



GCSE DRAMA 8261/W

Component 1 Understanding Drama

Mark scheme

June 2022

Version 1.0 Final



2 2 6 G 8 2 6 1 / W / M S

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.

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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

This assessment assesses the following Assessment Objectives (AOs):

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

The question paper is divided into three sections:

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

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

Section C – one question must be answered. This section assesses AO3 and AO4.

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

Section	Question(s)	Description	Go to Page
A	1–4	Multiple choice questions	5
B	5 6 7 8 9 10 11	<i>The Crucible</i> <i>Blood Brothers</i> <i>Around The World in 80 Days</i> <i>Things I Know To Be True</i> <i>Noughts & Crosses</i> <i>Romeo and Juliet</i> <i>A Taste of Honey</i>	6 then 10 6 then 17 6 then 24 6 then 30 6 then 37 6 then 45 6 then 51
C	12–14	Live theatre production (one question out of a choice of three)	58

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

Section A: Theatre roles and terminology

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

Question	Marking guidance	Total marks
01	B The playwright	1
02	C Thrust stage	1
03	B Downstage right	1
04	C The audience sit on both sides of the stage facing each other	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	Excellent description: - The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed. - The design is entirely appropriate to the brief in the question and demonstrates highly developed knowledge and understanding of design and of the play. - Precise details are provided throughout the description.
3	3	Good description: - The response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed. - The design has a good degree of appropriateness to the brief in the question and demonstrates developed and secure knowledge and understanding of design and of the play. - A number of precise details are provided in the description.
2	2	Reasonable description: - The response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed. - The design has some relevance to the brief in the question and demonstrates mostly sound knowledge and understanding of design and of the play. - A few precise details are provided in the description.
1	1	Limited description: - The response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed. - The design may lack appropriateness to the brief in the question and demonstrate underdeveloped knowledge and understanding of design and of the play. - Minimal detail is provided in the description.
0	0	Nothing worthy of credit/nothing written.

Section B .2 questions (8 marks)

Band	Marks	Descriptors
4	7–8	Excellent description and explanation: • The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed. • The description of how vocal and physical skills would be used is exact and supported by precise detail throughout. • The intended effects given are entirely appropriate to the role and to the context of the extract and are comprehensively explained.
3	5–6	Good description and explanation: • The response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed. • The description of how vocal and physical skills would be used is clear and supported by a number of precise details. • The intended effects given have a good degree of appropriateness to the role and to the context of the extract and are clearly explained.
2	3–4	Reasonable description and explanation: • The response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed. • The description of how vocal and physical skills would be used is reasonably clear and supported by a few precise details. • The intended effects given have some relevance to the role and to the context of the extract and are reasonably well explained.
1	1–2	Limited description and explanation: • The response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed. • The description of how vocal and physical skills would be used lacks clarity and includes minimal detail. • The intended effects may lack appropriateness to the role or to the context of the extract and are not explained.
0	0	Nothing worthy of credit/nothing written.

Section B .3 questions (12 marks)

Band	Marks	Descriptors
4	10–12	Excellent explanation: • The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed. • The explanation is exact, well-developed and entirely appropriate to the brief in the question. • Precise details are provided throughout the explanation.
3	7–9	Good explanation: • The response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed. • The explanation is clear, developed and secure and has a good degree of appropriateness to the brief in the question. • A number of precise details are provided to support the explanation.
2	4–6	Reasonable explanation: • The response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed. • The explanation is reasonably clear, mostly sound and has some relevance to the brief in the question. • A few precise details are provided to support the explanation.
1	1–3	Limited explanation: • The response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed. • The explanation demonstrates underdeveloped knowledge and may lack clarity and/or appropriateness to the brief in the question. • Minimal detail is provided to support the explanation.
0	0	Nothing worthy of credit/nothing written.

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

Band	Marks	Descriptors
4	16–20	Excellent description and explanation: - The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed. - The ideas given are exact, well-developed, entirely appropriate for the extract and indicate an excellent knowledge of the play as a whole. - The range of theatrical skills referenced is extensive and specifically calculated to interpret character/support the action. - Precise details are provided throughout the response.
3	11–15	Good description and explanation: - The response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed. - The ideas given are clear, developed and secure, have a good degree of appropriateness for the extract and indicate a good knowledge of the play as a whole. - The range of theatrical skills referenced is wide and clearly targeted at successfully interpreting the character/supporting the action. - A number of precise details are provided to support the response.
2	6–10	Reasonable description and explanation: - The response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed. - The ideas given are reasonably clear, mostly sound, have some relevance for the extract and indicate a reasonable knowledge of the play as a whole. - The range of theatrical skills referenced is fair and has some potential to interpret the character/support the action. - A few precise details are provided to support the response.
1	1–5	Limited description and explanation: - The response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed. - The ideas given demonstrate underdeveloped knowledge, may lack clarity and/or appropriateness for the extract and indicate a limited knowledge of the play as a whole. - The range of theatrical skills referenced is narrow and has limited potential to interpret the character/support the action. - Minimal detail is provided to support the response.
0	0	Nothing worthy of credit/nothing written.

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

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

Question 5.1 You are designing a costume for **Proctor** to wear in a performance of this extract.

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

[4 marks]

05	1	The costume should reflect a Puritan community in the late 17th century and must focus on the specific requirements/context of the extract. Students might describe some of the following costume design ideas: • shirt – loose fitting • breeches/jerkin • stockings/garters • plain leather kneehigh battered boots/shoes • belt/buttons • collar or neck cloth • his clothes may show some signs of working in the fields as he is a farmer • his clothes would reflect his social status and position as a fairly wealthy and land-owning farmer. Additionally, students may make reference to: • style of costume indicating period/status/situation • simplicity of the design/cut, fit • use of authentic fabrics such as cotton, linen, wool, felt, leather • use of authentic colours – earthy, muted browns, greys, tans, off-white • condition • footwear • hairstyle • accessories • make-up.	4
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Question 5.2 You are performing the role of **Proctor**.

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

‘I surely did come when I could, and when I could not I prayed in this house.’

[8 marks]

05	2	Students might refer to some of the following vocal and physical skills: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific words, timing, phrasing. Physical skills: • interaction with Hale and Elizabeth, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. The line may be performed using vocal and physical skills to create one or more of the following effects: • to convey his honesty and how certain he is of his own beliefs • to convey his affront that his Christian character would be questioned in his own home • to emphasise his suspicions of Hale as a representative of a court he does not trust • to show his anxiety surrounding his reasons for not attending church • to convey his defensiveness • to emphasise his desire to protect his reputation • to convey his anger at the nature of Hale’s questions • to show his growing irritation and frustration.	8
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Question 5.3 You are performing the role of **Proctor**.

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

[12 marks]

05	3	Students might refer to some of the following: • 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. Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing. Physical skills: • interaction with Hale, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. The section may be performed using the stage space and interaction to show Proctor's defensiveness through, for example: • standing up to Hale and responding to his questions honestly • his shock that Hale could believe that Rebecca trafficked with the Devil • his evasive refusal to fully agree with Hale that there is too much evidence to deny dark powers in the village • his reluctant agreement to answer Hale's questions • his desire to convey they have nothing to hide • his growing frustration with Hale's line of questioning • his forceful attempt to refute Hale's claim that he is rarely in church.	12
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Question 5.4 You are performing the role of **Hale**.

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

Explain why your ideas are appropriate for:

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

[20 marks]

05	4	Students might refer to some of the following aspects of interpretation of Hale: • he wants to appear fair and just and form his own objective opinions of those mentioned in court • he is intelligent and has a critical mind • he fully trusts in the court and their process of justice at this point in the play • he is totally convinced that Salem is being attacked by 'the powers of the dark' • his experience of identifying and prosecuting witches • he is a stranger and not part of the Salem community • his logical and measured way of questioning Proctor, using evidence • his interest in establishing the truth about why Proctor has not been attending church • his shock at Proctor's decision not to attend church and rather pray at home. Students might refer to some of the following acting skills to communicate their interpretation: Vocal skills: • pitch, pace, pause, tone, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing, hesitation, listening and responding especially focusing on the series of questions that he puts to Proctor. Physical skills: • interaction with Elizabeth and Proctor, eye-contact, spatial relationships, physical contact, use of performance space, eye contact and its withdrawal • movement, body language, gestures, posture, gait, energy, demeanour and facial expressions. In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to one or more of the following: • he has been called upon to help the people of Salem and he is confident in his ability to root out the devil • he is educated and knowledgeable and dismisses 'superstition' preferring to look to his books for answers, which are 'weighted with authority' • there is a kindness and compassion in his approach even when addressing the accused as can be seen during his questioning of Tituba • he is deeply religious and moral and he wants to do the right thing, 'His goal is light, goodness and its preservation' • he prizes truth over his reputation and so renounces the court when he finally recognises the girls are lying. Storming out and slamming the door at the end of Act Three	20
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	• he is willing to admit his mistakes and try to put them right by urging the accused to confess and save their lives in Act Four • he develops a more pragmatic approach to morality when he begs Elizabeth to encourage Proctor to lie to save his life • he is wracked with guilt about his involvement in the trials and is desperate to postpone the executions. Students may explain why their ideas are appropriate to the play as a whole in terms of for example: • consistency in terms of the action and the character(s) • development in terms of the action and the character(s).	
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Question 5.5 You are a designer working on **one** aspect of design for this extract.

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

Explain why your ideas are appropriate for:

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

[20 marks]

05	5	Students' answers will vary considerably depending on the area of design and effects selected. Effects that support the action of the extract might include one or more of the following: • to create a suitable location and/or setting for the action through set design or other design skills; the location is described by Miller as a 'low, dark and rather long living-room of the time' • to create a suitable (sombre) mood and atmosphere for the action through set, lighting or sound design • to create a sense of the time of year/day (spring/early evening) through lighting or sound design • to create a sense of period (late 17th century) and/or social/cultural context through costume or set design • to support the creation of tension and a sense of foreboding through lighting or sound design • to suggest the location, period, status, appearance, age of characters through the characters' costumes and make-up. Set design ideas might include suggestions for, for example: • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits • consideration of the window, table, chair and fireplace • use of gauzes, backdrops, cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action; the common room of Proctor's house on a spring evening. 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 fireplace, door, cupboard, table, chairs and stairs • ideas for set and/or scene changes in this extract and in the play as a whole. Costume design and make-up ideas might include suggestions for, for example: • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition • buttoned high necked blouse/long skirt/shawl or floor length dress/apron for Elizabeth • shirt/breeches/stockings for Proctor as he comes in from outside	20
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		- heavy cloak or overcoat for Hale, items of clothing to reflect his high status as a Minister; wide brimmed hat, buckled leather shoes - footwear; plain shoes or boots - headgear for Elizabeth, close fitting cap to cover the hair completely; hat for Hale - hairstyle - accessories - use of authentic fabrics such as cotton, linen, leather and wool - use of authentic and muted colours such as tawny, greys, browns, off-white - ideas for costumes in this extract and in the play as a whole - costume design ideas may be for all of the characters in the extract or just for some of them. Lighting designs might include suggestions for, for example: - lighting design to create 'a dark room' - indication of early evening in springtime - lighting to suggest a fire in the grate - choice of lanterns - candlestick/sconce - colour/intensity/positioning/angles/focus - special effects/gobos representing the room/door/window - light and shadow to create atmosphere - ideas for lighting in this extract and in the play as a whole. Sound design ideas might include suggestions for, for example: - live and/or recorded sound - position and use of speakers; volume/amplification/surround sound - naturalistic sound effects of a fire - symbolic sound effects to add tension to the scene, eg shrieks of crows to suggest early evening - ideas for sound and/or music in this extract and in the play as a whole. Puppet design ideas might include suggestions for, for example: - characterisation - audience appeal - puppet type, eg life-size or miniature, symbolic or naturalistic - appropriate materials - structural design, size, shape and scale - performer manipulation and intentions for the performance - ideas for puppets in this extract and in the play as a whole. 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: - consistency in terms of the development of the action and the characters - consistency in terms of the style of design - consistency in terms of the design methods employed to create mood, atmosphere and/or location.	
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Section B: Study of set text – *Blood Brothers*

The following mark scheme is for **Question 6: *Blood Brothers***

Question 6.1 You are designing a **costume** for **Mrs Lyons** to wear in a performance of this extract.

The costume must reflect the context of *Blood Brothers*, set in a Liverpudlian community in the early 1970s. Describe your design ideas for the costume.

[4 marks]

06	1	The costume should reflect a Liverpudlian community in the early 1970s and must focus on the specific requirements/context of the extract. Students might describe some of the following costume design ideas: • knee length tweed skirt • cashmere twin set • one piece dress with a belt • string of pearls • low-heeled court shoes • blouse • patterned scarf • neatly presented hair, possibly placed in a French roll. Additionally, students may make reference to: • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition • footwear • headgear/hairstyle • accessories • make-up.	4
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Question 6.2 You are performing the role of **Mrs Lyons**.

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

'I know, it's from a girlfriend, isn't it? (She laughs.) Is there a picture in here?'

[8 marks]

06	2	Students might refer to some of the following vocal and physical skills: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific words, timing and phrasing. Physical skills: • interaction with Edward, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. The line may be performed using vocal and physical skills to create one or more of the following effects: • to convey her relief when she assumes that the locket is from a girlfriend • to convey her knowing tone when she makes the assumption • to convey her playful attitude towards Edward when she thinks the locket is from a girlfriend • to show her curiosity to discover who the girlfriend really is • to convey her insecurity about her relationship with him • to show her excitement to discover that her son is growing up.	8
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Question 6.3 You are performing the role of **Mrs Lyons**.

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

[12 marks]

06	3	Students might refer to some of the following: • 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. Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing. Physical skills: • interaction with Edward, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. The section may be performed using the stage space and interaction to show Mrs Lyons' feelings through, for example: • her playful teasing of Edward about the content of the locket • her shock when she sees the photograph • her violent mood swings • her previous good humour melting away once she sees the picture • her rejection of Edward's attempt to console her • her disbelief as she asks Edward about the photograph • her forceful questioning of Edward about where the photograph was taken • her increasing anger as Edward doesn't answer her questions • her angry response to the laughter of Edward.	12
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Question 6.4 You are performing the role of **Edward**.

Describe how you would use your acting skills to **interpret Edward'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	Students might refer to some of the following aspects of interpretation of Edward: • his mood in the aftermath of his suspension • his uncertain response when initially asked about the locket • his reluctance to divulge where the locket came from • his desire to have the locket returned to him swiftly • his responses to the teasing from his mother (Mrs Lyons) • his concern for his mother when she initially reacts to the photograph • his attempt to steady his mother as she recoils at the photograph • his reaction when his mother takes his arms away from her • his confusion at the response from his mother to the photograph • his amusement when his mother thinks that it is him in the photograph • his attempts to reassure his mother when she assumes that it is him in the photograph • his confusion when his mother confuses him for Mickey in the locket • his concern that his mother could be unwell again • his downplaying of the fact that he won't tell her where the locket came from. Students might refer to some of the following acting skills to communicate their interpretation: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing, listening and responding. Physical skills: • interaction with Mrs Lyons, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gestures, posture, gait, energy, demeanour and facial expressions. In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to one or more of the following: • he is an open, honest, kind and warm young boy who enjoys mixing with other children • he grows up in a privileged middle-class environment • when he is a teenager Edward is confident, loyal and friendly • he is a romantic and is secretly in love with Linda • at times he has a strained relationship with his mother (Mrs Lyons) and he finds her behaviour increasingly disturbing • he finds it difficult to relate to Mickey when he is made redundant	20
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	• he continues to help and support Mickey despite the breakdown in their relationship • he begins to see Linda in secret when Mickey is in prison • he has a successful career and becomes a businessman and councillor. Students may explain why their ideas are appropriate to the play as a whole in terms of for example: • consistency in terms of the action and the character(s) • development in terms of the action and the character(s).	
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Question 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	Students' answers will vary considerably depending upon the area of design and effects selected. Effects that support the action of the extract might include one or more of the following: • to create a suitable location and/or setting for the action, through set design or other design skills • to create a suitable mood and atmosphere for the action, through set, lighting or sound design • to create a sense of the time of day (late afternoon) through lighting or sound design • to create a sense of the time of year through set or lighting design • to create a sense of period (early 1970s) and/or social/cultural context through costume or set design • to support the creation of tension in the scene through lighting or sound design • to suggest the location, status, appearance and age of characters through the characters' costume and make-up design. Set design ideas might include suggestions for, for example: • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience, entrances/exits • use of gauzes, backdrops, cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action; a comfortable middle-class home that contrasts with the Johnstone residence, bearing in mind that Russell indicates that the play should flow easily with no cumbersome scene changes and the multiple locations, interior and exterior mean the set must be flexible • ideas for set and/or scene changes in this extract and in the play as a whole. Costume design and make-up ideas might include suggestions for, for example: • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition • private school uniform for Edward • cashmere twin set for Mrs Lyons • knee length skirt • hairstyle	20
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		• accessories • ideas that are appropriate to the early 1970s • make-up • ideas for costumes in this extract and in the play as a whole. Lighting design ideas might include suggestions for, for example: • lighting design to create the street/Lyons' home • suggestion of late afternoon • choice of lanterns • projections • colour/intensity/positioning/angles/focus • lighting to suggest the drama and intensity of the scene • shadow, silhouette • special effects/gobos • ideas for lighting in this extract and in the play as a whole. Sound design ideas might include suggestions for, for example: • live and/or recorded sound • position and use of speakers; volume/amplification/surround sound • use of voice/instruments • use of ominous music when Mrs Lyons sees the photograph • ideas for sound and/or music in this extract and in the play as a whole. Puppet design ideas might include suggestions for, for example: • characterisation • audience appeal • puppet type, eg life-size or miniature, symbolic or naturalistic • appropriate materials • structural design, size, shape and scale • performer manipulation and intentions for the performance • ideas for puppets in this extract and in the play as a whole. 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: • consistency in terms of the development of the action and the characters • consistency in terms of the style of design • consistency in terms of the design methods employed to create mood, atmosphere and/or location.	
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Section B: Study of set text – *Around the World in 80 Days*

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

Question 7.1 You are designing a **setting** for a performance of this extract.

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

[4 marks]

07	1	The setting should reflect the context of the late 19th century and must focus on the specific requirements/context of the extract. Students might describe some of the following set design ideas: • an 'open, flexible environment that can transform into a multitude of locations at lightning speed' • mahogany wood with brass fittings • a map of the world somewhere on stage • flexible use of key elements of set/props such as suitcase to represent multiple locations • the inclusion of tables and chairs with teacups to acknowledge the tea party, which is being cleared away • railings to suggest the perimeter of the ship • benches/deckchairs • lifebuoy with 'General Grant' written on it • projection of an oceanscape. Additionally, students may make reference to: • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • position of audience, entrances/exits • use of gauzes, backdrops, cyclorama • use of projections • use of texture, materials, colour and condition.	4
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Question 7.2 You are performing the role of **Fix**.

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

‘Listen to me. Passepartout, I am not who you think I am and neither is your Mr Fogg.’

[8 marks]

07	2	Students might refer to some of the following vocal and physical skills: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, period RP • delivery of specific words, timing, phrasing. Physical skills: • interaction with Passepartout, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. The line may be performed using vocal and physical skills to create one or more of the following effects: • to show Fix’s frustration at Passepartout not believing him • to communicate Fix's desperation to convince Passepartout that he speaks the truth • to show the lengths that Fix is prepared to go to so that he can apprehend Fogg • to convince Passepartout that he speaks the truth • to show the cunning and manipulative side of Fix • to convey his sense of authority and superiority • to communicate the pride that Fix has in his status and role within Scotland Yard.	8
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Question 7.3 You are performing the role of **Fix**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Passepartout to show the audience **Fix's desperation to convince Passepartout of Fogg's guilt**.

[12 marks]

07	3	Students might refer to some of the following: • 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. Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, period RP • delivery of specific lines and words, timing, phrasing. Physical skills: • interaction with Passepartout, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. The section may be performed using the stage space and interaction to show Fix's desperation to convince Passepartout of Fogg's guilt through, for example: • his attempts to convince Passepartout that he has been taken for a fool by Fogg • his efforts to plant doubt in Passepartout's mind by highlighting the 'foolish pretext' of Fogg's quest • his making clear of the consequences for Passepartout if Fogg is not what he seems • his attempt to manipulate Passepartout throughout • his reassurance that Passepartout does not have to interfere with Fogg's quest • his manipulative confirmation that he wants Passepartout to get Fogg back to Britain as fast as possible • his attempts to persuade Passepartout that he now only wants to discover the truth after previously wanting to sabotage the journey.	12
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Question 7.4 You are performing the role of **Passepartout**.

Describe how you would use your acting skills to **interpret Passepartout'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	Students might refer to some of the following aspects of interpretation of Passepartout: • his incredulity when Fix claims to be a policeman • his disbelief when he sees the proof that Fix is who he claims to be • his refusal to believe that Fogg is a thief • his loyalty to Fogg • the slight doubt that creeps in when he realises that he could be arrested • his confusion at the manipulative plans of Fix • his devotion to ensuring that Fogg is able to complete his journey • his guarded response to Fix's suggestion that they could be friends • his final threat to Fix if there is a betrayal of their trust. Students might refer to some of the following acting skills to communicate their interpretation: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, period RP • delivery of specific lines and words, timing, phrasing, listening and responding to Fix. Physical skills: • interaction with Fix, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gestures, posture, gait, energy, demeanour and facial expressions. In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to one or more of the following: • he seeks a job working for Fogg as he believes that he desires a life of tranquillity • his amazement at Fogg's plan • he is very loyal and has a sense of duty to Fogg • he constantly hides his excitement at events and downplays his reactions • his resourcefulness in difficult situations • he has great fighting and considerable physical skills • he has a clear sense of morality • he is naive and constantly falls for the lies and deceptions of Fix. Students may explain why their ideas are appropriate to the play as a whole in terms of, for example: • consistency in terms of the action and the character(s) • development in terms of the action and the character(s).	20
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Question 7.5 You are a designer working on **one** aspect of design for this extract.

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

Explain why your ideas are appropriate for:

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

[20 marks]

07	5	Student's answers will vary considerably depending on the area of design and effects selected. Effects that support the action of the extract might include one or more of the following: • to create a suitable location and/or setting for the action, creating the suggestion of the General Grant through set design or other design skills • to create a suitable mood and/or atmosphere for the action, through set, lighting or sound design • to create a sense of the time of day (late evening) through lighting or sound design • to support the creation of comedy and the storytelling style which may include multi use of design elements in the scene through set, costume, lighting, sound or puppet design • to create a sense of location, period and/or social/cultural context through costume or set design • to suggest the differences in nationality through the set or characters' costumes and make-up design. Set design ideas might include suggestions for, for example: • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits • use of gauzes, backdrops, cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action; the suggestion of the deck of a boat travelling from Japan to the USA in the 19th century. This could be created using an 'open, flexible environment that can transform into a multitude of locations at lightning speed' or using a more realistic approach • the use of a map on stage somewhere to suggest that this scene is part of a wider journey • ideas for set and/or scene changes in this extract and in the play as a whole. Costume design and make-up ideas might include suggestions for, for example: • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition • footwear • headgear/hairstyle • accessories	20
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		• make-up • possible moustache for Fix • striped circus outfit for Passepartout or a velvet jacket/checked baggy trousers with a bowler hat. Three-piece suit with bow tie and bowler hat for Fix • ideas for costumes in this extract and in the play as a whole • costume design ideas may be for all of the characters in the extract or just for some of them. Lighting design ideas might include suggestions for, for example: • lighting design to create the setting of a ship's deck during late evening at sea • choice of lanterns • use of oil lamps to reflect the time period • colour/intensity/positioning/angles/focus • projections • special effects and use of gobos for the night stars and sky • creation of mood and atmosphere • ideas for lighting in this extract and in the play as a whole. Sound design ideas might include suggestions for, for example: • live and/or recorded sound • position and use of speakers; volume/amplification/surround sound • use of voice/instruments • sound effects appropriate to setting, the waves of the sea, creaking timbers, slight gusts of wind, excited babble of people on deck • underscoring music to create atmosphere and/or mood • ideas for sound and/or music in this extract and in the play as a whole. Puppet design ideas might include suggestions for, for example: • characterisation • audience appeal • puppet type, eg life-size or miniature, symbolic or naturalistic • appropriate materials • structural design, size, shape and scale • performer manipulation and intentions for the performance • suitable puppet designs for the storytelling genre • ideas for puppets in this extract and in the play as a whole. 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: • consistency in terms of the development of the action and the characters • consistency in terms of the style of design • consistency in terms of the design methods employed to create mood, atmosphere and/or location.	
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Section B: Study of set text – *Things I Know To Be True*

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

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

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

[4 marks]

08	1	The costume should reflect a contemporary working class Australian suburb and must focus on the specific requirements/context of the extract. Students might describe some of the following costume design ideas: • simple gold wedding band • wide legged chino trousers • crisply ironed cotton white or plain coloured shirt • tie • polished lace up leather shoes • hair would be noticeable brushed • they are not a couple who often go out for dinner, so he would be dressed up to reflect this is a rare and special occasion. Additionally, students may make reference to: • style of costume; cut, fit and length indicating status/situation eg they have returned home from their anniversary dinner so his shirt might be untucked or his tie might be loosened • colour, ornamentation • use of cheaper fabrics such as cotton, nylon and polyester reflecting a lack of wealth and interest in luxury • condition • footwear • headgear, hairstyle • accessories • make-up.	4
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Question 8.2 You are performing the role of **Bob**.

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

‘Shut up, Fran. For once. Shut up! Is it black and white, Ben?’

[8 marks]

08	2	Students might refer to some of the following vocal and physical skills: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific words, timing, phrasing. Physical skills: • interaction with Ben and Fran, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. The line may be performed using vocal and physical skills to create one or more of the following effects: • to convey his exasperation • to show his frustration with Fran’s interference and attempts to defend Ben • to convey his desire to take control of the situation and silence Fran • to emphasise his desire to force Ben to face what he has done • to convey his anger with Ben • to convey his desire for Ben to answer his question and admit his guilt • to highlight his aggressive behaviour, which later leads to him attacking Ben physically.	8
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Question 8.3 You are performing the role of **Bob**.

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

[12 marks]

08	3	Students might refer to some of the following: • 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. Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing. Physical skills: • interaction with Ben and Fran, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. The section may be performed using the stage space and interaction to show Bob's growing anger through, for example: • his desire to get the truth out of Ben • his incredulity at Ben's behaviour and his apparent lack of remorse • his persistent and confrontational questioning of Ben • his focus on the importance of the amount of money that has been skimmed • his disbelief that Ben might not recognise that two hundred and fifty thousand dollars is a lot of money • his recognition that they now live in two different worlds • his growing irritation with Ben's attempts to involve Fran • his growing fury and disbelief fuelled by Ben's inability to accept responsibility for his actions • his growing anxiety.	12
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Question 8.4 You are performing the role of **Ben**.

Describe how you would use your acting skills to **interpret Ben'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	Students might refer to some of the following aspects of interpretation of Ben: • he is vulnerable and scared for the first time in the play • he looks to his mother for help and protection as his father (Bob) questions him • he speaks about the skimming process in a matter-of-fact way • his main concern is the consequences his actions will have on him and his career • he does not want to hear his father's (Bob's) criticism he just wants his parents to sort the problem for him • he does not fully accept that what he has done is wrong • his behaviour and reactions are erratic due to the drugs he has taken • his morality appears to be warped by his greed and the people he mixes with. Students might refer to some of the following acting skills to communicate their interpretation: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis and accent (if appropriate) • delivery of specific lines and words, timing, phrasing, listening and responding to Bob. Physical skills: • interaction with Bob and Fran, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gestures, posture, gait, energy, demeanour and facial expressions. In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to one or more of the following: • he enjoys showing off his wealth and success • he craves his father's approval and is frustrated by Bob's criticism of his life choices • he is embarrassed by his working-class background and feels insecure when he compares himself to his privately educated colleagues • he has lots of girlfriends, but they don't stay around for long • he is Fran's 'favourite' because he makes her laugh • he takes advantage of Fran allowing her to do his washing and cook for him • he is selfish and refuses to return to Rosie's welcome home dinner • he buys flashy gifts for his family, including the coffee machine for Bob and is annoyed and hurt when they are not appreciated	20
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	• he openly mocks Bob and the way he lives his life ‘I’m not prepared to work all my life for the same company’ • his nostalgic and affectionate description of watching his parent’s dance when he was a child • he does not seem willing or able to accept full responsibility for his actions ‘I’m not the only one at it’ • he willingly accepts Fran’s offer of her money and never faces the consequences of his actions • his description of his overwhelming grief and anger in response to Fran’s death. Students may explain why their ideas are appropriate to the play as a whole in terms of for example: • consistency in terms of the action and the character(s) • development in terms of the action and the character(s).	
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Question 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	Students' answers will vary considerably depending upon the area of design and effects selected. Effects that support the action of the extract might include one or more of the following: • to create a suitable location and/or setting for the action (a well-cared for family home and well-tended garden) through set design or other design skills • to create a suitable mood and atmosphere for the action, through set, lighting or sound design • to create a sense of time of day (night) through lighting or sound design • to create a sense of the time of year (spring in Australia) through lighting, sound, costume or set design • to create a sense of a contemporary time period and/or social/cultural context through costume or set design • to support the creation of a tense mood through lighting or sound design • to suggest the location, status, appearance and age of characters through the characters' costume and make-up design. Set design ideas might include suggestions for, for example: • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits • use of gauze, backdrops, cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action; set in the family suburban garden/home in spring • design with potential to provide staging opportunities for naturalistic, expressionistic and physical theatre • ideas for set and/or scene changes in this extract and in the play as a whole. Costume design and make-up ideas might include suggestions for, for example: • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition; suggestion that Ben has run miles and is sweating and that Fran or Bob have just come home from a special anniversary dinner • footwear • headgear/hairstyle • accessories • make-up • ideas for costume in this extract and in the play as a whole	20
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		• costume design ideas may be for all of the characters in the extract or just for some of them. Lighting design ideas might include suggestions for, for example: • lighting design to create a sense of the tension between the family members • suggestion of the scene taking place in spring at night, either indoors or outdoors • creation of a sense of moving from outdoors to indoors • choice of lanterns • colour/intensity/positioning/angle/focus • on stage light sources • special effects/gobos • projections • creation of mood or atmosphere • ideas for lighting in this extract and in the play as a whole. Sound design ideas might include suggestions for, for example: • live and/or recorded sound • position and use of speakers; volume/amplification/surround sound • symbolic sound effects to add tension to the scene • sound used to create the idea of being outdoors in the garden or inside the family home • sound to suggest moving from outdoors to indoors in a family home • ideas for sound and/or music in this extract and in the play as a whole. Puppet design ideas might include suggestions for, for example: • characterisation • audience appeal • puppet type, eg life-size or miniature, symbolic or naturalistic • appropriate materials • structural design, size, shape and scale • performer manipulation and intentions for the performance • ideas for puppets in this extract and in the play as a whole. 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: • consistency in terms of the development of the action and the characters • consistency in terms of the style of design • consistency in terms of the design methods employed to create mood, atmosphere and/or location.	
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Section B: Study of set text – *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	The costume should reflect the conventions of contemporary dystopian theatre and must focus on the specific requirements/context of the extract. Students might describe some of the following costume design ideas: • dystopia might be represented through clear symbols, motifs, abstract patterns, colours, cut or symmetry to represent Crosses • designer/expensive and/or fashionable clothes • clothes like a modern teenager including personal props such as a mobile telephone, headphones • fabrics including: denim, lycra, polyester, cotton or silk, satin, cashmere, velvet • clothes that are suitable for the beach which could include shorts, t-shirt, kimono, hat, sunglasses, sandals • she is in the early stages of pregnancy – she might wear loose clothes to reflect this • African prints or symbolic designs • braided and/or modern hairstyles – long hair typically fashionable for teenage girls • jewellery which is symbolic and/or fashionable – large, bold pieces, hooped earrings, silver or gold chains/bracelets. Additionally, students may make reference to: • style of costume; cut, fit and length • colour, fabric, ornamentation • condition • footwear • headgear, hairstyle • accessories • make-up.	4
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Question 9.2 You are performing the role of **Sephy**.

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

‘You’re a Nought and I’m a Cross and there’s no way we could ever be together.’

[8 marks]

09	2	Students might refer to some of the following vocal and physical skills: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific words, timing, phrasing. Physical skills: • interaction with Callum and possibly the audience, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. The line may be performed using vocal and physical skills to create one or more of the following effects: • to show her resignation to the fact they are so fundamentally different • to show her acceptance of what Callum has always said about the two of them • to show her regret and sadness that their relationship will never work • to show her musing about their relationship • to be open and honest with Callum now they are face to face on their own • to show that everyone else in their families are against the union • to elicit an emotional response from the audience as they were hoping the relationship might work against all odds.	8
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Question 9.3 You are performing the role of **Sephy**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Callum to show the audience **her feelings at this point in the play**.

[12 marks]

09	3	Students might refer to some of the following: • 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. Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing. Physical skills: • interaction with Callum, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement towards and away from each other, body language, gesture, posture, gait, energy, demeanour and facial expressions. The section may be performed using the stage space and interaction to show her feelings through, for example: • she wants Callum to know how she feels about him and how important their unborn baby is to her • her thoughts that no-one else is on their side which makes it very difficult for them • her sister Minerva knew she was pregnant before she did • her understanding that this news is disastrous to Kamal and his status within society • her indecisiveness about whether to keep the baby and the weight of this decision creates tension for the audience • the use of non-verbal communication and eye contact within the pauses • her willingness to name the baby after Ryan McGregor • her attempts to lighten the mood towards the end of the extract with her list of names.	12
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Question 9.4 You are performing the role of **Callum**.

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

Explain why your ideas are appropriate for:

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

[20 marks]

09	4	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 some of the following aspects of interpretation of Callum: • he is desperate to see Sephy • he appears to be homeless • he wants to know if he upset or hurt Sephy when they spent the night together • he is resigned to believing what she says about them not being able to be together • he is here to talk about her pregnancy and wants to know what she is thinking about the situation • he may not really know what to say, as shown through the pauses • he reminisces about them playing together when they were children • he is not sure about Sephy's thoughts on a girl's name for the baby • he may have a range of feelings about the baby • he is desperate to get away and spend some time alone with Sephy • he is suddenly surrounded by Police. Students might refer to some of the following acting skills to communicate their interpretation: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines or words, timing, phrasing, listening and responding. Physical skills: • interaction with Sephy and possibly the audience, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gestures, posture, gait, energy, demeanour and facial expressions. In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to one or more of the following: • his sensitive nature • he is fiercely loyal and caring towards Sephy throughout the play despite their arguments/differences • he risks his relationships with friends and family to maintain his contact with Sephy • he is determined and tenacious in all he does • he is clearly inferior to Crosses. This is shown through many interactions with other characters throughout the play • he tries to do the right thing by others generally	20
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	• his understanding of how different their worlds are and how things are not as simple as Sephy might like to think can be seen as a foreshadowing of what will come later in the play • he is often right in the middle of any tension within the play – the explosion, the hanging • his dreams of a better life and idealism are at odds with what he knows to be true about the world in which he lives • he is a sympathetic character throughout. Students may explain why their ideas are appropriate to the play as a whole in terms of, for example: • consistency in terms of the action and the character(s) • development in terms of the action and the character(s).	
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Question 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	Students' answers will vary considerably depending on the area of design and effects selected. Effects that support the action of the extract might include one or more of the following: • to create a suitable location and/or setting for the action ie the beach through set design or other design skills • to create a suitable mood and atmosphere for the action through set, lighting or sound design to contrast with the Hadley's house, the school, the court and the prison • to create a sense of the time of day (evening) through lighting or sound design • to create a sense of period, status and/or social/cultural context through costume or set design • to suggest the location, status, appearance and age of characters through characters' costumes and make-up • To suggest dystopia through symbols, motifs, abstract design, colour, cut, symmetry. Students might describe some of the following aspects of set and props at the beach, appropriate to a contemporary dystopian interpretation. Set design ideas might include suggestions for, for example: • the staging form chosen • composite, reduced or discrete setting • scale • use of levels, ramps, steps, split-staging • positioning of audience and entrances/exits • use of gauzes, backdrops, cyclorama • use of projections of a beach, coastline or waves • rocks, gate or sign to the beach • trucked on, sand, wooden boards, shale, stones • basic items typically found on a beach, such as shells, washed up debris • use of texture, materials, colour and condition to show the outdoor setting • the creation of a suitable setting for the action; the beach, this could be composite, symbolic or representational – bearing in mind the large number of scenes/quick changes required and that the episodes are intended to flow into one another seamlessly • the staging style is dystopian/epic • the playwright states minimum props/no clutter • the style of play depends on actors moving furniture and setting on and off stage in sequences of physical movement • ideas for set and/or scene changes in this extract and in the play as a whole.	20
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		Costume design and make-up ideas might include suggestions for, for example: • style of costumes; cut, fit and length and/or symbols to show dystopia • colour – potentially bright for Crosses dull for Noughts • fabric (either modern fabrics – denim, lycra, cotton and/or silk, cashmere, velvet for Sephy) ornamentation • condition to show financial resources, power and status of Sephy and Callum • footwear suitable for the beach • headgear, hairstyle • jewellery, accessories/props to show that they are young people • use of colour/symbols/motifs/cut/style/designs to show the difference between the Nought and Cross • costumes to show that they are at the beach – shorts, sandals • the fact that Sephy is pregnant – baggy clothes, or a somewhat visible bump • Callum's dishevelled appearance to indicate that he is on the run • symbolic or naturalistic make-up for Sephy to suggest age, status, beauty, colouring, state of mind, contemporary setting • ideas for costume in this extract and in the play as a whole. Lighting design ideas might include suggestions for, for example: • lighting design to create a suggestion of time of day (evening) • choice of lanterns • colour/intensity/positioning/angles/focus • exterior lighting to show they are at the beach, use of projections of a beach, coastline or waves • special effects/gobos representing the beach eg reflections of waves/moving water • torches belonging to the Police • specialist symbolic lighting to symbolise the themes of the play, eg, prejudice, social standing, racism • ideas for lighting in this extract and in the play as a whole • lighting to symbolise the themes of the play, eg prejudice, social standing, racism • lighting to suggest foreboding (stormy). Sound design ideas might include suggestions for, for example: • live and/or recorded sound • position and use of speakers; volume/amplification/surround sound • use of voice/instruments • naturalistic sound effects of a beach, coastline, waves • symbolic sound effects to foreshadow the imminent arrival of the police eg perhaps sound of distant search helicopter • ideas for sound and/or music in this extract and in the play as a whole. Puppet design ideas might include suggestions for, for example: • characterisation – difference between Noughts and Crosses, use of colour/symbols • audience appeal • puppet type, eg life-size or miniature, symbolic or naturalistic • appropriate materials • structural design, size, shape and scale • performer manipulation and intentions for the performance • ideas for puppets in this extract and in the play as a whole.	
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		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: • consistency in terms of the development of the action and the characters • consistency in terms of the style of design • consistency in terms of the design methods employed to create mood, atmosphere and/or location.	
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Section B: Study of set text – *Romeo and Juliet*

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

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

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

[4 marks]

10	1	The costume should reflect late 16th century Verona and must focus on the specific requirements/context of the extract. Students might describe some of the following costume design ideas: • items of clothing to reflect her role as the Nurse: full head dress, wimple, apron, full length skirt • items of clothing appropriate to her status in comparison to Juliet eg grey/brown/ wool or linen fabric • fabric and fit appropriate to 16th century costumes, black shoes/pattens, laced bodice, chain girdle belt and cloak • condition of costume to reflect the fact she has been witness to a brawl, spatters of blood, dust, dirt. Additionally, students may make reference to: • style of costume; cut, fit and length • colour, fabric, ornamentation • condition • footwear • headgear, hairstyle • accessories • make-up.	4
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Question 10.2 You are performing the role of the **Nurse**.

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

**‘Tybalt is gone, and Romeo banished,
Romeo that killed him, he is banished.’**

[8 marks]

10	2	Students might refer to some of the following vocal and physical skills: Vocal skills: • pitch, pace, pause, tone of voice; volume, emphasis, accent (if appropriate) • delivery of specific words, timing, phrasing. Physical skills: • interaction with Juliet, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. The lines may be performed using vocal and physical skills to create one or more of the following effects: • to convey she is possibly play acting or exaggerating her distress as she enjoys the attention and creating drama • to show part of her distress is fuelled by concern about what this might mean for them • to show her distress and grief at what she has witnessed • to show her concern and anxiety over sharing the news with Juliet • to show the Nurse’s dramatic character • to show her feelings towards Romeo and her wish to make it clear to Juliet what has happened.	8
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Question 10.3 You are performing the role of the **Nurse**.

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

[12 marks]

10	3	Students might refer to some of the following: • 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. Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing. Physical skills: • interaction with Juliet, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. The section may be performed using the stage space and interaction with Juliet to show the Nurse's distress through, for example: • her detailed description of the corpse and the wound • her distress, shock and inability to speak clearly and cohesively about the incident • her grief over the death of Tybalt • her over dramatisation and exaggeration of what she has seen • how she confuses Juliet and does not communicate clearly with her, ignoring her exclamations • her reaction to being chastised by Juliet for forgetting about Romeo.	12
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Question 10.4 You are performing the role of **Juliet**.

Describe how you would use your acting skills to **interpret Juliet'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	Students might refer to some of the following aspects of interpretation of Juliet: • her fearfulness and eagerness to hear the news from the Nurse • her confusion and misunderstanding at the beginning of the extract • her scolding of the Nurse and her grief and distress when she learns the news • her relationship with the Nurse in this extract and the rest of the play, her trust in the Nurse • her shock and devastation when she learns that Romeo has committed murder • she is deeply in love with Romeo and forgives him for killing her cousin. Students might refer to some of the following acting skills to communicate their interpretation: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing, listening and responding. Physical skills: • interaction with the Nurse, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gestures, posture, gait, energy, demeanour and facial expressions. In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to one or more of the following: • her high status in the Capulet family • she is a young, innocent, teenage girl • she is quite precocious • she is also decisive, passionate and headstrong • she falls deeply and passionately in love with Romeo • her defiance of her parents' wishes for her to marry Paris • the courage and bravery she shows in choosing to take the drug and wake up in the tomb. Students may explain why their ideas are appropriate to the play as a whole in terms of, for example: • consistency in terms of the action and the character(s) • development in terms of the action and the character(s).	20
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Question 10.5 You are a designer working on **one** aspect of design for this extract.

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

Explain why your ideas are appropriate for:

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

[20 marks]

10	5	Students' answers will vary considerably depending upon the area of design and effects selected. Effects that support the action of the extract, might include one or more of the following: • to create a suitable location and/or setting for the action, through set design or other design skills • to create a suitable mood and/or atmosphere for the action, through set, lighting or sound design • to create a sense of the time of day (morning) through lighting or sound design • create a sense of period (16th century) and/or social/cultural context through costume or set design • to support the creation of tension in the scene through lighting or sound design • to suggest the location, status, appearance and age of characters through characters' costume and make-up design. Set design ideas might include suggestions for, for example: • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits • use of gauzes, backdrops, cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action in Juliet's living quarters, her bedroom or other interior of the Capulet household, a wealthy opulent living space • ideas for set and/or scene changes in this extract and in the play as a whole. Costume design and make-up ideas might include suggestions for, for example: • style of costumes; cut, fit and length • costume for Juliet to represent the 16th century costume of the time, floor length gown with full lace and bodice, black shoes/pattens, laced bodice, chain girdle belt and cloak or a more informal costume, dressing gown or robe, attire suitable to her bedchamber, ornate embroidery and fabric appropriate to her status • costume for the Nurse to represent her status and situation, outdoor attire, cloak she removes as she has been outside, wimple, apron, full dress and bodice, grey/brown/wool or linen fabric • colour, fabric, ornamentation as appropriate to the period	20
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		• condition, Juliet is from a wealthy family, her clothes would reflect this • footwear, indoor slippers, black shoes/pattens • headgear, hairstyle, wimple headdress for the Nurse, Juliet with her hair loose as she is inside her own home • accessories, fan for the Nurse, rosary beads • make-up • ideas for costumes in this extract and in the play as a whole. Lighting design ideas might include suggestions for, for example: • lighting design to create the interior of the Capulet household • suggestion of time of day (daytime) • choice of lanterns • colour/intensity/positioning/angles/focus • projections • special effects/gobos to show the interior of the Capulet household, window gobo • creation of mood or atmosphere • ideas for lighting in this extract and in the play as a whole. Sound design ideas might include suggestions for, for example: • live and/or recorded sound • position and use of speakers; volume/amplification/surround sound • use of voice/instruments • underscoring music to create atmosphere and/or mood • ideas for sound and/or music in this extract and in the play as a whole. Puppet design ideas might include suggestions for, for example: • characterisation • audience appeal • puppet type, eg life-size or miniature, symbolic or naturalistic • appropriate materials • structural design, size, shape, scale • performer manipulation and intentions for the performance • ideas for puppets in this extract and in the play as a whole. 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: • consistency in terms of the development of the action and the characters • consistency in terms of the style of design • consistency in terms of the design methods employed to create mood, atmosphere and/or location.	
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Section B: Study of set text – *A Taste of Honey*

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

Question 11.1 You are designing a **setting** for a performance of this extract.

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

[4 marks]

11	1	The setting should reflect a working class community in Salford in the late 1950s and must focus on the specific requirements/context of the extract. Students might describe some of the following set design ideas: • the stage directions refer to 'a comfortless flat in Manchester and the street outside' • items of furniture appropriate to a 1950s living space eg utility furniture, bed, table and chair • contemporary wallpaper • décor that shows the flat is run down and 'comfortless' • peeling wallpaper • damp patches • bare light bulb still covered with Jo's scarf from scene 1 • poorly fitting curtains • small ceramic gas fire with an old wooden mantelpiece • gas and electric coin meter • the furnishings may be old/tired/worn in appearance • cramped conditions, a claustrophobic feel • opportunity to see the 'street outside' through a window or doorway • projection of a view of the gas works • projections of derelict sites/buildings destroyed in the war/dockland warehouses/industrial buildings. Additionally, students may make reference to: • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits • use of gauzes, backdrops, cyclorama • use of projections • use of texture, materials, colour and condition • creation of an appropriate performance space for a live jazz band.	4
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Question 11.2 You are performing the role of **Helen**.

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

‘Use this, then. What’s the matter with you? What are you trying to hide?’

[8 marks]

11	2	Students might refer to some of the following vocal and physical skills: Vocal skills: • pitch, pace, pause, tone of voice; volume, emphasis, Manchester/Salford accent • delivery of specific words, timing, phrasing. Physical skills: • interaction with Jo, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. The lines may be performed using vocal and physical skills to create one or more of the following effects: • to show Helen’s impatience to get married and excitement about her wedding day • to convey Helen’s dismissiveness of her daughter and lack of empathy toward her • to show Helen’s intolerance of Jo and her cold • to convey Helen’s suspicion that Jo is hiding something from her • to show Helen and Jo’s strained and complex relationship.	8
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Question 11.3 You are performing the role of **Helen**.

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

[12 marks]

11	3	Students might refer to some of the following: • 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. Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, Manchester/Salford accent • delivery of specific lines and words, timing, phrasing. Physical skills: • interaction with Jo, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. The section may be performed using the stage space and interaction with Jo to show Helen's excitement through, for example: • her excitement as she dances and tries on her wedding clothes • her initial preoccupation with the boxes and wedding clothes • her dismissiveness of Jo and unwillingness to engage in Jo's negativity • her exuberance as she talks about her fiancé • her 'comedy sparring' with Jo in the extract and refusal to respond to Jo's negative comments • her exuberant and dominating personality in contrast to her daughter's • her preoccupation with how she looks and desperation to look good for Peter.	12
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Question 11.4 You are performing the role of **Jo**.

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

Explain why your ideas are appropriate for:

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

[20 marks]

11	4	Students might refer to some of the following aspects of interpretation of Jo: • she has a tense relationship with Helen • her 'comic sparring' with Helen • her outward display of disgust for Helen • her sniffing and symptoms of cold at this point in the play • her negative attitude to her mother's wedding • her dark humour, that she uses as a coping mechanism • her physical interaction with Helen as the ring is pulled off her • her unwillingness to tell her mother about the ring • her response to Helen's reaction to her engagement. Students might refer to some of the following acting skills to communicate their interpretation: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, Manchester/Salford accent • delivery of specific lines and words, timing, phrasing, listening and responding. Physical skills: • interaction with Helen, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gestures, posture, gait, energy, demeanour and facial expressions. In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to one or more of the following: • her complex relationship with Helen • her tense and argumentative relationship with her mother fuelled by her resentment of their difficult life together • her frustration and resentment at moving around so much in their lives and her desire to be independent • her vulnerability • her defiance • her negativity and lack of confidence at other times in the play • her relationship with the men in the play and what this tells us about her character and her relationship with her mother • her resilience and pragmatic approach to life at various points in the play.	20
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		Students may explain why their ideas are appropriate to the play as a whole in terms of, for example: • consistency in terms of the action and the character(s) • development in terms of the action and the character(s).	
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Question 11.5 You are a designer working on **one** aspect of design for this extract.

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

Explain why your ideas are appropriate for:

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

[20 marks]

11	5	Students' answers will vary considerably depending upon the area of design and effects selected. Effects that support the action of the extract, might include one or more of the following: • to create a suitable location and/or setting for the action through set design or other design skills • to create a suitable mood and/or atmosphere for the action through set, lighting or sound design • to create a sense of the time of day (morning) through lighting or sound design • to create a sense of the time of year (winter) through lighting, sound, costume or set design • to create a sense of period (1950s) and/or social/cultural context through costume or set design • to support the creation of tension in the scene through lighting or sound design • to suggest the location, status, appearance and age of characters through the characters' costume and make-up design. Set design ideas might include suggestions for, for example: • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits • use of gauzes, backdrops, cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action; a 'comfortless flat' in a communal building, with shared facilities. The creation of the street outside and the surrounding area filled with derelict sites/ buildings destroyed in the war and dockland warehouses and industrial buildings. The poor condition should be captured 'everything in it's falling apart', although the 'wallpaper is contemporary' • creation of an appropriate performance space for a live jazz band • ideas for set and/or scene changes in this extract and in the play as a whole eg to indicate Geof's influence on the appearance of the flat. Costume design and make-up ideas might include suggestions for, for example: • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition	20
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		• footwear, strappy kitten heels for Helen and slippers for Jo • headgear, hairstyle appropriate for a wedding eg fascinator • accessories, items of wedding attire that Helen tries on from the boxes, a fur • make-up, Helen's over the top wedding make up designed to make her look younger • tight sheath dress or pencil skirt for Helen and for Jo pyjamas, two piece, cotton, missing the top button perhaps oversized, with a large cardigan over to show the cold • use of authentic fabrics such as cotton, nylon and terylene • ideas for costumes in this extract and in the play as a whole. Lighting design ideas might include suggestions for, for example: • lighting design to create a sense of the glare from a single bare bulb in the room • suggestion of time of day (late morning) • choice of lanterns • use of lights to create sense of street separate from the indoor space • colour/intensity/positioning/angles/focus • projections of the gas works, canal etc • special effects/gobos representing the window and light coming from other rooms and areas in the house • creation of mood or atmosphere • ideas for lighting in this extract and in the play as a whole. Sound design ideas might include suggestions for, for example: • live and/or recorded sound • position and use of speakers; volume/amplification/surround sound • use of voice/instruments and the live or recorded jazz music • naturalistic sound effects eg taps dripping and the noise of other residents of the flats coming through the walls and the using of the communal facilities, sounds of the outside eg tugboats, sirens, children playing etc • symbolic sound effects to add tension to the scene eg the wind howling at the window • underscoring sound/music to create atmosphere and/or mood • ideas for sound and/or music in this extract and in the play as a whole. Puppet design ideas might include suggestions for, for example: • characterisation • audience appeal • puppet type, eg life-size or miniature, symbolic or naturalistic • appropriate materials • structural design, size, shape, scale • performer manipulation and intentions for the performance • ideas for puppets in this extract and in the play as a whole. 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: • consistency in terms of the development of the action and the characters • consistency in terms of the style of design • consistency in terms of the design methods employed to create mood, atmosphere and/or location.	
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Section C: Live Theatre Production

Candidates answer **one** question.

They must state the title of the live/digital theatre production they saw and answer the question with reference to this production.

Candidates must answer on a different play to the play they answered on in **Section B**.

The following level of response mark schemes must be used to award marks against AO3 and AO4 respectively.

To apply the level of response mark schemes, examiners must follow the instructions given at the beginning of this document.

Section C AO3 (12 marks)		
Band	Marks	Descriptors
4	10–12	Excellent description: - The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed. - The range of theatrical skills referenced is extensive and entirely appropriate to the focus of the question. - The description of how skills were used is exact, well-developed and supported throughout with precise details.
3	7–9	Good description: - The response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed. - The range of theatrical skills referenced is wide, with a good degree of appropriateness to the focus of the question. - The description of how skills were used is clear, developed, secure and supported by a number of precise details.
2	4–6	Reasonable description: - The response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed. - The range of theatrical skills referenced is fair, with some relevance to the focus of the question. - The description of how skills were used is reasonably clear, mostly sound and supported by a few precise details.
1	1–3	Limited description: - The response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed. - The range of theatrical skills referenced is narrow and may lack appropriateness to the focus of the question. - The description of how skills were used demonstrates underdeveloped knowledge, may lack clarity and is supported by minimal detail.
0	0	Nothing worthy of credit/nothing written.

Section C AO4 (20 marks)		
Band	Marks	Descriptors
4	16–20	Excellent analysis and evaluation: • The response demonstrates highly developed skills in identifying and investigating how successfully theatre-makers communicated meaning to an audience (analysis). • The response demonstrates highly developed skills in assessing the merit of approaches and formulating judgements (evaluation). • The response is critical and insightful. • The points made are fully explored and supported with thorough exemplification.
3	11–15	Good analysis and evaluation: • The response demonstrates developed and secure skills in identifying and investigating how successfully theatre-makers communicated meaning to an audience (analysis). • The response demonstrates developed and secure skills in assessing the merit of approaches and formulating judgements (evaluation). • The response is developed and clear. • The points made are explored and supported with a number of examples.
2	6–10	Reasonable analysis and evaluation: • The response demonstrates some developing skill in identifying and investigating how successfully theatre-makers communicated meaning to an audience (analysis). • The response demonstrates some developing skill in assessing the merit of approaches and formulating judgements (evaluation). • The response is reasonably clear but at points relies on description. • The points made are sound but may not be explored or supported.
1	1–5	Limited analysis and evaluation: • The response demonstrates under-developed skills in identifying and investigating how successfully theatre-makers communicated meaning to an audience (analysis). • The response demonstrates underdeveloped skills in assessing the merit of approaches and formulating judgements (evaluation). • The response is mostly descriptive and lacks exemplification.
0	0	Nothing worthy of credit/nothing written.

Question 12

Describe how one **or** more actors used their vocal and physical skills to **create a dramatic effect** for the audience.

Analyse and evaluate how successful they were in creating dramatic effect for the audience.

You could make reference to:

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

[32 marks]

This question assesses: • AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed. (12 marks) • AO4 Analyse and evaluate their own work and the work of others. (20 marks) Responses could include reference to: • a scene or section and/or • the production as a whole. An analysis of how successful one or more actors were in creating a dramatic effect in terms of, for example: • their success in creating a scene/section that was effective and created a response • the way the actors work together to create the effect for the audience • the effect could be comedy, tension, romance, drama or horror • the way the actors conveyed the meaning of the play/ the playwright's intentions • the way the dramatic effect links to the themes/ideas/meaning of the play as a whole • relationships to other characters and situations and how these create dramatic effect • why the characters provoked a response • importance of the scene/section in terms of 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: • how they felt as an audience member and how/why the character created a dramatic effect for them • physical appearance of the performer/character – age, height, build, colouring, facial features • use of costume and props • use of space and setting • interaction with other characters; listening and response • delivery of specific lines.	32
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Question 13

Describe how **one** of the following design skills was used to **create a suitable mood and/or atmosphere** for the audience.

Analyse and evaluate how successful the design skill was in creating a suitable mood and/or atmosphere in the production for the audience.

You could make reference to:

- costume
- lighting
- set
- sound
- puppet design.

Costume – 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.

Set - you could make reference to:

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

Sound – you could make reference to:

- volume, direction and amplification
- live or recorded sound
- a scene or section and/or the production as a whole.

Puppet design - you could make reference to:

- shape, size and structure
- characterisation and audience appeal
- a scene or section and/or the production as a whole.

[32 marks]

This question assesses: • AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed. (12 marks) • AO4 Analyse and evaluate their own work and the work of others. (20 marks) Responses could include reference to: • a scene or section and/or the production as a whole. For costume, students may refer to how the costume created a suitable mood and/or atmosphere, for example: • the creation of character and setting, eg time period, symbolic/naturalistic • the creation of a mood or atmosphere through stylised costumes, thematic and over exaggerated costumes. An analysis of how successfully a suitable mood/and or atmosphere was created for the audience through the use of costume with reference to some of the following: • the mood and/or atmosphere of the production • the context of the play/production and how this affects the mood and/or atmosphere • action on stage and plot/storyline • setting, ideas and themes of the production • the period of the play and its impact on mood and/or atmosphere • how the actors used the costumes • how the costumes may have changed during the production • how the costumes conveyed the meaning of the production • special features or hallmarks of the style/genre of the production • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition • footwear • headgear • hairstyle • accessories. For lighting, students may refer to how the lighting created a suitable mood and/or atmosphere for example: • the creation of a mood or atmosphere to support the action eg tense, eerie, magical, threatening, mysterious, overwhelming. An analysis of how successfully the lighting created a suitable mood or atmosphere, with reference to some of the following: • the mood and/or atmosphere of the production • creation of a setting, eg interior/exterior, night/day, symbolic/naturalistic • to set the scene • to create or release tension • to create comedy • to surprise or shock the audience • special features or hallmarks of the style/genre of the production • the context of the play/production • use of colour to create atmosphere, feeling, mood • choice of lanterns • use of gobos, gels, filters to create special effects, locations	32
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• use of gauzes and projections for various effects including location, plot, mood and atmosphere • understanding of the effects created from angles, intensity and focus • lighting used to replace items of scenery/props and create mood and/or atmosphere • lighting used to imply a special location or feeling: 'dream sequence' for example • lighting used to indicate significance. For set, students may refer to how the set created a suitable mood and/or atmosphere, for example: • the creation of a mood or atmosphere through naturalistic/symbolic sets, thematic and stylised structures. An analysis of how successfully the set created a suitable mood or atmosphere, with reference to some of the following: • the mood and/or atmosphere of the production • the symbolic use of set to add to the mood and/or atmosphere • designer's intentions/ interpretation • how the set was used by the actors to enhance the mood and/or atmosphere • the period, location and context of the production • special features or hallmarks of the style/genre of the production • the context of the play/production • the layout and configuration of the set • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits • use of gauzes/backdrops/cyclorama • use of projections, multimedia • use of texture, materials, colour • revolves, trucks, projections, smoke machines and flying • actors' use of the set to create mood and/or atmosphere in the production. For sound, students may refer to how the sound created a suitable mood and/or atmosphere, for example: • the creation of a mood and/or atmosphere through stylised, naturalistic or symbolic sound. An analysis of how successfully the sound created a suitable mood or atmosphere, with reference to some of the following: • the mood and/or atmosphere of the production • symbolic or naturalistic sound to support action • to create or release tension • to create comical, joyful, magical, emotional or uplifting moments of action • special features or hallmarks of the style/genre of the production • the context of the play/production • underscoring moments of high tension with non-diegetic sound to highlight tense or dangerous action • use of strings; discordant notes • percussion instruments; steady or steadily increasing tempo of beats • abstract sound • cliché sounds of imminent danger • using music to create a romantic atmosphere in sections of romantic action to support the mood or to accompany physical theatre sequences	
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• classical or contemporary music, with or without lyrics • musical accompaniment – live or recorded • using music or non-diegetic and diegetic sound to highlight moments of comedy in a subtle or blatant manner. For puppets, students may refer to how the puppet/s created a suitable mood and/or atmosphere: • the creation of a mood and/or atmosphere through characterisation, symbolic or naturalistic puppetry. An analysis of how successfully puppet design created a suitable mood or atmosphere, with reference to some of the following: • the mood and/or atmosphere of the production • comic, joyful moments of the production that were created through puppet design • tense, magical moments that were enhanced by the puppet design • performer manipulation and it's effect on the mood and/or atmosphere of the production • amazing or uplifting moments of action • special features or hallmarks of the style/genre of the production • the context of the play/production • characterisation • audience appeal • puppet type eg life size or miniature, symbolic or naturalistic • the use of materials/colours • structural design, size, shape and scale • performer manipulation and intentions for the performance • the use of the puppet character to add to the mood and /or atmosphere of the production.	
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Question 14

Describe how the set design was used to **communicate time and/or place** for the audience.

Analyse and evaluate how successful the set design was in communicating time and/or place 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]**This question assesses:**

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

Responses could include reference to:

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

An explanation of how set communicated the intended time and/or place, with reference to some of the following:

- understanding of the time and/or place in that moment of the production
- the period, location and context of the production
- how the set is used by the actors to show the time and/or place
- use of set to communicate the time and/or place of the production
- theatre company's/playwright/director's intentions/interpretations
- designer's intentions/ interpretations
- the context of the play/production.

An analysis of how successfully the intended time and/or place was communicated through set, with reference to some of the following, for example:

- the layout and configuration of the set
- composite or discrete settings
- scale
- use of levels, ramps, steps, split staging
- positioning of audience
- positioning of entrances/exits
- use of gauzes/backdrops/cyclorama
- use of projections, multimedia
- use of texture, materials, colour
- revolves, trucks, projections, smoke machines and flying
- actor's use of the set to communicate the time and/or place of the production.

32