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Summary of Pearson Edexcel Level 3 Advanced Subsidiary GCE in Drama and Theatre SAMs Issue 2 changes

<table>
<thead>
<tr>
<th>Summary of changes made between previous issue and this current issue</th>
<th>Page number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accidental Death of an Anarchist extract changed – now from Gavin Richards version, Methuen Drama (ISBN 9780413156105) in order to match specification</td>
<td>26–28</td>
</tr>
<tr>
<td>Marking instructions changed to read ‘in the context of the work of others’</td>
<td>56, 58</td>
</tr>
</tbody>
</table>

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.

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All information in this document is correct at time of publication.

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<table>
<thead>
<tr>
<th>Contents</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>General marking guidance</td>
<td>3</td>
</tr>
<tr>
<td>Component 2 Question Paper</td>
<td>5</td>
</tr>
<tr>
<td>Component 2 Source Booklet</td>
<td>23</td>
</tr>
<tr>
<td>Component 2 Mark Scheme</td>
<td>55</td>
</tr>
</tbody>
</table>
Introduction

The Pearson Edexcel Level 3 Advanced Subsidiary GCE in Drama and Theatre is designed for use in schools and colleges. It is part of a suite of AS/A Level qualifications offered by Pearson.

This sample assessment material has been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.
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General marking guidance

All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.

Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.

Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.

All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate’s response is not worthy of credit according to the mark scheme.

Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.

When examiners are in doubt regarding the application of the mark scheme to a candidate’s response, a senior examiner must be consulted before a mark is given.

Crossed-out work should be marked unless the candidate has replaced it with an alternative response.

Specific marking guidance

The grids identify which Assessment Objective is being targeted.

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the ‘best fit’ approach should be used:

Examiners should first decide which descriptor most closely matches the answer and place it in that level.

The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.

In cases of uneven performance, the points above will still apply.

Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.

Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.

It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner’s responsibility to apply their professional judgement to the candidate’s response in determining if the answer fulfils the requirements of the question.
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Instructions

- Use black ink or ball-point pen.
- Fill in the boxes at the top of this page with your name, centre number and candidate number.
- For Section A answer one question and for Section B answer both questions related to the performance text studied for examination purposes.
- Answer the questions in the spaces provided – there may be more space than you need.

Information

- The total mark for this paper is 48.
- The marks for each question are shown in brackets – use this as a guide as to how much time to spend on each question.
- You are allowed: your theatre evaluation notes form
- You are not allowed any performance texts.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.
- It is recommended that you spend 45 minutes on Section A and 1 hour on Section B.
SECTION A: LIVE THEATRE EVALUATION

Answer ONE of the following questions in this section with reference to a theatre performance you have seen. Write your answer in the space provided.

Write the title, venue and date of the performance you have seen in the space provided.

EITHER

1  Analyse and evaluate the contribution of the costume designer and their use of colour in the performance you have seen.

In your answer you should consider:
• key moments in the performance
• your response as an informed member of the audience.

Your answer must give balanced consideration between your analysis and your evaluation.

(Total for Question 1 = 16 marks)

OR

2  Analyse and evaluate how stage space was used to create impact in the performance you have seen.

In your answer you should consider:
• key moments in the performance
• your response as an informed member of the audience.

Your answer must give balanced consideration between your analysis and your evaluation.

(Total for Question 2 = 16 marks)
Performance details

Title:  

Venue:  

Date seen:  

Indicate which question you are answering by marking a cross in the box □. If you change your mind, put a line through the box ✗ and then indicate your new question with a cross □.

Chosen question number:  Question 1 □  Question 2 □

Write your answer here:

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SECTION B: PAGE TO STAGE: REALISING A PERFORMANCE TEXT

Answer BOTH of the questions in this section with reference to the performance text you have studied.

You need to read and refer to the extract in the source booklet from the text you have studied.

Performance texts:
Accidental Death of an Anarchist, Dario Fo
Colder Than Here, Laura Wade
Equus, Peter Shaffer
Fences, August Wilson
Machinal, Sophie Treadwell
That Face, Polly Stenham

3 As a performer, discuss how you might interpret and portray one of the key roles in the extract.

You should use examples from the extract to support your ideas and your answer should make reference to the performance text as a whole.

(16)
4 As a **designer**, discuss how you would use **theatrical elements** to create **mood and atmosphere** in the extract.

You should use examples from the extract to support your ideas and your answer should make reference to the performance text as a whole.

(16)
Do not return this source booklet with the question paper.
## CONTENTS

### SECTION B: PAGE TO STAGE: REALISING A PERFORMANCE TEXT

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accidental Death of an Anarchist</td>
</tr>
<tr>
<td>Colder Than Here</td>
</tr>
<tr>
<td>Equus</td>
</tr>
<tr>
<td>Fences</td>
</tr>
<tr>
<td>Machinal</td>
</tr>
<tr>
<td>That Face</td>
</tr>
</tbody>
</table>
Accidental Death of an Anarchist

Dario Fo
**Accidental Death of an Anarchist, Dario Fo**

CONSTABLE moves towards MANIAC with handcuffs at the ready.

MANIAC: Hands off or I'll bite!

CONSTABLE: What?

MANIAC: In the arse. Can't control it. GRrrrrr!

MANIAC chases CONSTABLE round the room.

CONSTABLE: I warned you, sir. He's crazy.

BERTOZZO: Grab him, Constable.

CONSTABLE: But he bites.

MANIAC: And I've got rabies. Caught it off a dog. Rabid bastard, took a lump out me right here...

CONSTABLE: *(Indicating right ear)* Right ear?

MANIAC: No. Right here.

Grabs at CONSTABLE.

MANIAC: Well he's dead and I'm cured ... Cured but still contagious. Grrrr!

BERTOZZO: What are you, a lump of lard? Cuff him one.

CONSTABLE: *(Terrified)* He's bonkers I tell you.

BERTOZZO: Nonsense.

CONSTABLE: He's bananas.

MANIAC is sniffing the floor like a dog. They creep up on him.

BERTOZZO: Go for him!

*They rush at MANIAC and hit each other. MANIAC escapes to the window and opens it. Sits on the ledge.*

MANIAC: I'll throw myself out! How high are we? I will.

BERTOZZO: Bugger him! I'll give him a hand.
CONSTABLE: This place has got a bad enough record as it is. We can't afford another one.

BERTOZZO: You're right, Constable.

CONSTABLE: I know I'm right.

MANIAC: And when I'm down there all sludgy on the pavement and doing the death rattle - and be warned I shall take a long time to die and I'll be rattling a lot - the journalists will be flocking round and I'll tell them, rattling away, that you pushed me!! (He makes to jump)

BERTOZZO: Please stop it! Come down. We shan't harm you.

MANIAC: You won't rough me up?

BERTOZZO: I promise.

MANIAC: Remember the codicil to article 122 'Provocation and violence towards those of unsound mind ...

ALL: ...six to nine years and loss of rank.'

MANIAC: You remembered.

CONSTABLE: Please.

CONSTABLE helps MANIAC from the window.

BERTOZZO: Lock the window.

As the CONSTABLE goes to shut the window, the MANIAC makes a bolt for the door.

MANIAC: I could always throw myself down the stairs!

BERTOZZO: Lock that bloody door.

MANIAC: Bumpety, bumpety, crack, splat, over the banisters.

BERTOZZO throws CONSTABLE the key.
CONSTABLE locks the door.

BERTOZZO: And then throw the key ...

MANIAC: Out of the window.

BERTOZZO: Yes.
CONSTABLE heads for the window.

BERTOZZO: No! Put it in the drawer. Open the drawer and put the key in the drawer...

CONSTABLE puts the key in the drawer.

BERTOZZO: And lock the drawer and...

MANIAC: Put the key in your mouth and swallow it.

BERTOZZO: Yes...!

CONSTABLE goes to swallow key.

BERTOZZO: No! That’s it! I’ve had it! I’m raving now. I’ve gone blinding crazy now! Nobody has ever done this to me! Nobody!

He grabs the MANIAC.

BERTOZZO: You think you’re potty?

MANIAC: Yes indeed!

BERTOZZO: I am much pottier!

MANIAC: Join the club.

BERTOZZO: (To CONSTABLE) OPEN THE DOOR!

CONSTABLE unlocks drawer, takes out key and re-opens door.

MANIAC: Let me stay.

BERTOZZO: Out!

MANIAC: I can help you.

BERTOZZO: Throw yourself down the stairs you fruitcake!

MANIAC: No need to be so rough.

MANIAC struggles to gain possession of his plastic carrier bags lying in a heap by his chair.
BERTOZZO: No! Put it in the drawer. Open the drawer and put the key in the drawer...

CONSTABLE puts the key in the drawer.

BERTOZZO: And lock the drawer and...

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A burial ground in the West Midlands. Midday. Mid-September – almost autumn but still warm enough not to wear a coat or carry an umbrella.

The site is young, the trees just a few years old and still spindly. There are no headstones – graves are marked by shrubs or trees with the occasional wooden plaque.

MYRA stands looking around her. She is noticeably thin but surprisingly energetic. She is suffering from advanced secondary bone cancer, but today has little pain.

JENNA, her daughter, aged 27, stands a little way off, a large picnic basket beside her. She wears mostly black, with a long stripy scarf.

MYRA: Here.

JENNA: Here?

MYRA: Yes, I think so. Don’t you think so?

JENNA: I’m not – I don’t know.

MYRA: I think here is good. flattest bit. Under a tree – I like that, nice and shady. Let’s say here.

  MYRA indicates an area on the ground.

JENNA: Fine.

MYRA looks at JENNA. JENNA doesn’t move.

MYRA: Yes?

JENNA: Fine.

JENNA looks around.

MYRA: Bring the basket over.

JENNA: You want to eat here?

MYRA: Yes.

JENNA: You want to eat. Here.

MYRA: Yes, let’s eat, you’ll eat here lots. It’s out of the sun, it’s…

JENNA: It’s morbid.

MYRA: It’s happening, Jen, come on.

  MYRA brings the picnic basket over.

  MYRA opens the basket and pulls out a large blanket, which she starts to shake out. JENNA looks away.
JENNA: Did you see the. Did you see the baby?

MYRA: No.

JENNA: There’s a baby. Under some holly, a holly bush.

MYRA: That’s lovely. Never dies, that’s lovely.

*MYRA is struggling with the blanket.*

Could you, um?

JENNA: Yeh.

*They lay out the blanket together.*

MYRA: Was there a marker?

JENNA: Two months old.

MYRA: Can’t say that’s a good innings, can you?

*MYRA sits down and starts unpacking the picnic.*

Now. Plates… are you warm enough?

JENNA: Fine.

*MYRA pulls out two plastic plates. She hands one to JENNA. JENNA holds it like it smells bad.*

MYRA: Um, forks…

*Hands a plastic fork to JENNA.*

Napkins…

*Hands a napkin to JENNA.*

JENNA: Mum, I don’t need a –

MYRA: Have a napkin.

JENNA: I don’t want a / napkin.

MYRA: Have a napkin.

*JENNA takes it.*

JENNA: Serviette.

A look.

Basket smells funny.

MYRA: Found it in the cellar.

*JENNA looks at MYRA.*

I wiped it, it’s fine. Everything’s in plastic it’ll taste fine.
MYRA looks into the basket.

I brought things you like.

JENNA: I don’t want anything.

MYRA: Sausage rolls, I’ve got sandwiches, posh crisps, Jaffa Cakes, quiche, you might turn your nose up at / that –

JENNA: Bloody hell, mum, this lot don’t eat anymore, you know.

MYRA: You’re picky. Lots of / options.

JENNA: You’re not supposed to be cooking and –

MYRA starts to pull food out of the hamper.


JENNA: I don’t like sandwiches.

MYRA: You don’t – Since when?

JENNA: I woke up one morning and realised I’d been living a lie all my life.

MYRA: Oh for God’s / sake.

JENNA: I’m bored of them. They’re always soggy, people put too much stuff in them, they’re impossible to eat.

MYRA: Sausage roll?

JENNA raises her eyebrows.

Vegetarian sausage roll.

JENNA: Not a sausage roll, then, is it?

JENNA takes a sausage roll and starts to pick at it.

MYRA: Know what I hate about sandwiches? When people say the D. SANDwiches.


JENNA looks around her, eating her sausage roll.

There isn’t one.
MYRA looks into the basket.

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There isn't one.

Equus

Peter Shaffer
**Equus, Peter Shaffer**

[The light gets warmer.  
He sits. NURSE enters the square.]

NURSE: Mrs Salomon to see you, Doctor.

DYSART: Show her in, please.  
[NURSE leaves and crosses to where HESTHER sits.]

Some days I blame Hesther. She brought him to me. But of course that’s nonsense. What is he but a last straw? a last symbol? If it hadn’t been him, it would have been the next patient, or the next. At least, I suppose so.  

[HESTHER enters the square: a woman in her mid-forties.]

HESTHER: Hallo, Martin.

[DYSART rises and kisses her on the cheek.]

DYSART: Madam Chairman! Welcome to the torture chamber!

HESTHER: It’s good of you to see me right away.

DYSART: You’re a welcome relief. Take a couch.  

HESTHER: It’s been a day?

DYSART: No - just a fifteen-year-old schizophrenic, and a girl of eight thrashed into catatonia by her father. Normal, really... You’re in a state.

HESTHER: Martin, this is the most shocking case I ever tried.

DYSART: So you said on the phone.

HESTHER: I mean it. My bench wanted to send the boy to prison. For life, if they could manage it. It look me two hours solid arguing to get him sent to you instead.

DYSART: Me?

HESTHER: I mean, to hospital.

DYSART: Now look, Hesther. Before you say anything else, I can take no more patients at the moment. I can’t even cope with the ones I have.

HESTHER: You must.

DYSART: Why?

HESTHER: Because most people are going to be disgusted by the whole thing. Including doctors.
DYSART: May I remind you I share this room with two highly competent psychiatrists?

HESTHER: Bennett and Thoroughgood. They’ll be as shocked as the public.

DYSART: That’s an absolutely unwarrantable statement.

HESTHER: Oh, they’ll be cool and exact. And underneath they’ll be revolted, and immovably English. Just like my bench.

DYSART: Well, what am I? Polynesian?

HESTHER: You know exactly what I mean!... [Pause.] Please, Martin. It’s vital. You’re this boy’s only chance.

DYSART: Why? What’s he done? Dosed some little girl’s Pepsi with Spanish Fly? What could possibly throw your bench into two-hour convulsions?

HESTHER: He blinded six horses with a metal spike.

[A long pause.]

DYSART: Blinded?

HESTHER: Yes.

DYSART: All at once, or over a period?

HESTHER: All on the same night.

DYSART: Where?

HESTHER: In a riding stable near Winchester. He worked there at week-ends.

DYSART: How old?

HESTHER: Seventeen.

DYSART: What did he say in Court?

HESTHER: Nothing. He just sang.

DYSART: Sang?

HESTHER: Any time anyone asked him anything. [Pause.] Please take him, Martin. It’s the last favour I’ll ever ask you.

DYSART: No, it’s not.
HESTHER: No, it’s not - and he’s probably abominable. All I know is, he needs you badly. Because there really is nobody within a hundred miles of your desk who can handle him. And perhaps understand what this is about. Also...

DYSART: What?

HESTHER: There’s something very special about him.

DYSART: In what way?

HESTHER: Vibrations.

DYSART: You and your vibrations.

HESTHER: They’re quite startling. You’ll see.

DYSART: When does he get here?

HESTHER: Tomorrow morning. Luckily there was a bed in Neville Ward. I know this is an awful imposition, Martin. Frankly I didn’t know what else to do.

[Pause.]

DYSART: Can you come in and see me on Friday?

HESTHER: Bless you!

DYSART: If you come after work I can give you a drink. Will six thirty be all right?

HESTHER: You’re a dear. You really are.

DYSART: Famous for it.

HESTHER: Goodbye.

DYSART: By the way, what’s his name?

HESTHER: Alan Strang.

[SHe leaves and returns to her seat.]

DYSART: [to audience]: What did I expect of him? Very little, I promise you. One more dented little face. One more adolescent freak. The usual unusual. One great thing about being in the adjustment business: you’re never short of customers.

[NURSE comes down the tunnel, followed by ALAN. She enters the square.]

NURSE: Alan Strang, Doctor.

[The boy comes in.]
DYSART: Hallo. My name’s Martin Dysart. I’m pleased to meet you.
    [He puts out his hand. Alan does not respond in any way.]
That’ll be all, Nurse, thank you.
Fences
August Wilson
It is six months later, early afternoon. TROY enters from the house and starts to exit the yard. ROSE enters from the house.

ROSE: Troy, I want to talk to you.

TROY: All of a sudden, after all this time, you want to talk to me, huh? You ain’t wanted to talk to me for months. You ain’t wanted to talk to me last night. You ain’t wanted no part of me then. What you wanna talk to me about now?

ROSE: Tomorrow’s Friday.

TROY: I know what day tomorrow is. You think I don’t know tomorrow’s Friday? My whole life I ain’t done nothing but look to see Friday coming and you got to tell me it’s Friday.

ROSE: I want to know if you’re coming home.

TROY: I always come home, Rose. You know that. There ain’t never been a night I ain’t come home.

ROSE: That ain’t what I mean… and you know it. I want to know if you’re coming straight home after work.

TROY: I figure I’d cash my check… hang out at Taylors’ with the boys… maybe play a game of checkers...

ROSE: Troy, I can’t live like this. I won’t live like this. You livin’ on borrowed time with me. It’s been going on six months now you ain’t been coming home.

TROY: I be here every night. Every night of the year. That’s 365 days.

ROSE: I want you to come home tomorrow after work.

TROY: Rose… I don’t mess up my pay. You know that now. I take my pay and I give it to you. I don’t have no money but what you give me back. I just want to have a little time to myself… a little time to enjoy life.
ROSE: What about me? When’s my time to enjoy life?

TROY: I don’t know what to tell you, Rose. I’m doing the best I can.

ROSE: You ain’t been home from work but time enough to change your clothes and run out… and you wanna call that the best you can do?

TROY: I’m going over to the hospital to see Alberta. She went into the hospital this afternoon. Look like she might have the baby early. I won’t be gone long.

ROSE: Well, you ought to know. They went over to Miss Pearl’s and got Gabe today. She said you told them to go ahead and lock him up.

TROY: I ain’t said no such thing. Whoever told you that is telling a lie. Pearl ain’t doing nothing but telling a big fat lie.

ROSE: She ain’t had to tell me. I read it on the papers.

TROY: I ain’t told them nothing of the kind.

ROSE: I saw it right there on the papers.

TROY: What it say, huh?

ROSE: It said you told them to take him.

TROY: Then they screwed that up, just the way they screw up everything. I ain’t worried about what they got on the paper.

ROSE: Say the government send part of his check to the hospital and the other part to you.

TROY: I ain’t got nothing to do with that if that’s the way it works. I ain’t made up the rules about how it work.

ROSE: You did Gabe just like you did Cory. You wouldn’t sign the paper for Cory… but you signed for Gabe. You signed that paper.

(The telephone is heard ringing inside the house.)

TROY: I told you I ain’t signed nothing, woman! The only thing I signed was the release form. Hell, I can’t read, I don’t know what they had on that paper! I ain’t signed nothing about sending Gabe away.
ROSE: I said send him to the hospital... you said let him be free... now you done went down there and signed him to the hospital for half his money. You went back on yourself, Troy. You gonna have to answer for that.

TROY: See now... you been over there talking to Miss Pearl. She done got mad cause she ain’t getting Gabe’s rent money. That’s all it is. She’s liable to say anything.

ROSE: Troy, I seen where you signed the paper.

TROY: You ain’t seen nothing I signed. What she doing got papers on my brother anyway? Miss Pearl telling a big fat lie. And I’m gonna tell her about it too! You ain’t seen nothing I signed. Say... you ain’t seen nothing I signed.

(ROSE exits into the house to answer the telephone. Presently she returns).

ROSE: Troy... that was the hospital. Alberta had the baby.

TROY: What she have? What is it?

ROSE: It’s a girl.

TROY: I better get on down to the hospital to see her.

ROSE: Troy...

TROY: Rose... I got to go see her now. That’s only right... what’s the matter... the baby’s alright, ain’t it?

ROSE: Alberta died having the baby.

TROY: Died... you say she’s dead? Alberta’s dead?

ROSE: They said they done all they could. They couldn’t do nothing for her.

TROY: The baby? How’s the baby?

ROSE: They say it’s healthy. I wonder who’s gonna bury her.

TROY: She had family, Rose. She wasn’t living in the world by herself.

ROSE: I know she wasn’t living in the world by herself.
TROY: Next thing you gonna want to know if she had any insurance.

ROSE: Troy, you ain’t got to talk like that.

TROY: That’s the first thing that jumped out your mouth. “Who’s gonna bury her?” Like I’m fixing to take on that task for myself.

ROSE: I am your wife. Don’t push me away.

TROY: I ain’t pushing nobody away. Just give me some space. That’s all. Just give me some room to breathe.
Machinal

Sophie Treadwell
Machinal, Sophie Treadwell

TELEPHONE GIRL: Ain’t it all set?

YOUNG WOMAN: What?

TELEPHONE GIRL: You and Mr. J.

STENOGRAPHER: You and the boss.

FILING CLERK: You and the big chief.

ADDING CLERK: You and the big cheese.

YOUNG WOMAN: Did he tell you?

TELEPHONE GIRL: I told you!

ADDING CLERK: I told you!

STENOGRAPHER: I don’t believe it.

ADDING CLERK: 5,000 – 10,000 – 15,000.

FILING CLERK: Hot dog.

YOUNG WOMAN: No – it isn’t so.

STENOGRAPHER: Isn’t it?

YOUNG WOMAN: No.

TELEPHONE GIRL: Not yet.

ADDING CLERK: But soon.

FILING CLERK: Hot dog.

Enter JONES.


STENOGRAPHER: Awaiting your answer -

ADDING CLERK: 5,000 - 10,000 - 15,000 -

JONES: (crossing to YOUNG WOMAN - puts hand on her shoulder, all stop and stare). That letter done:

YOUNG WOMAN: No. (She pulls away.)

JONES. What’s the matter?

STENOGRAPHER. She hasn’t started.
JONES. O.K. – want to make some changes.

YOUNG WOMAN. My machine’s out of order.

JONES. O.K. – use the one in my room.

YOUNG WOMAN. I’m sorting the mail. 30

STENOGRAPHER (sarcastic). One thing at a time!

JONES (retreating - goes back center). O.K. (To YOUNG WOMAN.) When you’re finished. (Starts back to him room.)

STENOGRAPHER. Haste makes waste.

JONES (at door). O.K. - don’t hurry. 35

Exits.

STENOGRAPHER. Hew to the line!

TELEPHONE GIRL. He’s hewing.

FILING CLERK. Hot dog.

TELEPHONE GIRL. Why did you flinch, kid?

YOUNG WOMAN. Flinch? 40

TELEPHONE GIRL. Did he pinch?

YOUNG WOMAN. No!

TELEPHONE GIRL. Then what?

YOUNG WOMAN. Nothing! - Just his hand.

TELEPHONE GIRL. Oh - just his hand - (Shakes her head thoughtfully.) Uhhuh. (Negative.) Uhhuh. (Decisively.) No! Tell him no.

STENOGRAPHER. If she does she’ll lose her job.

ADDING CLERK. Fired.

FILING CLERK. The sack! 50

TELEPHONE GIRL (on the defensive). And if she doesn’t?

ADDING CLERK. She’ll come to work in a taxi!

TELEPHONE GIRL. Work?

FILING CLERK. No work.

STENOGRAPHER. No worry. 55
ADDING CLERK. Breakfast in bed.

STENOGRAPHER (sarcastic) Did Madame ring?

FILING CLERK. Lunch in bed!

TELEPHONE GIRL. A double bed! (In phone.) Yes, Mr. J. (To YOUNG WOMAN.) J. wants you.

YOUNG WOMAN (starts to get to her feet - but doesn’t). I can’t - I’m not ready - In a minute. (Sits staring ahead of her.)

ADDING CLERK. 5,000 - 10,000 - 15,000 -

FILING CLERK. Profits - plans - purchase -

STENOGRAPHER. Call your attention our prices are fixed.

TELEPHONE GIRL. Hello - hello - George H. Jones Company - hello - hello -

YOUNG WOMAN (thinking her thoughts aloud - to the subdued accompaniment of the office sounds and voices). Marry me - wants to marry me - George H. Jones - George H. Jones and Company - Mrs. George H. Jones - Mrs. George H. Jones. Dear Madame - marry - do you take this man to be your wedded husband - I do - to love honor and to love - kisses - no - I can’t - George H. Jones - How would you like to marry me - What do you say - Why Mr. Jones I - let me look at your little hands - you have such pretty little hands - let me hold your pretty little hands - George H. Jones - Fat hands - flabby hands - don’t touch me - please - fat hands are never weary - please don’t - married - all girls - most girls - married - babies - a baby - curls - little curls all over its head - George H. Jones - straight - thin - bald - don’t touch me - please - no - can’t - must - somebody - something - no rest - must rest - no rest - must rest - no rest - late today - yesterday - before - late - subway - air - pressing - bodies pressing - bodies - trembling - air - stop - air - late - job - no job - fired - late - alarm clock - alarm clock - alarm clock - hurry - job - ma - nag - nag - nag - ma - hurry - job - no job - no money - instalments due - no money - money - George H. Jones - money - Mrs George H. Jones - money - no work - no worry - free! - rest - sleep till nine - sleep till ten - sleep till noon - now you take a good rest this morning - don’t get up till you want to - thank you - oh thank you - oh don’t! - please don’t touch me - I want to rest - no rest - earn - got to earn - married - earn - no - yes - earn - all girls - most girls - ma - pa - ma - all women - most women - I can’t - must - maybe - must - somebody - something - ma - pa - ma - can I, ma? Tell me, ma - something - somebody.

The scene black out. The sounds of the office machines continue until the scene lights into Episode Two - and the office sounds become the sound of a radio, offstage.
FILING CLERK. The sack!

TELEPHONE GIRL (on the defensive). And if she doesn't?

ADDING CLERK. She'll come to work in a taxi!

TELEPHONE GIRL. Work?

FILING CLERK. No work.

STENOGRAPHER. No worry.

ADDING CLERK. Breakfast in bed.

STENOGRAPHER (sarcastic). Did Madame ring?

FILING CLERK. Lunch in bed!

TELEPHONE GIRL. A double bed! (In phone. Yes, Mr. J. (To YOUNG WOMAN.) J. wants you.)

YOUNG WOMAN (starts to get to her feet—but doesn't). I can't— I'm not ready— In a minute. (Sits staring ahead of her.)

ADDING CLERK. 5,000 – 10,000 – 15,000 –

FILING CLERK. Profits— plans— purchase—

STENOGRAPHER. Call your attention our prices are fixed.

TELEPHONE GIRL. Hello— hello— George H. Jones Company— hello— hello—

YOUNG WOMAN (thinking her thoughts aloud—to the subdued accompaniment of the office sounds and voices). Marry me— wants to marry me— George H. Jones— George H. Jones and Company— Mrs. George H. Jones— Mrs. George H. Jones. Dear— marry— do you take this man to be your wedded husband— I do— to love honor and to love— kisses— no— I can't— George H. Jones— How would you like to marry me— What do you say— Why Mr. Jones I— let me look at your little hands— you have such pretty little hands— let me hold your—

George H. Jones— Fat hands— flabby hands— don't touch me— please— fat hands are never weary— please don't— married— all girls— most girls— married— babies— a baby— curls— little curls all over its head— George H. Jones— straight— thin— bald— don't touch me— please— no— can't—

must— somebody— something— no rest— must rest— no rest— must rest— no rest—

late today— yesterday— before— late— subway— air— pressing— bodies pressing— bodies— trembling— air— stop— air— late— job— no job— fired— late— alarm clock— alarm clock— hurry— job— ma— nag— nag— nag— ma— hurry— job— no job— no money— instalments due— no money— money— George H. Jones— money— Mrs George H. Jones— money— no work— no worry— free!— rest— sleep till nine— sleep till ten— sleep till noon— now you take a good rest this morning— don't get up till you want to— thank you— oh thank you— oh don't!— please don't touch me— I want to rest— no rest— earn— got to earn— married— earn— no— yes— earn— all girls— most girls— ma— pa— ma— all women— most women— I can't— must— maybe— must— somebody— something— ma— pa— ma— can I, ma? Tell me, ma— something— somebody.

The scene blacks out. The sounds of the office machines continue until the scene lights into Episode Two—and the office sounds become the sound of a radio, offstage.
That Face, Polly Stenham

SCENE SEVEN

Late that evening. A restaurant. Mia and Hugh are sitting together. There is a bottle of wine and a bottle of water on the table and two menus.

Mia is fiddling with her napkin. They sit in silence for some moments.

Hugh clears his throat. Mia looks up. He says nothing. She looks back down at her napkin.

Hugh It’s a nice -

Mia Restaurant.

Hugh Yes. Nice place. Good steak. Can’t get a good steak in Hong Kong.

Mia Really?


Mia Oh.

Hugh Are you hungry?

Mia Yeah.

Hugh What’s the school food like?

Mia Terrible.

Hugh Mine was awful. Blood sausage, suet pudding.

Mia Ugh.

Silence.

Hugh Do you want a glass of wine?

Mia No.

Hugh A beer?

Mia Water is fine.

Hugh OK. Sure.

Silence. He pours her a glass of water.
Well. I thought that went well. Considering.

_Pause._

They’ll take you back. That’s the main thing. A few new digital cameras … Couldn’t have managed a whole wing now, could we?

*Mia nods.*

I didn’t like my boarding school much. You’re not meant to like it much. It’s a passport really. For your future -

*Mia* For my future.

*Hugh* You understand.

_Beat._

So. Tomorrow -

*Mia* I think I will have some wine, actually.

*Hugh* OK.

_He pours her a glass._

We’ll go round there. Early. Henry will be at school, you can get your things. I can -

_She is fiddling with her fork._

*Mia* Is this real silver?

*Hugh* examines it.

*Hugh* No. Heavy though. Listen, I -

*Mia* You look tanned.

*Hugh* Do I?

*Mia* Yeah.

*Hugh* You should come out and visit. See your baby sister.

*Mia* Are there beaches?

*Hugh* Some. I live on a hill.

*Mia* I thought -

*Hugh* We moved. Needed more room. For the baby.

*Mia* Oh.
Pause.

Is it hot there all the time?

Hugh  More muggy, really. Sweaty weather.

Mia  They say it’s going to be a hot summer here.

Hugh  That will be nice.

Mia  Global warming.

Hugh  At least you’ll get tanned.

Mia  Like you?

Hugh  You could come out, you know. I’d like you to come out. We all would.

Mia  Henry too?

Hugh  Henry too.

Pause. Hugh examines the menu.

This place has changed. More expensive. Are you starving?

Mia  It’s only been a minute.

Hugh  I’m starving.

Mia  You asked me that.

Hugh  I did.

Beat.

Listen, Mia -

Mia  I think these are real silver, you know. They have a mark and everything.

Hugh  Tomorrow. I want to avoid a scene.

Mia  A tiny mark, look.

She hands the fork to him. He takes her hand in his and puts it down on the table.

Hugh  Mia -

Mia  You’re sweating. Brought the sweaty weather with you?

He wipes his palm on his trousers.
Hugh Mia -

Mia What? 70

Hugh I need you to fill me in.

Mia Thought the school filled you in.

Hugh They told me what they thought.

Mia Super.

Hugh I need you to tell me about Martha. 75

Mia She was your wife. You know her better then I do.

Hugh Don’t.

Mia Don’t what?

Hugh Just co-operate. OK?

Mia OK. 80

Hugh You’re not getting on. Is that it?

Mia You could say that.

Hugh She’s drinking again.

Mia nods.
## Component 2: Theatre Makers in Practice – mark scheme

### Section A: Live Theatre Evaluation

| Question Number | Analyse and evaluate the contribution of the costume designer and their use of colour in the performance you have seen. In your answer you should consider:  
| | • key moments in the performance  
| | • your response as an informed member of the audience.  
| | Your answer must give **balanced consideration** between your analysis and your evaluation. |
| 1 | **AO4 = 16 marks**  
| | This question specifically asks the candidate to analyse and evaluate how the costume designer has used colour in **one** live performance they have seen.  
| | Candidates might refer to the following moments in their response:  
| | • how costumes and colours have influenced or developed aspects of characterisation  
| | • how costumes and the use of colours have influenced or helped establish time, setting, location, mood and atmosphere  
| | • other specific aspects of costume design such as texture, material, pattern, period and style  
| | • the visual effect of costume and how the use of colour has contributed to the impact of the overall design  
| | • how costumes and specific colour choices have helped to communicate key ideas, themes, interpretation, contrast or meaning in the performance  
| | • the use of aspects of colour such as muted, vibrant, dark, light, contrasting/complementary or harmonised/cohesive  
| | • the overall aims and intentions of the costume designer and whether or not these were realised in performance  
| | • their own personal response to the work of the costume designer  
| | • how key moments of costume design have supported the performance style of the performance  
| | • constructive criticism or suggestions for alternative ideas and improvements  
| | • how the costume designer’s ideas interrelate with the ideas of other theatre makers  
| | • references to collaboration with theatre makers. |
Marking instructions

In AO4, analysis is required in order to reach evaluative judgements and conclusions in the context of the work of others. Responses must show balanced consideration between analysis and evaluation and marks are equally distributed across these two elements. Responses that demonstrate isolated analysis without evaluation can only achieve a maximum of 4 marks.

<table>
<thead>
<tr>
<th>Level</th>
<th>Mark</th>
<th>Descriptor (AO4)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0</td>
<td>No rewardable material.</td>
</tr>
<tr>
<td>Level 1</td>
<td>1–3</td>
<td>Limited</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Descriptive and underdeveloped analysis of the specified theatre maker’s use of theatrical elements, demonstrating limited knowledge and understanding and inaccurate use of subject-specific terminology.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Struggles to offer evaluation demonstrating limited ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Uneven treatment of analysis and evaluation resulting in a limited overall response.</td>
</tr>
<tr>
<td>Level 2</td>
<td>4–6</td>
<td>General</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Partial analysis of the specified theatre maker’s use of theatrical elements, supported by emerging knowledge and understanding and generally accurate use of subject-specific terminology.</td>
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<tr>
<td></td>
<td></td>
<td>• Some evaluation is offered demonstrating adequate ability to formulate and justify personal judgements relating to how ideas, meaning and impact are created by theatre makers.</td>
</tr>
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<td></td>
<td></td>
<td>• Generally sound response supported by emerging but inconsistent moments of analysis and evaluation.</td>
</tr>
<tr>
<td>Level 3</td>
<td>7–10</td>
<td>Competent</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Competent analysis of the specified theatre maker’s use of theatrical elements, supported by clear knowledge and understanding and accurate use of subject-specific terminology.</td>
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<td>• Competent evaluation demonstrating sound ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers.</td>
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<td></td>
<td></td>
<td>• Clear personal response is offered supported by consistent and generally balanced analysis and evaluation.</td>
</tr>
<tr>
<td>Level 4</td>
<td>11–13</td>
<td>Assured</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Confident and detailed analysis of theatre maker’s use of theatrical elements, supported by assured knowledge and understanding and effective use of subject-specific terminology.</td>
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<tr>
<td></td>
<td></td>
<td>• Effective evaluation demonstrating assured ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers.</td>
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<tr>
<td></td>
<td></td>
<td>• Assured personal response supported by informed and balanced analysis and evaluation.</td>
</tr>
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<td>Level 5</td>
<td>14–16</td>
<td>Sophisticated</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Perceptive and critical analysis of the specified theatre maker’s use of theatrical elements, supported by authoritative knowledge and understanding and articulate use of subject-specific terminology.</td>
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<tr>
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<td></td>
<td>• Assured evaluation demonstrating accomplished ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Sophisticated and in-depth personal response which performatively draws together relevant and balanced elements of analysis and evaluation.</td>
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</tbody>
</table>
Analyse and evaluate how stage space was used to create impact in the performance you have seen. In your answer you should consider:
- key moments in the performance
- your response as an informed member of the audience.

Your answer must give balanced consideration between your analysis and your evaluation.

This question specifically asks the candidate to analyse and evaluate how stage space was used to create impact in one performance they have seen.

Candidates might refer to the following moments in their response:
- overall use of stage space in the performance as a whole
- use of stage space in key moments
- staging, proxemics, levels, entrances and exits
- choice of theatrical venue or performance space
- how stage space has been used to create visual impact in performance
- how stage space has been used by performer(s) to create impact
- how stage space has been used to create impact by other key theatre makers such as set, lighting, costume or sound designers
- how the use of space has influenced or developed key aspects of characterisation and/or helped establish time, setting, location, mood and atmosphere
- the impact and relationship between use of stage space and the audience
- their own personal response to the use of space in the performance
- how the use of space supported the overall performance style of the performance
- constructive criticism or suggestions for alternative ideas and improvements
- references to collaboration with other theatre makers.
Marking instructions
In AO4, analysis is required in order to reach evaluative judgements and conclusions in the context of the work of others. Responses must show balanced consideration between analysis and evaluation and marks are equally distributed across these two elements. Responses that demonstrate isolated analysis without evaluation can only achieve a maximum of 4 marks.

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<td>4–6</td>
<td>General</td>
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<td>- Partial analysis of the specified live performance elements, supported by emerging knowledge and understanding and generally accurate use of subject-specific terminology.</td>
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<td>- Some evaluation is offered demonstrating basic ability to formulate and justify personal judgements relating to how ideas, meaning and impact are created by theatre makers.</td>
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<td>- Generally sound response supported by emerging but inconsistent moments of analysis and evaluation.</td>
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<td>- Sophisticated and in-depth personal response which perceptive draws together relevant and balanced elements of analysis and evaluation to support personal judgements.</td>
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### Section B: Page to Stage: Realising a Performance Text

<table>
<thead>
<tr>
<th>Question Number</th>
<th>AO3 = 16 marks</th>
</tr>
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<tbody>
<tr>
<td>As a <strong>performer</strong>, discuss how you might interpret and portray <strong>one</strong> of the <strong>key roles</strong> in the extract.</td>
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<tr>
<td>You should use examples from the extract to support your ideas and your answer should make reference to the performance text as a whole.</td>
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</table>

This question asks the candidate to respond as a specific theatre maker and discuss the various choices they would make in order to practically bring one of the key roles in the extract to life. The question is about acting choices and how a key role in the extract might be ‘realised’ and portrayed in performance. As such, the emphasis of response should be on the practical application of theatrical elements and techniques in the performance of the role based on the interpretation. Candidates should make reference to the extract and the text as a whole.

Candidates might refer to the following in their response:
- characterisation
- interpretation, aims and intentions
- use of language
- vocal expression
- use of gesture, movement, stillness, physicality and other forms of non-verbal communication
- use of space, proxemics and levels
- stage directions and entrances and exits
- mood and atmosphere
- relationships and dynamics between characters in the extract
- relationship with the audience
- specific moments from the extract to support ideas
- performance style.
### Marking instructions

- 6 marks awarded for demonstration of knowledge and understanding of how theatre is **developed**.
- 10 marks for demonstration of knowledge and understanding of how theatre is **performed**.

Responses that demonstrate knowledge and understanding of how theatre is developed only without discussing how this is applied in performance can only achieve a maximum of 6 marks.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 4 marks.

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<td>1–3</td>
<td><strong>Limited</strong></td>
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<td></td>
<td></td>
<td>- Superficial interpretation of the extract showing a limited knowledge and understanding of how ideas and intentions are developed.</td>
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<tr>
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<td></td>
<td>- Basic knowledge of theatrical elements and techniques showing limited understanding of their application in the performance of the extract.</td>
</tr>
<tr>
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<td></td>
<td>- Demonstrates superficial consideration of how theatrical elements can be used in performance to create mood and atmosphere, communicate meaning and create impact on an audience.</td>
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<td></td>
<td>- Limited ideas and examples are offered from the extract and the text as a whole. Uses basic or inaccurate subject-specific terminology.</td>
</tr>
<tr>
<td><strong>Level 2</strong></td>
<td>4–6</td>
<td><strong>General</strong></td>
</tr>
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<td><strong>Level 3</strong></td>
<td>7–10</td>
<td><strong>Competent</strong></td>
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<td>- Secure interpretation of the extract showing competent knowledge and understanding of how ideas and intentions are developed.</td>
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<td><strong>Level 4</strong></td>
<td>11–13</td>
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<td>• Assured interpretation of the extract showing effective knowledge and understanding of how ideas and intentions are developed.</td>
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<td>• Confident ideas and use of examples from the extract and the text as a whole. Effective use of subject-specific terminology.</td>
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<td><strong>Level 5</strong></td>
<td>14–16</td>
<td>Sophisticated</td>
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<td></td>
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<td>• Sophisticated interpretation of the extract showing comprehensive knowledge and understanding of how ideas and intentions are developed.</td>
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<td>• Comprehensive knowledge of theatrical elements and techniques showing perceptive understanding of their application in the performance of the extract.</td>
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<td>• Demonstrates sophisticated consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.</td>
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<td>• Comprehensive ideas and examples are offered from the extract and the text as a whole. Articulate use of subject-specific terminology.</td>
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<tr>
<td>Question Number</td>
<td>AO3 = 16 marks</td>
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<tr>
<td>As a designer, discuss how you would use <strong>theatrical elements</strong> to create <strong>mood and atmosphere</strong> in the extract. You should use examples from the extract to support your ideas and your answer should make reference to the performance text as a whole.</td>
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<td>4</td>
<td>This question asks the candidate to respond to the extract and discuss how they would practically apply theatrical elements to create mood and atmosphere in performance. As such, the emphasis of response should be on the practical application of theatrical elements and techniques used to communicate intentions for the design during performance.</td>
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<td></td>
<td>Candidates may choose to answer the question from the perspective of one designer (set, lighting, sound, costume) whilst others may offer a more holistic answer and respond as a designer who takes responsibility for a number of different design elements. Both are equal and appropriate choices. Candidates should make reference to the extract and the text as a whole.</td>
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<tr>
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<td>Candidates might refer to the following in their response:</td>
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<tr>
<td></td>
<td>• Set, lighting, sound, costume</td>
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<tr>
<td></td>
<td>• make-up, masks, puppets and props</td>
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<tr>
<td></td>
<td>• other visual or special effects such as smoke, haze, projections</td>
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<td>• use of space, staging, proxemics, levels, entrances and exits</td>
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<td>• how their chosen theatrical element will convey mood and atmosphere to an audience</td>
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<td>• how their chosen theatrical element will communicate ideas and meaning to an audience</td>
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<td></td>
<td>• actor/audience relationship</td>
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<td></td>
<td>• use of theatrical venue</td>
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<td>• the impact of specific technical and creative choices</td>
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<td>• performance style</td>
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<td>• theatrical influence</td>
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<td>• intended audience impact.</td>
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</tr>
</tbody>
</table>
**Marking instructions**

- 6 marks awarded for demonstration of knowledge and understanding of how theatre is **developed**.
- 10 marks for demonstration of knowledge and understanding of how theatre is **performed**.

Responses that demonstrate knowledge and understanding of how theatre is developed only without discussing how this is applied in performance can only achieve a maximum of 6 marks.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 4 marks.

<table>
<thead>
<tr>
<th>Level</th>
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<tbody>
<tr>
<td>0</td>
<td></td>
<td>No rewardable material.</td>
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<td><strong>Level 1</strong></td>
<td>1–3</td>
<td><strong>Limited</strong></td>
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<td>4–6</td>
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