



GCSE DRAMA 8261/W

Component 1 Understanding Drama

Mark scheme

June 2025

Version: 1.0 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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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

This assessment assesses the following Assessment Objectives (AOs):

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

The question paper is divided into three sections:

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

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

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

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

Section	Question(s)	Description	Go to Page
A	1–4	Multiple choice questions	5
B	5 6 7 8 9 10 11 12 13	<i>The Crucible</i> <i>Blood Brothers</i> <i>Around the World in 80 Days</i> <i>Things I Know To Be True</i> <i>Noughts & Crosses</i> <i>Romeo and Juliet</i> <i>A Taste of Honey</i> <i>The Empress</i> <i>The Great Wave</i>	6 then 10 6 then 18 6 then 26 6 then 34 6 then 42 6 then 48 6 then 55 6 then 62 6 then 70
C	14–16	Live theatre production (one question out of a choice of three)	77

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

Section A: Theatre roles and terminology

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

Question	Marking guidance	Total marks
01	B Thrust stage	1
02	A Downstage centre	1
03	B The Stage Manager	1
04	C The curtains can open and close during the performance.	1

Section B: Study of set text

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

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

Section B .1 questions (4 marks)

Band	Marks	Descriptors
4	4	Excellent description - The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed. - The design is entirely appropriate to the brief in the question and demonstrates highly developed knowledge and understanding of design and of the play. - Precise details are provided throughout the description.
3	3	Good description - The response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed. - The design has a good degree of appropriateness to the brief in the question and demonstrates developed and secure knowledge and understanding of design and of the play. - A number of precise details are provided in the description.
2	2	Reasonable description - The response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed. - The design has some relevance to the brief in the question and demonstrates mostly sound knowledge and understanding of design and of the play. - A few precise details are provided in the description.
1	1	Limited description - The response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed. - The design may lack appropriateness to the brief in the question and demonstrate underdeveloped knowledge and understanding of design and of the play. - Minimal detail is provided in the description.
0	0	Nothing worthy of credit/nothing written.

Section B .2 questions (8 marks)

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

Section B .3 questions (12 marks)

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

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

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

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

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

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

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

[4 marks]

05	1	The costume should reflect a Puritan community in the late 17th century and must focus on the specific requirements/context of the extract. Students might describe some of the following costume design ideas: • style of costume indicating period/status/situation • simplicity of the design/cut of the skirt, fit of the blouse • selected fabric, colour, fit, condition • footwear • headgear, hairstyle • accessories • make-up • use of authentic fabrics such as linen, wool • use of authentic colours – earthy, muted browns, greys, tans, off-white, blue for servant girl Additionally, students may make reference to: • close-fitting cap to cover the hair completely • laced bodice • skirt or full length, simple, outer gown • large, detachable collar • full-length apron base garment for the fuller costume such as a petticoat • leather shoes or low-cut ankle boots Mary is a low status character and her costume should reflect this.	4
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Question 5.2 You are performing the role of **Mary**.

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

‘Mr Proctor, very likely they’ll let her come home once they’re given proper evidence.’

[8 marks]

05	2	Students might refer to some of the following vocal and physical skills: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis and accent (if appropriate) • delivery of specific words, lines, timing and phrasing. Physical skills: • interaction with Proctor, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. The line may be performed using vocal and physical skills to create one or more of the following effects: • to show she is terrified of Proctor at this point in the play • to demonstrate her naivety • to show her lack of knowledge of the court system in Salem • to show her attempts to make things better with Proctor • to show her shock that Elizabeth has been taken to court • to demonstrate her subservience to Proctor • to create tension for the audience as they will know this statement will rile Proctor • to fill the silence between her and Proctor.	8
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Question 5.3 You are performing the role of **Mary**.

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

[12 marks]

05	3	Students might refer to some of the following: • use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect the stage space or promote/restrict movement. Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing. Physical skills: • interaction with Proctor, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions. The section may be performed using the stage space and interaction to show Mary's fear of Proctor through, for example: • her attempts to dissipate the tension between them at the start of the extract • her response to Proctor insisting she comes to court with him • her anxiety at the thought of him charging murder on Abigail • her movement and non-verbal communication as he approaches her • her desperation as she reveals she knows about Proctor and Abigail • her realisation that she will have to speak in court and the overwhelming terror she has about this • her response to Proctor catching her • her fall to the floor • following Miller's extensive stage directions : (<i>fearful squeak</i>), (<i>Mary backs from him</i>), (<i>in terror</i>) • her attempt to keep some distance between them • her response to his proclamations.	12
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Question 5.4 You are performing the role of **Proctor**.

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

Explain why your ideas are appropriate for:

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

[20 marks]

05	4	Students might refer to some of the following aspects of interpretation of Proctor: • he is wanting to be left alone to deal with Mary at the beginning of the extract • he is insistent that Mary will tell the truth in court • he is initially shocked that Mary knows about his relations with Abigail • he reveals his self-hatred in the extract • he commits to righting his wrongs • he becomes extremely angry with Mary and her part in the courtroom drama • he is rash, quick tempered and violent • he is fiercely defensive of Elizabeth and her good name • he acknowledges there is no more pretence – they must face their fate • he acknowledges that he may have to sacrifice his reputation and his good name, which he prizes, in order to save his wife • he appears to be almost in a trance at the end of the act as he contemplates his future. Students might refer to some of the following acting skills to communicate their interpretation: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing, listening and responding to Mary. Physical skills: • interaction with Mary, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gestures, posture, gait, energy/dynamics, demeanour and facial expressions. In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to one or more of the following: • he is presented as a blend of strength and weakness throughout the play • he is the tragic protagonist in this play and this is his inevitable downfall • he is acutely aware of his standing and reputation in the Salem society • he is seen as a realist throughout the play • he cannot believe how the events of the court unfold, escalate and devastate • he has an unexpressed hidden force and confidence making him unafraid of challenging authority • he regards himself as a kind of fraud and has a troubled soul making him a complex character	20
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		• a sense of guilt hangs over him throughout the play • he is outspoken and principled • he is fiercely defensive of his wife, Elizabeth against the accusations of witchcraft • he has 'great weight' in the village. Students may explain why their ideas are appropriate to the play as a whole in terms of, for example: • consistency in terms of the action and the character(s) • development in terms of the action and the character(s).	
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Question 5.5 You are a designer working on **one** aspect of design for this extract.

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

Explain why your ideas are appropriate for:

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

[20 marks]

05	5	Students' answers will vary considerably depending on the area of design and effects selected. Effects that support the action of the extract might include one or more of the following: • to create a suitable location and/or setting for the action through set design or other design skills; the location is described by Miller as a '<i>low, dark and rather long living room</i>.' • to create a suitable 'sombre and sparse' mood and/or atmosphere for the action through set, lighting or sound design • to create a sense of the time of year, (spring) and time of day, (evening) through lighting or sound design • to create a sense of period (late 17th century) and/or social/cultural context through costume or set design • to suggest the location, period, status, appearance, state of mind and age of characters through the characters' costumes and make-up • to support the creation of tension and a sense of foreboding through lighting or sound design. Set design ideas might include suggestions for, for example: • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits – focus on the door to outside, window and stairway • use of gauzes/backdrops/cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action; the common room of Proctor's house in spring during the evening. This could be composite, symbolic or naturalistic, bearing in mind the style of the play is naturalistic and Miller describes it in great detail, including fireplace, door, cupboard, table, chairs and stairway • ideas for set and/or scene changes in this extract and in the play as a whole. Costume design and make-up ideas might include suggestions for, for example: • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition • buttoned high-necked blouse/skirt/shawl or floor-length dress/apron for Mary • shirt/breeches/stockings/heavy cloak or overcoat for Proctor as he has earlier on in the act, come in from outside	20
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		• collars • footwear – plain shoes or boots • headgear eg for Mary, close-fitting cap to cover the hair completely • hairstyle • accessories • use of authentic fabrics such as linen, leather and wool • use of authentic and muted colours such as tawny, greys, browns • adherence to the Puritan culture of Salem • ideas for costumes in this extract and in the play as a whole • costume design ideas may be for all of the characters in the extract or just for some of them • If there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss. Lighting design ideas might include suggestions for, for example: • lighting design to create ‘a <i>low, dark and rather long living room</i>’ • suggestion of evening in springtime • lighting to suggest fireplace • choice of lanterns/candles • candlestick/sconce • colour/intensity/positioning/angles/focus • special effects/gobos representing the room/door/window • light and shadow/silhouette to create atmosphere • ideas for lighting in this extract and in the play as a whole. Sound design ideas might include suggestions for, for example: • live and/or recorded sound • position and use of speakers; volume/amplification/surround/directional sound • use of voice/instruments • naturalistic sound effects of a fire/of a door opening/closing symbolic sound effects to add tension to the scene, eg shrieks of crows to suggest early evening • ideas for sound and/or music in this extract and in the play as a whole. Puppet design ideas might include suggestions for, for example: • characterisation • audience appeal • puppet type, eg life-size or miniature, symbolic or naturalistic • appropriate materials • structural design, size, shape and scale • performer manipulation and intentions for the performance • ideas for puppets in this extract and in the play as a whole • if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppet design for every character. Reward should be given for the range and appropriateness of the ideas they discuss.	
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		Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example: • consistency in terms of the development of the action and the characters • consistency in terms of the style of design • consistency in terms of the design methods employed to create mood, atmosphere and/or location.	
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Section B: Study of set text – *Blood Brothers*

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

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

The costume must reflect the context of *Blood Brothers*, set in a Liverpudlian community in the late 1960s. Describe your design ideas for the costume.

[4 marks]

06	1	The costume should reflect a Liverpudlian community in the late 1960s and must focus on the specific requirements/context of the extract. Students might describe some of the following costume design ideas: • style of costume indicating; period/status/situation • simplicity and/or detail of the cut of the costume • selected fabrics, colour, fit, condition • colour, fabric, ornamentation • condition • footwear • headgear, hairstyle • accessories • make-up. Additionally, students may make reference to: • short A-line dress made of thin cotton with collar • ankle-length white socks • lace-up daps or T-bar scuffed leather shoes • hand-knitted cardigan in a vibrant colour • well-worn/scruffy items of clothing to reflect her impoverished upbringing • dirt on her clothes to reflect the fact she has been playing on the street with the older children • hair accessories; Alice band or ribbons.	4
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Question 6.2 You are performing the role of **Linda**.

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

‘Yeh, we try an’ shoot his little thingy off, don’t we, Mickey? *They all laugh.* Come on, gang, let’s go.’

[8 marks]

06	2	Students might refer to some of the following vocal and physical skills: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, Liverpudlian accent • delivery of specific words, lines, timing, phrasing. Physical skills: • interaction with Mickey and Edward, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. The line may be performed using vocal and physical skills to create one or more of the following effects: • her desire to show off to Edward • her excitement at the thought of firing at the statue • her bond with Mickey and establishing of the idea of their shared history • her delight in the naughtiness of their actions • her willingness to include Edward in their ‘gang’ • her urgency and desire to not be held up by Edward’s hesitation.	8
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Question 6.3 You are performing the role of **Linda**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Mickey to show the audience her **close friendship** with Mickey.

[12 marks]

06	3	Students might refer to some of the following: • use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect stage space or promote/restrict movement. Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, Liverpudlian accent • delivery of specific lines and words, timing, phrasing. Physical skills: • interaction with Mickey, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions. The section may be performed using the stage space and interaction to show her close friendship with Mickey through, for example: • her attempts to comfort him, as soon as she sees him crying • her honest and realistic attitude to the idea of dying • her tender actions of drying his tears • her understanding of how much he misses his 'twinny' • her response to him beginning to smile • her use of humour • her desire to have a go with the gun and how impressed she is that he stole it • her confusion when Eddie's name is mentioned.	12
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Question 6.4 You are performing the role of **Mickey**.

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

Explain why your ideas are appropriate for:

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

[20 marks]

06	4	Students might refer to some of the following aspects of interpretation of Mickey: • he is upset by Sammy and the older kids teasing • he does not enjoy going to school • he misses his 'twinny' • he appreciates Linda's support and they share a close bond • he is a rule breaker who is willing to steal his older brother's air gun and ignore his mum's instructions not to play with Edward • he wants to impress Eddie with his lies about being caught by the police 'loads of time'. Students might refer to some of the following acting skills to communicate their interpretation: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, Liverpudlian accent • delivery of specific lines and words, timing, phrasing, listening and responding to Linda and Edward. Physical skills: • interaction with Linda and Edward, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gestures, posture, gait, energy/dynamics, demeanour and facial expressions. In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to one or more of the following: • his lack of opportunity • his enthusiastic and friendly nature as a child • he looks up to Sammy and feels the need to impress him • he is shy at heart and it takes years for him to ask Linda out • he is depicted as disrespectful and insubordinate throughout the play • he is Willy Russell's 'anti-hero', representing the lack of prospects of the working classes • he is presented as a more light-hearted/humorous character until he loses his job • his love for Linda and jealousy of Edward • his increasing dependence upon his pills following his unemployment.	20
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		Students may explain why their ideas are appropriate to the play as a whole in terms of, for example: • consistency in terms of, the action and the character(s) • development in terms of, the action and the character(s).	
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Question 6.5 You are a designer working on **one** aspect of design for this extract.

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

Explain why your ideas are appropriate for:

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

[20 marks]

06	5	Students' answers will vary considerably depending on the area of design and effects selected. Effects that support the action of the extract might include one or more of the following: • to create a suitable location/and or setting for the action through set design or other design skills • to create a suitable mood and atmosphere, emotionally charged/fun atmosphere for the action through set, lighting or sound design • to create a sense of the time of day through lighting or sound design • to create a sense of period (late 1960s), status/or social/cultural context through costume or set design • to suggest the age of the characters through costume and/or set as appropriate • to suggest the difference in social class of the characters through set design • to suggest the location, status, appearance and age of the characters through the characters' costumes and make-up. Set design ideas might include suggestions for, for example: • to create a suitable setting described by Russell as an 'open stage with 2 semi-permanent areas: the Lyons' house and the Johnstone's house with the area in between the 2 houses acting as street scenes, park scenes' • the staging form chosen • composite or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience, entrances/exits • use of gauzes/backdrops/cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action • items to create levels for actors to sit on • the doorway, doorstep, kerb outside Mrs Johnstone's house • creation of pavement, street, street lamp, road signs, road markings • visibility of Edward's house and garden as a contrast to Mrs Johnstone's • use of graffiti eg 'Shankly is God' to set period and location • ideas for set and/or scene changes in this extract and in the play as a whole. Costume designs and make-up ideas might include suggestions for, for example: • styles of costumes; cut, fit and length • colour, fabric, ornamentation	20
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	• condition • the contrast between the quality and style of Edward's costuming when compared with Linda and Mickey's • footwear • accessories • make-up • late 1960s hairstyles eg short back and sides for Edward, Beatles-style hair for Mickey • headgear • ideas for costumes in this extract and in the play as a whole • costume design ideas may be for all of the characters in the extract or just for some of them. • if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss. Lighting design ideas might include suggestions for, for example: • lighting design to create the daytime exterior scene • choice of lanterns • colour/intensity/positioning/angles/focus • projections • special effects/gobos • creation of mood or atmosphere • ideas for lighting in this extract and in the play as a whole. Sound design ideas might include suggestions for, for example: • naturalistic sound effects • live and/or recorded sound • position and use of speakers; volume/amplification/surround sound • cars driving by • children playing/the gang of older children running away • dogs barking in the distance, directional use of sound • underscoring sound/music to create atmosphere and/or mood • ideas for sound and/or music in this extract and in the play as a whole. Puppet design ideas might include suggestions for, for example: • characterisation • audience appeal • puppet type, eg life-size or miniature, symbolic or naturalistic • appropriate materials • structural design, size, shape and scale • performer manipulation and intentions for the performance • ideas for puppets in this extract and in the play as a whole • if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppet design for every character. Reward should be given for the range and appropriateness of the ideas they discuss. Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example:	
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		• consistency in terms of the development of the action and/or the characters • consistency in terms of the style of design • consistency in terms of the design methods employed to create mood, atmosphere and/or location.	
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Section B: Study of set text – *Around the World in 80 Days*

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

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

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

[4 marks]

07	1	The costume should reflect the context of late 19th century England and must focus on the specific requirements/context of the extract. Students might describe some of the following costume design ideas: • style of costume indicating period/status/situation • simplicity and/or detail of the cut of the costume • selected fabrics, colour, fit, condition • footwear • headgear, hairstyle • accessories • make-up • use of authentic fabrics such as cashmere, angora and patterns such as stripes and checks. Additionally, students may make reference to: • a velvet smoking jacket as he is in his own home in the evening • a close-fitting and double-breasted black tailcoat • a fine silk cravat • a double-breasted waistcoat, possibly made of padded silk • a white wing collared shirt • trousers in the Victorian style, of medium width and close fitting on the leg • highly polished leather shoes, with a slight heel • a small neatly trimmed beard and moustache • a golden pocket watch.	4
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Question 7.2 You are performing the role of **Fogg**.

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

‘Through your eyes I want to see the world – and by everything that is sacred in it, Kamana, I love you and am wholly yours!’

[8 marks]

07	2	Students might refer to some of the following vocal and physical skills: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific words, lines, timing, phrasing. Physical skills: • interaction with Mrs Aouda, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space, the fact he is delivering the line kneeling in front of her • movement, body language, gesture, posture, energy, demeanour and facial expressions. The line may be performed using vocal and physical skills to create one or more of the following effects: • to convey his genuine love and affection for Mrs Aouda • to emphasise his joyful surprise that she has suggested marriage • to show his desire to continue his adventures and see more of the world through ‘her eyes’ • to convey his total commitment and loyalty to her • to convey the new found intimacy between them; this is the first time he uses her first name.	8
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Question 7.3 You are performing the role of **Fogg**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Mrs Aouda to show the audience **Fogg's conflicting feelings**.

[12 marks]

07	3	Students might refer to some of the following: • use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect stage space or promote/restrict movement. Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing. Physical skills: • interaction with Mrs Aouda, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions. The section may be performed using the stage space and interaction to show Fogg's conflicting feelings through, for example: • his shame and regret that he has brought Mrs Aouda to England and can offer her nothing • his stiff upper lip in the face of his ruin • his philosophical attitude towards circumstances simply being 'against him' • his desire to give Mrs Aouda the little he has left • his lack of concern for his own future • his measured acceptance of being entirely alone in the world • his deep love for her, that he is yet to express.	12
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Question 7.4 You are performing the role of **Mrs Aouda**.

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

Explain why your ideas are appropriate for:

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

[20 marks]

07	4	Students might refer to some of the following aspects of interpretation of Mrs Aouda: • her guilt that Fogg's attempts to help her have contributed to his failure • her concern for Fogg and his future • despite her own desperate need, she refuses money from him • her vulnerability, as she is entirely alone in a new country, without friends, relatives or means • her genuine care, compassion and kindness in her treatment of Fogg • her lack of interest in material possessions or wealth • her desire to reach out to Fogg and ask him to 'share her grief' • her forwardness as a woman at this time, proposing their marriage. Students might refer to some of the following acting skills to communicate their interpretation: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, Indian accent • delivery of specific lines and words, timing, phrasing, listening and responding to Fogg. Physical skills: • interaction with Fogg, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gestures, posture, gait, energy/dynamics, demeanour and facial expressions. In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to one or more of the following: • her tragic backstory and her betrayal by her uncle • her beauty • she is well educated and demonstrates extensive knowledge throughout the play, about the places they visit and time zones • she instantly trusts Fogg • she is deeply upset at the thought of leaving India and never returning to her home • her joy in seeing the world • her romantic view of the world, which contrasts with Fogg's logical and mathematical approach to his journey • she feels indebted to Fogg • she wants to take responsibility for herself and her fate • she stops Fogg punching Fix, but only so she can punch him	20
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	• she becomes totally invested in ensuring Fogg's success • she often panics and worries when Fogg remains totally unmoved and calm • she questions and challenges British colonialism • she is decisive and agrees to marry Fogg the day after they become engaged • she is willing to join him on new adventures • the final image of the play of her holding him and looking at a giant world map 'charting their journey'. Students may explain why their ideas are appropriate to the play as a whole in terms of, for example: • consistency in terms of the action and the character(s) • development in terms of the action and the character(s).	
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Question 7.5 You are a designer working on **one** aspect of design for this extract.

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

Explain why your ideas are appropriate for:

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

[20 marks]

07	5	Students' answers will vary considerably depending on the area of design and effects selected. Effects that support the action of the extract might include one or more of the following: • to create a suitable location and/or setting for the action (a gentleman's drawing room) through set design or other design skills • to create a suitable romantic atmosphere for the action, through set, lighting or sound design • to create a sense of the time of day (early evening) through lighting or sound design • to support the creation of comedy and/or tension and the storytelling style, which may include multi-use of design elements in the scene through set, costume, lighting, sound or puppet design • to create a sense of location, period and/or social/cultural context through costume or set design • to suggest the differences in the character's social standing and nationality through the set or characters' costumes and make-up design. Set design ideas might include suggestions for, for example: • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits • use of gauze/backdrops/cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action; the suggestion of Fogg's drawing room set up for tea. This could be created using 'an open, flexible environment that can transform into a multitude of locations... at lightning speed' or using a more realistic approach. • the use of a map on the stage somewhere to suggest this scene is part of a wider journey • ideas for set and/or scene changes in this extract and in the play as a whole. Costume design and make-up ideas might include suggestions for, for example: • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition • footwear • headgear/hairstyle, eg a traditional Indian head covering for Mrs Aouda	20
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		- accessories including a gold pocket watch on a chain for Fogg - make-up - gentleman's clothes including a black tailcoat, a waistcoat and a cravat for Fogg or something more informal to reflect he is now at home. A traditional sari for Mrs Aouda - ideas for costumes in this extract and in the play as a whole - costume design ideas may be for all of the characters in the extract or just for some of them. - if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss. Lighting design ideas might include suggestions for, for example: - lighting design to create the setting of a late 19th century drawing room in the evening - choice of lanterns - use of oil lamps to reflect the time period - colour/intensity/positioning/angles/focus - creation of an intimate or romantic mood and atmosphere - projections - special effects/gobos - ideas for lighting in this extract and in the play as a whole. Sound design ideas might include suggestions for, for example: - live and/or recorded sound - position and use of speakers; volume/amplification/surround sound - use of voice/instruments - sound of the teacup dropping to the floor - sound effects appropriate to a drawing room setting - underscoring sound/music to create romantic atmosphere and/or mood - ideas for sound and/or music in this extract and in the play as a whole. Puppet design ideas might include suggestions for, for example: - characterisation - audience appeal - puppet type, eg life-size or miniature, symbolic or naturalistic - appropriate materials - structural design, size, shape and scale - performer manipulation and intentions for the performance - suitable puppet designs for the storytelling genre - ideas for puppets in this extract and in the play as a whole - if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppet design for every character. Reward should be given for the range and appropriateness of the ideas they discuss.	
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		Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example: • consistency in terms of the development of the action and the characters • consistency in terms of the style of design • consistency in terms of the design methods employed to create mood, atmosphere and/or location.	
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Section B: Study of set text – *Things I Know To Be True*

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

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

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

[4 marks]

08	1	The costume should reflect a contemporary working-class Australian suburb and must focus on the specific requirements/context of the extract. Students might describe some of the following costume design ideas: • style of costume indicating contemporary period, status, situation eg they are preparing dinner • simplicity and/or detail of the cut of costume • selected fabrics such as cotton, lycra, denim, polyester, colour, fit, condition • footwear • headgear, hairstyle • accessories • make-up • use of authentic fabrics, where appropriate • use of authentic colours, where appropriate. Additionally, students may make reference to: • denim jeans, t-shirt, cardigan or similar contemporary casual clothes • Fran's nurse's work uniform with pockets • leggings and jumper • slippers/trainers/work shoes • apron to protect clothes • contemporary hairstyle; potentially tied back and/or somewhat dishevelled if after work/prepping food • accessories such as belt/jewellery/gold wedding band.	4
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Question 8.2 You are performing the role of **Fran**.

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

‘It’s a mother’s job to make her children cry... one way or another.’

[8 marks]

08	2	Students might refer to some of the following vocal and physical skills: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis and accent (if appropriate) • delivery of specific words, lines, timing, phrasing. Physical skills: • interaction with Rosie, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. The line may be performed using vocal and physical skills to create one or more of the following effects: • to show Fran thinks mother/child relationships can be difficult • to assert her authority over her youngest child • to show defensiveness in response to Rosie’s annoyance • to show that she thinks life is generally difficult as an adult which children should be prepared for • to show her annoyance at Rosie • to show that she is not particularly maternal, instead she has a more pragmatic and practical approach to parenting.	8
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Question 8.3 You are performing the role of **Fran**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Rosie to show the audience **Fran's concern for Rosie**.

[12 marks]

08	3	Students might refer to some of the following: • use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect the stage space or promote/restrict movement. Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing. Physical skills: • interaction with Rosie and potentially Bob, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions. The section may be performed using the stage space and interaction to show her concern through, for example: • Fran's opening generalised question • her response to Rosie's gap year • her anxiety at Rosie not getting a 'proper' job • her suggestion of nursing – the career she has herself • her dismissal of the notion of love • the desperation she feels about women being financially independent • her lecturing tone towards Rosie • her non-verbal communication throughout the shaded extract • the way she delivers 'so get a job' • the fear she has for Rosie in the future when she cannot rely on her looks.	12
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Question 8.4 You are performing the role of **Rosie**.

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

Explain why your ideas are appropriate for:

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

[20 marks]

08	4	Students might refer to one or more of the following aspects of interpretation of Rosie: • she is irritated by Fran at the start of the extract • she is still feeling indecisive about her future • she is reeling from the events in Berlin • she defends the fact she has a job to her mother • she makes the point about the unfairness of Fran only letting her cut onions instead of learning how to cook • she cannot see why a mother would want to make her children cry – she thinks it is a terrible thing to think • she is protective of Bob and shows her caring nature towards him • she demonstrates a hopeful naivety towards growing old. Students might refer to some of the following acting skills to communicate their interpretation: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing, listening and responding to Fran and Bob. Physical skills: • interaction with Fran and Bob, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gestures, posture, gait, energy/dynamics, demeanour and facial expressions. In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to one or more of the following: • Rosie is described as 'not knowing who she is or what she wants to be yet' • she is the baby of the family – Mark's favourite and vice versa – and much younger than her siblings – everyone treats her as such • she has been travelling in Europe, fallen in love and been taken advantage of due to being a romantic dreamer and naive about relationships • she loves her family very much and they all 'adore her' • she wants to make things right for the family and will not accept that often people cannot be or do not want to be mended • she is 'surprisingly stubborn' and eventually decides to move away to Brisbane and pursue a creative writing course • her narrative description of Fran's death at the end of the play	20
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		- her feelings of being totally lost after the death of her mother and her acknowledgement that this loss is what finally forces her to grow up – ‘my childhood finally ended.’ Students may explain why their ideas are appropriate to the play as a whole in terms of, for example: - consistency in terms of the action and the character(s) - development in terms of the action and the character(s).	
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Question 8.5 You are a designer working on **one** aspect of design for this extract.

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

Explain why your ideas are appropriate for:

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

[20 marks]

08	5	Students' answers will vary considerably depending upon the area of design and effects selected. Effects that support the action of the extract might include one or more of the following: • to create a suitable location and/or setting for the action through set design or other design skills; the location is in the kitchen/garden. • to create a suitable mood and atmosphere for the action through set, lighting or sound design • to create a sense of the time of year, (late autumn) and time of day, through lighting or sound design • to create a sense of period (contemporary) and/or social/cultural context through costume or set or lighting or sound design • to support the creation of food preparation and manure sowing through set, lighting or sound design • to suggest the location, period, status, and appearance, state of mind and age of characters through the characters' costumes and make-up. Set design ideas might include suggestions for, for example: • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits – focus on the kitchen and doors to the garden • use of gauzes/backdrops/cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action; the kitchen and garden of Bob and Fran's family suburban home in late autumn in Australia during the daytime. This could be composite, symbolic or naturalistic with potential to provide staging opportunities for naturalistic, expressionistic and physical theatre • ideas for set and/or scene changes in this extract and in the play as a whole. Costume designs and make-up ideas might include suggestions for, for example: • style of costumes; cut, fit and length • colour, fabric such as denim, lycra, cotton, polyester, ornamentation • condition • contemporary, casual clothes or work uniform/apron for Fran • contemporary, colourful, informal clothes for Rosie • contemporary gardening clothes for Bob	20
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	• footwear – trainers, boots, shoes, slippers • headgear/hairstyle to reflect age, fashion and time of day • accessories – jewellery/wedding band for Fran • make-up • ideas for costumes in this extract and in the play as a whole • costume design ideas may be for all of the characters in the extract or just some of them • if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss • ideas for costume in this extract and how these may be used and change in the play as a whole. Lighting design ideas might include suggestions for, for example: • lighting design to create a kitchen/garden • suggestion of daytime in late autumn in Australia • lighting to suggest a hob or oven • choice of lanterns • colour/intensity/positioning/angles/focus • projection/special effects/gobos representing the room/window/garden • light and shadow to create atmosphere • ideas for lighting in this extract and in the play as a whole. Sound design ideas might include suggestions for, for example: • live and/or recorded sound • position and use of speakers; volume/amplification/surround sound • use of voice/instruments • naturalistic sound effects of an oven/kitchen/garden/chopping onions • symbolic sound effects to add tension to the scene, eg clock ticking • ideas for sound and/or music in this extract and in the play as a whole. Puppet design ideas might include suggestions for, for example: • characterisation • audience appeal • puppet type, eg life-size or miniature, symbolic or naturalistic • appropriate materials • structural design, size, shape and scale • performer manipulation and intentions for the performance • ideas for puppets in this extract in the play as a whole • if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppet design for every character. Reward should be given for the range and appropriateness of the ideas they discuss. Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example:	
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		• consistency in terms of the development of the action and the characters • consistency in terms of the style of design • consistency in terms of the design methods employed to create mood, atmosphere and/or location.	
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Section B: Study of set text – *Noughts & Crosses*

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

Question 9.1 You are designing a **setting** for a performance of this extract.

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

[4 marks]

09	1	The setting should reflect the conventions of contemporary dystopian theatre and must focus on the specific requirements/context of the extract. Students might describe some of the following aspects of setting: • the staging form chosen • composite, reduced or discrete settings to allow fast flow from one scene to the next • scale • use of levels, ramps, steps • positioning of audience and entrances/exits • use of gauzes/backdrops/cyclorama • use of projections • use of texture, materials, colour and condition • episodes are intended to flow into one another seamlessly • the style is non-naturalistic • the playwright's instruction that there should be no blackouts/minimum of props and no clutter • the style of play depends on actors moving furniture and setting on and off stage in sequences of physical movement. Additionally, students may make reference to: • the location in the burger bar • bare stage with individual items of setting brought on by actors eg neon signs saying 'Burger Bar', paper cups/tumblers, burger cartons • backdrop/projection of the burger bar/neon sign • trucked on items of set, for example, a table/counter or seats • metallic, monochromatic, modern representational approach to the design • an indication of the time of year (early autumn).	4
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Question 9.2 You are performing the role of **Callum**.

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

‘They were right – love doesn’t exist between a Nought and a Cross. And it never would.’

[8 marks]

09	2	Students might refer to some of the following vocal and physical skills: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific words, lines, timing, phrasing. Physical skills: • interaction with the audience, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. The line may be performed using vocal and physical skills to create one or more of the following effects: • his somewhat pessimistic acceptance of the fact that he and Sephy are in different worlds – she is about to start at Chivers boarding school • his fear that he will never see Sephy again • his ruefulness that his and Sephy’s love can never be • his reluctance to accept he has been wrong and everyone else was right • he is heartbroken at not having heard from Sephy.	8
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Question 9.3 You are performing the role of **Callum**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Jude to show the audience the **difficult choices Callum faces**.

[12 marks]

09	3	Students might refer to some of the following: • use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect the stage space or promote/restrict movement. Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing. Physical skills: • interaction with Jude and possibly the audience, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement towards and away from each other, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions. The section may be performed using the stage space and interaction to show the difficult choices Callum faces, for example: • his negative attitude towards his current situation • his loyalty to his brother, due to their shared history and anger about their father • his overall dilemma at this point in the play • his frustration at Jude's secrecy 'What're you up to, Jude?' • his desire to think about the future, but trepidation about Jude's plans • his irritation at Jude calling him 'little brother' • his uneasiness during the pauses • his curiosity about Jude's plan • his suspicion that Jude is doing something wrong • his ultimate decisive action.	12
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Question 9.4 You are performing the role of **Jude**.

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

Explain why your ideas are appropriate for:

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

[20 marks]

09	4	Students might refer to some of the following aspects of interpretation of Jude: • he is the elder of the two brothers • he is an angry character – not allowed to stay on at school and not able to play a full part in the society he lives in • ultimately, he resorts to violence – and Callum suspects this may be what he is implying (in scene 19) • his patronising attitude (and later intimidation) towards Callum, and desire for control • his secrecy 'I've been keeping my head down for a while' • his anger and hatred at Crosses who he calls 'daggers' • his manipulation and exploitation of Callum • his willingness to put Callum in harm's way. Students might refer to some of the following acting skills to communicate their interpretation: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines or words, timing, phrasing, listening and responding. Physical skills: • interaction with Callum and possibly the audience, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions. In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to one or more of the following: • he is driven, determined and tenacious in all he does • he feels great anger and resentment at the prejudice Noughts experience and this is shown in his interactions with other characters throughout the play • he is resentful of Callum and enjoys irritating him. He mocks him for his relationship with Sephy • he can be seen as a foreshadowing of what will come later in the play • he manipulates and influences Callum who is often right in the middle of any tension within the play – the explosion, the hanging. Students may explain why their ideas are appropriate to the play as a whole in terms of, for example: • consistency in terms of the action and the character/s • development in terms of the action and the character/s.	20
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Question 9.5 You are a designer working on **one** aspect of design for this extract.

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

Explain why your ideas are appropriate for:

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

[20 marks]

09	5	Students' answers will vary considerably depending on the area of design and effects selected. Effects that support the action of the extract might include one or more of the following: • to create a suitable location and/or setting for the action ie the burger bar through set design or other design skills • to create a suitable tense mood and atmosphere for the action through set, lighting or sound • to create a sense of the time of day (open to interpretation), through lighting or sound design • to create a sense of period, status and/or social/cultural context through costume or set • to support the creation of tension in the scene through set or lighting or sound • to suggest the location, status, appearance and age of characters through characters' costumes and make-up. Students might describe some of the following aspects of set and props, in the burger bar, appropriate to a contemporary dystopian interpretation. For example: • trucked on, sofa/chairs • the need to address the playwright's description that there should be a 'minimum of props and clutter' Set design ideas might include suggestions for, for example: • the staging form chosen • composite, reduced or discrete setting • scale • use of levels, ramps, steps, split-staging • positioning of audience and entrances/exits • use of gauzes/backdrops/cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action and other locations in the play eg contrasts of the Hadley home 'More museum than home' with the McGregor home, the school, the beach, the prison. This could be composite, symbolic or representational – bearing in mind the large number of scenes/quick changes required and that the episodes are intended to flow into one another seamlessly • the style is dystopian • minimum props/no clutter as stated by the playwright	20
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	- the style of play depends on actors moving furniture and setting on and off stage in sequences of physical movement - ideas for set and/or scene changes in this extract and in the play as a whole. Costume designs and make-up ideas might include suggestions for, for example: - style of costumes; cut, fit and length - colour, fabric, ornamentation such as monochromatic scheme for Noughts and Crosses - condition - footwear - headgear/hairstyle eg balaclava/bandana for Jude or radical hairstyle - jewellery, accessories - symbolic or naturalistic make-up to suggest age, status, beauty, colouring, state of mind, contemporary setting - ideas for costume in this extract and in the play as a whole. - costume design ideas may be for all of the characters in the extract or just for some of them. - If there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss. Lighting design ideas might include suggestions for, for example: - lighting design to create a suggestion of time of day (open to interpretation) - choice of lanterns - colour/intensity/positioning/angles/focus - warm lighting/interior lighting - special effects/gobos representing the burger bar - specialist symbolic lighting to symbolise the themes of the play, eg prejudice, social standing, racism - ideas for lighting in this extract and in the play as a whole. Sound design ideas might include suggestions for, for example: - live and/or recorded sound - position and use of speakers; volume/amplification/surround sound - use of voice/instruments - naturalistic sound effects of a restaurant - clock ticking or similar to create tension - symbolic sound effects to foreshadow the tension between the characters - ideas for sound and/or music in this extract and in the play as a whole. Puppet design ideas might include suggestions for, for example: - characterisation – difference between Noughts and Crosses, use of colour/symbols - audience appeal - puppet type, eg life-size or miniature, symbolic or naturalistic - appropriate materials - structural design, size, shape and scale - performer manipulation and intentions for the performance	
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		• ideas for puppets in this extract and in the play as a whole. • if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppet design for every character. Reward should be given for the range and appropriateness of the ideas they discuss. Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example: • consistency in terms of the development of the action and the characters • consistency in terms of the style of design • consistency in terms of the design methods employed to create mood, atmosphere and/or location.	
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Section B: Study of set text – *Romeo and Juliet*

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

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

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

[4 marks]

10	1	The costume should reflect the context of Verona in the late 16th century and must focus on the specific requirements/context of the extract. Students might describe some of the following costume design ideas: • style of costume indicating period/status/situation • simplicity and/or detail of the cut of the costume • selected fabrics, colour, fit, condition • use of authentic fabrics such as linen, hessian and leather • use of authentic muted colours • footwear • hairstyle • accessories. Additionally, students may make reference to: • floor length dark brown robe made from heavy cotton • a rope cord around his waist • a full hood and wide collar • a simple cross hanging around his neck from a leather string • simple slip-on leather shoes • a bowl haircut • woollen hose.	4
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Question 10.2 You are performing the role of **Friar Laurence**.

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

‘Hark, how they knock!– Who’s there?– Romeo, arise, Thou wilt be taken.– Stay awhile!– Stand up,’

[8 marks]

10	2	Students might refer to some of the following vocal and physical skills: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific words, lines, timing and phrasing. Physical skills: • interaction with Romeo, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions. The line may be performed using vocal and physical skills to create one or more of the following effects: • to show his concern that Romeo may be caught and put to death • to show his frustration with Romeo • to show his panic and fear in response to the sudden knocking • to show his desire to protect Romeo • to show his confusion about who would be knocking at his door • to show his attempts to stay calm and take control of the situation.	8
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Question 10.3 You are performing the role of **Friar Laurence**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Romeo to show the audience **Friar Laurence's frustration**.

[12 marks]

10	3	Students might refer to some of the following: • use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect stage space or promote/restrict movement. Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing. Physical skills: • interaction with Romeo, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions. The section may be performed using the stage space and interaction to show Friar Laurence's frustration through, for example: • his frustration that Romeo is not listening to him • his awareness that Romeo might be discovered at any moment • his reaction to Romeo's response to the word banished • a change in volume and tone as the exchange progresses and his frustration and desperation grows • use of levels, such as chairs • the oppressive impact of the small cell on their movement • the use of hushed whispers due to the danger of the situation • the contrast in their physicality and energy with the Friar attempting to remain calm and Romeo consumed with anger • his possible physical attempts to restrain Romeo so he will listen • his attempt to make and sustain eye contact with Romeo • their differing facial expressions and body language throughout the exchange.	12
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Question 10.4 You are performing the role of **Romeo**.

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

Explain why your ideas are appropriate for:

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

[20 marks]

10	4	Students might refer to some of the following aspects of interpretation of Romeo: • he is consumed with rage about his banishment and is struggling to accept the punishment • he is so passionately in love with Juliet that he claims he would prefer to be dead than banished • he is hot tempered and is difficult to calm • he rejects the Friar's advice as he feels that he cannot understand what he is going through, as he is too old and has not known love like his • he has a very close father/son relationship with the Friar • he appears brave and does not immediately run and hide when the knocking is heard. Students might refer to some of the following acting skills to communicate their interpretation: Vocal skills: • pitch, pace, pause, tone, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing, hesitation, listening and responding. Physical skills: • interaction with the Friar, eye contact, spatial relationships, physical contact, use of performance space, eye contact and its withdrawal • movement, body language, gestures, posture, gait, energy/dynamics, demeanour and facial expressions. In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to one or more of the following: • he is impulsive and spontaneous throughout • his family are involved in a long-standing bitter feud with the Capulets, but he is not interested in violence, only love • he claims he is passionately in love with Rosaline at the start of the play and enjoys playing the rejected lover • he proves the seriousness of his feelings for Juliet through his actions; his willingness to marry her, take abuse from Tybalt and his decision to kill himself when he believes she is dead • he lacks the capacity for moderation and experiences emotions very intensely, in comparison to the more level-headed Juliet • he shows a very different side to his character when with his friends, lively, intelligent and quick witted.	20
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		Students may explain why their ideas are appropriate to the play as a whole in terms of, for example: • consistency in terms of the action and the character(s) • development in terms of the action and the character(s).	
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Question 10.5 You are a designer working on **one** aspect of design for this extract.

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

Explain why your ideas are appropriate for:

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

[20 marks]

10	5	Students' answers will vary considerably depending upon the design areas and effects selected. Effects that support the action of the extract might include one or more of the following: • to create a suitable location and/or setting for the action of Friar Laurence's cell at night, through set design or other design skills • to create a suitable mood and atmosphere for the action, establishing the oppressive sense of anger and tension through set, lighting or sound • to create a sense of the location through set, lighting or sound design • to create a sense of period late 16th century Verona and/or social/cultural context through costume or set design • to support the creation of tension in the scene through set or lighting or sound design • to suggest Romeo's high status and social class and the difference in class with the Friar through the set or characters' costumes and make-up designs. Set design ideas might include suggestions for, for example: • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience, entrances/exits • use of gauzes/backdrops/cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action; the Friar's cell • the creation of a suitable setting for the time of day (nighttime) • ideas for set and/or scene changes in this extract in the play as a whole. Costume designs and make-up ideas might include suggestions for, for example: • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition • a silk doublet, jerkin and silk hose for Romeo and robes for the Friar • footwear • headgear/hairstyle; an embroidered cap for Romeo and a hood for the Friar • accessories • ideas that create a sense of the period of the late 16th century and the relevant sociocultural context • make-up • ideas for costume in this extract and in the play as a whole	20
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	• costume design ideas may be for all of the characters in the extract or just for some of them • if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss. Lighting design ideas might include suggestions for, for example: • the tense atmosphere of the Friar's cell • a sense of the time of day (night) • suggestion of location • choice of lanterns • creation of a sense of the use of candles and lamps to light the room • colour/intensity/positioning/angles/focus • the intensity of the scene and the tension between the characters • light and shadow/silhouette • special effects/gobos • ideas for lighting in this extract and in the play as a whole. Sound design ideas might include suggestions for, for example: • live and/or recorded sound • position and use of speakers; volume/amplification/surround sound • use of voice/instruments • symbolic sound effects to create a sense of Romeo's anger • the sound of footsteps and knocking • ideas for sound and/or music in this extract and in the play as a whole. Puppet design ideas might include suggestions for, for example: • characterisation • audience appeal • puppet type, eg life-size or miniature, symbolic or naturalistic • appropriate materials • structural design, size, shape and scale • performer manipulation and intentions for the performance • ideas for puppets in this extract and in the play as a whole • if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppet design for every character. Reward should be given for the range and appropriateness of the ideas they discuss. Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example: • consistency in terms of the development of the action and the characters • consistency in terms of the style of design • consistency in terms of the design methods employed to create mood, atmosphere and/or location.	
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Section B: Study of set text – *A Taste of Honey*

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

Question 11.1 You are designing a **costume** for **Boy** to wear in a performance of this extract.

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

[4 marks]

11	1	Students might describe some of the following costume design ideas: • style of costume indicating period/status/situation • simplicity and/or detail of the cut of the costume • selected fabrics, colour, fit, condition • footwear • headgear, hairstyle • accessories • make-up • use of authentic fabrics, where appropriate • use of authentic colours, where appropriate Additionally, students may make reference to: • black bell-bottomed trousers • sailor's cap • tallies on cap with the name of Boy's ship inscribed • dark blue sailor suit • wide-lapelled collar with a square backing • black boots.	4
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Question 11.2 You are performing the role of **Boy**.

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

‘Listen, I’m going to ask you something. I’m a man of few words. Will you marry me?’

[8 marks]

11	2	Students might refer to some of the following vocal and physical skills: Vocal skills: • pitch, pace, pause, tone of voice; volume, emphasis, accent (if appropriate) • delivery of specific words, lines, timing, phrasing. Physical skills: • interaction with Jo, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. The line may be performed using vocal and physical skills to create one or more of the following effects: • to convince Jo of his feelings for her • to persuade Jo that he is serious about their long-term relationship • to show how direct he can be • to communicate his sense of humour • to show his nervousness • to convey his sexual desire for Jo.	8
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Question 11.3 You are performing the role of **Boy**.

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

[12 marks]

11	3	Students might refer to some of the following: • use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect the stage space or promote/restrict movement. Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing. Physical skills: • interaction with Jo, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions. The section may be performed using the stage space and interaction to show Boy's affection for Jo through, for example: • his surprise at Jo being willing to marry him • his insistence that he was being serious with his proposal • his continuing surprise at Jo agreeing to marry him • his curiosity regarding how certain Jo is that she loves him • his joy as he tells Jo how much he adores her • his excitement at the prospect of giving Jo the ring • his need for reassurance • his reaction to her starting to go • his swinging of her through the air • his putting on of the ring and kissing of her hand • his questioning regarding how Jo's mum will react to the news.	12
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Question 11.4 You are performing the role of **Jo**.

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

Explain why your ideas are appropriate for:

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

[20 marks]

11	4	Students might refer to some of the following aspects of interpretation of Jo: • her happiness that Boy came to meet her from school • she is easily persuaded to stay outside longer with Boy • her pessimistic view of life, reflected by the fact that winter is her favourite season • her negative reaction to Boy's kiss • her disregard for the reaction of others to Boy • her humorous reaction to Boy's wedding proposal • her casual approach to accepting the proposal • her declaration of her love for Boy • her dismissive attitude regarding her mother's feelings. Students might refer to some of the following acting skills to communicate their interpretation: Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, Manchester/Salford accent • delivery of specific lines and words, timing, phrasing, listening and responding. Physical skills: • interaction with Boy, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gestures, posture, gait, energy/dynamics, demeanour and facial expressions. In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students might refer to one or more of the following: • her complex relationship with Helen • her tense and argumentative relationship with her mother fuelled by her resentment of their difficult life together • her frustration and resentment at moving around so much in their lives and her desire to be independent • her vulnerability • her defiance • her negativity and lack of confidence at other times in the play • her relationship with the men in the play and what this tells us about her character and relationship with her mother • her resilience and pragmatic approach to life at various points in the play.	20
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		Students may explain why their ideas are appropriate to the play as a whole in terms of, for example: • consistency in terms of the action and the character(s) • development in terms of the action and the character(s).	
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Question 11.5 You are a designer working on **one** aspect of design for this extract.

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

Explain why your ideas are appropriate for:

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

[20 marks]

11	5	Students' answers will vary considerably depending on the area of design and effects selected. Effects that support the action of the extract might include one or more of the following: • to create a suitable location and/or setting for the action through set design or other design skills • to create a suitable mood and/or atmosphere for the action through set, lighting or sound design • to create a sense of the time of day (late afternoon) through lighting or sound design • to create a sense of the time of year (winter) through lighting, sound, costume or set design • to create a sense of period (1950s) and/or social/cultural context through costume or set design • to support the creation of mood/atmosphere in the scene through lighting or sound design • to suggest the location, period, status, appearance and age of characters through the characters' costumes and make-up. Set design ideas might include suggestions for, for example: • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits • use of gauzes, backdrops, cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action; the street outside Jo's home • ideas for set and/or scene changes in this extract and in the play as a whole. Costume design and make-up ideas might include suggestions for, for example: • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition • headgear, hairstyle • footwear • accessories • make-up	20
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		• school uniform for Jo • naval/sailor uniform for Boy • use of authentic fabrics, where appropriate • use of authentic colours, where appropriate • ideas for costumes in this extract and in the play as a whole • costume design ideas may be for all of the characters in the extract or just for some of them • if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss. Lighting designs might include suggestions for, for example: • lighting design to create a sense of a street outside Jo's home • suggestion of time of day (dark winter night) • choice of lanterns • colour/intensity/positioning/angles/focus • projections • special effects/gobos • light and shadow/silhouette (suggestion of streetlight) • creation of mood or atmosphere • ideas for lighting in this extract and in the play as a whole. Sound designs might include suggestions for, for example: • live and/or recorded sound • position and use of speakers; volume/amplification/surround sound • use of voice/instruments • street sound effects, eg traffic passing by • symbolic sound effects • underscoring sound/music to create atmosphere and/or mood • ideas for sound and/or music in this extract and in the play as a whole. Puppet design ideas might include suggestions for, for example: • characterisation • audience appeal • puppet type, eg life-size or miniature, symbolic or naturalistic • appropriate materials • structural design, size, shape and scale • performer manipulation and intentions for the performance • ideas for puppets in this extract and in the play as a whole • If there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppet design for every character. • Reward should be given for the range and appropriateness of the ideas they discuss. Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example: • consistency in terms of the development of the action and the characters • consistency in terms of the style of design	
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		consistency in terms of the design methods employed to create mood, atmosphere and/or location.	
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Section B: Study of set text – *The Empress*

The following mark scheme is for **Question 12: *The Empress***

Question 12.1 You are designing a **setting** for a performance of this extract.

The **setting** must reflect the context of *The Empress*, set in the last fourteen years (1887–1901) of Queen Victoria’s rule. Describe your design ideas for the **setting**.

[4 marks]

12	1	Students might describe some of the following set design ideas: • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits • use of gauzes/backdrops/cyclorama • use of projections to create the water in the dock or the images of ships coming in and out • use of texture, materials, colour and condition. Additionally, students may make reference to: • piles of trunks, containers, barrels and pallets • gang planks and rails • ships or parts of ships eg funnels, paddles • carriages • ropes, nets and boating paraphernalia • suitcases and other luggage from the journey • reflection of the story telling/rough theatre style.	4
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Question 12.2 You are performing the role of **Susan**.

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

‘I’m afraid that’s quite out of the question.

We already have a nanny, an English one.’

[8 marks]

12	2	Students might refer to some of the following vocal and physical skills: Vocal skills: • pitch, pace, pause, tone of voice; volume, emphasis and accent (if appropriate) • delivery of specific words, lines, timing and phrasing. Physical skills: • interaction with Rani and the children, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. The line may be performed using vocal and physical skills to create one or more of the following effects: • to show her desire to get the conversation over as quickly as possible • to show her coldness towards Rani • to show her firmness and how she wants to make her point clearly • to show how she looks down on Rani and considers her ill-educated and ill-equipped to teach the children • to show how she believes an English nanny is far more desirable than an ayah.	8
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Question 12.3 You are performing the role of **Susan**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Rani to show the audience **Susan does not care about Rani**.

[12 marks]

12	3	Students might refer to some of the following: • use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect the stage space or promote/restrict movement. Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing. Physical skills: • interaction with Rani and the children, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions. The section may be performed using the stage space and interaction to show Susan's lack of care for Rani through, for example: • her reaction to the children crying and clinging to Rani • her desire to have the conversation over as quickly as possible • her attempts to pull the children away from Rani • her attempts to ignore Rani's tears • her lack of interest in Rani's concerns about what she should do • her differentiation between Rani and her mother who was an 'experienced ayah' • her insistence that there is no 'binding' agreement between them • her growing impatience as Rani continues to question her • her anger when Rani calls her a liar.	12
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Question 12.4 You are performing the role of **Rani**.

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

Explain why your ideas are appropriate for:

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

[20 marks]

12	4	Students might refer to some of the following aspects of interpretation of Rani: • when she arrives in England she is sixteen, naive, trusting and shocked by Susan's betrayal • she feels genuine care and concern for the children she looks after and is pained to be separated from them • she develops a close bond with Hari on the ship and wants to help him better himself, he praises her for having 'a kind heart' • she is excited about her new life in England, having never travelled outside of India • she is willing to attempt to stand up to Susan and challenge her unjust treatment • when she is abandoned she feels entirely alone and she has no choice but to accept Hari's help. Students might refer to some of the following acting skills to communicate their interpretation: Vocal skills: • pitch, pace, pause, tone, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing, listening and responding. Physical skills: • interaction with Susan and the children, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions. In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students may refer to one or more of the following: • she is horrified by the conditions at the boarding house and wishes to distance herself from the other women there • she is intelligent and more educated than most Indian girls, having attended school • despite her vulnerable position, she bravely leaves Hari in the boarding house and travels to the dock alone • she is excited and hopeful about her new position with Lord and Lady Oakham • she agrees to begin an affair with Lord Oakham because he promises to protect her and support her financially and she needs to send money back to her family	20
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	• she is hurt and angry when she is put out on the street by Lord Oakham and is unafraid to stand up to him and speak the truth • she attempts to abandon her baby because she feels so desperate • she feels her and the baby are better off dead, but she is saved by the kindness of Firoza • she is committed to helping others and supports Dadabhai in his bid to become an MP because she wants to give the undervalued 'a voice' • she is devastated when Dadabhai returns to India • despite her early rejections of Hari, she never forgets him and cherishes his letters and is happily reunited with him after thirteen years. Students may explain why their ideas are appropriate to the play as a whole in terms of one or more of the following, for example: • consistency in terms of the action and the character(s) • development in terms of the action and the character(s).	
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Question 12.5 You are a designer working on **one** aspect of design for this extract.

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

Explain why your ideas are appropriate for:

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

[20 marks]

12	5	Students' answers will vary considerably depending upon the area of design and effects selected. Effects that support the action of the extract might include one or more of the following: • to create a suitable location and/or setting for the action through set design or other design skills: the location is Tilbury docks • to create a suitable mood and/or atmosphere for the action, through set, lighting or sound design • to create a sense of the time of day (evening), through lighting or sound design • to create a sense of period (1887) and/or social/cultural context through costume or set design • to support the creation of a busy and tense mood/atmosphere in the scene through lighting or sound design • to suggest the location, period, status, appearance and age of characters through the characters' costumes and make-up. Set design ideas might include suggestions for, for example: • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging • positioning of audience and entrances/exits • use of gauzes, backdrops, cyclorama • use of projections to create a sense of the water or ships moving in and out • use of texture, materials, colour and condition • a reflection of the storytelling/rough theatre style • the creation of a suitable setting for the action, set in Tilbury docks with multiple ships docked, the water, gang planks, carriages and trunks • ideas for set and/or scene changes in this extract and in the play as a whole. Costume design and make-up ideas might include suggestions for, for example: • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition • hairstyle eg oiled hair, headgear • footwear • accessories • make-up to suggest the difficulties of the journey • use of authentic fabrics such as lace, tulle, satin, silk and cotton • use of authentic colours such as peacock blue, deep reds and greens • ideas for costumes in this extract and in the play as a whole	20
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		• a multi-layered dress for Susan with wide, full-length skirt, deep v-shaped bodice and full, long sleeves • a cotton sari, choli top, panche or lungi and dupatta for Rani • costume design ideas may be for all of the characters in the extract or just for some of them • if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss. Lighting design ideas might include suggestions for, for example: • lighting design to create the busy and chaotic atmosphere of a bustling dock • suggestion of time of day (evening-time) • choice of lanterns • colour/intensity/positioning/angles/focus • projections to create a sense of the water or ships moving in and out • special effects/gobos representing moving ships or the stars and moon appearing • light and shadow/silhouette • creation of mood or atmosphere • ideas for lighting in this extract and in the play as a whole. Sound design ideas might include suggestions for, for example: • live and/or recorded sound • position and use of speakers; volume/amplification/surround sound • use of voice/instruments • symbolic sound effects to add to the scene, eg ideas for sound and/or music in this extract and in the play as a whole • underscoring sound/music to create atmosphere and/or mood • sounds of passengers disembarking and sailors shouting to one another • sounds of carriages arriving • sounds of waves and steamship horns • ideas for sound and/or music in this extract and in the play as a whole. Puppet design ideas might include suggestions for, for example: • characterisation • audience appeal • puppet type, eg life-size or miniature, symbolic or naturalistic • appropriate materials • structural design, size, shape and scale • performer manipulation and intentions for the performance • ideas for puppets in this extract and in the play as a whole • if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppet design for every character. Reward should be given for the range and appropriateness of the ideas they discuss.	
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		Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example: • consistency in terms of the development of the action and the characters • consistency in terms of the style of design • consistency in terms of the design methods employed to create mood, atmosphere and/or location.	
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Section B: Study of set text – *The Great Wave*

The following mark scheme is for **Question 13: *The Great Wave***

Question 13.1 You are designing a **costume** for **Hanako** to wear for a performance of this extract.

The costume must reflect the context of *The Great Wave*, set in North Korea in the early 1980s. Describe your design ideas for the costume.

[4 marks]

13	1	The costume should reflect early 1980s North Korea and must focus on the specific requirements/context of the extract. Students might describe some of the following costume design ideas: • style of costume indicating period/status/situation • simplicity of Mao suit and/or detail of the cut of the costume • selected fabrics, colour, fit, condition • footwear • headgear, hairstyle • accessories • make-up, to show harsh conditions of imprisonment • use of authentic fabrics, including polyester, cotton and canvas • use of authentic colours, including black, navy and olive green. Additionally, students may make reference to: • high, rigid and flipped-up collar • tunic-style button-down jacket • straight leg and loose-fitting trousers • four pockets • black canvas shoes • the costume as a symbol of proletarian unity.	4
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Question 13.2 You are performing the role of **Hanako**.

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

‘You’re not Japanese. You can keep saying it as much as you want. People can tell.’

[8 marks]

13	2	Students might refer to some of the following vocal and physical skills: Vocal skills: • pitch, pace, pause, tone of voice; volume, emphasis and accent (if appropriate) • delivery of specific words, lines, timing and phrasing. Physical skills: • interaction with Jung Sun, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy, demeanour and facial expressions. The line may be performed using vocal and physical skills to create one or more of the following effects: • to show her growing frustration towards Jung Sun and their lack of progress • to convey the pain she feels when discussing Japan • to show her resentment towards Jung Sun as she attempts to become ‘Japanese’ • to show her attempts to hurt Jung Sun through criticism • to convey her protectiveness towards Japan and her pride in being Japanese • to show her attempts to exert power over Jung Sun, when she feels powerless.	8
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Question 13.3 You are performing the role of **Hanako**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Jung Sun to show the audience **Hanako's frustration**.

[12 marks]

13	3	Students might refer to some of the following: • use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect the stage space or promote/restrict movement. Vocal skills: • pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing. Physical skills: • interaction with Jung Sun, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions. The section may be performed using the stage space and interaction to show Hanako's frustration through, for example: • the shaking of her head and walking away from Jung Sun • her reaction to Jung Sun picking up the books • her use of criticism • her reaction to Jung Sun's request that they start again and keep trying • her striding back towards Jung Sun • her insistence that 'You can't just 'become' Japanese.' • her anger about Jung Sun's constant questions • her frustration about not knowing Jung Sun's name • use of levels including chairs and desk.	12
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Question 13.4 You are performing the role of **Jung Sun**.

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

Explain why your ideas are appropriate for:

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

[20 marks]

13	4	Students might refer to some of the following aspects of interpretation of Jung Sun: • she is totally committed to her studies and adopts a meticulous approach • she is confident that her hard work and dedication will allow her to 'become' Japanese • she is calm and controlled in response to Hanako's anger and frustration • she is initially unwilling to reveal any personal information, but slowly opens up to Hanako as she teaches her • she is suspicious and sceptical of Hanako • she has never left North Korea and is excited by the idea of seeing Japan • she is desperate to find out every detail about life in Japan so she can successfully integrate into Japanese society. Students might refer to some of the following acting skills to communicate their interpretation: Vocal skills: • pitch, pace, pause, tone, volume, emphasis, accent (if appropriate) • delivery of specific lines and words, timing, phrasing, listening and responding. Physical skills: • interaction with Hanako, eye contact and its withdrawal, spatial relationships, physical contact, use of performance space • movement, body language, gesture, posture, gait, energy/dynamics, demeanour and facial expressions. In explaining why their ideas are appropriate for the extract and the performance of the role in the play as a whole, students may refer to one or more of the following: • she is highly disciplined and self critical, always striving for perfection as she serves her country • she initially perceives Hanako to be 'weak', 'stupid' and 'lazy' and treats her harshly when she teaches her • she feels great anger and hatred towards the Japanese people, as she believes they have caused huge suffering to the North Korean people • she believes Hanako should pay for her 'country's crimes' • she plants a bomb on a plane, which kills hundreds of people to 'please my father' • at the end of the play she has been imprisoned for seven years and is sentenced to be executed, a punishment she accepts • she expresses regret for her crime, but still remains totally committed to her country and she believes she must still do her duty	20
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		• she genuinely wants to help Hanako’s family find her and is upset that she was not released after she taught her. Students may explain why their ideas are appropriate to the play as a whole in terms of, for example: • consistency in terms of the action and the character(s) • development in terms of the action and the character(s).	
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Question 13.5 You are a designer working on **one** aspect of design for this extract.

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

Explain why your ideas are appropriate for:

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

[20 marks]

13	5	Students' answers will vary considerably depending upon the area of design and effects selected. Effects that support the action of the extract might include one or more of the following: • to create a suitable location and/or setting for the action through set design or other design skills • to create a suitable mood and/or atmosphere for the action, through set, lighting or sound design • to create a sense of the time of day through lighting or sound design • to create a sense of period (early 1980s) and/or social/cultural context through costume or set design • to support the creation of a tense mood/atmosphere in the scene through lighting or sound design • to suggest the location, period, status, appearance and age of characters through the characters' costumes and make-up. Set design ideas might include suggestions for, for example: • the staging form chosen • composite, reduced or discrete settings • scale • use of levels, ramps, steps, split staging, revolve to create multiple locations in one scene • positioning of audience and entrances/exits • use of gauzes, backdrops, cyclorama • use of projections • use of texture, materials, colour and condition • the creation of a suitable setting for the action, set in a sparse classroom/interrogation room in North Korea, with a wooden desk and two chairs and books and bits of paper scattered everywhere • ideas for set and/or scene changes in this extract and in the play as a whole. Costume design and make-up ideas might include suggestions for, for example: • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition • hairstyle, headgear • footwear, black canvas shoes • accessories • Mao suits • make-up to suggest that Hanako has been kept imprisoned • use of authentic fabrics such as polyester, cotton and canvas • use of authentic colours such as muted blues, olive green and black	20
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		• ideas for costumes in this extract and in the play as a whole • costume design ideas may be for all of the characters in the extract or just for some of them • if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the costumes for every character. Reward should be given for the range and appropriateness of the ideas they discuss. Lighting design ideas might include suggestions for, for example: • lighting design to create the bleak and institutionalised atmosphere with little natural light and possibly lights on other parts of the stage to represent Japan • suggestion of time of day • choice of lanterns • colour/intensity/positioning/angles/focus • projections • special effects/gobos • light and shadow/silhouette • creation of mood or atmosphere • ideas for lighting in this extract and in the play as a whole. Sound design ideas might include suggestions for, for example: • live and/or recorded sound • position and use of speakers; volume/amplification/surround sound • use of voice/instruments • symbolic sound effects to add to the scene, eg ideas for sound and/or music in this extract and in the play as a whole • underscoring sound/music to create atmosphere and/or mood • sounds of the waves representing the shores of Japan • sounds of other prisoners or officers beyond the room • ideas for sound and/or music in this extract and in the play as a whole Puppet design ideas might include suggestions for, for example: • characterisation • audience appeal • puppet type, eg life-size or miniature, symbolic or naturalistic • appropriate materials • structural design, size, shape and scale • performer manipulation and intentions for the performance • ideas for puppets in this extract and in the play as a whole • if there are more than two characters on stage during the exchange, students are not expected to give a detailed account of the puppet design for every character. Reward should be given for the range and appropriateness of the ideas they discuss. Students may explain why their design ideas are appropriate to the play as a whole in terms of one or more of the following, for example: • consistency in terms of the development of the action and the characters • consistency in terms of the style of design • consistency in terms of the design methods employed to create mood, atmosphere and/or location.	
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Section C: Live theatre production

Candidates answer **one** question.

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

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

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

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

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

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

Question 14

Describe how **two or more** actors used their vocal **and** physical skills to create comedy **or** tension for the audience.

Analyse and evaluate how successful they were in creating comedy **or** tension for the audience.

You could make reference to:

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

[32 marks]

This question assesses: • AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed. (12 marks) • AO4 Analyse and evaluate their own work and the work of others. (20 marks) Responses could include reference to: • a scene or section and/or • the production as a whole. An analysis of how successful the actors are in creating comedy and/or tension in terms of, for example: • characterisation and interpretation of role • the use of physical sequences, ensemble work and/or mime • establishing relationships with other characters • the building and intensifying of the comedic or tense elements of the scene • creation of moments where there is a shift from one of these moods to the other • special features or hallmarks of the style/genre of the production • the context of the play/production. The skills applied: • vocal: pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate) • physical: movement, body language, gesture, posture, gait, poise, balance, spatial relationships • facial expression, eye contact. Reference could also be made to: • physical appearance of the performer/character – age, height, build, colouring, facial features • creation of comedy through the application of their skills in order to create laughter and amusement for the audience • creation of tension through the application of their skills in order to create tense, thrilling, exciting, apprehensive, dangerous or scary moments of action • creation of moments that are both tense and comedic • use of costume and props • use of space and setting • interaction with other characters; listening and response • delivery of specific lines.	32
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Question 15

Describe how the **set design** was used to create an appropriate setting **or** settings for the audience.

Analyse and evaluate how successful the **set design** was in creating an appropriate setting **or** settings for the audience.

You could make reference to:

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

[32 marks]

This question assesses:

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

Responses could include reference to:

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

Students may refer to how the set design was used to create appropriate setting/s for the action, for example:

- creation of a sense of interior or exterior locations
- to create a sense of the period of the play
- transitions between time periods and/or locations
- creation of a sense of time of day and/or year
- use of set to aid the creation of specific sequences of physical action
- interaction of the actors with the set
- supporting the action
- set dressing
- special features or hallmarks of the style/genre of the production
- the context of the play/production.

An analysis of how successful the set was in creating the setting(s) for the audience with reference to some of the following:

- the layout and configuration of the set
- composite or discrete settings
- scale
- use of levels, ramps, steps, split staging
- positioning of audience and entrances/exits
- use of gauzes/backdrops/cyclorama
- use of projections, multimedia
- use of texture, materials, colour
- revolves, trucks, projections, smoke machines and flying
- actors' interaction and use of the set to enhance meaning/message.

32

Question 16

Describe how the **costume design** was used to communicate **two or more** characters to the audience.

Analyse and evaluate how successfully the **costume design** communicated the characters to the audience.

You could make reference to:

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

[32 marks]

This question assesses: • AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed. (12 marks) • AO4 Analyse and evaluate their own work and the work of others. (20 marks) Responses could include reference to: • a scene or section and/or • the production as a whole. Students may refer to how the costumes communicated characters, for example: • age, gender, social background, ethnicity, status • personality traits, idiosyncrasies, attitudes • the period of the play • how the actors used the costumes • how the costumes may have changed during the production • to indicate the time of day/night and season • relationships established with other characters • special features or hallmarks of the style/genre of the production • the context of the play/production. An analysis of how successfully the costumes communicated the characters to the audience with reference to some of the following: • style of costumes; cut, fit and length • colour, fabric, ornamentation • condition • footwear • headgear • hairstyle • accessories.	32
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