



AS

Drama and Theatre

7261/W Interpreting Drama
Final Mark scheme

7261
June 2017

Version/Stage: v1.0

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

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

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

Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Shorthand/symbols for Examiners

Examiners may use these recognised symbols in the left hand margin of candidates' scripts or in the body of the answers, against relevant points or errors:

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^ ^

point needs development = **and....?**

Argument difficult to follow/confusion/muddle = { in margin

evidence of knowledge = **kn**

evidence of understanding = **und**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **N**

factually wrong = **X**

contradiction = **C**

practical detail missing = **How?**

Losing focus on question = **Q?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehersal [underline or ring]

example needed = **eg?**

Generalised = **G**

specialist terminology needed = **term?**

Examiners may still make fuller comments, as appropriate, in the body or margin of the script and should **ALWAYS** put a summative comment, at the end of the candidate's answer, which relates clearly to the mark bands awarded.

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

Section A: Drama through the ages

This mark scheme applies to all questions from Section A. Students are to answer one question from Section A which will be split into part (1) and part (2). Both parts must be answered and each part is marked out of 25 using the mark scheme below.

Qu	Marking guidance AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.			Total Marks 25
	Band	Marks	Description	
	5	21–25	The student's response is well-developed and insightful. The student's answer will be characterised by: • well-developed knowledge and insightful understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • well-developed ideas, entirely compatible with the content/action of the specified section • several strategies that have the potential to be highly effective for conveying meaning to an audience • a well-chosen selection of textual illustrations and/or sketches and diagrams that are entirely appropriate to the set task • and for Part One of the question, purposeful reference to the social or cultural or historical context of the text in relation to the focus of the question. A detailed, compelling and fluently structured explanation will be provided. Answers will demonstrate a complete command of subject specific terminology.	
	4	16–20	The student's response is thorough and thoughtful. The student's answer will be characterised by: • thorough knowledge and thoughtful understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • ideas that are unified and largely compatible with the content/action of the specified section • a number of strategies that have the potential to be quite effective for conveying meaning to an audience • a thoughtful selection of textual illustrations and/or sketches and diagrams that are appropriate to the set task • and for Part One of the question, pertinent reference to the social or cultural or historical context of the text in relation to the focus of the question. A detailed, thoughtful and well-structured explanation will be provided. Answers will demonstrate a strong knowledge of subject specific terminology.	

3	11–15	The student's response is useful and relevant. The student's answer will be characterised by: • some useful and relevant knowledge and understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • ideas that are quite unified and reasonably compatible with the content/action of the specified section • some strategies for conveying meaning to an audience that have the potential to create some effects • a selection of textual illustrations and/or sketches and diagrams that are relevant to the set task • and for Part One of the question, useful reference to the social or cultural or historical context of the text in relation to the focus of the question. A relevant explanation is provided with some detail and some structure. Answers will demonstrate good knowledge of subject specific terminology.
2	6–10	The student's response is underdeveloped and unfocused. The student's answer will be characterised by: • underdeveloped and unfocused knowledge and understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • ideas that are disjointed or not entirely compatible with the content/action of the specified section • a few ill-considered strategies with limited potential to create effects for conveying meaning to an audience • a few textual illustrations and/or sketches and diagrams that may be inappropriate to the set task • and for Part One of the question, a limited reference to the social or cultural or historical context of the text in relation to the focus of the question. The explanation will have limited detail and lack relevance, clarity of expression and organisation at times. Answers will demonstrate reasonable knowledge of subject specific terminology.
1	1–5	The student's response will be characterised by: • largely irrelevant and misunderstood knowledge and understanding of the theatrical processes and practices involved in interpreting and performing theatre • ideas that are not coherent or may be inconsistent with the content/action of the specified section • insufficient or misunderstood strategies for conveying meaning to an audience • insufficient or irrelevant support for their responses to the set task • and for Part One of the question, little or no reference to the social or cultural or historical context of the text in relation to the focus of the question. Answers will be disorganised with negligible relevance or detail. Answers will demonstrate little knowledge of subject specific

		terminology.	
	0	A mark of 0 (zero marks) is awarded if there is nothing worthy of credit/nothing written.	

Indicative content

Indicative content is provided for each of the set plays. Please see the table below to find the page number for the set play.

Section A: Drama through the ages

Play	Question	Page for Indicative content
Sophocles – <i>Antigone</i>	1	p7
Sophocles – <i>Antigone</i>	2	p9
Shakespeare – <i>Much Ado About Nothing</i>	3	p11
Shakespeare – <i>Much Ado About Nothing</i>	4	p13
Goldoni – <i>The Servant of Two Masters</i>	5	p15
Goldoni – <i>The Servant of Two Masters</i>	6	p17
Ibsen – <i>Hedda Gabler</i>	7	p19
Ibsen – <i>Hedda Gabler</i>	8	p21
Brecht – <i>The Caucasian Chalk Circle</i>	9	p23
Brecht – <i>The Caucasian Chalk Circle</i>	10	p25
Fo – <i>Accidental Death of an Anarchist</i>	11	p27
Fo – <i>Accidental Death of an Anarchist</i>	12	p29
Butterworth – <i>Jerusalem</i>	13	p31
Butterworth – <i>Jerusalem</i>	14	p33

Qu	Indicative Content Sophocles – <i>Antigone</i>	Total Marks
01.1	You are a performer. Explain how you would perform Creon, in his final appearance in the play, in order to convey his despair to the audience. (You should focus on the section that starts with Creon's entrance with Haemon's body up until the end of the play). You must make specific reference to the social, cultural and/or historical context of <i>Antigone</i> in your answer.	25
and 01.2	Explain how you would perform Creon, in a different section of the play, in order to reveal another emotion that the character demonstrates. Indicative content Students must demonstrate an understanding of the demands of Question 01 which are: • a performer's perspective • performance suggestions calculated to: • convey Creon's despair (in 01.1) • reveal knowledge and understanding of the social, cultural or historical context of Greek tragedy (in 01.1) • reveal another emotion that Creon feels (in 01.2). In meeting the demands of Question 01 and the assessment objective AO3 students are expected to make reference to some of the following: • aspects of Creon's character as revealed through: • physical appearance, age, height, build, colouring, facial features • make up • vocal qualities, pitch, pace, tone, accent • movement, gesture, posture, gait • choice and use of costume and accessories • use of props • delivery of specific lines • interaction with the chorus, eye contact, spatial relationships, physical contact, use of space • thematic and theoretical aspects of the play in terms of its genre, style and its original context.	25

	and specifically in relation to part 01.1 of the question: • Creon's despair, which might be reflected in, for example: his anger at his own actions, his loss, his desire for death • reference to classical Greek staging conventions, for example: • aspects of the physical acting space; skene, parados, proskenion, ekkyklema • to costume, mask, cothurni, chiton • reference to the religious beliefs of the Greeks and to Creon's hubris and hamartia. and in relation to part 01.2 of the question: • Creon's various emotions depending on which character he is interacting with, which might include, for example: anger, arrogance, distrust, disbelief, fear, concern. Specific performance ideas for Creon which may relate to: • his first entrance and edict • his various attitudes towards each of the characters he interacts with: the Sentry, Antigone and Ismene, Haemon, Tiresius, the chorus • his final entrance with the body and subsequent exit.	
--	---	--

OR

Qu	Indicative Content Sophocles: <i>Antigone</i>	Total Marks
02.1	You are a director. Explain how you would direct the second appearance of the Chorus in ‘the ode to man’ in order to create your preferred effects. You must make specific reference to the social, cultural and/or historical context of <i>Antigone</i> in your answer.	25
and 02.2	Explain how you would direct the Chorus, in a different section of the play, in order to reveal their attitude towards Antigone’s plight. Indicative content Students must demonstrate an understanding of the demands of Question 02 which are: • a director’s perspective • clearly defined staging effects • directorial suggestions calculated to: • create preferred effects for the audience (in 02.1) • reveal knowledge and understanding of the social, cultural or historical context of Greek tragedy (in 02.1) • reveal the attitude of the chorus to Antigone’s plight (in 02.2). In meeting the demands of Question 02 and the assessment objective AO3 students are expected to make reference to some of the following: • period interpretation or justified transposition of the Chorus as revealed through: • their physical appearance, age, height, build, colouring, facial features • mask, make up • vocal qualities, pitch, pace, tone, accent • movement, gesture, posture, gait • choice and use of costume and accessories • use of props • delivery of specific lines • interaction with others, eye contact, spatial relationships, physical contact, use of space • set, lighting and sound ideas that support the action of the section • thematic and theoretical aspects of the play in terms of its genre, style and its original context. and specifically in relation to part 02.1 of the question: • preferred effects for the Chorus which might include for example: tension, awe, anticipation, empathy, amazement at their collective skill, respect for their viewpoint • reference to the role of the chorus leader • reference to Greek conventions, for example: • the chorus role as commentator, narrator, exponents of the social/religious context of the play • staging elements, use of parados, proskenion, skene, orchestra	25

	and in relation to part 02.2 of the question: • their comparison to her of other figures, their concern for her fate. Specific directorial ideas for the Chorus which may relate to: • their delivery of the odes • their responses to Creon • their interaction with Antigone	
--	--	--

OR

Qu	Indicative Content Shakespeare: <i>Much Ado About Nothing</i>	Total Marks
03.1	You are a set designer. Explain how your ideas for the set design would be used to support the action of Act Two, Scene One, 'the great supper'. (Act Two, Scene One is set in Leonato's house and many of the characters are masked.) You must make specific reference to the social, cultural and/or historical context of <i>Much Ado About Nothing</i> in your answer.	25
and 03.2	Explain how your set design ideas for one other scene could be used to create appropriate mood(s) and atmosphere(s) in a different section of the play. Indicative content Students must demonstrate an understanding of the demands of Question 03 which are: • a designer's perspective • set design suggestions calculated to: • support the action of the scene (in 03.1) • reveal knowledge and understanding of the social, cultural or historical context of Shakespearean comedy (in 03.1) • create appropriate mood and atmosphere (in 03.2). In meeting the demands of Question 03 and the assessment objective AO3 students are expected to make reference to some of the following: • set design ideas for an appropriate setting which could be interior or exterior: • creation of a period or justified alternative setting • facilitation of the pace of the action with provision of appropriate entrances/exits • creation of opportunities for characters to remain unseen • thematic and theoretical aspects of the play in terms of its genre, style and its original context. and specifically in relation to part 03.1 of the question: • suggestions of Leonato's status • Elizabethan attitudes to love and marriage • Elizabethan staging conventions: use of the thrust or balcony and in relation to part 03.2 of the question: • appropriate mood and atmosphere which might relate to, for example: romance, betrayal, conspiracy, comedy • creation of interior/exterior settings	25

	Specific design ideas to include for example: • a period or justified alternative setting • design fundamentals: style, scale, colour, texture, materials • levels, doorways, balconies • suggestions of a country estate • a sense of post-war Students are expected to include sketches and/or diagrams in answers to design questions.	
--	---	--

OR

Qu	Indicative Content Shakespeare: <i>Much Ado About Nothing</i>	Total Marks
04.1	You are a performer. Explain how you would perform Hero in Act Three, Scene One in order to create comedy from her plot to deceive Beatrice. You must make specific reference to the social, cultural and/or historical context of <i>Much Ado About Nothing</i> in your answer.	25
and 04.2	Explain how you would portray Hero, in a different section of the play, in order to create your preferred effects. Indicative content Students must demonstrate an understanding of the demands of Question 04 which are: • a performer's perspective • performance suggestions calculated to: • reveal the way that Hero tricks Beatrice (in 04.1) • reveal knowledge and understanding of the social, cultural or historical context of Shakespearean comedy (in 04.1) • create preferred effects for the character of Hero (in 04.2). In meeting the demands of Question 04 and the assessment objective AO3 students are expected to make reference to some of the following: • aspects of the role of Hero: • her physical appearance, age, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent • movement, gesture, posture, gait, facial expression • choice and use of costume and accessories • use of props • delivery of specific lines • interaction with others, eye contact, spatial relationships, physical contact, use of space • thematic and theoretical aspects of the play in terms of its genre, style and its original context and specifically in relation to part 04.1 of the question: • her desire to unite Beatrice and Benedick • her understanding of Beatrice's character • her praise of Benedick • Elizabethan staging conventions • use of the aside • aspects of love and marriage in Elizabethan comedy and in relation to part 04.2 of the question: • preferred effects for the portrayal of Hero, which might include, for example: her obedience, naivety, surprise at her willingness to change loyalties, her role as traditional woman in contrast to Beatrice	25

	Specific performance ideas for Hero which may relate to: • her acceptance at being Claudio's wife • her exchange with Don Pedro • the preparations for her wedding • her response to the accusations and protestations of innocence • her unveiling	
--	--	--

OR

Qu	Indicative Content Goldoni: <i>The Servant of Two Masters</i>	Total Marks
05.1	You are a director. Explain how you would direct Act One, Scenes Twelve and Thirteen in order to convey Pantaloon's relationship with Clarice and Beatrice. You must make specific reference to the social, cultural and/or historical context of <i>The Servant of Two Masters</i> in your answer.	25
and 05.2	Explain how you would direct Pantaloon, in a different section of the play, in order to create comedy for your audience. Indicative content Students must demonstrate an understanding of the demands of Question 05 which are: • a director's perspective • directorial suggestions calculated to: • convey Pantaloon's relationship with Clarice and Beatrice (in 05.1) • reveal knowledge and understanding of the social, cultural or historical context of Goldoni's comedy (in 05.1) • create comedy for the audience (in 05.2). In meeting the demands of Question 05 and the assessment objective AO3 students are expected to make reference to some of the following: • physical appearance, age, height, build, colouring, facial features of the characters • Beatrice's disguise as Rasponi • make up • vocal qualities, pitch, pace, tone, accent • movement, gesture, posture, gait • choice and use of costume and accessories • use of props • delivery of specific lines • interaction with each other, eye contact, spatial relationships, physical contact, use of space • set, lighting and sound ideas that support the action of the section • thematic and theoretical aspects of the play in terms of its genre, style and its original context. and specifically in relation to part 05.1 of the question: • Pantaloon's relationships which are based upon, his love for his daughter conflicting with his desire to satisfy the arrangement for marriage • contrast in appearance between Clarice and Beatrice • the comic possibilities of the cross-gender disguise, (false moustache/hairstyle) • commedia conventions of disguise • stock characterisation in commedia. and specifically in relation to part 05.2 of the question: • comedy arising from his interactions with any of the other characters	25

	• his age • the rivalry between him and Lombardi Specific directorial ideas for Pantaloone which may relate to: • his inability to control his servant • his shock at seeing 'Rasponi' alive • his willingness to sacrifice Clarice's happiness • his sycophancy with Beatrice • the increasingly antagonistic exchanges between himself and Lombardi	
--	--	--

OR

Qu	Indicative Content <i>Goldoni: The Servant of Two Masters</i>	Total Marks
06.1	You are a performer. Explain how you would perform the role of Smeraldina in Act Two, Scene Fourteen in order to reveal her attitude towards Truffaldino. You must make specific reference to the social, cultural and/or historical context of <i>The Servant of Two Masters</i> in your answer.	25
and 06.2	Explain how you would perform the role of Smeraldina, in a different section of the play, in order to create your preferred audience response. Indicative content Students must demonstrate an understanding of the demands of Question 06 which are: • a performer's perspective • performance suggestions calculated to: • reveal Smeraldina's attitude towards Truffaldino (in 06.1) • reveal knowledge and understanding of the social, cultural or historical context of Goldoni's comedy (in 06.1) • create a preferred audience response to Smeraldina (in 06.2). In meeting the demands of Question 06 and the assessment objective AO3 students are expected to make reference to some of the following: • Smeraldina's physical appearance, age, height, build, colouring, facial features, her physical disguise • use of props and accessories • vocal qualities, pitch, pace, tone, accent • movement, gesture, gait, posture, energy, demeanour and facial expressions • delivery of specific lines, interaction with the audience and with others. and specifically in relation to part 06.1 of the question: • Smeraldina's attitude towards Truffaldino which might include, for example: her attraction to him, her ability to 'get one over' him, their combined conspiratorial approach • her role as servant • conventions of performing commedia in its original context: use of lazzi, reference to stock characters. and in relation to part 06.2 of the question: • preferred audience responses to the character of Smeraldina, which might include for example: amusement, sympathy, admiration, respect.	25

	Specific performance ideas for Smeraldina which may relate to: • her role as servant in Pantaloon's household • her support for Clarice and derision of Silvio • her interest in Truffaldino • her feminist views.	
--	---	--

OR

Qu	Indicative Content Ibsen: <i>Hedda Gabler</i>	Total Marks
07.1	You are a performer. Explain how you would perform the role of Eilert Lovborg in his first appearance in Act Two in order to create your preferred effects. (You should consider the section from his entrance until Tesman and Judge Brack exit to the back room.) You must make specific reference to the social, cultural and/or historical context of <i>Hedda Gabler</i> in your answer.	25
and 07.2	Explain how you would demonstrate Eilert Lovborg's feelings towards either Hedda or Thea in a different section of the play. Indicative content Students must demonstrate an understanding of the demands of Question 07 which are: • a performer's perspective • performance strategies calculated to: • create preferred effects for Lovborg (in 07.1) • reveal knowledge and understanding of the social, cultural or historical context of Ibsen's modern tragedy (in 07.1) • demonstrate Lovborg's feelings towards any one character (in 07.2). In meeting the demands of Question 07 and the assessment objective AO3 students are expected to make reference to some of the following: • the performers' appearances in terms of age, physical appearance, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent • delivery of specific lines, interaction, eye contact, spatial relationships, physical contact, use of space • movement, gesture, gait, posture, energy, demeanour and facial expressions • choice of costume/make-up • use of props and accessories • thematic/theoretical aspects of the play, its genre/style and cultural context. and specifically in relation to part 07.1 of the question: • preferred effects for Lovborg, which might include, for example: his embarrassment, his self-deprecation, his reactions to Tesman's attitude, his responses to being offered alcohol • adherence to the social mores of the period • the hierarchical nature of 19th century society • demonstration of naturalistic acting techniques • adherence to 'fourth wall' acting conventions. and in relation to part 07.2 of the question:	25

	• Lovborg's various feelings towards other characters, for example - o Mrs Elvsted: affection, appreciation - o Hedda: fear, apprehension, love Specific directorial ideas for the performer which may relate to: • Lovborg's reformed character • his initial embarrassment and subsequent discussion with Hedda about their shared past • his dismay at the loss of the manuscript • his manipulation by Hedda • the need to respect 19th century issues of decorum • his historic rivalry with Tesman.	
--	--	--

OR

Qu	Indicative Content Ibsen – <i>Hedda Gabler</i>	Total Marks
08.1	You are a director. Explain how you would direct the performers playing Hedda and Judge Brack at the beginning of Act Two to convey the flirtatious nature of their exchange. (You should consider the section from the start of the Act until Tesman's entrance.) You must make specific reference to the social, cultural and/or historical context of <i>Hedda Gabler</i> in your answer.	25
and 08.2	Explain how you would cast the actor playing Judge Brack and direct his performance, in a different section of the play, in order to create your preferred audience response. Indicative content Students must demonstrate an understanding of the demands of Question 08 which are: • a director's perspective • directorial suggestions calculated to: • convey the flirtatious nature of the exchange between Hedda and Brack (in 08.1) • reveal knowledge and understanding of the social, cultural or historical context of Ibsen's modern tragedy (in 08.1) • create a preferred audience response to Brack (in 08.2). In meeting the demands of Question 08 and the assessment objective AO3 students are expected to make reference to some of the following: • aspects of the specified characters as revealed through: • physical appearance, age, height, build, colouring, facial features • make up • vocal qualities, pitch, pace, tone, accent • movement, gesture, posture, gait • choice and use of costume and accessories • use of props • delivery of specific lines • interaction with each other and the chorus, eye contact, spatial relationships, physical contact, use of space • set, lighting and sound ideas that support the action of the section • thematic and theoretical aspects of the play in terms of its genre, style and its original context.	25

	and specifically in relation to 08.1 of the question: • the nature of Hedda's and Brack's relationship, Hedda's confiding in Brack regarding her relationship with Tesman • adherence to the social mores of the period • the nature of Ibsen's form of 'tragedy' • demonstration of naturalistic acting techniques • adherence to 'fourth wall' acting conventions. and in relation to part 08.2 of the question: • preferred audience response to Brack, which might include, for example: amusement, disgust, sympathy. Specific directorial ideas which may relate to: • Hedda's appearance with the pistols and Brack's response • her dissatisfaction with her life and her dismissal of Tesman's achievements • Brack's veiled suggestions of a 'triangular' relationship • his history with the Tesman family • his explanations regarding Lovborg's accident • his response to Hedda's death.	
--	--	--

OR

Qu	Indicative Content Brecht: <i>The Caucasian Chalk Circle</i>	Total Marks
09.1	You are a performer. Explain how you would perform both of Grusha's interactions, in the scene 'The Noble Child', with Simon Chachava in order to create your preferred audience response to Grusha. You must make specific reference to the social, cultural and/or historical context of <i>The Caucasian Chalk Circle</i> in your answer.	25
and 09.2	Explain how you would portray Grusha, in a different section of the play, to demonstrate her determination to keep Michael. Indicative content Students must demonstrate an understanding of the demands of Question 09 which are: • a performer's perspective • performance suggestions calculated to: • create your preferred effects for the character of Grusha (in 09.1) • reveal knowledge and understanding of the social, cultural or historical context of Brecht's epic parable (in 09.1) • show Grusha's struggle to keep Michael (in 09.2). In meeting the demands of Question 09 and the assessment objective AO3 students are expected to make reference to some of the following: • aspects of Grusha's character as revealed through: • her physical appearance, age, height, build, colouring, facial features • make up • vocal qualities, pitch, pace, tone, accent • movement, gesture, posture, gait • choice and use of costume and accessories • use of props • delivery of specific lines • interaction with others, eye contact, spatial relationships, physical contact, use of space • thematic and theoretical aspects of the play in terms of its genre, style and its original context. and specifically in relation to part 09.1 of the question: • preferred effects which might include, for example: Grusha's relationship with Simon as revealed through her responses to having been watched by him, her obvious interest and acceptance of his offer of marriage • demonstration of elements of the v-effekt • Brechtian acting techniques: gestus, demonstration of character, fixing the 'not/but'; playing in a spirit of criticism.	25

	and in relation to part 09.2 of the question: • her interactions with others including for example: the old man, the ironshirts, the peasant woman, Lavrenti, the mother-in-law, Azdak and the Governor's Wife. Specific performance ideas for Grusha which may relate to: • her goodness • her attitude towards the Governor's Wife • her consistent care for Michael • her love for Simon • her willingness to do whatever is necessary • her role in the 'chalk circle'.	
--	--	--

OR

Qu	Indicative Content Brecht: <i>The Caucasian Chalk Circle</i>	Total Marks
10.1	You are a director. Explain how your casting ideas for Azdak and your direction of him in the scene 'The Story of the Judge' would create comedy for your audience. (You should focus on the section from the point where Azdak is proclaimed to be the new judge by the Ironshirts and Azdak sits on the Judgement throne, until the end of the scene.) You must make specific reference to the social, cultural and/or historical context of <i>The Caucasian Chalk Circle</i> in your answer.	25
and 10.2	Explain how you would direct the performer playing Azdak, in a different section of the play, in order to achieve a different response to the character. Indicative content Students must demonstrate an understanding of the demands of Question 10 which are: • a director's perspective • directorial suggestions calculated to: • create comedy in the casting and direction of Azdak (in 10.1) • demonstrate knowledge and understanding of the social, cultural or historical context of Brecht's epic parable (in 10.1) • create a different response to Azdak (in 10.2). In meeting the demands of Question 10 and the assessment objective AO3 students are expected to make reference to some of the following: • aspects of Azdak's character as revealed through: • physical appearance, age, height, build, colouring, facial features • make up • vocal qualities, pitch, pace, tone, accent • movement, gesture, posture, gait • choice and use of costume and accessories • use of props • delivery of specific lines • interaction with each other and the chorus, eye contact, spatial relationships, physical contact, use of space • set, lighting and sound ideas that support the action of the section • thematic and theoretical aspects of the play in terms of its genre, style and its original context. and specifically in relation to part 10.1 of the question: • the incongruity of Azdak as judge • the significance of the concept of wealth and corruption • demonstration of elements of the v-effekt • Brechtian design fundamentals – authenticity, contrasting costumes reveal	25

	status, choice of fabrics and colours to highlight poverty/wealth. and in relation to part 10.2 of the question: • preferred audience response to Azdak, which might include, for example: shock, admiration, disgust. Specific directorial ideas which may relate to: • Azdak's first appearance with the Old Man • his various relationships with Shauva, the Ironshirts and members of the 'royal family' • his role playing and subsequent election as judge • his brand of justice • the chalk circle and annulment of Grusha's marriage.	
--	---	--

OR

Qu	Indicative Content Fo: <i>Accidental Death of an Anarchist</i>	Total Marks
11.1	You are a performer. Explain how you would perform Inspector Pissani in Act Two, Scene One in order to demonstrate how easily he is deceived. (You should focus on the section that starts at the beginning of the scene until Pissani and the Superintendent take the drinks from the filing cabinet.) You must make specific reference to the social, cultural and/or historical context of <i>Accidental Death of an Anarchist</i> in your answer.	25
and 11.2	Explain how you would perform the role of Inspector Pissani, in a different section of the play, in order to create comedy for your audience. Indicative Content Students must demonstrate an understanding of the demands of Question 11 which are: • a performer's perspective • performance suggestions calculated to: • demonstrate Pissani's gullibility (in 11.1) • demonstrate knowledge and understanding of the social, cultural or historical context of Fo's political comedy (in 11.1) • create comedy (in 11.2). In meeting the demands of Question 11 and the assessment objective AO3 students are expected to make reference to some of the following: • aspects of Pissani's character as revealed through: • his physical appearance, age, height, build, colouring, facial features • make up • vocal qualities, pitch, pace, tone, accent • movement, gesture, posture, gait • choice and use of costume and accessories • use of props • delivery of specific lines • interaction with others, eye contact, spatial relationships, physical contact, use of space • thematic and theoretical aspects of the play in terms of its genre, style and its original context. and specifically in relation to part 11.1 of the question: • Pissani's confusion, frustration and lack of awareness that he is being manipulated • elements of farce and/or satire • function of political satire, the historical background to the play • the history of left-wing extremism in Italy in the 1970s.	25

	and in relation to part 11.2 of the question: • comedy that arises from his naivety, his foolhardiness, his response to being manipulated, his lack of morals, his willingness to divulge police methods of interrogation. Specific performance ideas for Pissani which may relate to: • his introduction and attempts to gain status • his willingness to believe that the Maniac is the judge • his sycophancy • his inability to control the others • his joining in with the song and reversion to childhood • his temper • his desire to save himself from ridicule.	
--	---	--

OR

Qu	Indicative Content Fo: <i>Accidental Death of an Anarchist</i>	Total Marks
12.1	You are a director. Explain how your ideas for directing your cast in the opening section of the play would establish an appropriate style. (You should focus on the section that starts at the beginning of Act One, Scene One until the point where the Maniac opens the window and sits on the ledge.) You must make specific reference to the social, cultural and/or historical context of <i>Accidental Death of an Anarchist</i> in your answer.	25
and 12.2	Explain how you would direct the Constable, in a different section of the play, in order to highlight his lack of status amongst his fellow police officers. Indicative content Students must demonstrate an understanding of the demands of Question 12 which are: • a director's perspective • directorial suggestions calculated to: • establish an appropriate style for the play (in 12.1) • demonstrate knowledge and understanding of the social, cultural or historical context of Fo's political comedy (in 12.1) • highlight the Constable's lack of status (in 12.2). In meeting the demands of Question 12 and the assessment objective AO3 students are expected to make reference to some of the following: • aspects of the specified characters as revealed through: • physical appearance, age, height, build, colouring, facial features • make up • vocal qualities, pitch, pace, tone, accent • movement, gesture, posture, gait • choice and use of costume and accessories • use of props • delivery of specific lines • interaction with each other and the chorus, eye contact, spatial relationships, physical contact, use of space • set, lighting and sound ideas that support the action of the section • thematic and theoretical aspects of the play in terms of its genre, style and its original context. and specifically in relation to part 12.1 of the question: • ideas for establishing an appropriate style for the play which might relate to: • characterisation, pace of action, comic timing, relationship with audience, cartoonish design/performance • elements of farce and/or satire	25

	• function of political satire, the historical background to the play • the history of left-wing extremism in Italy in the 1970s. and in relation to part 12.2 of the question: • the Constable's lack of status as reflected in his role as the butt of jokes, ready acceptance of orders, incompetency, simple-mindedness. Specific directorial ideas which may relate to: • his role as subordinate to the other officers • his responses to being 'interviewed' by the Maniac • his participation in the anarchic end of Act One Scene Two • his role as 'suspect' when interviewed by the journalist.	
--	--	--

OR

Qu	Indicative Content Butterworth: <i>Jerusalem</i>	Total Marks
13.1	You are a performer. Explain how you would perform the role of Tanya in Act One in order to achieve your preferred audience response. You must make specific reference to the social, cultural and/or historical context of <i>Jerusalem</i> in your answer.	25
and 13.2	Explain how your performance of Tanya, in a different section of the play, would reveal her relationship with any one of the following characters: • Pea • Lee • Davey. Indicative content Students must demonstrate an understanding of the demands of Question 13 which are: • a performer's perspective • performance suggestions calculated to: • create a preferred audience response to the character of Tanya (in 13.1) • demonstrate knowledge and understanding of the social, cultural or historical context of Butterworth's contemporary social satire (in 13.1) • demonstrate the relationship between Tanya and either Pea, Lee or Davey (in 13.2). In meeting the demands of Question 13 and the assessment objective AO3 students are expected to make reference to some of the following: • aspects of Tanya's character as revealed through: • her physical appearance, age, height, build, colouring, facial features • make up • vocal qualities, pitch, pace, tone, accent • movement, gesture, posture, gait • choice and use of costume and accessories • use of props • delivery of specific lines • interaction with others, eye contact, spatial relationships, physical contact, use of space • thematic and theoretical aspects of the play in terms of its genre, style and its original context. and specifically in relation to part 13.1 of the question: • preferred audience response which might include, for example: surprise, amusement, concern, sympathy, disdain • demonstration of naturalistic acting techniques • satirical/allegorical elements • reference to youth culture	25

	and in relation to part 13.2 of the question: - her relationship with the specified character, which may relate to, for example their: youth, friendship, hedonism, mutual reliance on Johnny. Specific performance ideas for Tanya that may relate to: - her dishevelled appearance with Pea from under Johnny's trailer - her description of the previous night's party - her banter with the other teenagers - her shared interest in Johnny's stories - her drug taking with the others - her feelings about Lee's emigration.	
--	---	--

OR

Qu	Indicative Content Butterworth: <i>Jerusalem</i>	Total Marks
14.1	You are a lighting and sound designer. Explain how your lighting and sound ideas would create an appropriate mood and atmosphere for the start of the play. (You should focus on the section that starts with the PROLOGUE and finishes as Ginger enters.) You must make specific reference to the social, cultural and/or historical context of <i>Jerusalem</i> in your answer.	25
and 14.2	Explain how your lighting and sound ideas could be used to create a sense of realism in your production in a different section of the play. Indicative content Students must demonstrate an understanding of the demands of Question 14 which are: • a designer's perspective • clearly defined lighting and sound ideas • design suggestions calculated to: • create mood and atmosphere (in 14.1) • demonstrate knowledge and understanding of the social, cultural or historical context of Butterworth's contemporary social satire (in 14.1) • support the realism of the play (in 14.2). In meeting the demands of Question 14 and the assessment objective AO3 students are expected to make reference to some of the following: • lighting and sound design ideas for the exterior setting in the woods • a naturalistic or justified alternative setting • a contemporary period • lighting design fundamentals: • angle, focus, colour, intensity, shadow, silhouette • type and position of lanterns used • use of houselights • use of gobos, lenses, gels, barn doors, irises • sound design fundamentals: • the use of sound effects • sound production • the use of music • pitch, volume, rhythm • location of speakers, use of surround sound, panning • use of amplification, echo • suggestions of natural countryside that has been taken over • thematic/theoretical aspects of the play, its genre and style, its original cultural context.	25

	and specifically in relation to part 14.1 of the question: • appropriate mood and atmosphere which might include, isolation, sense of community, celebration, 'morning after'. and in relation to part 14.2 of the question: • use of sound/lighting to convey time of day, location, establishment of period, sounds beyond the immediate vicinity of the clearing, lighting/sound from within Johnny's caravan. Specific design ideas that may relate to: • location of the prologue • the unseen party • sounds from nearby town • underscore to support atmosphere/characterisation • sound effects as mentioned in the text.	
--	--	--

Section B: Live theatre production

This mark scheme applies to **Section B**. Students are to answer one question from Section B which is split into part (1) and part (2). Both parts must be answered and each part is marked out of 15 using the mark scheme below.

Assessment Objectives and Level Mark Scheme	
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
In order to meet AO3 the student should demonstrate knowledge and understanding of: - the form and style of the production - the aims of the production teams reflected in creative and artistic choices made - how meaning is created through the use of conventions and techniques - how performance texts are interpreted and performed for an audience.	In order to meet AO4 the student should apply skills to interpret and evaluate a piece of theatre referring (as appropriate to the focus of the question) to: - the skills of the various theatre makers involved in the production of the piece - the success of the interpretation of the performance text - the student's own response to the effectiveness of the piece at particular moments as an audience member.
Band 5 5 marks The student demonstrates a complete command of subject specific terminology in an answer that demonstrates well-developed and insightful knowledge of: : - the form and style of the production - the aims of the production teams reflected in creative and artistic choices made - how meaning is created through the use of conventions and techniques - how performance texts are interpreted and performed for an audience.	Band 5 9-10 marks The student offers a compelling and fluently structured analysis and evaluation in an answer which provides a well-developed and insightful analysis and evaluation referring in precise detail to: - the skills of the various theatre makers involved in the production of the piece - the success of the interpretation of the performance text - their own response to the effectiveness of the piece at particular moments as an audience member (as appropriate to the focus of the question).
Band 4 4 marks The student demonstrates strong knowledge of subject specific terminology in an answer that demonstrates thorough and thoughtful knowledge of: - the form and style of the production - the aims of the production teams reflected in creative and artistic choices made - how meaning is created through the use of conventions and techniques - how performance texts are interpreted and performed for an audience.	Band 4 7-8 marks The student offers a detailed and well structured analysis and evaluation in an answer which provides a thorough and thoughtful analysis and evaluation referring in detail to: - the skills of the various theatre makers involved in the production of the piece - the success of the interpretation of the performance text - their own response to the effectiveness of the piece at particular moments as an audience member (as appropriate to the focus of the question).

Band 3 3 marks The student demonstrates good knowledge of subject specific terminology in an answer that demonstrates some useful and relevant knowledge of: - the form and style of the production - the aims of the production teams reflected in creative and artistic choices made - how meaning is created through the use of conventions and techniques - how performance texts are interpreted and performed for an audience.	Band 3 5-6 marks The student offers a relevant analysis and evaluation in an answer which provides a useful and relevant analysis and evaluation referring in some detail to: - the skills of the various theatre makers involved in the production of the piece - the success of the interpretation of the performance text - their own response to the effectiveness of the piece at particular moments as an audience member (as appropriate to the focus of the question).
Band 2 2 marks The student demonstrates reasonable knowledge of subject specific terminology in an answer that demonstrates under developed and unfocused knowledge of: - the form and style of the production - the aims of the production teams reflected in creative and artistic choices made - how meaning is created through the use of conventions and techniques - how performance texts are interpreted and performed for an audience.	Band 2 3-4 marks The student offers an answer which lacks clarity of expression and organisation. The student provides undeveloped and unfocused analysis referring to limited detail to: - the skills of the various theatre makers involved in the production of the piece - the success of the interpretation of the performance text - their own response to the effectiveness of the piece at particular moments as an audience member (as appropriate to the focus of the question).
Band 1 1 mark The student demonstrates little knowledge of subject specific terminology in an answer that demonstrates largely irrelevant and misunderstood knowledge and understanding of: - the form and style of the production - the aims of the production teams reflected in creative and artistic choices made - how meaning is created through the use of conventions and techniques - how performance texts are interpreted and performed for an audience.	Band 1 1-2 marks The student offers a response which is unclear and disorganised. The student provides largely irrelevant and misunderstood analysis and evaluation referring in negligible detail to: - the skills of the various theatre makers involved in the production of the piece - the success of the interpretation of the performance text - their own response to the effectiveness of the piece at particular moments as an audience member (as appropriate to the focus of the question).
A mark of 0 (zero marks) is awarded if there is nothing worthy of credit/nothing written.	

Section B Theatre Production, Indicative content (Optional Questions)

One question to be answered with reference to **one** theatre production seen.

At the beginning of the answer, the following must be stated:

- name of the piece
- the name of the company and/or director
- the date production was seen
- the venue attended
- the medium of the production – live theatre, live theatre streamed or digital theatre.

Qu	Indicative Content	Total Marks
15.1	Explain how the lighting design was used to create effects at two specific moments. Analyse and evaluate the success of the effects created.	15
and 15.2	Explain how two or more performers worked together to create or change the mood for the audience at two specific moments. Analyse and evaluate their success in doing this. Students must demonstrate an understanding of the demands of Question 15 which are for 15.1: • a clear explanation of the lighting design used within the production • focus on the ways in which the lighting was used to create effects at particular moments in the production and for 15.2: • clear explanation of performance skills • focus on working together to create or change the mood for the audience and in common for both 15.1 and 15.2: • an evaluation of the success of the effects created at particular moments. In meeting the demands of Question 15.1 and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following: • specific effects which might include for example: creation of particular mood and/or atmosphere, location and period, reflection or communication of character or relationships, creation or changes of tension, pace, emphasis • the elements of lighting used including: • angle, focus, colour, intensity, shadow, silhouette • type and position of lanterns used • use of houselights • use of gobos, lenses, gels, barn doors, irises • use of gauzes • use of special effects: lasers, holograms, strobes • timing of lighting changes • the use of different forms of light – wash, hard or soft-edged spotlight/follow-spot • contrasts of darkness and light • the use of projection • alternative sources of lighting • the use of new technologies in lighting • the use of blackout • reference to particular moments within the production when specific effects were created, for example • to intensify the mood	15

	• to create or release tension • to create comedy • to accompany the entrance or exit of 'mood changing' characters • to surprise or shock the audience • to reveal previously unseen elements of design or performance • the effect of lighting on set and costume. In meeting the demands of Question 15.2 and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following: • the ways in which the performers worked together which may include, for example, their positioning, use of entrances and exits, use of space and/or levels • examples of how they created or changed the mood for the audience which may include, for example, changes in tension, creation or dissipation of suspense, increased or decreased amusement, shock, sympathy, disgust, contempt, joy • their acting style – naturalistic, stylised and abstract, physical • the creation of a relationship between the performers • their similar or contrasting appearance – age, height, build • their combined characterisation • their use of similar or contrasting vocal skills, for example: • pitch, pace, pause, emphasis, accent, singing, choral delivery, chanting • non-naturalistic sounds – shrieks, cries • their use of similar or contrasting physical skills, for example: • movement, gesture, posture, gait, poise, balance • use of dance, physical theatre, mime • specialist skills, for example, circus, acrobatics • their combined use of facial expression and eye contact • their use of costume, accessories, masks and props • relationship with audience, direct address, aside • delivery of specific lines.	
--	---	--

OR

Qu	Indicative Content	Total Marks
16.1	Explain how the costume designer created one or more costumes that were appropriate to the style of the production. Analyse and evaluate the effectiveness of the designs at two specific moments.	15
and 16.2	Explain how one performer used their skills to create more than one character. Analyse and evaluate their success in doing this with reference to two specific moments. Students must demonstrate an understanding of the demands of Question 16 which are for 16.1: • clear explanation of the costume design • focus on the play's theme or message and for 16.2: • clear explanation of performance skills • focus on the creation of two or more characters and in common for both 16.1 and 16.2: • an evaluation of the success of the effects created at particular moments. In meeting the demands of Question 16.1 and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following: • examples of costume design being used to convey theme or message within the production, for example: historical context, social context, wealth/poverty, nationality, conformity, status or hierarchy • Costume design fundamentals, for example: • period and style • fit, cut, silhouette, condition • colour, fabric, texture • hemlines, necklines, waistlines, lapel width, trouser, skirt, dress, jacket shapes • accessories, for example, wigs, masks, make-up, hairstyles, shoes, ornamentation • specific terminology associated with costume • particular moments within the production for example when the costumes: • identified the characters as belonging to a particular group • differentiated them from others • revealed the social standing, age, gender of a character • highlighted change in characters' circumstances • the effect of the costumes on the movement of the performers and the way(s) in which this supports characterisation in order to reveal theme and/or message. Students are expected to include sketches and/or diagrams in answers to design questions.	15

	In meeting the demands of Question 16.2 and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following: - the performance skills used by the performer(s) to create two or more different characters for example: naturalistic or non naturalistic characterisation, role or part, chorus member, ensemble, discrete character - methods of differentiating between characters: physically, vocally, changing appearance - the skills being used by the performer, for example: - vocal – pitch, pace, pause, emphasis, accent - physical – movement, gesture, posture, gait, poise, balance - facial expression, eye contact - physical appearance of the performer – age, height, build, colouring, facial features - use of costume, accessories and props to enhance/support characterisation - use of space and setting - interaction with, and reactions to, other characters - delivery of specific lines - audience response to the characters.	
--	---	--

OR

Qu	Indicative content	Total Marks
17.1	Explain how the set designer created an imaginative or interesting setting for the action of the production. Analyse and evaluate the effectiveness of the design at two specific moments.	15
and 17.2	Explain how one performer used their skills to create an emotional response in the audience at two specific moments. Analyse and evaluate their success in doing this. Students must demonstrate an understanding of the demands of Question 17 which are for 17.1: • an explanation of the set design • focus on the creation of imaginative or interesting settings for the action and for 17.2: • clear explanation of performance skills • focus on creating an emotional response in the audience and in common for both 17.1 and 17.2: • an evaluation of the success of the effects created at two specific moments • an evaluation of the effectiveness of the performances. In meeting the demands of Question 17.1 and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following: • the features of the set design that were used to create interesting or imaginative settings for the action, for example: location, period, mood, atmosphere, style • set design fundamentals: • choice of staging form • composite or changing set • use of scale, shape, colour, texture • use of levels, ramps, steps, flats • use of scenic devices: flying, trucking, hydraulics, revolves, projections, screens, videos • set dressing, drapes, furniture • effective use by the performers of the set design at particular moments, for example: • entrances and exits • in helping to convey specific moments of action as demanded by the narrative • in supporting change of location. Students are expected to include sketches and/or diagrams in answers to design questions. In meeting the demands of Question 17.2 and the assessment objectives AO3 and AO4 students are expected to make reference to some of the following: • the acting skills used by the performer to create an emotional response in the audience through, for example: naturalistic characterisation, non-naturalistic skills • the type of emotional response created in the audience, for example: laughter, sympathy, empathy, sadness, anger, hatred, disgust, joy, surprise, shock, excitement, awe, fear, concern • the role(s) being performed and an explanation of how these create an emotional response in the audience which might include, for example:	15

	• characterisation • attitude towards other characters • use of direct address, narration, aside • acting style – naturalistic, stylised and abstract, physical • the creation of a relationship between the performers • appearance – age, height, build • vocal skills, for example: • pitch, pace, pause, emphasis, accent, singing, choral delivery, chanting • non-naturalistic sounds – shrieks, cries • physical skills, for example: • movement, gesture, posture, gait, poise, balance • use of dance, physical theatre, mime • specialist skills, for example, circus, acrobatics • use of facial expression and eye contact • use of costume, accessories, masks and props • delivery of specific lines.	
--	--	--

