



A-Level
DRAMA AND THEATRE
7262/W

Component 1 Drama and theatre

Mark scheme

June 2024

Version: 1.1 Final



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

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

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

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

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

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A-LEVEL DRAMA AND THEATRE (7262/W)

Shorthand/symbols for Examiners

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

Relevant or good point = ✓

Very good point = ✓✓

Dubious point = ?

Possible = (✓)

Omission = ^ ^

Point needs development = and.....?

Argument difficult to follow/confusion/muddle = }

Evidence of knowledge = kn

Evidence of understanding = und

Evidence of practical theatre awareness = prac

Wrong-headed/silly argument or suggestion = !

Repetition = R

Irrelevance = I

Narrative = N

Factually wrong = X

Contradiction = C

Practical detail missing = How?

Losing focus on question = Q?

Unattributed quotation = source?

Wrong word used = ww

Poor expression = E

Spelling error = rehursal or rehersal [underline or ring]

Example needed = eg?

Generalised = G

Specialist terminology needed = term?

Social, cultural, historical context = SCH

Total, dramatic effectiveness = TDE

Examiners may still make fuller comments, as appropriate, in the body or margin of the script and should ALWAYS put a summative comment, at the end of each answer, which relates clearly to the individual AOs.

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.

Examiners are reminded that a student must not answer:

- on both Butterworth’s *Jerusalem* and Teale’s *Brontë*
- on both Butterworth’s *Jerusalem* and Gurira’s *The Convert*
- on both Butterworth’s *Jerusalem* and Ellams’ *Three Sisters*
- Section C on the same play they answered on for either Section A or B.

These scenarios constitute a rubric infringement and must be treated as such.

Section A: Drama through the ages

This mark scheme applies to all questions from Section A.

Students are to answer **one** question from Section A.

Qu	Marking guidance		Total Marks 25									
	<p>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p>											
	<p>In order to meet AO3 the student should demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> • the theatrical processes, practices and techniques involved in interpreting and performing theatre • ideas that are compatible with the content/action of the specified section • strategies that have the potential to convey meaning to an audience • textual illustrations that are appropriate • the social, cultural, and/or historical context of the text (in part 1 of each question). 											
	<table border="1" style="width: 100%;"> <thead> <tr> <th style="text-align: center;">Band</th> <th style="text-align: center;">Marks</th> <th style="text-align: left;">Description</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">5</td> <td style="text-align: center;">21–25</td> <td> <p>The student’s response is assured and perceptive. The student’s answer will be characterised by:</p> <ul style="list-style-type: none"> • assured knowledge and perceptive understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • highly creative responses to the focus of the question • coherent and creative overview of the chosen play • plentiful strategies that have the potential to be highly effective for conveying meaning to an audience • a discriminating selection of textual illustrations and/or sketches and diagrams that are entirely appropriate to the set task • purposeful reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>Answers will be detailed, compelling and fluently structured, demonstrating complete command of subject specific terminology.</p> </td> </tr> <tr> <td style="text-align: center;">4</td> <td style="text-align: center;">16–20</td> <td> <p>The student’s response is focused and considered. The student’s answer will be characterised by:</p> </td> </tr> </tbody> </table>		Band	Marks	Description	5	21–25	<p>The student’s response is assured and perceptive. The student’s answer will be characterised by:</p> <ul style="list-style-type: none"> • assured knowledge and perceptive understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • highly creative responses to the focus of the question • coherent and creative overview of the chosen play • plentiful strategies that have the potential to be highly effective for conveying meaning to an audience • a discriminating selection of textual illustrations and/or sketches and diagrams that are entirely appropriate to the set task • purposeful reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>Answers will be detailed, compelling and fluently structured, demonstrating complete command of subject specific terminology.</p>	4	16–20	<p>The student’s response is focused and considered. The student’s answer will be characterised by:</p>	
Band	Marks	Description										
5	21–25	<p>The student’s response is assured and perceptive. The student’s answer will be characterised by:</p> <ul style="list-style-type: none"> • assured knowledge and perceptive understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • highly creative responses to the focus of the question • coherent and creative overview of the chosen play • plentiful strategies that have the potential to be highly effective for conveying meaning to an audience • a discriminating selection of textual illustrations and/or sketches and diagrams that are entirely appropriate to the set task • purposeful reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>Answers will be detailed, compelling and fluently structured, demonstrating complete command of subject specific terminology.</p>										
4	16–20	<p>The student’s response is focused and considered. The student’s answer will be characterised by:</p>										

		<ul style="list-style-type: none"> • focused knowledge and considered understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • quite creative responses to the focus of the question • quite a unified creative overview of the chosen play • several strategies that have the potential to be quite effective for conveying meaning to an audience • a considered selection of textual illustrations and/or sketches and diagrams that are appropriate to the set task • considered reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>Answers will be detailed, considered and well-structured, demonstrating a strong knowledge of subject specific terminology.</p>
3	11–15	<p>The student's response is straightforward and pertinent. The student's answer will be characterised by:</p> <ul style="list-style-type: none"> • straightforward knowledge and pertinent understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • occasionally creative responses to the focus of the question • a slightly disjointed creative overview of the chosen play • some strategies for conveying meaning to an audience that have the potential to create some effects • a selection of textual illustrations and/or sketches and diagrams loosely appropriate to the set task • useful reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>Answers will be clear and simply structured with some thought and detail, demonstrating good knowledge of subject specific terminology.</p>
2	6–10	<p>The student's response is generalised with limited coherence. The student's answer will be characterised by:</p> <ul style="list-style-type: none"> • generalised knowledge and limited coherent understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • limited creativity in their responses to the focus of the question • a fragmented over-view of the chosen play • a few ill-considered strategies with limited potential to create effects for conveying meaning to an audience • a selection of textual illustrations and/or sketches and diagrams which may be scanty and/or inappropriate to the set task • limited reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>Answers will lack detail and thought and may require greater clarity of expression and organisation at times. Answers will demonstrate reasonable knowledge of subject specific terminology.</p>

1	1–5	<p>The student’s response shows little relevance and little understanding.</p> <p>The student’s answer will be characterised by:</p> <ul style="list-style-type: none"> • little relevant knowledge and little understanding of the theatrical processes and practices involved in interpreting and performing theatre • lack of creativity in their responses to the focus of the question • a restricted overview of the chosen play • negligible strategies for conveying meaning to an audience • insufficient or completely inappropriate support for their responses to the set task • little or no reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>Answers will have very little structure, detail or thought, demonstrating little knowledge of subject specific terminology.</p>
0	0	<p>A mark of 0 (zero marks) is awarded if there is nothing worthy of credit/nothing written.</p>

Indicative content

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

Section A: Drama through the ages

Play	Question	Page for Indicative content
Sophocles: <i>Antigone</i>	1	p. 10–11
Sophocles: <i>Antigone</i>	2	p. 12–13
Shakespeare: <i>Much Ado About Nothing</i>	3	p. 14–15
Shakespeare: <i>Much Ado About Nothing</i>	4	p. 16
Goldoni: <i>A Servant to Two Masters</i>	5	p. 17–18
Goldoni: <i>A Servant to Two Masters</i>	6	p. 19
Ibsen: <i>Hedda Gabler</i>	7	p. 20–21
Ibsen: <i>Hedda Gabler</i>	8	p. 22
Brecht: <i>The Caucasian Chalk Circle</i>	9	p. 23–24
Brecht: <i>The Caucasian Chalk Circle</i>	10	p. 25–26
Fo: <i>Accidental Death of an Anarchist</i>	11	p. 27–28
Fo: <i>Accidental Death of an Anarchist</i>	12	p. 29
Butterworth: <i>Jerusalem</i>	13	p. 30–31
Butterworth: <i>Jerusalem</i>	14	p. 32

Qu	Indicative content Sophocles: <i>Antigone</i>	Total Marks
01	<p>As a designer, <u>or</u> as a performer playing Antigone, discuss how your contribution to <u>two</u> sections of the play would help to achieve a cathartic experience for your audience.</p> <p>You should refer to two sections that occur <u>after</u> Haemon's exit.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Antigone</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 01 which are, depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a designer's or a performer's perspective • a clear focus on the creation of a cathartic experience in two sections of the play • design or performance ideas calculated to achieve a cathartic experience for the audience • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 01 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <p>From a designer's perspective, strategies for achieving a cathartic experience for the audience through, for example:</p> <ul style="list-style-type: none"> • set design: <ul style="list-style-type: none"> ○ choice of an appropriate period setting or justified alternative, depicting a state in the aftermath of civil war and on the brink of a new disaster ○ the staging form chosen, for example: arena, proscenium, thrust, studio, to increase audience proximity or distance from the unfolding tragedy ○ design fundamentals: scale, texture, shape, colour, materials ○ use of levels, ramps; focus on dramatic entrances and exits ○ symbolic or representational setting to suggest the palace/throne of state, the altar, classical architecture, falling/crumbling pillars or façade ○ original features of classical Greek staging: skene, parados, proskenion, ekkyklema ○ discrete area for the Chorus from which to influence the audience experience of the tragedy. • costume design: <ul style="list-style-type: none"> ○ costume design/make-up to reflect, for example, the receding power and authority of Creon; his ultimate despair, Antigone's changed fortunes and/or attitudes as the reality of her death becomes clear to her, Creon's ultimate collapse ○ period and style of costumes: cut, condition, fit, fabric, colour, ornamentation 	25

- classical Greek costume or justified alternative
- footwear, headgear
- make-up
- use of props and accessories.
- lighting:
 - lighting design ideas to generate catharsis, intensifying moments of emotion, anticipating reversals, altering the prevailing mood
 - intensity, angle, colour, choice of lanterns
 - gobos, lenses, gels, barn doors, irises
 - lasers, holograms, strobes, UV light
 - wash, hard/soft edged light
 - blackout, fades, cross-fades.
- projection, if chosen:
 - projection design ideas to generate catharsis, supporting the action, illustrating off-stage action, affecting the prevailing mood
 - positioning of screens; scale of images
 - use of colour/monochrome images
 - use of film or stills.
- sound design including:
 - sound design ideas to generate catharsis, intensifying moments of emotion, thrilling or disturbing the audience, accompanying action, affecting the prevailing mood
 - diegetic and non-diegetic sound
 - use of microphones, amplifiers, direction
 - sound levels, reverb, echo, recorded sound effects, fades, soundscapes.
- from a performer’s perspective, strategies for achieving a cathartic experience for the audience through, for example:
 - Antigone’s physical appearance and costume, altered appearance in the latter half of the play
 - the performer’s use of space and interaction with Creon and with the Chorus
 - Antigone’s delivery of the apostrophes – to her brother and to the gods
 - delivery of lines; use of pause, pitch, pace and climax
 - movement and gesture, posture and demeanour
 - achievement of catharsis.
- social, cultural or historical context might include, for example:
 - concepts of Greek tragedy – hamartia, hubris, peripeteia, anagnorisis, catharsis
 - staging/design terminology: skene, parados, proskenion, ekkyklema
 - structure of play: prologue, episode, stasimon, exodos
 - structure of dialogue: stichomythia, strophe and antistrophe, Choral odes, Kommos
 - role and function of Chorus
 - elements that reflect Greek design – pillars, levels, altar.

Students are expected to include sketches and/or diagrams in answers to design questions.

Qu	Indicative content Sophocles: <i>Antigone</i>	Total Marks
02	<p>As a director, discuss how your direction of the Chorus would help the audience to understand the play’s main issues in <u>two or three</u> sections of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Antigone</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 02, which are:</p> <ul style="list-style-type: none"> • a director’s perspective • directorial ideas calculated to help the audience to understand the play’s main issues in two or three sections of the play • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 02 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • the play’s main issues which might include, for example: <ul style="list-style-type: none"> ○ conflict between the state and the individual ○ conflict between human justice and divine laws ○ conflict between the experience (cynicism) that comes with age and the idealism that is a feature of youth ○ family obligations to the living and to the dead ○ inequalities between men and women ○ themes of betrayal and loyalty ○ themes of love and hate – friend and foe. • the function of the Chorus, to help the audience understand the play’s main issues, for example: <ul style="list-style-type: none"> ○ by giving information to the audience ○ by watching and judging the action ○ by setting the mood and rhythm of different parts of the play ○ by interacting with the other characters through the Chorephaeus ○ by making comparisons between <i>Antigone</i> and <i>Danae</i>. • the number and make up of the Chorus in terms of gender and social status • the physical appearance of the Chorus, age, height, build, colouring, facial features - a homogenous group appearance or a collection of individualised characters • costume and/or mask to distinguish the Chorus from the characters – defining the Chorus members as a synchronised group or as individuals within it • vocal qualities, Choral speech, pitch, pace, tone, accent, delivery of the <i>Stasima</i> in terms of vocal and physical expression 	25

	<ul style="list-style-type: none">• delivery of specific, significant lines: interaction with one another (physical) and with others• eye contact, spatial relationships, physical contact• movement, gesture, gait, posture, energy, demeanour and facial expressions• style/use of costume, make-up; of props and accessories• use of space• use of props • social, cultural and/or historical context might include, for example:<ul style="list-style-type: none">○ reference to Ancient Greek performance conventions;○ the wearing of masks/cothurni; the use of only male actors○ staging terminology: skene, parados, proskenion○ structure of play: prologue, parodos, stasima and episodes, finishing with the exodus.	
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Qu	Indicative content Shakespeare: <i>Much Ado About Nothing</i>	Total Marks
03	<p>As a director <u>or</u> as a costume designer, discuss the methods you would use to highlight the contrasting characters of the cousins, Hero and Beatrice, in <u>two</u> separate sections of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Much Ado About Nothing</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 03 which are:</p> <ul style="list-style-type: none"> • a director’s or a costume designer’s perspective • a clear focus on highlighting the contrasting characters of Hero and Beatrice in two separate sections • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 03 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • the contrasting characters of Hero and Beatrice: <ul style="list-style-type: none"> ○ Hero is ultra-feminine, romantic, demure, delicate, compliant and conventional ○ Beatrice is more feisty, is an independent thinker, shows some cynicism, speaks her mind and has a sharp wit. • from a director’s perspective, contrast may be highlighted through, for example: <ul style="list-style-type: none"> ○ the physical appearance of the cousins, Hero and Beatrice: their relative ages, height, build, colouring, facial features – the contrasting appearances may reflect their contrasting natures ○ contrasting vocal qualities: volume, pitch, pace, tone, accent ○ delivery of specific lines: interaction with each other, eye contact, spatial relationships, physical contact ○ use of space ○ movement, gesture, gait, posture, demeanour and facial expressions ○ style, use of costume, make-up to distinguish between the cousins’ characters ○ use of props and accessories. • from a costume designer’s perspective, contrast may be highlighted through, for example: <ul style="list-style-type: none"> • contrasting styles of costume to match their characters; Elizabethan attire or justified transposition • contrasting colour palettes, for example, Hero wears pastels while Beatrice wears primary colours or monochrome designs • contrasting types of fabric for the cousins 	25

	<ul style="list-style-type: none">• cut, fit, condition• ornamentation• accessories• footwear, headgear• make-up. <ul style="list-style-type: none">• social, cultural or historical context might include, for example:<ul style="list-style-type: none">• the role of women in Elizabethan society; expectations of their behaviour• Elizabethan staging conventions• conventions of Elizabethan comedy• Elizabethan performance conventions – use of aside, declamatory style. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content Shakespeare: <i>Much Ado About Nothing</i>	Total Marks
04	<p>As a performer, discuss how you would create comedy for your audience from your interpretation of Dogberry in <u>two</u> separate sections of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Much Ado About Nothing</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 04 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • a clear focus on the creation of comedy in two separate sections of the play • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 04 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • Dogberry’s comical physical appearance, age, height, build, colouring, facial features • his civic pride and pomposity • the comical style and use of costume, accessories and/or props • application of comic method: timing, rule of three, speed of cues • vocal qualities: pitch, volume, pace, tone, accent • delivery of specific lines; Dogberry’s ‘malapropisms’ and combination of bumptiousness and ignorance • interaction with others, eye contact, spatial relationships, physical contact; use of space • comical contrast between Dogberry’s ridiculous ‘authoritarian’ interaction with other members of the Watch and his interaction with members of the nobility • movement, gesture, gait, posture, energy, demeanour and facial expressions • social, cultural or historical context might include, for example: <ul style="list-style-type: none"> ○ Elizabethan law enforcement ○ Shakespeare’s practice of creating comedy from lower class/uneducated characters ○ Elizabethan staging conventions ○ Elizabethan performance conventions 	25

Qu	Indicative Content Goldoni: <i>A Servant to Two Masters</i>	Total Marks
05	<p>As a director <u>or</u> as a designer, discuss your ideas for facilitating the fast-paced action and creation of comedy in <u>two</u> separate sections of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>A Servant to Two Masters</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 05 which are:</p> <ul style="list-style-type: none"> • a director’s or a designer’s perspective • a clear focus on facilitating the fast-paced action and creation of comedy in two separate sections of the play • directorial or design ideas calculated to facilitate the fast-paced action and comedy • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 05 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • from a director’s perspective, ideas for facilitating the fast-paced action and creation of comedy through, for example: <ul style="list-style-type: none"> ○ casting decisions for the actors in the chosen sections to exploit comic potential ○ direction of the cast, to facilitate the fast-paced action, including inventive use of space, interaction of characters, delivery of lines ○ application of comic methods; use of slapstick, lazzi ○ vocal qualities, range, accent, volume, pitch, pace, pause ○ use of direct address to the audience, to create comedy, if appropriate to the chosen sections ○ fast-paced movement, agility, acrobatic performance (Truffaldino) comical gesture, gait, posture, demeanour and facial expressions ○ use of props and accessories ○ style, use of costume, make-up ○ choice of staging elements. • from a designer’s perspective, ideas for set, costume and sound are the most likely to create comedy with set and sound the most likely to facilitate fast-paced action • from a set designer’s perspective: <ul style="list-style-type: none"> ○ design fundamentals: scale, style, period, materials, use of levels ○ provision of areas where the two masters come close to meeting, to create comedy ○ functional scenic devices with the potential to create comedy 	25

	<ul style="list-style-type: none"> ○ spaces for stage fights and sections of physical comic routines ○ creation of cartoon style, to create a parody of Venice. <ul style="list-style-type: none"> ● from a costume designer’s perspective, for example: <ul style="list-style-type: none"> ○ style and use of Beatrice’s costume and make-up creating comedy from an unconvincing disguise ○ costume to exaggerate the stock characters’ conventional qualities for example: Truffaldino dressed as a harlequin for comic effect, Pantalone and Lombardi as Vecchi, Clarice and Silvio as lovers ○ costumes designed for facility of movement such as acrobatics (Truffaldino). ● sound design with the potential to create comedy including: <ul style="list-style-type: none"> ○ diegetic and non-diegetic sound ○ use of microphones, amplifiers, direction ○ sound levels, reverb, echo, recorded sound effects, fades, soundscapes ○ sounds/music to announce characters or accompany acts of ‘comic’ violence/beatings of Truffaldino. ● social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> ○ references to original staging of commedia dell’arte ○ outdoors performances/painted backdrops ○ suggestions of period and Venetian setting, if selected, in design ideas. ○ conventions of physical theatre/comedy within commedia dell’arte. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content Goldoni: <i>A Servant to Two Masters</i>	Total Marks
06	<p>As a performer, discuss how you would play the role of Truffaldino in <u>two or more</u> separate sections of the play to demonstrate different aspects of his character.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>A Servant to Two Masters</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 06, which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • clear focus on demonstrating different aspects of Truffaldino’s character in two or more sections of the play • performance suggestions calculated to demonstrate different aspects • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 06 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • aspects of Truffaldino’s character, which might include, for example, his confidence, his capacity for deceit, his greed, his lust, his romantic qualities, his enthusiasm, his wiliness, his humour • Truffaldino’s physical appearance, age, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent, idiosyncrasy • delivery of specific lines: interaction with Pantalone, with Beatrice and Florindo, with Smeraldina, eye contact, spatial relationships, physical contact; exchange of witty banter • movement, gesture, gait, posture, energy, demeanour and facial expressions; use of lazzi • style/use of costume/make-up; of props and accessories; use of space • specific performance ideas clearly calculated to demonstrate different aspects of Truffaldino's character. • social, cultural or historical context might include, for example: <ul style="list-style-type: none"> ○ reference to the commedia conventions surrounding masters and servants ○ Goldoni’s move from stock characters to more rounded ones ○ cultural conventions of servitude; ownership; right to exercise physical/corporal punishment within the prevailing class system ○ the convention of the cheeky servant. 	25

Qu	Indicative Content Ibsen: <i>Hedda Gabler</i>	Total Marks
07	<p>As a director, <u>or</u> as a designer, discuss how you would highlight Hedda's cold and destructive nature in <u>two</u> separate sections of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Hedda Gabler</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 07 which are, depending upon the chosen focus:</p> <ul style="list-style-type: none"> • a directorial or design perspective • a clear focus on highlighting Hedda's cold and destructive nature in two separate sections of the play • directorial or design ideas calculated to achieve this. <p>Additionally in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of question 07 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <p>From a director's perspective, strategies for highlighting Hedda's cold and destructive nature, for example:</p> <ul style="list-style-type: none"> • casting decisions for the aristocratic, unempathetic, cold-hearted Hedda • costume ideas, to emphasise, for example, Hedda's masculine side, her coldness and lack of nurturing tendencies • exploitation of Ibsen's use of symbolism to emphasise Hedda's cold and destructive nature, for example: <ul style="list-style-type: none"> ○ staging ideas that place Hedda close to the portrait of General Gabler suggesting that her father's military background impinged on her upbringing ○ staging ideas that emphasise the prominence of the guns; Hedda's familiarity with and fondness for them • Hedda's dismissive attitude towards Tesman's Aunt • Hedda's distorted relish in the competition between Tesman and Loevborg for the professorship • Hedda's destructive goading of Loevborg to drink to prove himself • Hedda's threat to burn off Thea's hair • Hedda's symbolic murder of the 'child' as she manically burns Loevborg's manuscript • choice and use of staging configuration to highlight these moments • direction of the cast including use of space, interaction of characters, delivery of lines • choice of staging elements • style, use of costume, make-up. <p>From a designer's perspective, strategies for highlighting Hedda's cold, destructive nature, for example:</p>	25

	<ul style="list-style-type: none"> • creation of a smart, if sterile-looking, setting for the action; use of cold colours or ‘dangerous’ combinations of colours such as red and black • an appropriate period setting or justified alternative – attention to creating an ‘unhomely’ setting • the staging form chosen for example proscenium, thrust, studio • design fundamentals: scale, texture, shape, colour • costume design to emphasise Hedda’s cold and destructive nature, reflected in choice of colour palette, shape, fabric style • technical design to emphasise Hedda’s cold and destructive nature, for example, through harsh lighting and/or expressionistic suggestion of flames at key moments of action. • social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> ○ adherence to the social mores of the period ○ demonstration of naturalistic acting techniques ○ use of appropriate period costume, props and accessories ○ naturalistic setting: action in one room. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative Content Ibsen: <i>Hedda Gabler</i>	Total Marks
08	<p>As a performer, discuss how you would play the role of Judge Brack in <u>two or more</u> separate sections to reveal his transformation from Hedda’s flirtatious friend to a dangerous predator.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Hedda Gabler</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 08 which are:</p> <ul style="list-style-type: none"> • a performance perspective • clear focus on revealing Judge Brack’s transformation from friend to dangerous predator in two or more separate sections of the play • performance ideas calculated to demonstrate the transformation • reference to the social, cultural and/or historical context of the play. <p>Additionally in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of question 08 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • performance ideas to include for example: <ul style="list-style-type: none"> ○ Judge Brack’s physical appearance, age, height, build, colouring, facial features ○ vocal qualities, pitch, pace, tone, accent ○ delivery of specific lines: interaction with others, principally with Hedda; eye contact, spatial relationships, physical contact; use of space ○ his changing relationship with Hedda from friendly ‘co-conspirator’ in life to bullying predator ○ his growing salacious interest in Hedda; light-hearted flirtation turning to dangerous manipulation ○ his jealousy of Loevborg and desire for control over Hedda ○ his scorn of any opposition/impediment to fulfilling his desires ○ movement, gesture, gait, posture, demeanour and facial expressions ○ style, use of costume, make-up ○ use of props and accessories. • social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> ○ adherence to the social mores of the period ○ demonstration of naturalistic acting techniques ○ use of appropriate period costume, props and accessories ○ naturalistic setting: action in one room. 	25

Qu	<p style="text-align: center;">Indicative Content Brecht: <i>The Caucasian Chalk Circle</i></p>	<p style="text-align: center;">Total Marks</p>
<p>09</p>	<p>As a performer playing the Governor’s Wife, <u>or</u> as a costume designer, discuss how you would highlight social inequalities between the ruling class and the working class in <u>two</u> separate sections of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>The Caucasian Chalk Circle</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 09 which are:</p> <ul style="list-style-type: none"> • a costume designer’s or a performer’s perspective • a clear focus on highlighting social inequalities between the ruling class and the working class in two separate sections of the play • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 09 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • from a costume designer’s perspective, strategies for highlighting social inequalities between the ruling class and the working class, for example: <ul style="list-style-type: none"> ○ costume design fundamentals, style, period, shape, colour, fabric ○ costume to highlight class differences; colour, fabric, cut, fit, condition ○ use of colour and texture in costume to underline ruling/working classes ○ use of make-up to suggest dirt/poverty ○ lack of warm or good clothes for the working classes; ornamentation/finery for the rich ○ selection of appropriate props/accessories ○ use of mask/half mask ○ Brechtian approach to design ○ design consonant with the action of the play and with Brecht’s political or social message. • from a performer’s perspective, strategies for highlighting social inequalities between the ruling class and the working class, through the presentation of the Governor’s Wife through, for example: <ul style="list-style-type: none"> ○ the harsh physical appearance of the Governor’s Wife in terms of, for example: age, height, build, colouring, facial features ○ her use of extravagant costume; elaborate make-up or mask/half-mask; bright colours, use of gold colours, jewellery, ornamentation ○ her vocal qualities, pitch, pace, tone, accent, volume, pause to emphasise her lack of empathy for her employees whether working class or professional (Doctors, Judges) ○ her obsession with her clothes and possessions, her neglect of Michael; her intolerance of the ‘poor’ 	<p style="text-align: center;">25</p>

	<ul style="list-style-type: none">○ delivery of specific lines especially with the peasants, with her lawyers, with Azdak, with Grusha○ eye contact, spatial relationships, physical contact; use of space○ movement, gesture, gait, posture, energy, demeanour and facial expressions○ use of props and accessories. ● social, cultural and/or historical context might include, for example:<ul style="list-style-type: none">○ demonstration of elements of the V-effekt○ costume to denote role or function○ use of historicisation and other Brechtian performance methods○ accurate period costume and authentic props.	
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Qu	Indicative content Brecht: <i>The Caucasian Chalk Circle</i>	Total Marks
10	<p>As a director, discuss how you would achieve your dramatic intentions in the presentation of <u>two</u> of the characters listed below. Choose a <u>separate</u> section for each character:</p> <ul style="list-style-type: none"> • The Corporal • Aniko, Grusha’s sister-in-law • Grusha’s mother-in-law (Yussup’s mother) • Yussup. <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>The Caucasian Chalk Circle</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 10, which are:</p> <ul style="list-style-type: none"> • director’s perspective • clear identification of the dramatic intentions for the audience in the presentation of the chosen characters in a separate section for each of them • directorial strategies calculated to achieve stated intentions • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of question 10 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <p>From a director’s perspective, strategies for achieving dramatic intentions for the audience, for example:</p> <ul style="list-style-type: none"> • dramatic intentions, which might include, for example: <ul style="list-style-type: none"> ○ revealing the brutality of the Corporal and the cruelty of ‘war’; to create comedy from his unsubtle chauvinism ○ revealing the hypocrisy of Aniko, who claims to be religious; creating a foil between her selfish character and Grusha’s selflessness and sacrifice to save another’s child ○ revealing the desperation of Grusha’s mother-in-law to survive the war; to create comedy from her attitudes towards the wedding guests and her overtly mercenary nature ○ to expose the cowardice of Yussup, his sexism towards Grusha and his cynicism about life; to create comedy from his trick • casting decisions, if relevant to dramatic intentions • direction of the actors’ interaction with each other, including, for example: eye-contact, eye-line, physical contact, shifting spatial relationships • delivery of lines: use of pause, pitch, volume, pace and climax • movement and gesture • confrontation • choice of staging elements to support direction. 	25

	<ul style="list-style-type: none">• social, cultural and/or historical context might include, for example:<ul style="list-style-type: none">○ demonstration of elements of the V-effekt○ Brechtian acting techniques: gestus, demonstration of character○ use of historicisation○ performance in the spirit of criticism.	
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Qu	<p style="text-align: center;">Indicative content Fo: <i>Accidental Death of an Anarchist</i></p>	Total Marks
11	<p>As a director <u>or</u> as a designer, discuss your ideas for facilitating the fast-paced action of the play and creating its cartoon style in <u>two</u> separate sections of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Accidental Death of an Anarchist</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 11, which are:</p> <ul style="list-style-type: none"> • a director’s or a designer’s perspective • a clear focus on facilitating the fast-paced action and creation of a cartoon-style in two separate sections of the play • directorial or design ideas calculated to facilitate the fast-paced action and cartoon style • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 11 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • from a director’s perspective, ideas for facilitating the fast-paced action and creation of a cartoon style through, for example: <ul style="list-style-type: none"> ○ casting decisions for the actors in the chosen sections to exploit comic potential ○ direction of the cast, to facilitate the fast-paced action, including inventive use of space, interaction of characters, delivery of lines ○ application of comic methods; use of slapstick, if appropriate ○ vocal qualities, range, accent, volume, pitch, pace, pause ○ use of direct address to the audience, to create comedy, if appropriate to the chosen sections ○ fast-paced movement, agility, acrobatic performance (Maniac) comical gesture, gait, posture, demeanour and facial expressions ○ use of props and accessories ○ choice of staging elements ○ use of film/projections/modern technologies to create ‘cartoon’ effect. • from a designer’s perspective, ideas for set, costume and sound are the most likely to create comedy with set, sound and/or lighting/projections the most likely to facilitate fast-paced action • from a set designer’s perspective: <ul style="list-style-type: none"> ○ design fundamentals: scale, style, period, materials, use of levels ○ foregrounding of the infamous window ○ functional scenic devices with the potential to create comedy 	25

	<ul style="list-style-type: none"> ○ spaces for stage chases and sections of physical comedy routines ○ creation of cartoon style, to create a parody of the brutal and corrupt police headquarters ○ cartoon approach to design; ‘flimsy’ minimalism, bold, exaggerated ‘block’ colours in set and furnishings; painted backdrops; two-dimensional effect, use of projections ○ cartoon appearance and use of desks, doors, windows, filing cabinets. <ul style="list-style-type: none"> ● from a costume designer’s perspective, for example: <ul style="list-style-type: none"> ○ style and use of the Maniac’s costume and make-up creating comedy from an unconvincing series of disguises ○ costume to parody the different ranks of the police force ○ exaggerated costume; outrageous disguises for the Maniac; colourful attire for Feletti; use of single ‘block’ colour ○ appropriate, or satirised costumes for the officers ○ prosthetics, artificial eye, limbs, use of putty, moles, aging devices for the disguises of the Maniac ○ design, consonant with the cartoon style of the play. ● from a sound designer’s perspective, sound design with the potential to create the cartoon style including: <ul style="list-style-type: none"> ○ diegetic and non-diegetic sound ○ use of microphones, amplifiers, direction ○ sound levels, reverb, echo, recorded sound effects, fades, soundscapes ○ sounds/music to announce characters and/or ‘chase’ style music and/or loud noises to accompany acts of ‘comic’ violence. ● from a lighting designer’s perspective: <ul style="list-style-type: none"> ○ angle and position of lanterns ○ size and shape of beam ○ special effects, for example, strobes ○ use of projections ○ lighting changes (snap changes/blackouts), which could help facilitate the fast-paced action and help create a cartoon style. ● social, cultural and/or historical context might include, for example: <ul style="list-style-type: none"> ○ reference to commedia techniques ○ elements of farce and/or satire underpinning cartoon style ○ function of political satire ○ the historical background to the play; the death of Guiseppe Pinelli. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	<p style="text-align: center;">Indicative Content Fo: <i>Accidental Death of an Anarchist</i></p>	Total Marks
12	<p>As a performer playing the role of Feletti, discuss how you would achieve your intended effects for the audience in <u>two</u> sections of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Accidental Death of an Anarchist</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 12, which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • clear focus on achieving intended effects for the audience through performance suggestions for the character of Feletti in two sections of the play • appropriate performance ideas calculated to achieve those effects • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 12 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • the intended effects for the audience: shock at the sexism of the officers, enjoyment of Feletti’s strength of character and her challenge of the ‘lies’, amusement at her reference to ‘the window-straddler’, renewed awareness of police corruption, fear for her in her dilemma, her potential for bewilderment at the actions of the police • the physical appearance of Feletti: age, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent, volume • delivery of specific lines: interaction with others, eye contact, spatial relationships, physical contact; use of space • movement, gesture, gait, posture, energy, demeanour and facial expressions • style/use of costume/make-up; of props and accessories • specific performance ideas clearly calculated to achieve the intended effects • Feletti’s scepticism and forthright questioning • her responses to the Maniac and to the threat of the bomb. • social, cultural or historical context might include, for example: <ul style="list-style-type: none"> ○ understanding of the political context of the play ○ the satirical nature of the play ○ comic elements; use of heightened realism, cartoon style ○ the political background to the action. 	25

Qu	Indicative content Butterworth: <i>Jerusalem</i>	Total Marks
13	<p>As a director, <u>or</u> as a designer of set and costume, discuss how your ideas would convey the extremism of Johnny’s ‘alternative’ lifestyle to the audience in <u>two</u> separate sections of the play.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Jerusalem</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 13, which are:</p> <ul style="list-style-type: none"> • a directorial or design perspective • a clear focus on conveying the extremism of Johnny’s ‘alternative’ lifestyle in two separate sections of the play • directorial or design ideas calculated to convey this • reference to the social, cultural and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 13 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • from a director’s perspective, strategies for conveying the extremism of Johnny’s ‘alternative’ lifestyle, for example: <ul style="list-style-type: none"> ○ casting decisions for Johnny and his ‘hangers-on’ ○ direction of the cast including use of space, interaction of characters ○ vocal qualities: volume, pitch, pace, tone, accent ○ delivery of specific lines: interaction with each other, eye contact, spatial relationships, physical contact ○ movement, gesture, gait, posture, demeanour and facial expressions ○ style, use of costume, make-up to emphasise the alternative lifestyle ○ use of props and accessories ○ choice of staging elements to reflect the extremism of Johnny’s life ○ creation of ‘alternative’ life-style choices reflected in the setting. • from a design perspective, strategies for conveying the extremism of Johnny’s ‘alternative’ lifestyle, through set and costume, for example: <ul style="list-style-type: none"> ○ an appropriate setting in terms of both period and Johnny’s adopted alternative lifestyle ○ the staging form chosen, for example proscenium, thrust, studio ○ design fundamentals: scale, texture, shape, colour ○ naturalistic or representational approach to design ○ presentation of the caravan and the detritus surrounding it ○ presentation of the forest ○ the condition of the 'furnishings' and props; chaotic, unhygienic, filthy ○ the chicken coop ○ costume to highlight Johnny’s extreme alternative lifestyle: 	25

	<ul style="list-style-type: none">▪ the various 'class' indicators of his friends▪ choice of garments; colour, fabric, cut, fit, condition▪ bizarre combination of costume items for Johnny○ costume accessories – helmet, megaphone, footwear, hats, Phaedra's fairy costume and individual personal props for the other characters○ design consonant with the action of the play and the political or social message. ● social, cultural or historical context might include, for example:<ul style="list-style-type: none">○ demonstration of naturalistic directorial techniques○ use of comic conventions to exaggerate the squalor of Johnny's 'habitat'○ satirical/allegorical elements in design of caravan and surroundings○ use of appropriate period costume, props and accessories○ understanding of contemporary naturalistic design techniques. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content Butterworth: <i>Jerusalem</i>	Total Marks
14	<p>As a performer, discuss how you would perform the role of Phaedra in <u>two</u> sections of the play to convey your interpretation of her character to the audience.</p> <p>You must make specific reference to the social, cultural <u>and/or</u> historical context of <i>Jerusalem</i> in your answer.</p> <p>Students must demonstrate an understanding of the demands of Question 14, which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • a clear focus on conveying an interpretation of Phaedra in two sections • performance ideas calculated to convey that interpretation • reference to the social, cultural, and/or historical context of the play. <p>Additionally, in common with all questions in this section the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations. <p>In meeting the demands of Question 14 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • interpretation of Phaedra’s character, for example: precocious, bold, bossy, mature beyond her fifteen years, unsettled, exploited • consideration of Phaedra’s reasons for hiding in Johnny’s caravan; the relationship between them, her relationship with Troy • Phaedra’s physical appearance: aged fifteen, height, build, colouring, facial features • use of costume, her appearance as a fairy • vocal qualities: pitch, pace, tone, accent, volume, pause; singing voice • delivery of specific lines: interaction with Johnny; direct address to the audience • eye contact, spatial relationships, physical contact, use of space • movement, gesture, gait, posture, energy, demeanour and facial expressions • use of props, use of space. • social, cultural or historical context might include, for example: <ul style="list-style-type: none"> ○ demonstration of naturalistic performance techniques ○ allegorical/mythological elements of the play ○ Phaedra's role in the May rites as former Queen of the May ○ social context of underage teenagers within an underclass ○ culture of violence, aggression, broken homes in deprived areas. 	25

Section B: 20th and 21st century drama

In Section B students answer questions on the prescribed 20th/21st century drama play they have studied as part of their course.

This mark scheme applies to all questions from Section B.

Students must answer all three parts of their chosen question.

Qu	Marking guidance AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed			Total Marks 10
	Band	Marks	Description	
	5	9–10	<p>The student’s response is assured and perceptive. The student’s answer will be characterised by:</p> <ul style="list-style-type: none"> • assured knowledge and perceptive understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • highly creative responses to the printed extract that are completely consonant with the play as a whole • very detailed strategies for conveying meaning to an audience, offering a coherent interpretation of the extract that has the potential to be highly effective • discriminating reference to the text and/or with sketches and diagrams that are entirely appropriate to the set task • purposeful reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>Answers will demonstrate a complete command of subject specific terminology. A detailed and fluently structured explanation is provided, and the response is fully justified with compelling and perceptive arguments.</p>	
	4	7–8	<p>The student’s response is focused and considered. The student’s answer will be characterised by:</p> <ul style="list-style-type: none"> • focused knowledge and considered understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • quite creative responses to the printed extract that are largely consonant with the play as a whole • quite detailed strategies for conveying meaning to an audience, offering a unified interpretation of the extract that has the potential to be quite effective • a thoughtful reference to the text and/or with sketches and diagrams that are appropriate to the set task • considered reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>Answers will demonstrate a strong command of subject specific terminology. A detailed, considered, and well-structured</p>	

		<p>explanation is provided, and the response offers a convincing justification.</p>
3	5–6	<p>The student’s response is straightforward and pertinent. The student’s answer will be characterised by:</p> <ul style="list-style-type: none"> • straightforward knowledge and pertinent understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • occasionally creative responses to the printed extract that are loosely appropriate for the play as a whole • some strategies for conveying meaning to an audience, but detail may be lacking, and the interpretation of the extract may be uneven although having the potential to create some effects • reference to the text and/or use of sketches and diagrams that are loosely appropriate to the set task • useful reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>Answers demonstrate good knowledge of subject specific terminology. A clear explanation with some detail is provided, simply structured with some justification and logical thought.</p>
2	3–4	<p>The student’s response is generalised with limited coherence. The student’s answer will be characterised by:</p> <ul style="list-style-type: none"> • generalised knowledge and limited coherent understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre • responses to the printed extract which may reveal limited creativity and may not be in keeping with the play as a whole • a few quite vague strategies for conveying meaning to an audience and the interpretation of the extract may be fragmented with limited potential to create effects • reference to the text and/or use of sketches and diagrams that is scanty and/or inappropriate to the set task • limited reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>Answers may demonstrate reasonable knowledge of subject specific terminology. The explanation will lack detail, thought and justification, and may require greater clarity of expression and organisation at times.</p>
1	1–2	<p>The student’s response shows little relevance and little understanding. The student’s answer will be characterised by:</p> <ul style="list-style-type: none"> • little relevant knowledge and little understanding of the theatrical processes and practices involved in interpreting and performing theatre • responses to the printed extract which may reveal limited creativity and may be completely inappropriate for the play as a whole • sketchy or confused strategies for conveying meaning to an

		<p>audience, and the interpretation of the extract may lack effectiveness</p> <ul style="list-style-type: none"> • insufficient or completely inappropriate reference to the text with little or no use made of sketches or diagrams and scant attention to the set task • little or no reference to the social or cultural or historical context of the text in relation to the focus of the question. <p>Answers will demonstrate insecure knowledge of subject specific terminology. The response will have little structure, detail or thought and there will be little or no justification.</p>
0	0	A mark of 0 (zero marks) is awarded if there is nothing worthy of credit/nothing written.

Indicative content

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

Section B: 20th and 21st century drama

Play	Question	Page for Indicative content
Lorca – <i>Yerma</i> From Act One, Scene Two	15	p. 37–38
Williams – <i>The Glass Menagerie</i> From Scene Seven	16	p. 39–40
Berkoff – <i>Metamorphosis</i> From the end of the scene, ‘Next scene – Evening’ and the beginning of the scene, ‘New scene almost subtitled ‘Optimism’.	17	p. 41–43
Wertebaker – <i>Our Country’s Good</i> From Act One, Scene Eight	18	p. 44–46
Churchill – <i>Cloud Nine</i> From Act Two, Scene Four	19	p. 47–49
Teale – <i>Brontë</i> From Act Two	20	p. 50–52
Ellams – <i>Three Sisters</i> From the middle part of Act One	21	p. 53–55
Gurira – <i>The Convert</i> From Act Two, Scene Two	22	p. 56–58

Qu	Indicative content Lorca: Yerma From Act One, Scene Two	Total Marks
15	<p>Answer all parts of this question.</p> <p>Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> • Lorca’s symbolism within both text and design • the patriarchal culture and role of women in Andalusian society • attitudes towards magic/witchcraft/paganism in 1930s Spain • poetic style • use of Andalusian music • the significance of the rural location. <p>Students’ interpretative ideas must be appropriate to the play as a whole.</p>	
15.1	<p>Explain and justify how you would direct the actors playing Yerma and Pagan Woman from <u>line 8</u> to <u>line 50</u> to convey their contrasting attitudes towards life.</p> <p>Students must demonstrate an understanding of the demands of Question 15.1 which are:</p> <ul style="list-style-type: none"> • a director’s perspective • a clear focus on conveying the contrasting attitudes towards life of Yerma and the Pagan Woman through directorial ideas • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 15.1 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • the contrasting attitudes towards life of Yerma and the Pagan Woman, for example: <ul style="list-style-type: none"> ○ Yerma is serious about everything and despairing of conceiving, while the Pagan Woman is hedonistic and optimistic ○ Yerma is naive and trusting, the Pagan Woman is experienced and cynical ○ Yerma’s feelings for Juan rely purely on his potential to father her child while the Pagan Woman believes she must yield to the pleasures of marriage ○ Yerma is begging for revelation, but the Pagan Woman insists on concealing her feelings about Juan. • directorial strategies including: <ul style="list-style-type: none"> ○ casting and direction of performers’ movement and delivery of lines ○ staging elements, costume, make-up to support Lorca’s symbolism ○ Yerma’s vocal and physical qualities, Pagan Woman’s vocal and physical qualities ○ movement and/or stillness: gesture, stance, demeanour ○ interaction between the two women: eye-contact and its withdrawal, physical contact, use of space ○ picking up of cues, use of pause, pitch, emphasis. <p>AND</p>	10

<p>15.2</p>	<p>As a performer, explain and justify how you would perform the role of Yerma, from <u>line 51</u> to the <u>end of the extract</u> to achieve your preferred audience response to her character at this point in the play.</p> <p>Students must demonstrate an understanding of the demands of Question 15.2 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • nominated audience response and clear ideas for achieving this through performance • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 15.2 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • preferred audience response which might include, for example, sympathy, pity, frustration • Yerma’s physical appearance: age, height, build, colouring, facial features, costume • vocal qualities: pitch, pace, tone, accent • delivery of specific lines: interaction with the Pagan Woman, which may be seen as desperate and needy or naive and hopeless • Yerma’s honesty in confessing her true feelings for both Juan and Victor • eye contact, spatial relationships, physical contact, use of space • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume • use of props and accessories. <p>AND</p>	<p>10</p>
<p>15.3</p>	<p>As a designer, explain and justify how your designs for set and lighting <u>or</u> for lighting and sound would create a suitable setting <u>and</u> atmosphere for the extract which takes place outdoors.</p> <p>Students must demonstrate an understanding of the demands of Question 15.3 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective for set and lighting or for lighting and sound • clear ideas for creating a suitable setting and atmosphere for this extract, set in the fields • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 15.3 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • appropriate setting ideas for this outdoor scene • set design fundamentals: configuration, scale, levels, entrances and exits; use of colour, texture, sense of outdoor space • lighting fundamentals: focus, intensity, angle, colour, use of gauzes, gobos, gels, lenses, floods, washes, specials • sound fundamentals: diegetic and non-diegetic sound, use of microphones, amplifiers, direction/location, surround sound; live and recorded sound • levels, reverb, echo, recorded sound effects, fades, soundscapes, pitch, volume, rhythm. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	<p>10</p>

<p>16.2</p>	<p>AND</p> <p>As a performer, explain and justify how you would perform the role of Jim from line 56 to the end of the extract to achieve your preferred audience response to his character.</p> <p>Students must demonstrate an understanding of the demands of Question 16.2 which are:</p> <ul style="list-style-type: none"> • a performance perspective • a nominated audience response and clear ideas for achieving this through performance. <p>In meeting the demands of Question 16.2 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • preferred audience response, for example, empathy, engagement, pity • Jim’s physical appearance, age, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent • delivery of specific lines – interaction with Laura, spatial relationships, physical contact • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume • use of space; use of props and accessories. <p>AND</p>	
<p>16.3</p>	<p>As a costume designer, outline your costume ideas for Laura and Jim. Explain and justify why they would be appropriate for the characters at this point in the play.</p> <p>Students must demonstrate an understanding of the demands of Question 16.3 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective • clear justified ideas for creating appropriate costumes for Laura and Jim. <p>In meeting the demands of Question 16.3 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • appropriate costumes for the two characters: <ul style="list-style-type: none"> ○ Laura ‘transformed’, thanks to Amanda, into a pretty young woman in a newly-bought feminine costume ○ Jim is ‘dressed-up’ for the family dinner • costume design fundamentals – period features, style, cut, condition, fit, fabric, colour, ornamentation • Laura’s dress, ‘coloured and designed by memory’ but which results in her looking pretty and radiant • Jim’s outfit will be formal; a suit or jacket and trousers with braces/suspenders, smart shirt and tie, natty waistcoat • footwear for both • watch for Jim, jewellery for Laura • accessories 	<p>10</p>

	<ul style="list-style-type: none"> • style, use of costume, make-up, hair. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content Berkoff: <i>Metamorphosis</i> From the end of the scene, ‘Next scene – evening’ and the beginning of the scene, ‘New scene, almost subtitled ‘Optimism’.	Total Marks
17	<p>Answer all parts of this question.</p> <p>Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> • Berkoff’s total theatre • physical theatre elements: voice and movement • expressionism • ‘Kafkaesque’ elements. <p>Students’ interpretative ideas must be appropriate to the play as a whole.</p>	
17.1	<p>Explain and justify how you would direct your cast from <u>line 33</u> to <u>line 62</u>, to achieve your intended effects.</p> <p>Students must demonstrate an understanding of the demands of Question 17.1 which are:</p> <ul style="list-style-type: none"> • a directorial perspective • a clear focus on creating intended effects for the audience • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 17.1 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • preferred effects which might include, for example: creating sympathy for Gregor, repulsion at the attitudes of Mr Samsa, respect or concern for Mrs Samsa and Greta for maintaining family feelings towards Gregor, creating a surreal atmosphere • directorial strategies for achieving those effects • casting and direction of performers’ movement and delivery of lines • Berkovian features including, for example: choral speech and contrapuntal delivery, distorted dialogue, stage pictures • stylised movement, for example, synchronized movement/action, rhythmic gestures, mechanical routines • spatial relationship between the family members; eye-contact; physical stance and facial demeanour • picking up of cues; use of pause, pitch, emphasis; use of integrated vocal and physical work, creation of the various images, interactions with the set • staging elements, for example, use of lighting, sound, costume and props. <p>AND</p>	10
17.2	<p>As a performer of the role of Mrs Samsa, explain and justify how you would play</p>	

	<p>the character, at selected moments from the extract, to convey her maternal feelings towards Gregor, despite his transformation.</p> <p>Students must demonstrate an understanding of the demands of Question 17.2 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • a clear focus on performing the role of Mrs Samsa to convey her maternal feelings towards Gregor, despite his transformation • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 17.2 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • Mrs Samsa’s maternal feelings towards Gregor as a loving mother who appreciated that he was a good son and cannot accept that his transformation changes their relationship • Mrs Samsa’s physical appearance: age, height, build, colouring, facial features • Mrs Samsa’s vocal qualities: volume, pitch, pace, tone, accent • Berkovian style of exaggeration/caricature • Mrs Samsa’s movement qualities, mime, freezes, stylised expression of emotion, facial expression, gesture • delivery of specific lines – interaction with Mr Samsa and with Greta; eye contact, spatial relationships, physical contact; use of space • style, use of costume, make-up • use of props and accessories. <p>AND</p> <p>As a designer, explain and justify how your designs for set <u>and/or</u> technical elements would be appropriate to the style of the play.</p>	<p>10</p>
<p>17.3</p>	<p>Students must demonstrate an understanding of the demands of Question 17.3 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective • clear ideas for creating appropriate set and technical elements that are appropriate to the style of the play • reference to the social, cultural or historical context of the play. <p>In meeting the demands of Question 17.3 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <p>Set, for example:</p> <ul style="list-style-type: none"> • the staging form chosen, for example proscenium, thrust, studio • design fundamentals: scale, texture, shape, colour • use of levels, ramps, revolve, positioning and design of Gregor’s ‘cage’; entrances and exits • furnishings, set dressing. <p>Lighting for example:</p> <ul style="list-style-type: none"> • focus, intensity, angle, colour, use of gauzes, gobos, lenses, floods, washes, birdies, gels, specials. 	<p>10</p>

	<p>Sound for example:</p> <ul style="list-style-type: none">• use of microphones, amplifiers, direction/location, surround sound; live and recorded sound; use of metronome; sound levels, reverb, echo. <p>Projections, for example:</p> <ul style="list-style-type: none">• positioning of screens• use of colour or monochrome images• types and/or styles of image• use of film or stills. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content Wertebaker: <i>Our Country's Good</i> From Act One, Scene Eight	Total Marks
18	<p>Answer all parts of this question.</p> <p>Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> • Wertebaker's use of historicisation • the political background to the play • elements of epic theatre • multi-role and cross-gender casting • episodic structure. <p>Students' interpretative ideas must be appropriate to the play as a whole.</p>	
18.1	<p>Explain and justify how you would direct your cast from <u>line 37</u> to the <u>end of the extract</u> to achieve your preferred effects for the audience.</p> <p>Students must demonstrate an understanding of the demands of Question 18.1 which are:</p> <ul style="list-style-type: none"> • a director's perspective • a clear focus on revealing preferred effects • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 18.1 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • identification of preferred effects, for example: <ul style="list-style-type: none"> ○ comedic effect or garnering sympathy from the audience for the plight of the convicts ○ establishing Liz's aggressive character ○ Dabby's jealousy of Mary's attention to Liz ○ showing Mary's ability to switch from sweet to 'savage' ○ showing the women coming together to rebuff Ketch ○ showing Ketch's hurt • directorial strategies calculated to achieve preferred effects for example: <ul style="list-style-type: none"> ○ staging configuration and use of space; actor/audience relationship ○ casting and direction of performers' movement and delivery of lines ○ vocal qualities: pitch, pace, pause, tone, volume ○ physical qualities, facial expression; movement, gesture, demeanour, eye-contact, eye-line ○ use of costume and props ○ interaction between Dabby and Liz as their verbal struggle for power becomes physical ○ interaction between the women characters and Ketch ○ Ketch's response to their verbal assault. <p>AND</p>	10

<p>18.2</p>	<p>As a performer, explain and justify how you would perform the role of Dabby from the <u>start of the extract</u> to <u>line 53</u> to convey your interpretation of her character to the audience.</p> <p>Students must demonstrate an understanding of the demands of Question 18.2 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • performance ideas calculated to achieve a specific interpretation of Dabby at this point in the play • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 18.2 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • interpretation of Dabby, for example, bold, brash and competitive for Mary’s attention; hostile to Liz and to Ketch; self-serving • Dabby’s physical appearance, age, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent • delivery of specific lines, interaction with the other characters, eye contact, spatial relationships, physical contact; changing attitudes towards Mary • use of space • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume, make-up • use of props and accessories. <p>AND</p>	<p>10</p>
<p>18.3</p>	<p>As a designer, outline your ideas for costume and make-up for Liz and Ketch and explain and justify how these would be appropriate for the characters and the action at this point in the play.</p> <p>Students must demonstrate an understanding of the demands of Question 18.3 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective • clear ideas for costume and make-up for Liz and Ketch that are suitable for each character and appropriate to the action at this point in the play • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 18.3 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • style and period of costumes for Liz and Ketch • costume design fundamentals: fabric, texture, shape, colour • fit, condition and ornamentation • costume items, for example: appropriate eighteenth-century costumes in various conditions/disrepair • costume design including dresses, blouses, skirts, jackets, trousers, footwear, headgear • ideas for make-up, and hair styling 	<p>10</p>

	<ul style="list-style-type: none">• use of make-up to indicate, for example: the conditions of the convicts, the distinctions between the convicts• props and accessories as appropriate to the status of the characters chosen as well as to the period setting• accommodation of multi-role performances. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content Churchill: <i>Cloud Nine</i> From Act Two, Scene Four	Total Marks
19	<p>Answer all parts of this question.</p> <p>Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> • Churchill’s political/feminist theatre • cross-gender and cross-ethnicity casting • epic style; creation of comedy • challenges to cultural and gender stereotyping. <p>Students’ interpretative ideas must be appropriate to the play as a whole.</p> <p>19.1 Explain and justify how you would direct the actors in selected moments from the extract to highlight Churchill’s message about gender and sexuality in this closing section of the play.</p> <p>Students must demonstrate an understanding of the demands of Question 19.1 which are:</p> <ul style="list-style-type: none"> • a director’s perspective • a clear focus on highlighting Churchill’s message about gender and sexuality in this closing section of the play • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 19.1 and the assessment objective AO3 students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • directorial strategies for highlighting Churchill’s message about gender, sexuality and gender-fluid relationships as a source of personal happiness • casting and direction of performers’ movement and delivery of lines; adoption of Churchill’s cross-gender/cross-ethnicity choices • Betty’s acceptance of the sexuality of her children • Cathy’s antipathy to Martin and her refusal to accept conventional views on gender roles • Gerry’s openness about sexuality and Betty’s receptiveness to emerging norms • staging elements • staging configuration and use of space • the characters’ vocal qualities • spatial relationship between the characters: eye-contact, physical stance and demeanour • vocal, physical and facial expression • movement and/or stillness • picking up of cues, use of pause, pitch, emphasis • delivery of specific lines. <p>AND</p>	10

<p>19.2</p>	<p>As a performer, explain and justify how you would perform the role of Betty from <u>line 67</u> to the <u>end of the extract</u> to achieve your preferred audience response to her character.</p> <p>Students must demonstrate an understanding of the demands of Question 19.2 which are:</p> <ul style="list-style-type: none"> • a performer’s perspective • nominated audience response and clear ideas for achieving this through performance • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 19.2 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • preferred audience response to Betty at this point in the play which may include: admiration, respect, sympathy, amusement • Betty’s physical appearance: age, height, build, colouring, facial features, costume; remnants of her previous 'incarnation' • vocal qualities: pitch, pace, tone, accent • delivery of specific lines: interaction with other characters, revealing Betty’s emerging sense of self and self-worth • her honesty and openness to change • eye contact, spatial relationships, physical contact, use of space • movement, gesture, gait, posture, demeanour and facial expressions • use of props, make-up and accessories • style and use of costume. 	<p>10</p>
<p>19.3</p>	<p>As a costume designer, explain and justify how your designs for <u>two or three</u> of the characters would be suitable for the chosen characters and appropriate to the action at this point in the play.</p> <p>Students must demonstrate an understanding of the demands of Question 19.3 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective • clear ideas for costume and accessories for the two or three selected characters that are suitable for the characters and the action at this point in the play • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 19.3 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • nomination of chosen characters • style and period of costumes • design fundamentals: fabric, texture, shape, colour • fit, condition and ornamentation • costume items, for example: appropriate to the ‘contemporary’ period of Act Two (or 1970s/80s style) 	<p>10</p>

	<ul style="list-style-type: none">• costume design including dresses, blouses, skirts, jackets, trousers, footwear, headgear• style, use of costume, make-up, hair• props and accessories as appropriate to the characters chosen as well as to the period setting. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content Teale: <i>Brontë</i> From Act Two	Total Marks
20	<p>Answer all parts of this question.</p> <p>Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example:</p> <ul style="list-style-type: none"> • Shared Experience’s expressionism; physicalisation of text • storytelling theatre techniques • the history of the Brontës. <p>Students’ interpretative ideas must be appropriate to the play as a whole.</p> <p>20.1 Explain and justify how you would direct the actors playing the Brontë sisters from the <u>start of the extract</u> to <u>line 79</u> to demonstrate their attitudes towards their brother at this point in the play.</p> <p>Students must demonstrate an understanding of the demands of Question 20.1 which are:</p> <ul style="list-style-type: none"> • a directorial perspective • a clear focus on demonstrating the attitudes of the Brontë sisters to their brother at this point in the play. <p>In meeting the demands of Question 20.1 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • directorial strategies including ideas for: <ul style="list-style-type: none"> ○ casting of the sisters and of Branwell if made relevant to the question focus ○ direction of performers’ movement and delivery of lines ○ shock at Branwell’s drunkenness, shared by all of the sisters ○ Anne’s pragmatic approach to his drunken state and domestic concerns about preventing him from soiling the floor/furnishings ○ Emily’s unusually passive response to his state ○ Charlotte’s fierce judgement and resentment of Branwell and his self-destructive path in life; her resistance to his assault ○ the sisters’ sense of despair ○ staging configuration and use of space ○ staging elements ○ the vocal qualities of Charlotte and Anne, picking up of cues ○ use of pause, pitch, emphasis ○ spatial relationship between the sisters; eye-contact; physical stance and facial demeanour; interactions with their brother ○ movement and/or stillness ○ use of props. <p>AND</p>	10

<p>20.2</p>	<p>As a performer, explain and justify how you would perform the role of Branwell in selected moments from the extract to achieve your preferred audience response to the character.</p> <p>Students must demonstrate an understanding of the demands of Question 20.2 which are:</p> <ul style="list-style-type: none"> • a performance perspective • a nominated audience response and clear ideas for achieving this through performance. <p>In meeting the demands of Question 20.2 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • preferred audience responses which might include, for example, shock, revulsion, disgust, pity • Branwell’s physical appearance, age, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent • delivery of specific lines – interaction with the other characters, eye contact, spatial relationships, physical contact • his violence towards Charlotte, their childhood bond destroyed and betrayed • Branwell’s interaction with Patrick; his deference, his shame • his sarcasm towards the sisters, especially Charlotte • his self-pity and sense of failure • use of space • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume • use of props and accessories <p>AND</p>	<p>10</p>
<p>20.3</p>	<p>As a designer, explain and justify how your ideas for costume and make-up for <u>two or more</u> characters would be appropriate for each character and for the action at this point in the play.</p> <p>Students must demonstrate an understanding of the demands of Question 20.3 which are:</p> <ul style="list-style-type: none"> • a designer’s perspective • clear ideas for costume and make-up for the selected characters that are appropriate for each character and for the action at this point in the play • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 20.3 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • nomination of chosen characters • style and period of costumes; nineteenth century attire or justified alternative • the production style selected – physical theatre/story-telling theatre; naturalism, expressionism, selective realism or universal style setting/costume • design fundamentals: fabric, texture, shape, colour • fit, condition and ornamentation 	<p>10</p>

	<ul style="list-style-type: none">• costume items, for example: appropriate nineteenth century costume; sisters possibly in night-attire, Branwell in a dishevelled state• costume design including night-dresses, dresses, blouses, skirts, jackets, trousers, footwear, headgear, Patrick's dressing-gown• style, use of costume, make-up, hair• use of make-up to indicate, for example: the sisters' weariness; Branwell's drunkenness, Patrick's age and blindness• props and accessories, if included. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Qu	Indicative content Ellams: <i>Three Sisters</i> From the middle part of Act One.	Total Marks
21	Answer all parts of this question. Students must make specific reference to the social, cultural and/or historical context of the play, which might include, for example: <ul style="list-style-type: none"> • Ellams’ use of historicisation and his adaptation of Chekhov’s classic text • the political background to the play • the historical and cultural context of the writing. Students’ interpretative ideas must be appropriate to the play as a whole.	
21.1	<p>Explain and justify how you would direct the scene from the <u>start of the extract to line 83</u> to convey the nature of the relationship between Dimgba and his three sisters.</p> <p>Students must demonstrate an understanding of the demands of Question 21.1 which are:</p> <ul style="list-style-type: none"> • a directorial perspective • a clear focus on conveying the nature of the relationship between Dimgba and his three sisters • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 21.1 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • the nature of the relationship between Dimgba and his sisters, which might include reference to, for example: <ul style="list-style-type: none"> ○ the sisters all ‘pet’ Dimgba to a certain extent, and ‘show him off’ ○ Udo’s pride in her brother’s artistic accomplishments; she and Dimgba have an affectionate relationship ○ Dimgba’s teasing of Lolo when he tells Ikemba that she had a ‘crush on him’ ○ both Nne Chukwu and Lolo are slightly patronising towards Dimgba and tease him about his association with Abosede, despite his scholarship ○ Dimgba’s response to their teasing ○ Nne Chukwu is protective of Dimgba; she dreads the idea of him leaving for Lagos and abandoning her to her unhappy marriage to Onyinyechukwu ○ Dimgba is embarrassed by his sisters, despite loving them all, and he attempts to evade their lavish praises; he escapes from the room while they are not looking. • directorial strategies for conveying the nature of the relationship between Dimgba and his sisters, for example: <ul style="list-style-type: none"> ○ direction of the sisters when they hear the sound of the trumpet and when Dimgba enters in response to their ‘summons’ ○ direction of the exchanges between Dimgba and his sisters ○ direction of the sisters when they talk about their brother to Ikemba ○ focus on the family dynamic within the extract • vocal qualities, pitch, pace, pause, tone, volume • interaction between characters: eye contact, spatial relationships, physical contact • use of space 	10

<p>21.2</p>	<ul style="list-style-type: none"> • movement, gesture, gait, posture, demeanour and facial expressions • use of props and accessories <p>AND</p> <p>As a performer, explain and justify how you would perform the role of Ikemba in this extract to convey your interpretation of his character.</p> <p>Students must demonstrate an understanding of the demands of Question 21.2 which are:</p> <ul style="list-style-type: none"> • a performance perspective • performance ideas calculated to reveal an interpretation of the character of Ikemba • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 21.2 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • Ikemba’s physical appearance, age, height, build, colouring, facial features, costume • his interaction with the sisters, whom he clearly remembers • his perplexity at the sisters’ presentation of various artefacts that Dimgba has ‘made’ for them • his philosophising • vocal qualities, pitch, pace, tone, accent • delivery of specific lines, interaction with the other characters, eye contact, spatial relationships, physical contact • use of space • movement, gesture, gait, posture, demeanour and facial expressions • use of props and accessories. 	<p>10</p>
<p>21.3</p>	<p>AND</p> <p>As a designer of costumes and accessories, explain and justify how your design ideas for Udo and Onyinyechukwu would be appropriate for them at this point in the play.</p> <p>Students must demonstrate an understanding of the demands of Question 21.3 which are:</p> <ul style="list-style-type: none"> • a costume designer’s perspective • clear ideas for creating appropriate costumes and accessories for Udo and Onyinyechukwu • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 21.3 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • style and period of costume • Udo is dressed for her birthday celebration – the stage directions suggest that she wears ‘green’ • Onyinyechukwu arrives with balloons and may either be straight from school, in formal attire, or wearing something more festive • design fundamentals: fabric, texture, shape, colour, fit, condition and ornamentation 	<p>10</p>

	<ul style="list-style-type: none">• costume design including dresses, blouses, skirts, wraps, jackets, trousers, footwear• accessories such as the balloons for Onyinyechukwu and nail varnish for Udo• make-up, hair <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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<p>22.2</p>	<p>As a performer, explain and justify how you would perform the role of Mai Tamba in this extract to convey your interpretation of her character.</p> <p>Students must demonstrate an understanding of the demands of Question 22.2 which are:</p> <ul style="list-style-type: none"> • a performance perspective • a clear focus on an interpretation of Mai Tamba’s character • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 22.2 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • aspects of Mai Tamba’s character, for example: <ul style="list-style-type: none"> ○ her enthusiasm for expressing traditional, mourning behaviour ○ her determination to speak her mind about the damage done by ‘the white man’ ○ her defiance towards Chilford ○ her love for Ester and fear for her future ○ her dignified exit • Mai Tamba’s physical appearance: age, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent • delivery of specific lines; interaction with Chilford and with Ester • movement, gesture, gait, posture, demeanour and facial expressions • style, use of costume • use of props and accessories. <p>AND</p>	<p>10</p>
<p>22.3</p>	<p>As a designer, explain and justify how your set design ideas would reflect Chilford’s position in society and his reverence for English culture and customs.</p> <p>Students must demonstrate an understanding of the demands of Question 22.3 which are:</p> <ul style="list-style-type: none"> • a set designer’s perspective • clear ideas for conveying Chilford’s position in society and his reverence for English culture and customs • reference to the social, cultural and/or historical context of the play. <p>In meeting the demands of Question 22.3 and the assessment objective AO3, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • Chilford’s position in society indicated in the array of possessions in the living room none of which appears to be indigenous to Mashona or Matabeleland • Chilford’s penchant for ‘all things English’ expressed in choice of furnishings, influenced by 19th century English furniture, for example: <ul style="list-style-type: none"> ○ intricately carved wooden tables and chairs in a distressed state ○ a desk with ink-well ○ an upholstered chaise-longue that has seen better days ○ threadbare versions of items typical of 19th century middle class homes, such as winged chairs, occasional tables 	<p>10</p>

	<ul style="list-style-type: none">○ antimacassars on the backs of the chairs, linen runners on small tables○ patterned rugs● set dressing such as tea trays and teapots, teacups and saucers, decanters and whisky glasses, framed pictures● Christian iconography including crucifixes on the walls● the production style● the staging form chosen, for example proscenium, thrust, studio.● set design fundamentals: scale, texture, shape, colour● use of backdrops, projections, cyclorama● entrances and exits. <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	
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Section C: Live theatre production

This mark scheme applies to all questions from Section C.

Students answer **one** question. Marks are awarded for AO3 and AO4 as detailed below. The question is worth 25 marks in total. (5 marks for AO3, 20 marks for AO4)

Assessment Objectives and Level Mark Scheme			
AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.		AO4 Analyse and evaluate their own work and the work of others.	
In order to meet AO3 the student should demonstrate knowledge and understanding of: <ul style="list-style-type: none"> the form and style of the production the aims of the production teams reflected in creative and artistic choices made how meaning is created through the use of conventions and techniques how performance texts are interpreted and performed for an audience. 		In order to meet AO4 the student should apply skills of analysis and evaluation to a piece of live theatre. The response should be appropriate to the focus of the question and offer: <ul style="list-style-type: none"> a critical appreciation of the design elements/performance skills shown in the live production the student’s own response to the total effectiveness of the piece as an audience member. 	
Band 5 5 marks	The student demonstrates assured knowledge and perceptive understanding of: <ul style="list-style-type: none"> the form and style of the production the aims of the production teams reflected in creative and artistic choices made how meaning is created through the use of conventions and techniques how performance texts are interpreted and performed for an audience. 	Band 5 17–20 marks	The student provides an assured and perceptive analysis and evaluation referring in precise detail to: <ul style="list-style-type: none"> the design elements/performance skills used at particular moments of the production as appropriate to the focus of the question their own response to the total effectiveness of the piece as an audience member the contribution of design elements/performance skills to the effectiveness/impact of the production.
Band 4 4 marks	The student demonstrates focused knowledge and considered understanding of: <ul style="list-style-type: none"> the form and style of the production the aims of the production teams reflected in creative and artistic choices made how meaning is created through the use of conventions and techniques how performance texts are interpreted and performed for an audience. 	Band 4 13–16 marks	The student provides a focused and considered analysis and evaluation referring in detail to: <ul style="list-style-type: none"> the design elements/performance skills used at particular moments of the production as appropriate to the focus of the question. their own response to the total effectiveness of the piece as an audience member the contribution of design elements/performance skills to the effectiveness/impact of the production.

<p>Band 3 3 marks</p> <p>Answers in this mark range will demonstrate good knowledge of subject specific terminology.</p>	<p>The student demonstrates straightforward knowledge and pertinent understanding of:</p> <ul style="list-style-type: none"> the form and style of the production the aims of the production teams reflected in creative and artistic choices made how meaning is created through the use of conventions and techniques how performance texts are interpreted and performed for an audience. 	<p>Band 3 9–12 marks</p> <p>A relevant analysis and evaluation is provided, characterised by some structure.</p>	<p>The student provides a straightforward and pertinent analysis and evaluation referring in some detail to:</p> <ul style="list-style-type: none"> the design elements/performance skills used at particular moments of the production as appropriate to the focus of the question their own response to the total effectiveness of the piece as an audience member the contribution of design elements/performance skills to the effectiveness/impact of the production.
<p>Band 2 2 marks</p> <p>Answers in this mark range will demonstrate reasonable knowledge of subject specific terminology.</p>	<p>The student demonstrates generalised knowledge and limited coherent understanding of:</p> <ul style="list-style-type: none"> the form and style of the production the aims of the production teams reflected in creative and artistic choices made how meaning is created through the use of conventions and techniques how performance texts are interpreted and performed for an audience. 	<p>Band 2 5–8 marks</p> <p>Response will lack clarity of expression and organisation.</p>	<p>The student provides a generalised analysis and evaluation, with limited coherence, referring in limited detail to:</p> <ul style="list-style-type: none"> the design elements/performance skills used at particular moments of the production with some relevance to the focus of the question their own response to the total effectiveness of the piece as an audience member the contribution of design elements/performance skills to the effectiveness/impact of the production.
<p>Band 1 1 mark</p> <p>Answers in this mark range will demonstrate little knowledge of subject specific terminology.</p>	<p>The student demonstrates little relevant knowledge and little understanding of:</p> <ul style="list-style-type: none"> the form and style of the production the aims of the production teams reflected in creative and artistic choices made how meaning is created through the use of conventions and techniques how performance texts are interpreted and performed for an audience. 	<p>Band 1 1–4 marks</p> <p>Response will be unclear and disorganised.</p>	<p>The response provides little relevant analysis and evaluation referring in negligible detail to:</p> <ul style="list-style-type: none"> the design elements/performance skills used at particular moments of the production with little relevance to the focus of the question their own response to the total effectiveness of the piece as an audience member the contribution of design elements/performance skills to the effectiveness/impact of the production.
<p>A mark of 0 (zero marks) is awarded if there is nothing worthy of credit/nothing written.</p>			

Section C: Live Theatre Production, Indicative Content (One question from a choice of four)

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

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

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

The table below indicates the page number for each question.

Section C	Question	Page for Indicative content
	23	p. 62
	24	p. 63
	25	p. 64
	26	p. 65

EITHER

Qu	Indicative Content	Total Marks
23	<p>Briefly explain how lighting and sound were used in combination at particular moments to create dramatic impact for the audience. Analyse and evaluate the contribution of these combined elements to the total dramatic effectiveness of the production.</p> <p>Students must demonstrate an understanding of the demands of Question 23 which are:</p> <ul style="list-style-type: none"> • a clear explanation of how the combined use of lighting and sound created dramatic impact • focus on particular moments. <p>Additionally, in common with each question that focuses on production elements in this section, the question demands:</p> <ul style="list-style-type: none"> • an analysis and evaluation of how the production element(s) that form the focus of the question contributed to the total dramatic effectiveness of the production. <p>In meeting the demands of Question 23 and the assessment objectives AO3 and AO4, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • the dramatic impact created in the production • the style of the production as a whole, for example: naturalistic or non-naturalistic, physical theatre, musical, multi-media • elements of lighting used, including: <ul style="list-style-type: none"> ○ angle, focus, colour, intensity, shadow, silhouette ○ use of gobos, lenses, gels, barn doors, irises ○ use of special effects: lasers, holograms, new technologies in lighting ○ timing of lighting changes, intensity ○ contrasts of darkness and light ○ use of blackout ○ projections • elements of sound used, live or recorded, including: <ul style="list-style-type: none"> ○ diegetic and non-diegetic sound ○ use of microphones, amplifiers, direction ○ the use of specific musical instruments ○ location of speakers, use of surround sound, panning ○ sound levels, echo, reverb, recorded sound effects, fades, soundscapes ○ music underscoring the action ○ actor-generated sound; live musical performance • techniques by which the lighting and sound were used in combination to create dramatic impact. <p>Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production.</p> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	25

OR

Qu	Indicative Content	Total Marks
24	<p>Briefly explain how an interesting or imaginative set supported the action at particular moments. Analyse and evaluate the contribution that was made by the set design to the total dramatic effectiveness of the production.</p> <p>Students must demonstrate an understanding of the demands of Question 24 which are:</p> <ul style="list-style-type: none"> • a clear explanation of how an interesting or imaginative set supported the action • focus on particular moments. <p>Additionally, in common with each question that focuses on production elements in this section, the question demands:</p> <ul style="list-style-type: none"> • an analysis and evaluation of how the production element that forms the focus of the question contributed to the total dramatic effectiveness of the production. <p>In meeting the demands of Question 24 and the assessment objectives AO3 and AO4, students are expected to make reference to some of the following:</p> <ul style="list-style-type: none"> • explanation of how an imaginative or interesting set supported the action • the staging configuration selected: end-on/proscenium, thrust, traverse, in-the-round, arena, promenade, site-specific • the style of the production as a whole, for example: naturalistic or non-naturalistic, physical theatre, musical, multi-media • composite or changing set • the features of the set that were effective in accommodating the action, which might include, for example: <ul style="list-style-type: none"> ○ use of scale, shape, colour, texture ○ use of levels, ramps, steps, flats ○ provision for set changes for shifts in location ○ provision of discrete areas to support separate sequences of action in a composite setting ○ provision of suitable entrances and exits appropriate to the traffic of the stage ○ use of scenic devices: flying, trucking, hydraulics, revolves, projections, screens, videos ○ set dressing, drapes, furniture ○ accommodation of large cast, if appropriate • use by the performers of the set at particular moments. <p>Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production.</p> <p>Students are expected to include sketches and/or diagrams in answers to design questions.</p>	25

OR

Qu	Indicative Content	Total Marks
25	<p>Briefly explain how <u>one</u> performer used their performance skills at particular moments to portray more than one character. Analyse and evaluate the contribution that was made by this multi-roling performer to the total dramatic effectiveness of the production.</p> <p>Students must demonstrate an understanding of the demands of Question 25 which are:</p> <ul style="list-style-type: none"> • a clear explanation of how one performer used their performance skills to portray more than one character • focus on particular moments. <p>Additionally, in common with each of the questions that focuses on performance elements in this section the question demands:</p> <ul style="list-style-type: none"> • an analysis and evaluation of how the performance skills that form the focus of the question contributed to the total dramatic effectiveness of the production. <p>In meeting the demands of Question 25 and the assessment objectives AO3 and AO4, students are expected to make reference to:</p> <ul style="list-style-type: none"> • the performance skills used by the performer to create more than one character for example: naturalistic or non-naturalistic characterisation, as a member of a chorus or ensemble • the style of the production as a whole, for example: naturalistic or non-naturalistic, physical theatre, musical, multi-media • methods of differentiating between characters: physically, vocally, facially • the skills being used by the performer, for example: <ul style="list-style-type: none"> ○ vocal skills – pitch, pace, pause, emphasis, accent, delivery of specific lines ○ physical skills– movement, gesture, posture, gait, poise, balance ○ use of facial expression and eye contact and interaction between performers ○ use of eye-line and focus, stillness; idiosyncrasy • physical appearance of the performer – age, height, build, colouring, facial features; use of make-up/wigs/prosthetics to effect change • examples of performers playing two or more characters of different ages, different classes, different genders • use of costume, accessories and props in performance to enhance/support characterisation • use of space and setting • interaction with other performers • interaction with audience. <p>Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production.</p>	25

OR

Qu	Indicative Content	Total Marks
26	<p>Briefly explain how <u>two or more</u> performers used their movement and physical skills, at particular moments, to bring about a change of atmosphere on stage. Analyse and evaluate the contribution of these performers to the total dramatic effectiveness of the production.</p> <p>Students must demonstrate an understanding of the demands of Question 26 which are:</p> <ul style="list-style-type: none"> • a clear explanation of how two or more performers used movement and physical skills to bring about a change of atmosphere on stage • focus on particular moments. <p>Additionally, in common with each of the questions that focuses on performance elements in this section the question demands:</p> <ul style="list-style-type: none"> • an analysis and evaluation of how the performance elements that form the focus of the question contributed to the total dramatic effectiveness of the production. <p>In meeting the demands of Question 26 and the assessment objectives AO3 and AO4, students are expected to make reference to:</p> <ul style="list-style-type: none"> • examples of changes of atmosphere on stage might include, for example: <ul style="list-style-type: none"> ○ shifts in tension levels ○ shifts in mood ○ introduction of comedy or romance or horror or revulsion or celebration or joy changing the atmosphere on stage ○ building or dissipation of suspense/anticipation ○ creation of laughter, catharsis; pity, fear • use of physical skills that may act as a catalyst to the change in atmosphere, for example, in: <ul style="list-style-type: none"> ○ entrances/exits ○ movement and/or physical skills supporting the action and/or delivery of the text ○ physical expressions of emotion, for example, fright, shock, elation, disappointment, excitement ○ physical displays of attitudes such as pride, humility, mischievousness, solemnity, merriment, exasperation ○ physical expression of mental states, for example, depression, mania, euphoria, menace ○ physical displays of status, for example, class, rank ○ physical expression of different sensations, for example, reactions to heat/cold, reactions to sounds and/or sights, reaction to movement ○ physical interaction between characters/performers, for example, acts of violence, demonstrations of affection and/or antipathy, intimacy ○ depiction of physical states such as retching/fainting/ giving birth/dying 	25

	<ul style="list-style-type: none"> ○ movement, gesture, posture, gait, poise, balance, timing, energy and dynamism ○ physical theatre tropes, for example, lifts, flight, abstract movement, chair duets ○ use of dance, mime ○ specialist skills, for example, circus, acrobatics, puppetry ○ physical interaction with the audience, invasion of the audience space <ul style="list-style-type: none"> ● the style of the production as a whole, for example: naturalistic or non-naturalistic, physical theatre, musical, multi-media ● use of costume, accessories and props to support/enhance physical and movement work ● use of space and movement through the three dimensions of the space ● observation of naturalistic or non-naturalistic conventions. ● the types of characters or roles being performed by the performers <p>Students must demonstrate how the particular moments chosen contributed to the total dramatic effectiveness of the production.</p>	
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