of the social difference between Mrs Johnstone and Edward through set or costume.</li> </ul> <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• to create a suitable setting through set design as described by Russell as an 'open stage with 2 semi-permanent areas: the Lyons' house and the Johnstone's house with the area in between the 2 houses acting as street scenes, park scenes'</li> <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, 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>• creation of a space suitable for the action</li> <li>• items to create levels for actors to sit on</li> <li>• the doorway, doorstep, kerb outside Mrs Johnstone's house</li> <li>• creation of pavement, street, street lamp, road signs, road markings</li> <li>• visibility of Edward's house as a contrast to Mrs Johnstone's</li> <li>• use of graffiti eg 'Shankly is God' to set period and location</li> <li>• ideas for set and scene changes when referring to 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>• styles of costumes; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• condition</li> <li>• the contrast between the quality and style of Edward's costuming when compared with Mrs Johnstone's</li> <li>• footwear</li> </ul>	20
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	<ul style="list-style-type: none"> <li>• accessories</li> <li>• late 1960s hairstyles eg short, back and sides for Edward</li> <li>• headgear eg school cap for Edward</li> <li>• wrap-around apron for Mrs Johnstone</li> <li>• possible floral patterns for Mrs Johnstone</li> <li>• ideas for costumes and how these may be used or may change when referring to the play as a whole.</li> </ul> <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• suggestion of the day time exterior scene</li> <li>• choice of lanterns</li> <li>• special effects/gobos</li> <li>• colour/intensity/positioning/angles/focus</li> <li>• ideas for lighting and how this may be used when referring to 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>• naturalistic sound effects</li> <li>• live and/or recorded sound</li> <li>• position and use of speakers; volume/amplification/surround sound</li> <li>• bird song</li> <li>• cars driving by</li> <li>• children playing</li> <li>• dogs barking in the distance, directional use of sound</li> <li>• use of voice and live music</li> <li>• ideas for sound and/or music and how this may be used 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 and how they may be used 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 or location.</li> </ul>	
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**Section B: Study of set text – *The 39 Steps***

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

**Question 7.1** You are designing a **costume** for the **Professor** to wear in a performance of this extract. The costume must reflect the 1930s period setting of *The 39 Steps*. Describe your design ideas for the costume.

**[4 marks]**

07	1	<p>Students might describe some of the following aspects of costume:</p> <ul style="list-style-type: none"> <li>• velvet smoking jacket with cravat</li> <li>• pocket inside jacket for gun to be produced from</li> <li>• formal or dress trouser/Oxford trouser</li> <li>• silk handkerchief in breast pocket of jacket</li> <li>• spectacles or monocle</li> <li>• cigarette case</li> <li>• cigarette holder</li> <li>• smart polished shoes</li> <li>• dinner jacket with bow tie perhaps loosely untied to indicate loucheness</li> <li>• bootbrush (Hitler style) or pencil moustache.</li> </ul> <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• Professor should be elegant and well-presented</li> <li>• style of costume indicating period, status, situation</li> <li>• pocket in jacket for Professor to keep his hand in to hide his little finger</li> <li>• use of fabrics, such as silk, crepe, wool and velvet</li> <li>• colour of clothing, fit, condition</li> <li>• personal props</li> <li>• hairstyle and make up.</li> </ul> <p>The costume should reflect the 1930's period.</p>	4
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**Question 7.2** You are performing the role of the **Professor**.

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

**‘Really? Well I’m so glad you told me! And risking your life into the bargain! How can I ever thank you?’**

**[8 marks]**

07	2	<p>Students might refer to some of the following physical and vocal skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, possible hint of German accent</li> <li>• delivery of specific words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Hannay, eye-contact and its withdrawal, spatial relationships, physical contact, use of space</li> <li>• movement, body language, gesture, possible hiding of one hand, 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 over-exaggerate the Professor’s mock gratitude/sincerity</li> <li>• to put Hannay at ease and assure him that he is safe with the Professor</li> <li>• to convey the Professor’s irritation at the troubles that Hannay has caused him</li> <li>• possible hiding of one hand</li> <li>• to suggest an element of threat towards Hannay</li> <li>• to suggest the Professor is hiding something.</li> </ul>	8
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**Question 7.3** You are performing the role of the **Professor**.

Focus on the shaded part of the extract. Explain how you and the actor playing Hannay might use the performance space and interact with each other to create **comic tension** for the audience.

[12 marks]

07	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> <li>• use of stage space; its configuration, size, proximity to audience, items of set and/or props that affect the stage space or promote/restrict movement.</li> </ul> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, possible faint 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, 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 convey the comic tension through, for example:</p> <ul style="list-style-type: none"> <li>• the Professor’s response to Hannay’s relief</li> <li>• the Professor’s response to Hannay’s urgency as he delivers his explanation</li> <li>• the stage positioning of the characters throughout the dialogue</li> <li>• the Professor’s facial reactions to Hannay telling him about ‘the 39 steps’</li> <li>• the Professor’s reaction to Hannay’s gesture where he demonstrates the lack of a little finger</li> <li>• the Professor’s reaction to Hannay’s description of the ‘foreign agent’</li> <li>• how the Professor reveals his lack of a little finger</li> <li>• the Professor’s pulling out of the gun</li> </ul>	12
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**Question 7.4** You are performing the role of **Hannay**.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

07	4	<p>Students might refer to some of the following aspects of interpretation of Hannay:</p> <ul style="list-style-type: none"> <li>• his relief at being seemingly safe with the Professor</li> <li>• his desperation to tell the story of the events that have happened to him</li> <li>• he is oblivious to the threat as it becomes increasingly obvious that the Professor is not on his side</li> <li>• his quick recollection of the detail regarding the lack of a little finger</li> <li>• he is a sympathetic character and the audience may fear for his safety in this situation</li> <li>• his initial lack of recognition of the Professor’s lack of a little finger that creates comedy</li> <li>• his growing alarm</li> <li>• his rapid changes of emotion as shown through, for example, double-takes</li> <li>• his shocked reaction when the gun is produced.</li> </ul> <p>Students may refer to some of the following acting skills to communicate their interpretation:</p> <p>Vocal Skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, period RP</li> <li>• delivery of specific lines and words, timing, phrasing, listening and responding to the Professor, quick-fire picking up of cues.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with the Professor and the audience to reveal that he is not what he seems, 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>• Hannay is the hero of the play and his charming and well-mannered personality needs to be established and maintained throughout the rest of the play</li> <li>• he is ‘gentleman personified’ throughout the play</li> <li>• his character needs to be presented as sympathetic and in danger</li> <li>• he is caught up in events that he does not fully comprehend</li> <li>• references to other moments in the play where he is caught in comic situations, potential danger.</li> </ul> <p>Students may explain why their ideas are appropriate to the play as a whole in terms of for example:</p>	20
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		<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 7.5** You are a designer working on **one** aspect of design for this extract. Describe how you would use your design skills to create effects which **support the action**.

Explain why your ideas are appropriate for:

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

**[20 marks]**

07	5	<p>Student answers will vary considerably depending on the area of design and effects selected.</p> <p>Effects that support the action of the extract might include <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable setting that indicates the Professor’s study in Alt-na-Shellach as described by Barlow to support the action</li> <li>• to create a sense of time of day/evening through lighting</li> <li>• to create a sense of the 1930’s period and social/cultural context through costume and/or set.</li> <li>• to suggest location, period, status, appearance and age of the characters through costume and/or set as appropriate.</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 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 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 Professor’s study described simply as, ‘The Professor’s study’</li> <li>• high-backed leather or buttoned chair, side table with whisky tumbler and decanter, globe cocktail cabinet and standard lamp</li> <li>• ideas for set and scene changes when referring to 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, length and wear</li> <li>• colour, fabric, ornamentation</li> <li>• condition</li> <li>• 1930s evening wear for the Professor</li> <li>• brilliantined combed back hair for the Professor, trilby in his hands</li> <li>• 1930s hairstyles, although Hannay’s hair will be more unkempt</li> <li>• Hannay’s clothing likely to be dirty and torn due to his exploits, for example, trenchcoat, trilby in his hands</li> <li>• contrasting footwear for each character</li> <li>• contrasting facial hair for each character</li> <li>• accessories: gun, cigarette case, cigarette holder</li> <li>• ideas for costumes and how these may be used or may change when referring to the play as a whole.</li> </ul>	20
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	<p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• to create the atmosphere</li> <li>• to create the suggestion of night time</li> <li>• to create the suggestion of threat within the intimate study</li> <li>• choice of lanterns</li> <li>• colour/intensity/positioning/angle/focus</li> <li>• standard lamp, uplighting to create shadows on the actors' faces</li> <li>• on stage light sources</li> <li>• special effects/gobos</li> <li>• ideas for lighting and how this may be used when referring to 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>• sound of party in background - clinking glasses, laughter, jitterbug music in the distance</li> <li>• sound of items within study – clocks ticking</li> <li>• ideas for sound and/or music and how this may be used 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 and how they may be used 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 or location.</li> </ul>	
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**Section B: Study of set text – *Hansel and Gretel***

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

**Question 8.1** You are designing **props** for a performance of this extract. The props must reflect the conventions of contemporary story-telling theatre used in *Hansel and Gretel*. Describe your design ideas for the props.

**[4 marks]**

08	1	<p>Students might describe some of the following props:</p> <ul style="list-style-type: none"> <li>• the kitchen implements that the old witch is using to cook with</li> <li>• the bone used as the finger, the other bones and debris of young children scattered about</li> <li>• children's belongings, i.e. teddy bears, shoes</li> <li>• the props used to make the contraption</li> <li>• salt shaker</li> <li>• sprig of rosemary</li> <li>• marinade/sauces</li> <li>• items of food that are half eaten, food debris</li> <li>• empty packets of food</li> <li>• props may be larger than life or look purposefully handmade to convey the style of the piece.</li> </ul> <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• style of props, indicating period/status/situation</li> <li>• selected materials, fabrics; shape, colour, size</li> <li>• prominence of the prop.</li> </ul>	4
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**Question 8.2** You are performing the role of the **Witch**.

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

**‘Damn and blast! You are still thin. Keep eating, boy! Keep eating!’**

**[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, accent (if appropriate)</li> <li>• delivery of specific words, timing, phrasing</li> <li>• the use of voice to communicate the Witch’s anger/frustration/disbelief</li> <li>• melodramatic tone</li> <li>• commanding tone and repetition of ‘<i>Keep eating boy!</i>’.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• stage positioning and movement, interaction with Hansel, spatial relationships, physical contact, use of space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> <li>• the creation of physical comedy.</li> </ul> <p>The lines 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 the Witch’s frustration and annoyance</li> <li>• to create sympathy for the character of Hansel</li> <li>• to create comedy</li> <li>• comedy created through her ‘blindness’ and the dramatic irony of the chicken bone</li> <li>• exaggerated acting skills to show a stereotypical ‘witch’ character.</li> </ul>	8
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**Question 8.3** You are performing the role of the **Witch**.

Focus on the shaded part of the extract. Explain how you and the actor playing Hansel might use the performance space and interact with each other to create **comedy** for your audience.

**[12 marks]**

08	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> <li>• use of stage space; its configuration, size, proximity to the audience; items of set and/or props, that affect the stage space or promote/restrict movement.</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, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space e.g. Hansel moving away in the cage</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 gain a comedic response, through, for example:</p> <ul style="list-style-type: none"> <li>• showing the Witch's power at this point in the play</li> <li>• conveying the exaggerated style of storytelling theatre</li> <li>• showing the Witch's comedic style of character</li> <li>• the fact that the Witch represents temptation/evil/danger in the play</li> <li>• the exaggerated comical character of the Witch with opportunity for physical pantomime</li> <li>• the quick-fire of her commands and Hansel's refusal to do what she's asking</li> <li>• the witch's excited anticipation at eating Hansel.</li> </ul>	12
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**Question 8.4** You are performing the role of **Hansel**.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

08.	4	<p>Students might refer to some of the following aspects of interpretation of Hansel:</p> <ul style="list-style-type: none"> <li>• he is a knowledgeable boy who is always reading and questioning the world</li> <li>• he is often led by his sister who is quicker and more ‘inventive’ than him</li> <li>• his defiance of the witch/his belligerence</li> <li>• his sense of entrapment in the cage</li> <li>• his growing fear of being eaten</li> <li>• creation of a child character.</li> </ul> <p>Students might refer to some of the following acting skills to communicate his interpretation:</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 lines and words, timing, phrasing, listening and responding, over exaggeration, picking up of cues.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction (with the Witch/Gretel and Birdy and possibly the audience), eye contact and its withdrawal, spatial relationships, physical contact, restriction in the cage and effect of this environment</li> <li>• movement, body language, gestures, posture, gait, energy, demeanour, and facial expressions</li> <li>• opportunity for physical exaggeration, mime and physical theatre</li> <li>• showing his fear at being eaten, over exaggerated fear at this point.</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>• Hansel grows up through the events of the play and becomes a man like his father</li> <li>• earlier in the play his character shows a lack of common sense and is led by Gretel, after this extract he shows he can defeat the witch</li> <li>• Hansel is a ‘bookish’ character that is always reading his encyclopaedia and is the direct opposite to his sister who is inventive and physical.</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 8.5** You are a designer working on **one** aspect of design for this extract. Describe how you would use your design skills to create effects which **support the action**.

Explain why your ideas are appropriate for:

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

**[20 marks]**

08	5	<p>Student's answers will vary considerably depending upon the design ideas and effects selected.</p> <p>Effects that support the action of the extract might include one or more of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable setting for the action through set design, lighting or sound</li> <li>• to create a suitable mood and atmosphere for the action, through set, lighting or sound</li> <li>• to create a sense of time of day, i.e. day-time, through lighting or sound design</li> <li>• to support the creation of comedy and story-telling in the scene through set, costume, lighting, sound or puppets</li> <li>• to create a sense of period and/or social context, through costume and/or set</li> <li>• to suggest the folk-tale context 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 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; suggestion of the witch's house; suggestion of woodland exterior, or reference to Kneehigh's original production with circular wooden stage and constructivist arrangement of ladders, poles and contraptions</li> <li>• creation of the cage</li> <li>• ideas for set and scene changes when referring to 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>• accessories</li> <li>• make-up</li> <li>• typical Germanic folk tale stereotypical costumes – lederhosen, shirts and long socks for the male characters and Bavarian style skirts, blouses and long socks for the female characters, feathered caps</li> </ul>	20
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	<ul style="list-style-type: none"> <li>• appropriate bird like costume for Birdy, feathers and wing like attachments</li> <li>• old lady costume for Witch, apron, glasses to show her 'blindness', black cloak</li> <li>• appropriate head gear and/or hairstyle for all characters</li> <li>• ideas for costumes and how these may be used or may change when referring to 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> </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 daytime meeting place appropriate to the Witch's house</li> <li>• suggestion of daytime</li> <li>• choice of lanterns</li> <li>• colour/ intensity/positioning/angles/focus</li> <li>• special effects and use of gobos</li> <li>• creation of mood and atmosphere</li> <li>• ideas for lighting and how this may be used when referring to 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>• sound effects appropriate to setting</li> <li>• underscoring music to create atmosphere and/or mood</li> <li>• music to add to the comic effect and underscore the Witch's song</li> <li>• ideas for sound and/or music and how this may be used 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>• farm yard animals as puppets; chickens and rabbits</li> <li>• Birdy can be performed by a puppet</li> <li>• suitable puppet designs for the storytelling genre</li> <li>• ideas for puppets and how they may be used 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 or location.</li> </ul>	
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**Section B: Study of set text – *Noughts and Crosses***

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

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

**[4 marks]**

09	1	<p>Students might describe some of the following aspects of the setting of Sephy’s family’s private beach, appropriate to a contemporary interpretation. For example:</p> <ul style="list-style-type: none"> <li>• symbolic beach setting</li> <li>• bare stage with individual items of setting brought on by actors for example signs saying ‘Private Property’</li> <li>• backdrop/projection of a beach/the sea</li> <li>• trucked on, items of set for example ‘rickety old wooden fencing’</li> <li>• some indication of the beach setting, for example, sand, stones, dunes, driftwood, shells etc.</li> </ul> <p>Additionally, students may make reference to:</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</li> <li>• positioning of audience, entrances/exits</li> <li>• use of gauzes/backdrops/cyclorama</li> <li>• use of projections</li> <li>• use of texture and colour</li> <li>• episodes in the play are intended to flow into one another seamlessly</li> <li>• the style is non-naturalistic</li> <li>• the playwright’s instruction that there should be no ‘blackouts’, ‘a minimum of props’ and ‘no clutter’</li> <li>• the style of play depends on actors moving furniture and getting on and off stage in sequences of physical movement.</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.

**‘How come I never go to your house any more? Aren’t I welcome?’**

**[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, silence, 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 and possibly the audience), 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 her sadness at the realisation that their worlds are different</li> <li>• to show her growing realisation of the distance between their families</li> <li>• to convey her desire for things to remain the same and not to change</li> <li>• to convey her distress at Callum’s acceptance that they are both from different worlds/parts of society</li> <li>• to convey her sense of injustice at the world they live in</li> <li>• to convey her confidence/naivety resulting from her privileged upbringing</li> <li>• to show her close relationship with Callum.</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 and the actor playing **Callum** might use the performance space and interact with each other to show the audience **the different attitudes** of the two characters.

[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 lines and words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction, 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 difference in attitudes of the two characters through, for example:</p> <ul style="list-style-type: none"> <li>• Sephy's response to Callum's hesitancy/reluctance at being in the same class as her</li> <li>• Sephy's response to Callum's hurtful/comic retort about being stuck in the baby class</li> <li>• Sephy's feisty defence of her age</li> <li>• Sephy's awareness that Callum is fearful of feeling humiliated and of not being accepted</li> <li>• Sephy's reasonable explanation for the school's decision</li> <li>• Sephy's response to Callum's bitter justification and explanation of the differences between the 'worlds' they live in</li> <li>• the way Sephy and Callum sit in relation to each other</li> <li>• how Sephy responds physically/vocally to Callum</li> <li>• Sephy's reaction to Callum's apology</li> <li>• their uneasiness during the pause.</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]**

09	4	<p>Students might refer to some of the following aspects of interpretation of Callum:</p> <ul style="list-style-type: none"> <li>• his response to Sephy’s excitement that they will both be in the same class</li> <li>• his concern/hesitancy/reluctance at being in the same class as Sephy</li> <li>• his annoyance/upset at the thought of being in a class with younger students</li> <li>• his awareness that he is unlikely to be accepted in Sephy’s school/class</li> <li>• his reluctance for Sephy to witness this lack of acceptance</li> <li>• his reluctance for Sephy to suffer if he is not accepted</li> <li>• his fear of humiliation that results in his hurtful/comic retort</li> <li>• his anger at the thought of the differences between his and Sephy’s schooling until this point and how unfair it is – not just for him</li> <li>• his melancholy at the thought that none of his other friends will be at school with him (and/or concern for their futures without this opportunity)</li> <li>• his gratitude towards Sephy for helping him/possible embarrassment for needing help from his younger friend</li> <li>• his quick apology for losing his temper</li> <li>• his eagerness to study</li> <li>• his knowledge about maths as the ‘universal language’ and his fanciful talk of how we might communicate with aliens</li> <li>• his desire to think about the future (not just his) and escape his current situation</li> <li>• his justification and explanation of the differences between the ‘worlds’ they live in</li> <li>• his somewhat pessimistic acceptance of the fact that he and Sephy are in different worlds</li> <li>• his realistic understanding that life isn’t as simple as Sephy would like to think.</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, silence, tone of voice, volume, emphasis, accent (if appropriate)</li> <li>• delivery of specific lines or words, timing, phrasing, listening and responding to Sephy.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction (with Sephy and possibly the audience), eye contact and its withdrawal, spatial relationships, physical contact, use of space, how they show Callum’s status</li> <li>• movement, gestures, posture, body language, gait, energy, demeanour and facial expressions.</li> </ul>	20
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	<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>• Callum 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>• Noughts are clearly inferior to Crosses. This is shown through many interactions with other characters throughout the play</li> <li>• Callum is a sympathetic character throughout</li> <li>• he tries to do the right thing by others generally</li> <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>• Callum 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 on 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 setting, ie beach for the action through set design</li> <li>• to create a suitable mood and atmosphere for the action through set, lighting or sound</li> <li>• to create a sense of the time of day through lighting or sound design</li> <li>• to create a sense of period and/or social context through costume or set</li> <li>• to suggest the location, status, appearance and age of characters through characters' costumes and make-up.</li> </ul> <p>Students might describe some of the following aspects of set and props, for a beach setting, appropriate to a contemporary interpretation. For example:</p> <ul style="list-style-type: none"> <li>• symbolic set with lighting and or sound effects to create a beach setting</li> <li>• bare stage with individual items of setting brought on by actors, for example, signs saying 'Private Property'</li> <li>• backdrop/projection of a beach/the sea</li> <li>• trucked on, items of set for example 'rickety old wooden fencing'</li> <li>• some indication of the beach setting for example, sand, dunes, driftwood, shells etc.</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; private beach. 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>• the style is epic</li> <li>• 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 scene changes when referring to 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> </ul>	20
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	<ul style="list-style-type: none"> <li>• colour, fabric, ornamentation</li> <li>• condition</li> <li>• footwear/headgear/hairstyle</li> <li>• accessories relevant to teenagers/young adults such as bags and school books and the difference between them in style and condition</li> <li>• the difference between Callum’s casual clothes and Sephy’s more expensive clothes</li> <li>• use of colour/symbols/cut/style to distinguish and contrast between Callum and Sephy</li> <li>• symbolic or naturalistic make-up to suggest age, status, beauty, colouring</li> <li>• ideas for costumes and how these may be used or may change when referring to the play as a whole.</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 beach environment</li> <li>• suggestion of time of day</li> <li>• colour/intensity/positioning/angles/focus</li> <li>• choice of lanterns</li> <li>• special effects/gobos representing the beach – sand/stones/water</li> <li>• specialist lighting to symbolise the themes of the play, eg, prejudice, social standing, racism</li> <li>• ideas for lighting and how this may be used when referring to 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>• naturalistic sound effects of the beach – sound of the sea, sea gulls</li> <li>• symbolic sound effects</li> <li>• ideas for sound and/or music and how this may be used 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 – difference between Noughts and Crosses, use of colour/symbols</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 and how they may be used 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 or location.</li> </ul>	
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**Section B: Study of set text – *A Midsummer Night’s Dream***

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

**Question 10.1** You are designing a **setting** for a performance of this extract. The setting must reflect *A Midsummer Night’s Dream’s original setting in Ancient Athens*. Describe your design ideas for the setting.

**[4 marks]**

10	1	<p>Students might describe some of the following aspects of set, in a setting appropriate to ancient Athens:</p> <ul style="list-style-type: none"> <li>• the creation of a suitable setting for the action; in the centre of Athens where Theseus is Duke</li> <li>• suggestion of buildings, perhaps appropriate to Greek architecture and/or that convey a sense of royal status for example, pillars, columns, mosaics</li> <li>• contrast to the forest/also accept suggestions of the forest within this scene if not a composite set</li> <li>• a room in Theseus’s palace.</li> </ul> <p>Additionally, students may make reference to:</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, materials and colour and condition</li> <li>• creation of a space suitable for the action.</li> </ul>	4
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**Question 10.2** You are performing the role of **Helena**.

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

**‘Call you me fair? That ‘fair’ again unsay.  
Demetrius loves your fair: O happy fair!’**

**[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, accent (if appropriate)</li> <li>• delivery of specific lines and words, phrasing, timing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• stage positioning and movement, interaction (with Hermia and, possibly, the audience), eye contact and its withdrawal, physical contact, use of space</li> <li>• movement, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The lines may be performed using vocal and physical skills to create one or more of the following effects on the audience:</p> <ul style="list-style-type: none"> <li>• to show Helena’s jealousy/bitterness toward Hermia, meaning the audience are not sympathetic</li> <li>• to show Helena’s love for Demetrius and her desperation to seek his attention, gaining audience sympathy</li> <li>• to create comedy for the audience through Helena’s over-dramatic nature and desperation</li> <li>• to show the difficulties and drama of adolescent love and gain sympathy from the audience</li> <li>• to show the contrast (supported by visual) between the two characters to have a comic effect.</li> </ul>	8
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**Question 10.3** You are performing the role of **Helena**.

Focus on the shaded part of the extract. Explain how you and the actor playing Hermia might use the performance space and interact with each other to **gain sympathy** from your audience.

**[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, 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, 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 gain sympathy, through, for example:</p> <ul style="list-style-type: none"> <li>• Helena’s desperation and frustration with her friend’s dismissive responses</li> <li>• use of Lysander, who is on stage</li> <li>• the contrast both physically and vocally between the two friends</li> <li>• Helena’s exaggerated love for Demetrius</li> <li>• movement around the stage space as she ‘pleads’ with Hermia, change of space between the interactions</li> <li>• Helena’s reaction to the news that Hermia is leaving with Lysander.</li> </ul>	12
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**Question 10.4** You are performing the role of **Hermia**.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

10	4	<p>Students might refer to some of the following aspects of interpretation of Hermia:</p> <ul style="list-style-type: none"> <li>• Hermia is a confident and self-assured character</li> <li>• she is desperately in love with Lysander and is determined to win his love</li> <li>• she trusts her friend Helena enough to tell her of her plans to elope</li> <li>• she contrasts visually (small and dark as opposed to Helena’s tall and fair looks) and in character to Helena; Helena is desperate and frustrated in this extract whereas Hermia is self-assured and in love</li> <li>• she does not love Demetrius and doesn’t understand why he loves her</li> <li>• she is frustrated by Helena’s questions</li> <li>• she does not show sympathy for her friend in the extract.</li> </ul> <p>Students might refer to 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 and accent (if appropriate)</li> <li>• delivery of specific lines and words, timing, phrasing, listening and responding; frustration with Helena and exaggeration of love for Lysander.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Helena, eye contact and its withdrawal, spatial relationships, 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 has gone against the will of her father, in a setting where women are submissive and the property of their husband and/or father</li> <li>• although her character is strong, she loses her strength and doubts herself when Lysander is tricked into love with Helena</li> <li>• Hermia and Helena’s friendship is not as important as their love for Demetrius and Lysander</li> <li>• Hermia and Helena’s interactions in the play, their jealousy, comedic insults and visual contrast</li> <li>• Hermia and Helena’s love for their eventual partners is often seen as exaggerated and adolescent.</li> </ul>	20
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**Question 10.5** You are a designer working on **one** aspect of design for this extract. Describe how you would use your design skills to create effects which **support the action**.

Explain why your ideas are appropriate for:

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

**[20 marks]**

10	5	<p>Students' answers will vary considerably depending upon the design areas and effects selected.</p> <p>Effects that support the action of the extract, might include <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable setting for the action, through set design, costume, lighting, sound or puppets</li> <li>• to create a suitable mood and atmosphere for the action, through set, lighting or sound</li> <li>• a suitable setting for the interior of Theseus' palace</li> <li>• to create a sense of the time of day, ie day-time, or dusk, through lighting or sound design</li> <li>• to create a sense of period and/or social context, through set or costume</li> <li>• to suggest the Athenian context through costumes and setting.</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 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 the centre of a town/city (Athens) where Hermia's father is Duke</li> <li>• suggestion of buildings, perhaps appropriate to Greek architecture and/or that convey a sense of royal status</li> <li>• also accept other appropriate locations appropriate to students' own interpretation, edge of forest or interior location for example</li> <li>• ideas for set and scene changes when referring to 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/headgear – wreath on head to show nobility, flowers in hair for femininity</li> <li>• accessories appropriate to a noble character</li> <li>• the creation of Hermia and Helena's costumes as citizens with wealth and standing in the community</li> <li>• Athenian chiton</li> <li>• difference between the costumes: Hermia to look regal and highlight the physical difference between the two characters for example</li> </ul>	20
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	<ul style="list-style-type: none"> <li>• Lysander’s costume to reflect his young hopeless romantic character</li> <li>• costumes that reflect the original setting of ancient Athens or the students’ own interpretation of setting</li> <li>• ideas for costumes and how these may be used or may change when referring to 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> </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 day time meeting place appropriate to Athens or other city/town/place where the student has set the scene</li> <li>• suggestion of day-time</li> <li>• choice of lanterns</li> <li>• colour/ intensity/positioning/angles/focus</li> <li>• specials, candlelight if set in the Palace</li> <li>• creation of mood and atmosphere, perhaps foreboding atmosphere as Hermia reveals her plans</li> <li>• ideas for lighting and how this may be used when referring to 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>• sound effects appropriate to setting</li> <li>• underscoring music to create atmosphere and/or mood</li> <li>• ideas for sound and/or music and how this may be used 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, scale</li> <li>• performer manipulation and intentions for performance</li> <li>• ideas for puppets and how they may be used 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 or atmosphere.</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.

<b>Section C AO3 (12 marks)</b>		
<b>Band</b>	<b>Marks</b>	<b>Descriptors</b>
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 under-developed knowledge, may lack clarity and is supported by minimal detail.</li> </ul>
0	0	Nothing worthy of credit/nothing written.

<b>Section C AO4 (20 marks)</b>		
<b>Band</b>	<b>Marks</b>	<b>Descriptors</b>
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 under-developed 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 11**

Describe how one **or** more actors used their vocal and physical skills to **interpret their role** within the production. Analyse and evaluate how successful they were in communicating their role to the audience.

You could make reference to:

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

**[32 marks]**

<p><b>This question assesses:</b></p> <ul style="list-style-type: none"> <li>• AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed. (12 marks)</li> <li>• AO4 Analyse and evaluate their own work and the work of others. (20 marks)</li> </ul> <p>Responses could include reference to:</p> <ul style="list-style-type: none"> <li>• a scene or section and/or</li> <li>• the production as a whole.</li> </ul> <p>Their interpretation of the role(s) performed, in terms of, for example:</p> <ul style="list-style-type: none"> <li>• age, gender, social background, ethnicity, status</li> <li>• personality traits, idiosyncrasies, attitudes</li> <li>• believable relationships established with other characters, for example: familial/romantic/commercial/hierarchical</li> <li>• special features or hallmarks of the style/genre of the production</li> <li>• the context of the play/production.</li> </ul> <p>The skills applied:</p> <ul style="list-style-type: none"> <li>• vocal: pitch, pace, pause, tone of voice, emphasis, accent</li> <li>• physical: movement, body language, gesture, posture, gait, poise, balance, spatial relationships</li> <li>• facial expression, eye contact.</li> </ul> <p>Reference could also be made to:</p> <ul style="list-style-type: none"> <li>• physical appearance of the performer/character – age, height, build, colouring, facial features</li> <li>• use of costume and props</li> <li>• use of space and setting</li> <li>• interaction with other characters; listening and response</li> <li>• delivery of specific lines.</li> </ul>	<p>32</p>
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**Question 12**

Describe how lighting was used to **create mood and/or atmosphere** in the production. Analyse and evaluate how successful the lighting was in helping to create mood and/or atmosphere for the audience.

You could make reference to:

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

**[32 marks]**

<p><b>This question assesses:</b></p> <ul style="list-style-type: none"> <li>• AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed. (12 marks)</li> <li>• AO4 Analyse and evaluate their own work and the work of others. (20 marks)</li> </ul> <p>Responses could include reference to:</p> <ul style="list-style-type: none"> <li>• a scene or section and/or</li> <li>• the production as a whole.</li> </ul> <p>Students may refer to the creation of specific mood(s) and atmosphere(s) within the production, for example:</p> <ul style="list-style-type: none"> <li>• tense, comic, romantic, sad, moving, joyful, thrilling, magical, perplexing apprehensive.</li> </ul> <p>The use of lighting to create mood and/or atmosphere through, for example:</p> <ul style="list-style-type: none"> <li>• reference to particular moments within the scene, section and/or production when mood and atmosphere was created, for example:             <ul style="list-style-type: none"> <li>• to intensify the mood</li> <li>• to create or release tension</li> <li>• to create comedy</li> <li>• to surprise or shock the audience</li> </ul> </li> <li>• creation of special effects that help to communicate the mood and/or atmosphere</li> <li>• creation of exterior, interior locations to create mood and/or atmosphere</li> <li>• creation of time of day</li> <li>• supporting the action</li> <li>• special features or hallmarks of the style/genre of the production</li> <li>• the context of the play/production.</li> </ul> <p>The ways in which the lighting communicated mood and/or atmosphere, for example:</p> <ul style="list-style-type: none"> <li>• use of colour to create atmosphere, feeling, mood</li> <li>• to define space on stage, create a location</li> <li>• choice of lanterns</li> <li>• use of gobos, gels, filters to create special effects, locations, mood and atmosphere</li> <li>• use of gauzes and projections for various effects including location, plot, mood and atmosphere</li> <li>• understanding of the effects created from angles, intensity and focus</li> <li>• lighting used to replace items of scenery/props and support the action</li> <li>• lighting used to imply a special location or feeling: 'dream sequence' for example</li> </ul>	<p>32</p>
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- lighting used to indicate significance.

Actor's interaction with the light and the effect. Interaction of other design elements that may have been more effective when lit for example.

**Question 13**

Describe how the set was used to **communicate meaning** in the production. Analyse and evaluate how successful the set design was in helping to communicate meaning to the audience.

You could make reference to:

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

**[32 marks]**

<p><b>This question assesses:</b></p> <ul style="list-style-type: none"> <li>• AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed. (12 marks)</li> <li>• AO4 Analyse and evaluate their own work and the work of others. (20 marks)</li> </ul> <p>Responses could include reference to:</p> <ul style="list-style-type: none"> <li>• a scene or section and/or</li> <li>• the production as a whole.</li> </ul> <p>How the set communicated the intended meaning behind the performance with reference to some of the following:</p> <ul style="list-style-type: none"> <li>• understanding of playwright's intentions and/or message</li> <li>• theatre company's intentions/interpretations</li> <li>• designer's intentions/ interpretations</li> <li>• the period, location and context of the production</li> <li>• set dressing</li> <li>• use of set to enhance the mood/atmosphere</li> <li>• special features or hallmarks of the style/genre of the production</li> <li>• the context of the play/production.</li> </ul> <p>An explanation of how this was communicated through set with reference to some of the following:</p> <ul style="list-style-type: none"> <li>• the layout and configuration of the set</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, multimedia</li> <li>• use of texture, materials, colour</li> <li>• revolves, trucks, projections, smoke machines and flying</li> <li>• actors' interaction and use of the set to enhance meaning/message.</li> </ul>	<p>32</p>
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