

GCSE

**DRAMA**

**8261/W**

Component 1 Understanding Drama

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**Mark scheme**

June 2021

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Version: 1.0 Final Mark Scheme



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

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

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

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## Level of response marking instructions

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

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

### Step 1 Determine a level

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

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

### Step 2 Determine a mark

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

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

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

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

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

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

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

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

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

**Section C** – one 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
<b>A</b>	1–4	Multiple choice questions	5
<b>B</b>	5 6 7 8 9 10	<i>The Crucible</i> <i>Blood Brothers</i> <i>The 39 Steps</i> <i>Hansel &amp; Gretel</i> <i>Noughts &amp; Crosses</i> <i>A Midsummer Night's Dream</i>	6 then 10 6 then 17 6 then 23 6 then 29 6 then 35 6 then 42
<b>C</b>	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	<b>B</b> The costume designer	1
02	<b>C</b> Traverse stage	1
03	<b>A</b> Centre stage	1
04	<b>B</b> Theatre in the round	1

**Section B: Study of set text**

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

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

**Section B .1 questions (4 marks)**

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

## Section B .2 questions (8 marks)

Band	Marks	Descriptors
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)**

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



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

Band	Marks	Descriptors
4	16–20	<p><b>Excellent</b> description and explanation:</p> <ul style="list-style-type: none"> <li>• The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• The ideas given are exact, well-developed, entirely appropriate for the extract and indicate an excellent knowledge of the play as a whole.</li> <li>• The range of theatrical skills referenced is extensive and specifically calculated to interpret character/support the action.</li> <li>• Precise details are provided throughout the response.</li> </ul>
3	11–15	<p><b>Good</b> description and explanation:</p> <ul style="list-style-type: none"> <li>• The response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• The ideas given are clear, developed and secure, have a good degree of appropriateness for the extract and indicate a good knowledge of the play as a whole.</li> <li>• The range of theatrical skills referenced is wide and clearly targeted at successfully interpreting the character/supporting the action.</li> <li>• A number of precise details are provided to support the response.</li> </ul>
2	6–10	<p><b>Reasonable</b> description and explanation:</p> <ul style="list-style-type: none"> <li>• The response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• The ideas given are reasonably clear, mostly sound, have some relevance for the extract and indicate a reasonable knowledge of the play as a whole.</li> <li>• The range of theatrical skills referenced is fair and has some potential to interpret the character/support the action.</li> <li>• A few precise details are provided to support the response.</li> </ul>
1	1–5	<p><b>Limited</b> description and explanation:</p> <ul style="list-style-type: none"> <li>• The response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• The ideas given demonstrate underdeveloped knowledge, may lack clarity and/or appropriateness for the extract and indicate a limited 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 **Mary** 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 17th century. Describe your design ideas for the costume.

**[4 marks]**

05	1	<p>The costume should reflect a Puritan community in the late 17th century and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following costume design ideas:</p> <ul style="list-style-type: none"> <li>• close-fitting cap to cover the hair completely</li> <li>• laced bodice</li> <li>• simple full length skirt/outer gown</li> <li>• large, detachable collar</li> <li>• full-length apron</li> <li>• base garment for the fuller costume such as a petticoat</li> <li>• cape</li> <li>• leather shoes or low-cut ankle boots.</li> </ul> <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• style of costume indicating period/status/situation</li> <li>• simplicity of the design/cut of the costume</li> <li>• fit, condition, personal props</li> <li>• use of authentic fabrics such as linen and wool</li> <li>• use of authentic colours, muted tans, browns and greys with white or off-white caps and collars</li> <li>• make-up to suggest Mary's distress and anxiety, eg dark circles under eyes.</li> </ul>	4
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**Question 5.2** You are performing the role of **Mary**.

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

**‘I promise you, Mr Danforth, I only thought I saw them but I did not.’**

**[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 Danforth, Parris and other characters on stage, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The line may be performed using vocal and physical skills to create <b>one or more</b> of the following effects:</p> <ul style="list-style-type: none"> <li>• to show her desperation and the fact she is pleading to the high-status men</li> <li>• to demonstrate her confusion</li> <li>• to show that she is frightened and weak</li> <li>• to try and convince Danforth, (and Parris/Hathorne) that she means what she says</li> <li>• to show that she has been caught up with the actions of the other girls</li> <li>• to emphasise the growing tension in the court</li> <li>• to try and prove that she is now telling the truth</li> <li>• to show that she is alarmed by the events in the court and in Salem.</li> </ul>	8
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**Question 5.3** You are performing the role of **Mary**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actors playing Parris and Danforth to show the audience **the pressure Mary is under**.

**[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 with Parris and Danforth, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The section may be performed using the stage space and interaction to show the pressure Mary is under through, for example:</p> <ul style="list-style-type: none"> <li>• how she responds to Danforth and then Parris' questions and demands</li> <li>• her facial expressions, eye-contact or its withdrawal and gestures to show the way in which she responds to the pressure from older men with much higher status</li> <li>• her frustration at not being believed despite the fact she is now telling the truth</li> <li>• her failed attempt to faint on command</li> <li>• how she delivers the line which tails off</li> <li>• her repetition of the fact that she did not see any spirits</li> <li>• the way she 'stares, searching for the emotion of it and then shakes her head' as suggested in the stage directions</li> <li>• how she stands as stated in the stage directions</li> <li>• her proximity to Parris/Danforth within the courtroom</li> <li>• her faltering to convey her confusion and desperation as she delivers her lines.</li> </ul>	12
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**Question 5.4** You are performing the role of **Parris**.

Describe how you would use your acting skills to **interpret Parris' 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 Parris:</p> <ul style="list-style-type: none"> <li>• his insistence that Mary had 'icy skin' when he 'picked her up many times'</li> <li>• his anger at Mary and the other girls in Court</li> <li>• his determination that she should pretend to faint at this point in the play as she has in the past</li> <li>• his insistence when she does not faint, that she confesses that the spirits made her faint</li> <li>• his need for Mary to prove he is right to the Court</li> <li>• his pleading that Mary is tricking the Court</li> <li>• the pressure he puts on Mary in court</li> <li>• his accusation that Mary is playing a 'trick to blind the court.'</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 others in court.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Mary, Danforth, Proctor and Hathorne, 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>• he expects her to faint</li> <li>• he is paranoid</li> <li>• he is defensive</li> <li>• he is self-pitying and self-serving</li> <li>• he is disliked by many of the townsfolk</li> <li>• he is very concerned about protecting his position within Salem</li> <li>• he is dogmatic</li> <li>• he is intolerant of others.</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 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 and effects selected.</p> <p>Effects that support the action of the extract might include <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable location and/or setting for the action through set design or other design skills; the location is described by Miller as 'the vestry room of the Salem meeting house, now serving as the anteroom of the General Court.'</li> <li>• to create a suitable 'solemn even forbidding' mood and atmosphere for the action through set, lighting or sound</li> <li>• to create a sense of the time of year/day (spring/daytime) through lighting or sound design</li> <li>• to create a sense of period (late 17th century) and/or social/cultural context through costume or set</li> <li>• to suggest the location, period, status, appearance, state of mind and age of characters through the characters' costumes and make-up</li> <li>• to support the creation of tension and a sense of foreboding through 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, reduced or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging</li> <li>• positioning of audience and entrances/exits, focus on the doors, windows and benches</li> <li>• use of gauzes/backdrops/cyclorama</li> <li>• use of projections</li> <li>• use of texture, materials, colour and condition</li> <li>• a simple cross</li> <li>• the creation of a suitable setting for the action; the vestry room of the Salem meeting house, now serving as the anteroom of the general court. This could be composite, symbolic or naturalistic, bearing in mind the style of the play is naturalistic and Miller describes it in great detail, including windows doors, beams, flats, meeting table, armchair, benches and stools.</li> <li>• ideas for set and/or scene changes in this extract and in the play as a whole.</li> </ul> <p>Costume design and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• style of costumes; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• condition.</li> </ul>	20
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	<p>For female characters:</p> <ul style="list-style-type: none"> <li>• close-fitting cap to cover the hair completely</li> <li>• laced bodice</li> <li>• simple full length skirt/outer gown</li> <li>• large, detachable collar</li> <li>• full-length apron</li> <li>• base garment for the fuller costume such as a petticoat</li> <li>• cape</li> <li>• leather shoes or low-cut ankle boots.</li> </ul> <p>For male characters:</p> <ul style="list-style-type: none"> <li>• shirt – loose fitting</li> <li>• long jacket/coat</li> <li>• puritan felt hat</li> <li>• breeches/jerkin</li> <li>• stockings/garters</li> <li>• leather boots/shoes</li> <li>• belt/buttons</li> <li>• clerical collar (Parris)</li> <li>• hairstyle</li> <li>• accessories</li> <li>• use of authentic fabrics such as linen, leather and wool</li> <li>• use of authentic and muted colours such as tawny, greys, browns</li> <li>• adherence to the Puritan culture of Salem</li> <li>• ideas for costumes in this extract and in the play as a whole</li> <li>• costume designs may be for all of the characters in the extract or just some of them.</li> </ul> <p>Lighting designs might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• lighting design to create a ‘solemn, even forbidding’ room</li> <li>• suggestion of ‘sunlight pouring through two high windows in the back wall.’</li> <li>• choice of lanterns</li> <li>• candlestick/sconce</li> <li>• colour/intensity/positioning/angles/focus</li> <li>• special effects/gobos representing the room/door/windows</li> <li>• light and shadow to create atmosphere</li> <li>• projections</li> <li>• ideas for lighting in this extract and in the play as a whole.</li> </ul>	
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	<p>Sound designs might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• live and/or recorded sound</li> <li>• position and use of speakers; volume/amplification/surround sound</li> <li>• use of voice/instruments</li> <li>• naturalistic sound effects of Hathorne and Martha Corey through the partitioning wall</li> <li>• sounds of townspeople outside</li> <li>• symbolic sound effects to add tension to the scene, eg ticking clock</li> <li>• ideas for sound and/or music in this extract and in the play as a whole.</li> </ul> <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• audience appeal</li> <li>• puppet type, eg life-size or miniature, symbolic or naturalistic</li> <li>• appropriate materials</li> <li>• structural design, size, shape and scale</li> <li>• performer manipulation and intentions for the performance</li> <li>• ideas for puppets in this extract and in the play as a whole.</li> </ul> <p>Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example:</p> <ul style="list-style-type: none"> <li>• consistency in terms of the development of the action and the characters</li> <li>• consistency in terms of the style of design</li> <li>• consistency in terms of the design methods employed to create mood, atmosphere and/or location.</li> </ul>	
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**Section B: Study of set text – *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 Liverpool community in the 1970s. Describe your design ideas for the costume.

**[4 marks]**

06	1	<p>The costume should reflect a Liverpool community in the 1970s and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following costume design ideas:</p> <ul style="list-style-type: none"> <li>• the costume should reflect that he is a middle-class privately educated 18 year-old about to go to university</li> <li>• duffle coat/army great coat or similar</li> <li>• college style scarf in Liverpool colours</li> <li>• cheesecloth/shirt/t-shirt with music slogans eg Wings and/or other Liverpool references</li> <li>• loon pants/flares/bellbottoms/frayed bottoms</li> <li>• plimsolls</li> <li>• long hair.</li> </ul> <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• style of costume; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• condition</li> <li>• footwear</li> <li>• headgear/hairstyle and make up</li> <li>• accessories.</li> </ul>	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.

**‘(after a pause) He’s mad. If I was Mickey I would have asked you years ago.’**

**[8 marks]**

06	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)</li> <li>• delivery of specific words, timing and phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Linda, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The line may be performed using vocal and physical skills to create <b>one or more</b> of the following effects:</p> <ul style="list-style-type: none"> <li>• to show his true feelings for Linda</li> <li>• to allow him to express his feelings in the form of a supposed ‘joke’</li> <li>• to communicate the unrequited love that he feels for Linda</li> <li>• to show his regret at having to leave Linda and Mickey</li> <li>• to create sympathy for him from the audience.</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 might use the performance space and interact with the actor playing Linda to show the audience **Edward’s feelings**.

**[12 marks]**

06	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> <li>• use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect stage space or promote/restrict movement.</li> </ul> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)</li> <li>• delivery of specific lines and words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Linda, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The section may be performed using the stage space and interaction to show Edward’s feelings, through for example:</p> <ul style="list-style-type: none"> <li>• his lack of enthusiasm about his imminent departure for university</li> <li>• his despondent mood at the start of the extract</li> <li>• his disappointment when he thinks that he won’t be able to see Mickey before he leaves</li> <li>• his enthusiasm about the friendship that the three of them have shared</li> <li>• his caution about angering Mickey by writing to Linda</li> <li>• his feelings for and attraction to Linda.</li> </ul>	12
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**Question 6.4** You are performing the role of **Linda**.

Describe how you would use your acting skills to **interpret Linda’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 Linda:</p> <ul style="list-style-type: none"> <li>• her attempts to raise Edward’s mood when she meets him</li> <li>• her surprise at Edward’s news about leaving for university</li> <li>• her embarrassment as Edward starts to sing</li> <li>• her frustration at Mickey never asking her to become his girlfriend</li> <li>• her careful consideration of whether Edward can write to her</li> <li>• her naivety in thinking that Edward writing letters would be fine</li> <li>• her blunt rebuttal when she denies being Mickey’s girlfriend</li> <li>• her jokey dismissal when Edward mentions how he would have asked to become her boyfriend</li> <li>• her warm and friendly nature to Edward.</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, Liverpudlian accent</li> <li>• delivery of specific lines and words, timing, phrasing, listening and responding.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with 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 might refer to <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• her confidence as a seven-year-old and how protective she is of Mickey</li> <li>• she is a naturally kind and considerate character</li> <li>• she is unafraid to confront Sammy when he bullies Mickey</li> <li>• her willingness to declare her love for Mickey at a young age</li> <li>• she is the love interest for both of the boys/young men</li> <li>• she begins to see Edward in secret</li> <li>• she tries to protect Mickey and pushes him to give up his drug habit.</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 6.5** You are a designer working on **one** aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action**. Explain why your ideas are appropriate for:

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

**[20 marks]**

06	5	<p>Students' answers will vary considerably depending upon the area of design and effects selected.</p> <p>Effects that support the action of the extract might include <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable location and/or setting for the action, through set design or other design skills</li> <li>• to create a suitable mood and atmosphere for the action, through set, lighting or sound</li> <li>• to create a sense of the time of day (evening) through lighting or sound design</li> <li>• to create a sense of the time of year (summer) through set or lighting</li> <li>• to create a sense of period (1970s) and/or social/cultural context through costume or set</li> <li>• to support the creation of tension in the scene through set or lighting or sound</li> <li>• to suggest the difference in social class of the characters through the set or characters' costumes and make-up.</li> </ul> <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite, reduced or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging</li> <li>• positioning of audience, entrances/exits</li> <li>• use of gauzes/backdrops/cyclorama</li> <li>• use of projections</li> <li>• use of texture, materials, colour and condition</li> <li>• the creation of a suitable setting for the action; a street in Liverpool with a lamp post, bearing in mind that Russell indicates that the play should flow easily with no cumbersome scene changes</li> <li>• ideas for set and/or scene changes in this extract and in the play as a whole.</li> </ul> <p>Costume design and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• style of costumes; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• condition</li> <li>• longer hair for Edward</li> <li>• cheesecloth shirt</li> <li>• loon pants/flared jeans</li> <li>• waistcoat</li> <li>• knee length dress for Linda</li> </ul>	20
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	<ul style="list-style-type: none"> <li>• cardigan for Linda</li> <li>• accessories</li> <li>• ideas that are appropriate to the 1970s</li> <li>• make-up</li> <li>• ideas for costumes in this extract and in 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 the street</li> <li>• suggestion of time of day; evening</li> <li>• choice of lanterns</li> <li>• colour/intensity/positioning/angles/focus</li> <li>• lighting to suggest the drama and intensity of the scene</li> <li>• shadow, silhouette</li> <li>• special effects/gobos</li> <li>• ideas for lighting in this extract and in the play as a whole.</li> </ul> <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• live and/or recorded sound</li> <li>• position and use of speakers; volume/amplification/surround sound</li> <li>• use of voice/instruments</li> <li>• effects of passing traffic</li> <li>• ideas for sound and/or music in this extract and in the play as a whole.</li> </ul> <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• audience appeal</li> <li>• puppet type, eg life-size or miniature, symbolic or naturalistic</li> <li>• appropriate materials</li> <li>• structural design, size, shape and scale</li> <li>• performer manipulation and intentions for the performance</li> <li>• ideas for puppets in this extract and in the play as a whole.</li> </ul> <p>Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example:</p> <ul style="list-style-type: none"> <li>• consistency in terms of the development of the action and the characters</li> <li>• consistency in terms of the style of design</li> <li>• consistency in terms of the design methods employed to create mood, atmosphere and/or location.</li> </ul>	
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**Section B: Study of set text – *The 39 Steps***

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

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

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

**[4 marks]**

07	1	<p>The costume should reflect the 1930s period setting and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following costume design ideas:</p> <ul style="list-style-type: none"> <li>• style of the costume needs to reflect a fashionable bachelor in the 1930s</li> <li>• light coloured Harris Tweed suit with high-waisted trousers</li> <li>• trench coat</li> <li>• two tone Oxford brogue shoes</li> <li>• pocket square to match colour of tie</li> <li>• slicked back hair</li> <li>• pencil moustache</li> <li>• trilby</li> <li>• braces</li> <li>• pipe.</li> </ul> <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• style of costume; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• condition</li> <li>• footwear</li> <li>• headgear/hairstyle and make up</li> <li>• accessories, eg metal handcuffs</li> </ul>	4
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**Question 7.2** You are performing the role of **Hannay**.

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

**‘There are twenty million women in this island and I’ve got to be chained to 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, period RP</li> <li>• delivery of specific words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Pamela, 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>• his growing irritation at how Pamela is slowing him down</li> <li>• his frustration that Pamela will still not believe him</li> <li>• his exasperation at how oblivious Pamela is to the urgency of their situation</li> <li>• his increasing vexation at the situation that he is in</li> <li>• his desperation to resume his quest to stop the Professor’s plan.</li> </ul>	8
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**Question 7.3** You are performing the role of **Hannay**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Pamela to **highlight the comedy of the situation** 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, period RP</li> <li>• delivery of specific lines and words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Pamela, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The section may be performed using the stage space and interaction to highlight the comedy of the situation through, for example:</p> <ul style="list-style-type: none"> <li>• his futile attempts to untangle himself from her</li> <li>• his growing frustration at the situation</li> <li>• his weary response when Pamela threatens him with the police</li> <li>• their increasing proximity as the scene unfolds</li> <li>• his scornful attitude when explaining how he knows that the police were not real</li> <li>• his fury when Pamela still refuses to believe the obvious.</li> </ul>	12
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**Question 7.4** You are performing the role of **Pamela**.

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

Explain why your ideas are appropriate for:

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

**[20 marks]**

07	4	<p>Students might refer to some of the following aspects of interpretation of Pamela:</p> <ul style="list-style-type: none"> <li>• her ignorance to the reality of the events that she is caught up in</li> <li>• her dislike of being cold and wet throughout</li> <li>• her frustration at being handcuffed to Hannay</li> <li>• her reactions when Hannay highlights how she could be chained to a murderer</li> <li>• her contemptuous responses to Hannay when he attempts to convince her of the truth</li> <li>• her disguised attraction to Hannay despite her attitude to him</li> <li>• her frosty demeanour slipping when she is pulled through the stile.</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, period RP</li> <li>• delivery of specific lines and words, timing, phrasing, listening and responding to Hannay.</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, gestures, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• she is an independent and confident character</li> <li>• her mistrust of Hannay during their first encounters</li> <li>• she is beautiful and uses her looks to flirt with Hannay</li> <li>• her changing attitude towards Hannay when she realises that he is innocent</li> <li>• despite her trust in Hannay, there is still a love/hate relationship between them.</li> </ul> <p>Students may explain why their ideas are appropriate to the play as a whole in terms of, for example:</p> <ul style="list-style-type: none"> <li>• consistency in terms of the action and the character(s)</li> <li>• development in terms of the action and the character(s).</li> </ul>	20
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**Question 7.5** You are a designer working on **one** aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action**.  
Explain why your ideas are appropriate for:

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

**[20 marks]**

07	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 location and/or setting for the action, through set design or other design skills</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 (night) through lighting or sound design</li> <li>• to create a sense of the time of year (August)</li> <li>• to create a sense of the 1930's period and/or social/cultural context through costume or set</li> <li>• to support the creation of the love/hate relationship in the scene through lighting or sound</li> <li>• to suggest the location, status, appearance and age of characters through characters' costumes and make-up.</li> </ul> <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite, reduced or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging</li> <li>• positioning of audience and entrances/exits</li> <li>• use of gauzes, backdrops, cyclorama</li> <li>• use of projections eg moon, stars, clouds</li> <li>• use of texture, materials, colour and condition</li> <li>• the creation of a suitable setting for the action; the dark moors</li> <li>• wooden stile</li> <li>• rocks/boulders, heather, gorse</li> <li>• ideas for set and/or scene changes in this extract and in the play as a whole.</li> </ul> <p>Costume design and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• style of costumes; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• condition</li> <li>• accessories.</li> </ul> <p>For Pamela:</p> <ul style="list-style-type: none"> <li>• her previously immaculate dress/skirt suit will be 'slightly' bedraggled to reflect the chaotic pursuit</li> <li>• ripped/laddered seamed stockings</li> <li>• impractical high heels adding to her frustration</li> </ul>	20
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	<ul style="list-style-type: none"> <li>• headgear/hairstyle; 1930s glamorous waves hairstyle has become unkempt to reflect the chase across the moors.</li> </ul> <p>For Hannay:</p> <ul style="list-style-type: none"> <li>• his previously immaculate Harris tweed suit will be 'slightly' bedraggled to reflect the chaotic pursuit</li> <li>• trench coat</li> <li>• shirt and tie eg undone/untucked</li> <li>• pencil moustache</li> <li>• slightly unkempt slicked back hair</li> <li>• trilby</li> <li>• handcuffs</li> <li>• two tone Oxford brogue shoes</li> <li>• ideas for costume in this extract and in 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 sense of the remote and dark moors</li> <li>• suggestion of night</li> <li>• choice of lanterns</li> <li>• colour/intensity/positioning/angle/focus</li> <li>• on stage light sources</li> <li>• special effects/gobos</li> <li>• lighting changes to accentuate the changes in mood between the two characters</li> <li>• ideas for lighting in this extract and in the play as a whole.</li> </ul> <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• live and/or recorded sound</li> <li>• position and use of speakers; volume/amplification/surround sound</li> <li>• symbolic sound effects to add dramatic tension to the scene</li> <li>• sound of the winds on the Scottish moors</li> <li>• romantic music to highlight the brief changes in mood</li> <li>• ideas for sound and/or music in this extract and in the play as a whole.</li> </ul> <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• audience appeal</li> <li>• puppet type, eg life-size or miniature, symbolic or naturalistic</li> <li>• appropriate materials</li> <li>• structural design, size, shape and scale</li> <li>• performer manipulation and intentions for the performance</li> <li>• ideas for puppets in this extract and in the play as a whole.</li> </ul> <p>Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example:</p> <ul style="list-style-type: none"> <li>• consistency in terms of the development of the action and the characters</li> <li>• consistency in terms of the style of design</li> <li>• consistency in terms of the design methods employed to create mood, atmosphere and/or location.</li> </ul>	
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**Section B: Study of set text – *Hansel & Gretel***

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

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

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

**[4 marks]**

08	1	<p>The costume should reflect the conventions of contemporary story-telling theatre and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following costume design ideas:</p> <ul style="list-style-type: none"> <li>• items appropriate to a Germanic/Bavarian style folk tale: lederhosen/knee length shorts, clogs, feathered hat, long socks, embroidered shirt, braces, waistcoat</li> <li>• items appropriate to contemporary story-telling theatre, bright costume, childlike accessories, modern take on fairy tale costumes</li> <li>• costume might reflect Gretel’s in colour, cut or style, to show they are siblings</li> <li>• items of costume specific to his character and his ‘bookish’ nature eg glasses, pockets for notepads, pencils etc.</li> <li>• contrast to costume in Act One and the ‘Time of Plenty’: wear and tear from the woods, scuff marks and stains</li> <li>• the costume could reflect the fact that The Witch has been trying to fatten him up.</li> </ul> <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• style of costume; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• condition</li> <li>• footwear, comfortable and practical</li> <li>• headgear/hairstyle and make-up</li> <li>• accessories.</li> </ul>	4
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**Question 8.2** You are performing the role of **Hansel**.

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

**‘Yes, *much smaller* than they are today on account of their vitamin-deprived diet!’**

**[8 marks]**

08	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 to show he is improvising, tone of voice, volume, emphasis, accent (if appropriate)</li> <li>• delivery of specific words, timing, phrasing e.g. emphasis on ‘<i>much smaller</i>’</li> <li>• childlike/over-exaggerated, comedy in his desperation for Gretel to understand him.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Gretel and the Witch, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, to get Gretel’s attention, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The line may be performed using vocal and physical skills to create <b>one or more</b> of the following effects:</p> <ul style="list-style-type: none"> <li>• to show his desperate attempts to get Gretel’s attention as he is in the cage</li> <li>• to show his growing frustration as he is tries to get Gretel to understand his plan</li> <li>• to both appease and distract The Witch and keep her from testing out his ‘plumpness’</li> <li>• to show he is improvising and thinking on the spot.</li> </ul>	8
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**Question 8.3** You are performing the role of **Hansel**.

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

**[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</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions</li> <li>• physical comedy and exaggeration.</li> </ul> <p>The section may be performed using the stage space and interaction to show his attempts to outsmart the Witch through, for example:</p> <ul style="list-style-type: none"> <li>• his attempts to distract the Witch</li> <li>• his quick thinking and obvious improvising of responses to the Witch</li> <li>• his 'eureka' moments when he comes up with a plan</li> <li>• his movement around the cage as he becomes more desperate and aware of the fire with each response.</li> </ul>	12
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**Question 8.4** You are performing the role of **the Witch**.

Describe how you would use your acting skills to **interpret the Witch’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 the Witch:</p> <ul style="list-style-type: none"> <li>• she conveys the exaggerated storytelling style and should not be played naturalistically</li> <li>• she is a stereotypical pantomimic villain and there is comedy in her efforts to plump up Hansel</li> <li>• she is blind and cannot see Hansel in the cage</li> <li>• she is an exaggerated comical character and gives opportunity for physical pantomime.</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 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 Hansel, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gestures, posture, gait, energy, demeanour, and facial expressions</li> <li>• opportunity for physical exaggeration, comedy, mime and physical theatre.</li> </ul> <p>In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• her transformation from the Old Lady to the Witch</li> <li>• as the Old Lady she entices the children to the house, offering to cook them something delicious</li> <li>• as the Old Lady she pretends to be motherly and the children ask to call her ‘Auntie’</li> <li>• as the Witch she represents evil and temptation in the play</li> <li>• her relationship with Birdy and reliance on him as her ‘eyes’</li> <li>• her feeding Hansel and Gretel with Birdy</li> <li>• her comical singing and physicalisation throughout the play.</li> </ul> <p>Students may explain why their ideas are appropriate to the play 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 area of design and effects selected.</p> <p>Effects that support the action of the extract might include one or more of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable setting for the action through set design or other design skills</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 (daytime) through lighting or sound design</li> <li>• to support the creation of comedy and storytelling in the scene through set, costume, lighting, sound or puppet design</li> <li>• to create a sense of location, period and/or social/cultural context through costume or set</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, reduced or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging</li> <li>• positioning of audience and entrances/exits</li> <li>• use of gauze/backdrops/cyclorama</li> <li>• use of projections</li> <li>• use of texture, materials, colour and condition</li> <li>• the creation of a suitable setting for the action; inside the Witch’s home; the fire and cage that Hansel is trapped in, reference to Kneehigh’s original production with circular wooden stage and constructivist arrangement of ladders, poles and contraptions</li> <li>• ideas for set and/or scene changes in this extract and in the play as a whole.</li> </ul> <p>Costume design and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• style of costumes; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• condition</li> <li>• footwear</li> <li>• accessories</li> <li>• make-up</li> </ul>	20
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	<ul style="list-style-type: none"> <li>• typical Germanic folk tale stereotypical costumes for Hansel and Gretel – lederhosen, shirts and long socks for the male characters and Bavarian style skirts, blouses and long socks for the female characters, feathered caps</li> <li>• the contrast of the Witch’s costume; wig with bald patches, comically grotesque appearance; dark glasses; feminine style dress as the Old Lady</li> <li>• appropriate head gear and/or hairstyle for all characters</li> <li>• ideas for costumes in this extract and in the play as a whole</li> <li>• costume design ideas may be for all of the characters in the extract or just for some of them.</li> </ul> <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• lighting design to create the illusion of a cage that Hansel is trapped inside and/or fire</li> <li>• suggestion of evil, temptation and the fire that the Witch lights</li> <li>• warm wash, straw coloured gel</li> <li>• choice of lanterns</li> <li>• colour/intensity/positioning/angles/focus, shift in intensity as the fire is lit</li> <li>• special effects and use of gobos for the fire</li> <li>• creation of mood and atmosphere</li> <li>• ideas for lighting in this extract and in the play as a whole.</li> </ul> <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• live and/or recorded sound</li> <li>• position and use of speakers; volume/amplification/surround sound</li> <li>• use of voice/instruments</li> <li>• sound effects appropriate to setting, fire crackling,</li> <li>• underscoring music to create atmosphere and/or mood</li> <li>• live music onstage throughout (Kneehigh)</li> <li>• ideas for sound and/or music in this extract and in the play as a whole.</li> </ul> <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• audience appeal</li> <li>• puppet type, eg life-size or miniature, symbolic or naturalistic</li> <li>• puppet for the Bird character</li> <li>• appropriate materials, feathers, found objects etc</li> <li>• structural design, size, shape and scale</li> <li>• performer manipulation and intentions for the performance</li> <li>• suitable puppet designs for the storytelling genre</li> <li>• ideas for puppets in this extract and in the play as a whole.</li> </ul> <p>Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example:</p> <ul style="list-style-type: none"> <li>• consistency in terms of the development of the action and the characters</li> <li>• consistency in terms of the style of design</li> <li>• consistency in terms of the design methods employed to create mood, atmosphere and/or location.</li> </ul>	
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**Section B: Study of set text – *Noughts & Crosses***

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

**Question 9.1** You are designing a **costume** for **Sephy** to wear in a performance of this extract.

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

**[4 marks]**

09	1	<p>The costume should reflect the conventions of contemporary dystopian theatre and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following costume design ideas:</p> <ul style="list-style-type: none"> <li>• stylised dystopian design of items of costume, hair, make-up and/or accessories, eg asymmetric cut, style of costume</li> <li>• Sephy has been at school so may be wearing a school uniform and school shoes</li> <li>• colour schemes or symbols in contrast to Noughts' costumes</li> <li>• dark, earthy colours</li> <li>• badges, jewellery or adornment to easily identify her as a Cross</li> <li>• expensive fabrics such as silks, cashmere and wool to demonstrate the Crosses' high status in their society</li> <li>• modern fabrics such as denim, lycra and leather to show her age and interests and items such as jeans, sweatshirt, t shirt to reflect this</li> <li>• traditional African fabrics/patterns</li> <li>• trainers or slippers for comfort</li> <li>• modern make-up and hairstyle (eg. weave).</li> </ul> <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• style of costume; length, cut, fit etc which conveys contemporary dystopian fashion</li> <li>• colour, fabric, ornamentation</li> <li>• condition</li> <li>• footwear</li> <li>• headgear/hairstyle and make-up</li> <li>• accessories.</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.

**‘But I don’t want to go to boarding school. I like it at Heathcroft.’**

**[8 marks]**

09	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)</li> <li>• delivery of specific words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Minerva, Kamal and Jasmine, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The line may be performed using vocal and physical skills to create <b>one or more</b> of the following effects:</p> <ul style="list-style-type: none"> <li>• to show her astonishment that her parents should be considering such a change of school</li> <li>• to show that she is annoyed at her parents’ suggestion</li> <li>• to show her teenage attitude within the family</li> <li>• to show the conflict that exists between parents and children</li> <li>• to show her defensiveness of Heathcroft school, and in turn Callum</li> <li>• to show her defiance towards her parents</li> <li>• to convince her parents that what she thinks matters.</li> </ul>	8
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**Question 9.3** You are performing the role of **Sephy**.

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

**[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 with Kamal, eye-contact and its withdrawal, staring, spatial relationships, physical contact, use of performance space, awareness of Jasmine and Minerva</li> <li>• movement towards and away from each other, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The section may be performed using the stage space and interaction to show her defiance through, for example:</p> <ul style="list-style-type: none"> <li>• her protestation of Callum's innocence</li> <li>• her stubbornness about not leaving Heathcroft</li> <li>• her threats in response to Kamal's questions</li> <li>• the way she uses her cutlery, glass, tableware to show her anger</li> <li>• her dismissiveness of Kamal's (and Minerva/Jasmine's) views</li> <li>• her aggressive tone, pitch and pace when delivering her lines</li> <li>• her eye-contact with Kamal to show her feelings</li> <li>• her gestures to drive home her point of view.</li> </ul>	12
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**Question 9.4** You are performing the role of **Kamal**.

Describe how you would use your acting skills to **interpret Kamal’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 Kamal:</p> <ul style="list-style-type: none"> <li>• he is determined that Sephy stays away from Callum</li> <li>• he makes sweeping statements about the ‘thugs’</li> <li>• he is scathing about how he will cut Sephy off from the family if she continues to see Callum</li> <li>• he questions Sephy throughout the shaded extract in a manner which conveys his status within the family</li> <li>• he asserts his authority by stating that she will go to Chivers school from September</li> <li>• his desire to leave and go to Grace</li> <li>• his strained relationship with his wife</li> <li>• he is there under duress</li> <li>• he does not prioritise seeing his daughters.</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 or words, timing, phrasing, listening and responding.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Sephy, Jasmine and Minerva, 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>• he is a powerful character in the play both within society and his family</li> <li>• he is officious</li> <li>• he is determined and likes to get his own way</li> <li>• he has a distant relationship with his family, especially his children</li> <li>• he prioritises work over his family</li> <li>• it is hinted at that he is unfaithful to his wife.</li> </ul> <p>Students may explain why their ideas are appropriate to the play as a whole in terms of, for example:</p> <ul style="list-style-type: none"> <li>• consistency in terms of the action and the character(s)</li> <li>• development in terms of the action and the character(s).</li> </ul>	20
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**Question 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 and effects selected.</p> <p>Effects that support the action of the extract might include <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable location and/or setting for the action ie the Hadley dining room through set design or other design skills</li> <li>• to create a suitable mood and atmosphere for the action through set, lighting or sound to contrast with the McGregor house, the beach, the school and the prison</li> <li>• to create a sense of the time of day (evening/dinner time) through lighting or sound design</li> <li>• to create a sense of location, period, status and/or social/cultural context through costume or set</li> <li>• to support the creation of tension in the scene through lighting or sound</li> <li>• to suggest the location, status, appearance and age of characters through characters' costumes and make-up.</li> </ul> <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite, reduced or discrete setting</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 to show the house</li> <li>• use of texture, materials, colour and condition to show their wealth and high status</li> <li>• the creation of a suitable setting for the action; the Hadley house, 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>• tables, chairs, rugs, carpet, sofas and mirrors</li> <li>• trucked on set pieces</li> <li>• items typically found in a grand family home whilst acknowledging that there needs to be a contrast with the McGregor house</li> <li>• the need to address the playwright's description of the home as 'all cold floors and marble pillars and carved stonework.'</li> <li>• the staging style is dystopian/epic</li> <li>• minimum props/no clutter as stated by the playwright</li> <li>• the style of play depends on actors moving furniture and setting on and off stage in sequences of physical movement</li> <li>• ideas for set and/or scene changes in this extract and in the play as a whole.</li> </ul>	20
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	<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 to show financial resources, power and status</li> <li>• footwear</li> <li>• headgear/hairstyle</li> <li>• jewellery, accessories/props to differentiate between the young people and Kamal and Jasmine’s middle age</li> <li>• use of colour/symbols/cut/style to show that they are Crosses with high power or status</li> <li>• different costumes to show the age gap between Jasmine, Kamal and their two daughters</li> <li>• Sephy could be wearing school uniform</li> <li>• symbolic or naturalistic make-up to suggest age, status, beauty, colouring, state of mind, contemporary setting</li> <li>• ideas for costume in this extract and in the play as a whole</li> <li>• costume design ideas may be for all of the characters in the extract or just for some of them.</li> </ul> <p>Lighting design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• lighting design to create a suggestion of time of day (evening)</li> <li>• choice of lanterns</li> <li>• colour/intensity/positioning/angles/focus</li> <li>• warm lighting/interior lighting/candles for the dinner table</li> <li>• special effects/gobos representing the house – ‘all cold floors and marble pillars and carved stonework.’</li> <li>• possible crystal chandelier over the dining table</li> <li>• specialist symbolic lighting to symbolise the themes of the play, eg, prejudice, social standing, racism</li> <li>• ideas for lighting in this extract and in the play as a whole.</li> </ul> <p>Sound 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 a family household at dinner, such as eating, utensils, ticking clock, music</li> <li>• symbolic sound effects to foreshadow the tension between the characters</li> <li>• ideas for sound and/or music in this extract and in the play as a whole.</li> </ul> <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• characterisation – 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>• ideas for puppets in this extract and in the play as a whole.</li> </ul>	
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		<p>Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example:</p> <ul style="list-style-type: none"><li>• consistency in terms of the development of the action and the characters</li><li>• consistency in terms of the style of design</li><li>• consistency in terms of the design methods employed to create mood, atmosphere and/or location.</li></ul>	
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**Section B: Study of set text – *A Midsummer Night's Dream***

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

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

The costume must reflect *A Midsummer Night's Dream's* original setting in ancient Athens. Describe your design ideas for the costume.

**[4 marks]**

10	1	<p>The costume should reflect the play's original setting in ancient Athens and must focus on the specific requirements/context of the extract.</p> <p>Students might describe some of the following costume design ideas:</p> <ul style="list-style-type: none"> <li>• individual items of clothing appropriate to an Athenian man in a setting in ancient Athens</li> <li>• a tunic or chiton (Greek costume) to represent ancient Athens</li> <li>• leather footwear, sandals</li> <li>• cloak (himation/chlamys) or similar as they are outside</li> <li>• ornamentation and accessories such as brooches/fastenings</li> <li>• headwear, leaf garland</li> <li>• costume is in good condition at the beginning of the play</li> <li>• Demetrius' costume may be similar to the other young lovers in style to set them apart from the fairies.</li> </ul> <p>Additionally, students may make reference to:</p> <ul style="list-style-type: none"> <li>• style of costume; cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• condition</li> <li>• footwear</li> <li>• headgear/hairstyle and make-up</li> <li>• accessories.</li> </ul>	4
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**Question 10.2** You are performing the role of **Demetrius**.

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

**‘I’ll run from thee and hide me in the brakes,  
And leave thee to the mercy of wild beasts.’**

**[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>• interaction with Helena, 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 eg gestures towards Helena, movement away from Helena to show his annoyance and impatience.</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>• his annoyance at Helena’s continued attempts to woo him and follow him into the wood</li> <li>• his desperation to escape into the wood and leave Helena behind</li> <li>• he is warning and threatening Helena so that she will not follow him</li> <li>• his disgust of Helena and her desperation to be with him</li> <li>• his scorn for Helena and callous disregard for her feelings</li> <li>• his attempts to convince her not to follow him.</li> </ul>	8
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**Question 10.3** You are performing the role of **Demetrius**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Helena to show the audience **Demetrius’ rejection of Helena**.

**[12 marks]**

10	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"> <li>• use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect the stage space or promote/restrict movement.</li> </ul> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)</li> <li>• delivery of specific lines and words, timing, phrasing.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space</li> <li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li> </ul> <p>The section may be performed using the stage space and interaction to show his rejection of Helena through, for example:</p> <ul style="list-style-type: none"> <li>• his disdain for her actions in following him</li> <li>• his attempts to frighten her away by warning her that both her reputation and virginity are at risk if she does not go home</li> <li>• his frustration in his repeated attempts to tell her he is not interested</li> <li>• the spiteful way that he speaks to her and the contrast in her loving/pleading responses</li> <li>• his desperation to escape from Helena and to follow Hermia.</li> </ul>	12
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**Question 10.4** You are performing the role of **Helena**.

Describe how you would use your acting skills to **interpret Helena’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 Helena:</p> <ul style="list-style-type: none"> <li>• she is a love-sick young woman and desperately in love with Demetrius</li> <li>• she is not afraid to make a fool of herself in her desperation to win Demetrius’ affection</li> <li>• she continues to pursue him and plead with him, even when he threatens violence</li> <li>• she is apparently not only willing to have him kill her, but actually happy about the prospect of it</li> <li>• she ignores his pleas to leave her alone and is blind to any flaws Demetrius may have.</li> </ul> <p>Students might refer to some of the following acting skills to communicate their interpretation:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"> <li>• pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)</li> <li>• delivery of specific lines and words, timing, phrasing, listening and responding.</li> </ul> <p>Physical skills:</p> <ul style="list-style-type: none"> <li>• interaction with Demetrius, 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>• her character emphasises the blind nature of love throughout the play</li> <li>• she actively pursues Demetrius, breaking the gender bias at the time</li> <li>• she goes behind her friend’s back to tell Demetrius of Hermia’s plans to elope with Lysander</li> <li>• she becomes unsure of herself in the forest and believes the others are mocking her when Lysander declares his love</li> <li>• she is upset when she believes Hermia has betrayed her by joining Demetrius and Lysander</li> <li>• she lashes out at Hermia after Lysander and Demetrius both fall in love with Helena.</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 10.5** You are a designer working on **one** aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action**.

Explain why your ideas are appropriate for:

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

**[20 marks]**

10	5	<p>Students' answers will vary considerably depending upon the area of design and effects selected.</p> <p>Effects that support the action of the extract, might include <b>one or more</b> of the following:</p> <ul style="list-style-type: none"> <li>• to create a suitable location and/or setting for the action, through set design or other design skills</li> <li>• to create a suitable mood and atmosphere for the action, through set, lighting or sound</li> <li>• to create a suitable setting for the woods outside Athens</li> <li>• to create a sense of the time of day (night time/early hours of morning) through lighting or sound design</li> <li>• to create a sense of period and/or social/cultural context, through set or costume; Athenian context</li> <li>• to support the creation of tension in the scene through lighting or sound</li> <li>• to suggest the location, status, appearance and age of characters through characters' costumes and make-up.</li> </ul> <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• the staging form chosen</li> <li>• composite, reduced or discrete settings</li> <li>• scale</li> <li>• use of levels, ramps, steps, split staging</li> <li>• positioning of audience and entrances/exits</li> <li>• use of gauzes/backdrops/cyclorama</li> <li>• use of projections</li> <li>• use of texture, materials, colour and condition</li> <li>• the creation of a suitable setting for the action ie the woods outside Athens</li> <li>• ideas for set and/or scene changes in this extract and in the play as a whole.</li> </ul> <p>Costume design and make-up ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• style of costumes; cut, fit and length; to suit the setting of ancient Athens</li> <li>• colour, fabric, ornamentation</li> <li>• condition</li> <li>• Greek style 'chiton'</li> <li>• cloak (himation/chlamys)</li> <li>• footwear</li> <li>• headgear – suitable to young Athenians</li> <li>• accessories appropriate to young people of ancient Athens</li> <li>• hairstyle, headdresses, leaf garland</li> <li>• accessories</li> <li>• ideas for costumes in this extract and in 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>• lighting design to create the setting of a meeting place appropriate to the woodland setting</li> <li>• suggestion of time of day; night time/early hours of the morning</li> <li>• choice of lanterns</li> <li>• colour/intensity/positioning/angles/focus</li> <li>• special effects/gobos, to create the effects of the wood</li> <li>• ideas for lighting in this extract and in the play as a whole.</li> </ul> <p>Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• live and/or recorded sound</li> <li>• position and use of speakers; volume/amplification/surround sound</li> <li>• use of voice/instruments</li> <li>• sound effects appropriate to the woodland setting</li> <li>• underscoring music to create atmosphere and/or mood</li> <li>• ideas for sound and/or music in this extract and in the play as a whole.</li> </ul> <p>Puppet design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• audience appeal</li> <li>• puppet type, eg life-size or miniature, symbolic or naturalistic</li> <li>• appropriate materials</li> <li>• structural design, size, shape, scale</li> <li>• performer manipulation and intentions for the performance</li> <li>• ideas for puppets in this extract and in the play as a whole.</li> </ul> <p>Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example:</p> <ul style="list-style-type: none"> <li>• consistency in terms of the development of the action and the characters</li> <li>• consistency in terms of the style of design</li> <li>• consistency in terms of the design methods employed to create mood, atmosphere and/or location.</li> </ul>	
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**Section 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 underdeveloped 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 underdeveloped skills in assessing the merit of approaches and formulating judgements (evaluation).</li> <li>• The response is mostly descriptive and lacks exemplification.</li> </ul>
0	0	Nothing worthy of credit/nothing written.

**Question 11**

Describe how one **or** more actors used their vocal and physical skills to **create one or more memorable character(s)** in the production for the audience.

Analyse and evaluate how successful they were in creating one or more memorable character(s) for the audience.

You could make reference to:

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

**[32 marks]****This question assesses:**

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

Responses could include reference to:

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

The actors' success in showing how they created one or more memorable character(s) in terms of, for example:

- details of their character with reference to age, gender, social background, ethnicity, status
- personality traits, idiosyncrasies, attitudes
- their relationships with other characters and situations and how these develop
- why the character was memorable
- the importance of the character in the play as a whole.

The skills applied:

- vocal: pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)
- physical: movement, body language, gesture, posture, gait, poise, balance, spatial relationships
- facial expression, eye-contact.

Reference could also be made to:

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

32

**Question 12**

Describe how the set was used to **communicate the themes and ideas** in the production for the audience.

Analyse and evaluate how successful the set was in communicating the themes and ideas in the production for the audience.

You could make reference to:

- materials and effects
- 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 was used to communicate the themes and ideas in the production with reference to some of the following:</p> <ul style="list-style-type: none"> <li>• understanding of the themes and ideas in the production</li> <li>• theatre company's/playwright/director's intentions/interpretations</li> <li>• designer's intentions/ interpretations</li> <li>• how the set was used by the actors</li> <li>• the period, location and context of the production</li> <li>• special features or hallmarks of the style/genre of the production</li> <li>• the context of the production.</li> </ul> <p>An explanation of how successfully the themes and ideas were communicated through the 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, 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, multimedia</li> <li>• use of texture, materials, colour</li> <li>• revolves, trucks, projections, smoke machines and flying</li> <li>• actors' use of the set to communicate the themes and ideas in the production.</li> </ul>	<p>32</p>
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**Question 13**

Describe how **either** costume(s) **or** lighting were used to **support the action** in the production for the audience.

Analyse how successful **either** costume(s) **or** lighting were in supporting the action in the production for the audience.

Costume(s) – you could make reference to:

- materials, style, cut and fit
- colour, texture and condition
- a scene or section and/or the production as a whole.

Lighting – you could make reference to:

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

**[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><b>For costume(s)</b></p> <p>How the costume(s) supported the action with reference to some of the following:</p> <ul style="list-style-type: none"> <li>• the context of the play/production</li> <li>• action on stage and plot/storyline</li> <li>• setting, ideas and themes of the production</li> <li>• the character's in the play and their age, gender, status, attitudes, relationships</li> <li>• the period of the play</li> <li>• how the actors used the costume(s)</li> <li>• how the actor(s) costume(s) may have changed during the production</li> <li>• to indicate the time of day/night and season</li> <li>• special features or hallmarks of the style/genre of the production.</li> </ul> <p>An explanation of how successfully the action was supported through costume(s) with reference to some of the following:</p> <ul style="list-style-type: none"> <li>• style of costume(s); cut, fit and length</li> <li>• colour, fabric, ornamentation</li> <li>• condition</li> <li>• footwear</li> <li>• headgear</li> <li>• hairstyle</li> <li>• accessories.</li> </ul>	<p>32</p>
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**For lighting**

Students may refer to how the lighting supported the action, for example:

- the creation of a setting, eg interior/exterior, night/day, symbolic/naturalistic
- the creation of a mood or atmosphere to support the action/ideas/themes, eg tense, eerie, magical, threatening, mysterious, overwhelming.

How lighting was used to support the action through, for example:

- reference to particular moments within the scene, section and/or production when the lighting supported the action, for example:
  - to set the scene
  - to create the mood/atmosphere
  - to create or release tension
  - to support comic moments
  - to surprise or shock the audience
- the creation of special effects that help to support the action
- the creation of exterior and/or interior locations to support the setting
- the creation of the time of day
- the creation of the time of year
- special features or hallmarks of the style/genre of the production
- the context of the play/production.

An explanation of how successfully the action was supported through lighting with reference to some of the following:

- the definition of space on stage
- the creation of a location
- the use of colour to create atmosphere, feeling, mood
- choice of lanterns
- the use of gobos, gels, filters to create special effects, locations, to support the action
- the use of gauzes and projections for various effects including location, plot, mood and atmosphere
- an understanding of the effects created from angles, intensity and focus
- the use of lighting to replace items of scenery/props and support the action
- the use of lighting to imply a special location or feeling: 'dream sequence' for example
- the use of lighting 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.