

A Level Drama and Theatre

Sample Assessment Materials

Pearson Edexcel Level 3 Advanced GCE in Drama and Theatre (9DR0)

First teaching from September 2016

First certification from 2018

Issue 2

Edexcel, BTEC and LCCI qualifications

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

Summary of changes made between previous issue and this current issue	Page number
Question 2 last bullet point amended to match Question 1 – now reads 'offer balanced consideration between your analysis and evaluation of the performance and your response to the statement'	6
<i>Accidental Death of an Anarchist</i> extract changed – now from Gavin Richards version, Methuen Drama (ISBN 9780413156105) in order to match specification	32–34
Marking instructions changed to read 'in the context of the work of others'	62, 65

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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Introduction

The Pearson Edexcel Level 3 Advanced 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.

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.

Write your name here

Surname	Other names
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Pearson Edexcel
Level 3 GCE

Centre Number

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Candidate Number

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Drama and Theatre

Advanced

Component 3: Theatre Makers in Practice

Sample Assessment Material for first teaching
September 2016

Time: 2 hours 30 minutes

Paper Reference

9DR0/03

You must have:

Source booklet (enclosed) and **one** performance text (clean copies only for Section C only)

Total Marks

--

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.
- In Section A choose **one** question. Answer **all** questions in Section B. In Section C choose **one** question.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 80.
- 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 to have: your theatre evaluation notes form.
- Copies of the performance texts must be checked before the examination to ensure they are clean copies only.

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, 1 hour on Section B and 45 minutes on Section C.

Turn over ►

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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 live performance you have seen in light of the following statement:

‘Live performance has nothing to say to a young audience.’

Your answer should:

- include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers
- offer **balanced consideration** between your analysis and evaluation of the performance and your response to the statement.

(20)

OR

- 2 Analyse and evaluate the live performance you have seen in light of the following statement:

‘Theatre makers today rely too much on technology to impress audiences.’

Your answer should:

- include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers
- offer **balanced consideration** between your analysis and evaluation of the performance and your response to the statement.

(20)

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Performance details

Title:

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Venue:

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Date seen:

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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** ☒

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TOTAL FOR SECTION A = 20 MARKS

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(Total for Question 3 = 18 marks)

4 As a **designer**, outline how **one** theatrical element could be developed to create impact on the audience in this extract.

Your answer should make reference to the performance text as a whole.

(18)

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(Total for Question 4 = 18 marks)

TOTAL FOR SECTION B = 36 MARKS

SECTION C: INTERPRETING A PERFORMANCE TEXT

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

Performance text		Named section
<i>Antigone</i> , Sophocles (adapted by Don Taylor)	from to	p.40 ' <i>This is the land of my fathers...</i> ' p.42 ' <i>...among the ashes.</i> '
<i>Doctor Faustus (text A)</i> , Christopher Marlowe	from to	p.33 start of Act 3 scene 1 p.37 end of Act 3 scene 1
<i>Hedda Gabler</i> , Henrik Ibsen (adapted by Richard Eyre)	from to	p.62 start of Act 3 p.65 end at stage direction ' <i>...Hedda shuts stove door and stands</i> '
<i>Lysistrata</i> , Aristophanes	from to	p.150 stage direction ' <i>all the women retire...</i> ' p.153 stage direction ' <i>...approaching from the opposite direction</i> '
<i>The Maids</i> , Jean Genet	from to	p.56 ' <i>She seizes her by the wrists</i> ' p.61 ' <i>It's my turn now to dominate you!</i> '
<i>The School for Scandal</i> , Richard Brinsley Sheridan	from to	p.23 start of Act 2 scene 1 p.25 end of Act 2 scene 1
<i>The Tempest</i> , William Shakespeare	from to	p.65 start of Act II scene 2 p.71 ' <i>...embraces Stephano</i> '
<i>Waiting for Godot</i> , Samuel Beckett	from to	p.18 stage direction ' <i>Pozzo eats his chicken...</i> ' p.20 ' <i>...Eleven</i> '
<i>Woyzeck</i> , Georg Büchner	from to	p.36 start of scene 24 p.39 end of scene 25

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You are the director of a new production concept of the performance text you have studied.

EITHER

- 5** As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to the acting styles used in your production concept.

Your answer must focus on the named section listed above for your chosen performance text.

Your answer must make reference to:

- the overall aims of your production concept in response to the play as a whole
- how your practical ideas will work in performance
- the original performance conditions of your chosen performance text.

(24)

OR

- 6** As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to the lighting design used in your production concept.

Your answer must focus on the named section listed above for your chosen performance text.

Your answer must make reference to:

- the overall aims of your production concept in response to the play as a whole
- how your practical ideas will work in performance
- the original performance conditions of your chosen performance text.

(24)

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 5** ☒ **Question 6** ☒

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TOTAL FOR SECTION C = 24 MARKS
TOTAL FOR PAPER = 80 MARKS

Pearson Edexcel Level 3 GCE

Drama and Theatre

Advanced

Component 3: Theatre Makers in Practice

Sample assessment materials for first teaching
September 2015

**Source booklet for use with Section B
questions only**

Paper Reference

9DR0/03

Do not return this source booklet with the question paper.

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Accidental Death of an Anarchist

Dario Fo

Accidental Death of an Anarchist, Dario Fo

Scene Two

Lights up on an office much the same as the first. On the wall a portrait of the President. Window open. The MANIAC, now disguised as magistrate, puts carrier bag containing a hidden tape recorder under desk and stands by the window. Voices off of INSPECTOR PISSANI and SECOND CONSTABLE. The SECOND CONSTABLE is the same actor only with a moustache.

CONSTABLE: He stalked in with his nose in the air as if he was the Heavenly Father and says he wants to talk to you and the Superintendent, sir.

PISSANI: I see. Official looking, isn't he?

CONSTABLE: Very.

5

They enter. PISSANI is rubbing his hand.

PISSANI: Good morning. Good morning. What can we do for you?

MANIAC turns.

MANIAC: Hurt your hand?

PISSANI: It's nothing.

MANIAC: Why are you rubbing it then? Give yourself a bit of confidence?

10

PISSANI: To whom do I have the pleasure...

MANIAC sees CONSTABLE.

MANIAC: Do I know you?

CONSTABLE: I don't believe so.

MANIAC: (To PISSANI) I knew a bishop once, rubbed himself like that. He was a Jesuit of course.

15

PISSANI: I may be mistaken, but...

MANIAC: You are most certainly mistaken if you assume I am making any kind of allusion to the proverbial hypocrisy of the Jesuits. It may not be relevant at this precise moment but I studied with them, you know. I take it you have no objections. 20

PISSANI: Er...

MANIAC: Terrific, because you see this bishop to whom I was referring was an inveterate hypocrite. A liar, a cheat and a disgusting lech - always stroking himself, just like you. 25

PISSANI: Listen!

MANIAC: (*To CONSTABLE again*) You got a brother who works here? 30

CONSTABLE: No.

MANIAC: (*to STAGE MANAGER*) Remind me not to appear in these cheap touring productions again. Can't even afford a decent-sized cast.

VOICE OFF: Sorry (*name of actor*) ... 35

PISSANI: For Christ's sake. Do you mind?

MANIAC: Sorry, it's the touring.

PISSANI: The greasy breakfasts.

MANIAC: The nylon sheets. Where were we? This continuous massaging, yes, undoubtedly a symptom of insecurity, problems with mater in your formative years I expect. You should screw more. Unleash yourself, 40

PISSANI: Will you tell me once and for all to whom I have the dubious pleasure of speaking.

MANIAC: I am Professor Marco Maria Malipiero, first councillor to the High Court. 45

CONSTABLE gets hand caught in filing cabinet.

PISSANI: (*Heart attack coming on*) My God, the judge.

CONSTABLE: AAH!

MANIAC: 'Formerly' lecturer at the University of Rome, with two commas and a full stop in the normal way. 50

PISSANI: We didn't expect you so soon.

MANIAC: Precisely. We decided to catch you on the hop.
Does that put you out?

PISSANI: (*struggling to regain his composure*) Not at all.

CONSTABLE: Please sit down, let me take your coat. 55

MANIAC: You might as well, it's not mine anyway. Please call the Superintendent. I'd like to begin right away.

CONSTABLE hangs coat and hat on coat stand.

PISSANI: Perhaps we should go to his office. It's more comfortable.

MANIAC: But isn't this the room where the dirty business with the anarchist took place? 60

PISSANI: Yes. In here.

MANIAC: (*Spreads his arms and sits*) Well then...

PISSANI: Ask the Superintendent to step in here as quickly as possible if he can... 65

MANIAC: Even if he can't.

PISSANI: Yes. Even if he can't.

CONSTABLE: Yessir!

Exit CONSTABLE.

PISSANI: I'll just give that bastard Bertozzo a call to bring up the files. No doubt you'll want a transcript of the interrogation. 70

MANIAC: No, that won't be necessary. I've got everything right here.

PISSANI: Oh.

MANIAC gets documents out of bags.

Colder Than Here

Laura Wade

Colder Than Here, Laura Wade

HARRIET: How you feeling?

MYRA: Achy.

HARRIET: Can I get you / anything?

MYRA: No. thanks. I'm OK.

ALEC: You warm enough?

5

MYRA: I'm fine. God's sake.

MYRA goes into the kitchen. HARRIET watches her. ALEC goes back to unscrewing the plug.

ALEC: Always cross when she wakes up.

HARRIET: Did you do the doors?

ALEC: Can't remember.

HARRIET: I haven't been upstairs. Apart from seeing mum.

10

MYRA returns.

MYRA: You've thrown away all the food.

HARRIET: Only the stuff that's gone out of date.

MYRA: It was fine, you don't have to religiously–

HARRIET: Mum, there was mint jelly from 1990.

MYRA: That was fine.

15

HARRIET: I'd have been fifteen. In 1990. Probably me picked it up in the supermarket. Probably picked up mint jelly instead of mint sauce and that's why it stayed there all this / time.

MYRA: Exactly. There were memories in there.

20

HARRIET: There was bacteria in there.

MYRA: Beautiful. Circle of Life.

MYRA sighs and sits on the sofa. She tucks her legs up under her, painfully.

Ow ow ow ow ow.

The others look at her.

Fine.

ALEC: Permission to give you a blanket? 25

MYRA: Bugger off.

MYRA points to the box in front of HARRIET.

What's this?

HARRIET: Spice cupboard.

MYRA: Why?

HARRIET: You were asleep. Wanted to do something helpful. 30

MYRA: You could help me choose a reading for the funeral.

HARRIET: We can go through these together. If you like.

ALEC fumbles and drops part of the plug casing.

ALEC: Dammit.

MYRA: What are you doing?

ALEC leans down the side of his seat to pick up the part he's dropped.

ALEC: Fixing the heater, for the kitchen. 35

MYRA: Oh good, that's going to work.

ALEC: What's the matter with you?

MYRA: Cancer. Next question?

ALEC gets up and picks up the heater.

ALEC: I did know that. Do this somewhere else.

ALEC goes out to the kitchen.

MYRA: Careful, it's cold in there. 40

MYRA turns back to HARRIET.

Go on, then.

HARRIET: OK.

HARRIET takes out a jar of spice.

OK. Turmeric. April 2002.

MYRA: Keep that.

HARRIET: Three years.

45

MYRA: I'll hardly have opened it, there's no air in there.

HARRIET: Right. Tell you what – we'll do a keeping pile and a throwing pile, and if the keeping pile looks too big at the end we'll thin it out, alright?

MYRA: Fine.

50

HARRIET puts the turmeric to one side.

HARRIET: So this is the keeping pile. And rules: we chuck anything over three years old, OK?

MYRA: Great.

HARRIET takes out another jar.

HARRIET: Cayenne pepper. August 1998.

MYRA: There was something I used to make with that, what was it?

55

HARRIET: We're chucking it. Throwing-out pile.

HARRIET puts the cayenne at a distance from the turmeric. Picks out another jar.

Herbes De Provence.

MYRA: Oh, we should go to Provence again.

HARRIET: 1993.

60

HARRIET puts the jar with the cayenne on the throwing out pile. MYRA looks at the pile wistful. HARRIET picks out another jar.

Basil. My god, 2003.

MYRA: Oh goody I can keep it.

HARRIET puts the basil on the keeping pile and goes to pick out another jar.

HARRIET: Dad was being nice. Cumin. 1989.

MYRA holds out her hand for the jar.

MYRA: Let me see.

HARRIET hands it to her.

Never used these.

65

MYRA hands the jar back.

I know he was being nice.

HARRIET: Chuck?

MYRA: Chuck?

MYRA: Yes.

HARRIET takes out another.

HARRIET: 1991.

70

She puts it straight on the throwing-away pile. She will look at several and consign them immediately to the throwing-away pile before she next consults MYRA.

Ask him back in?

MYRA: Harriet, you can't / keep–

HARRIET: I just think–

MYRA: I'm grumpy and tired. And sick. Let me be grumpy today.

75

HARRIET turns back to the box.

Jenna lets me be grumpy.

HARRIET: Jenna wouldn't notice if you lost a limb.

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Equus

Peter Shaffer

Equus, Peter Shaffer

5

[DYSART stands in the middle of the square and addresses the audience.
He is agitated.]

DYSART: That night, I had this very explicit dream. In it I'm a chief priest in Homeric Greece. I'm wearing a wide gold mask, all noble and bearded, like the so-called Mask of Agamemnon found at Mycenae. I'm standing by a thick round stone and holding a sharp knife. In fact, I'm officiating at some immensely important ritual sacrifice, on which depends the fate of the crops or of a military expedition. The sacrifice is a herd of children: about 500 boys and girls. I can see them stretching away in a long queue, right across the plain of Argos. I know it's Argos because of the red soil. On either side of me stand two assistant priests, wearing masks as well: lumpy, pop-eyed masks, such as also were found at Mycenae. They are enormously strong, these other priests, and absolutely tireless. As each child steps forward, they grab it from behind and throw it over the stone. Then, with a surgical skill which amazes even me, I fit in the knife and slice elegantly down to the navel, just like a seamstress following a pattern. I part the flaps, sever the inner tubes, yank them out and throw them hot and steaming on to the floor. The other two then study the pattern they make, as if they were reading hieroglyphics. It's obvious to me that I'm tops as chief priest. It's this unique talent for carving that has got me where I am. The only thing is, unknown to them, I've started to feel distinctly nauseous. And with each victim, it's getting worse. My face is going green behind the mask. Of course, I redouble my efforts to look professional - cutting and snipping for all I'm worth: mainly because I know that if ever those two assistants so much as glimpse my distress - and the implied doubt that this repetitive and smelly work is doing any social good at all - I will be the next across the stone. And then, of course - the damn mask begins to slip. The priests both turn and look at it - it slips some more - they see the green sweat running down my face - their gold pop-eyes suddenly fill up with blood - they tear the knife out of my hand... and I wake up.

6

[HESTHER enters the square. Light grows warmer.]

HESTHER: That's the most indulgent thing I ever heard.

DYSART: You think?

HESTHER: Please don't be ridiculous. You've done the most superb work with children. You must know that.

DYSART: Yes, but do the children?

HESTHER: Really!

DYSART: I'm sorry.

HESTHER: So you should be. 40

DYSART: I don't know why you listen. It's just professional menopause. Everyone gets it sooner or later. Except you.

HESTHER: Oh, of course. I feel totally fit to be a magistrate all the time.

DYSART: No, you don't - but then that's you feeling unworthy to fill a job. I feel the job is unworthy to fill me. 45

HESTHER: Do you seriously?

DYSART: More and more. I'd like to spend the next ten years wandering very slowly around the *real* Greece... Anyway, all this dream nonsense is your fault. 50

HESTHER: Mine?

DYSART: It's that lad of yours who started it off. Do you know it's his face I saw on every victim across the stone?

HESTHER: Strang?

DYSART: He has the strangest stare I ever met. 55

HESTHER: Yes.

DYSART: It's exactly like being accused. Violently accused. But what of?... Treating him is going to be unsettling. Especially in my present state. His singing was direct enough. His speech is more so. 60

HESTHER [*surprised*]: He's talking to you, then?

DYSART: Oh yes. It took him two more days of commercials, and then he snapped. Just like that - I suspect it has something to do with his nightmares.

[*NURSE walks briskly round the circle, a blanket over her arm, a clipboard of notes in her hand.*]

HESTHER: He has nightmares? 65

DYSART: Bad ones.

NURSE: We had to give him a sedative or two, Doctor. Last night it was exactly the same.

DYSART [*to NURSE*]: What does he do? Call out?

NURSE [*to desk*]: A lot of screaming, Doctor. 70

DYSART [*to NURSE*]: Screaming?

NURSE: One word in particular.

DYSART [*to NURSE*]: You mean a special word?

NURSE: Over and over again. [*Consulting clipboard.*] It sounds like 'Ek'. 75

HESTHER: Ek?

NURSE: Yes, Doctor. Ek... 'Ek!' he goes. 'Ek!'

HESTHER: How weird.

NURSE: When I woke him up he clung to me like he was going to break my arm. 80

[She stops at ALAN's bed. He is sitting up. She puts the blanket over him, and returns to her place.]

DYSART: And then he bursts in - just like that - without knocking or anything. Fortunately, I didn't have a patient with me.

ALAN [*jumping up*]: Dad!

HESTHER: What?

DYSART: The answer to a question I'd asked him two days before. Spat out with the same anger as he sang the commercials. 85

HESTHER: Dad what?

ALAN: Who hates telly.

[He lies downstage on the circle, as if watching television.]

HESTHER: You mean his dad forbids him to watch?

DYSART: Yes. 90

ALAN: It's a dangerous drug.

HESTHER: Oh, really!

Fences
August Wilson

Fences, August Wilson

TROY: *(Calling.)* Cory! Get your butt out here, boy!

(ROSE exits into the house with the laundry. TROY goes over to the pile of wood, picks up a board and starts sawing. CORY enters from the house.)

TROY: You just now coming in here from leaving this morning?

CORY: Yeah, I had to go to football practice.

TROY: Yeah, what? 5

CORY: Yessir.

TROY: I ain't but two seconds off you noway. The garbage sitting in there overflowing... you ain't done none of your chores... and you come in here talking about "Yeah." 10

CORY: I was just getting ready to do my chores now, Pop...

TROY : Your first chore is to help me with this fence on Saturday. Everything else come after that. Now get that saw and cut them boards. 15

(CORY takes the saw and begins cutting the boards. TROY continues working. There is a long pause.)

CORY: Hey, Pop... why don't you buy a TV?

TROY: What I want with a TV? What I want one of them for?

CORY: Everybody got one. Earl, Ba Bra... Jesse!

TROY: I ain't asked you who had one. I say what I want with one? 20

CORY: So you can watch it.They got lots of things on TV. Baseball games and everything. We could watch the World Series.

TROY: Yeah... and how much this TV cost? 25

CORY: I don't know. They got them on sale for around two hundred dollars.

TROY: Two hundred dollars, huh?

CORY: That ain't that much, Pop.

TROY: Naw, it's just two hundred dollars. See that roof you got over your head at night? Let me tell you something about that roof. It's been over ten years since that roof was last tarred. See now... the snow come this winter and sit up there on that roof like it is... and it's gonna seep inside. It's just gonna be a little bit... ain't gonna hardly notice it. Then the next thing you know, it's gonna be leaking all over the house. Then the wood rot from all that water and you gonna need a whole new roof. Now, how much you think it cost to get that roof tarred? 30
35
40

CORY: I don't know.

TROY: Two hundred and sixty-fous dollars... cash money. While you thinking about a TV, I got to be thinking about the roof... and whatever else go wrong around here. Now if you had two hundred dollars, what would you do... fix the roof or buy a TV? 45

CORY: I'd buy a TV. Then when the roof started to leak ... when it needed fixing... I'd fix it.

TROY: Where you gonna get the money from? You done spent it for a TV. You gonna sit up and watch the water run all over your brand new TV. 50

CORY: Aw, Pop. You got money. I know you do.

TROY: Where I got it at, huh?

CORY: You got it in the bank.

TROY: You wanna see my bankbook? You wanna see that seventy-three dollars and twenty-two cents I got sitting up in there. 55

CORY: You ain't got to pay for it all at one time. You can put a down payment on it and carry it on home with you.

Machinal

Sophie Treadwell

Machinal, Sophie Treadwell

HUSBAND. ...I'm going to wash up. (*Stops at door.*) Don't you want to wash up?

YOUNG WOMAN. *shakes head 'No'.*

I do! It was a long trip! I want to wash up!

Goes off - closes door; sings in bathroom. YOUNG WOMAN goes to window - raises shade - sees the dancers going round and round in couples. Music is louder. Re-enter HUSBAND.

Say, pull that blind down! They can see in!

YOUNG WOMAN. I thought you said there'd be a view of the ocean! 5

HUSBAND. Sure there is.

YOUNG WOMAN. I just see people - dancing.

HUSBAND. The ocean's beyond.

YOUNG WOMAN. (*desperately*). I was counting on seeing it! 10

HUSBAND. You'll see it tomorrow - what's eating you? We'll take in the boardwalk - Don't you want to wash up?

YOUNG WOMAN. No!

HUSBAND. It was a long trip. Sure you don't? (*YOUNG WOMAN shakes her head 'No'. HUSBAND takes off his coat - put it over chair.*) Better make yourself at home. I'm going to. (*She shares at him - moves away from the window.*) Say, pull down that blind! (*Crosses to chair down left - sits.*) 15

YOUNG WOMAN. It's close - don't you think it's close?

HUSBAND. Well - you don't want people looking in do you? (*Laughs.*) Huh - huh? 20

YOUNG WOMAN. No.

HUSBAND. (*Laughs*). I guess not. Huh? (*Takes off shoes. YOUNG WOMAN leaves the window, and crosses down to the bed.*) Say - you look a little white around the gills! What's the matter?

YOUNG WOMAN. Nothing. 25

HUSBAND. You look like you're scared.

YOUNG WOMAN. No.

HUSBAND. Nothing to be scared of. You're with your husband, you know. (*Takes her to chair, left.*)

YOUNG WOMAN. I know. 30

HUSBAND. Happy?

YOUNG WOMAN. Yes.

HUSBAND. (*sitting*). Then come here and give us a kiss. (*He puts her on his knee.*) That's the girlie. (*He bends her head down, and kisses her along the back of her neck.*) Like that? (*She tries to get to her feet.*) Say - stay there! What you moving for? - You know - you got to learn to relax, little girl - (*Dancers go off. Dim lights. Pinches her above knee.*) Say, what you got under there? 35

YOUNG WOMAN. Nothing. 40

HUSBAND. Nothing! (*Laughs.*) That's a good one! Nothing, huh? Huh? That reminds me of the story of the Pullman porter and the - what's the matter - did I tell you that one? (*Music dims off and out.*)

YOUNG WOMAN. I don't know.

HUSBAND. The Pullman porter and the tart? 45

YOUNG WOMAN. No.

HUSBAND. It's a good one - well - the train was just pulling out and the tart -

YOUNG WOMAN. You did tell that one!

HUSBAND. About the - 50

YOUNG WOMAN. Yes! Yes! I remember now!

HUSBAND. About the -

YOUNG WOMAN. Yes!

HUSBAND. All right - if I did. You're sure it was the one about the - 55

YOUNG WOMAN. I'm sure.

HUSBAND. When he asked her what she had underneath her seat and she said -

YOUNG WOMAN. Yes! Yes! That one!

HUSBAND. All right - But I don't believe I did. (*She tries to get up again, as he holds her.*) You know you have got something under there - what is it? 60

YOUNG WOMAN. Nothing - just - just my garter.

HUSBAND. Your garter! Your garter! Say did I tell you the one about - 65

YOUNG WOMAN. Yes! Yes!

HUSBAND. (*with dignity*). How do you know which one I meant?

YOUNG WOMAN. You told me them all!

HUSBAND. (*pulling her back to his knee*). No, I didn't! Not by a jugful! I got a lot of 'em up my sleeve yet - that's part of what I owe my success to - my ability to spring a good story - You know - you got to learn to relax, little girl - haven't you? 70

YOUNG WOMAN. Yes.

HUSBAND. That's one of the biggest things to learn in life. That's part of what I owe my success to. Now you go and get those heavy things off - and relax. 75

YOUNG WOMAN. They're not heavy.

HUSBAND. You haven't got much on - have you? But you'll feel better with 'em off. (*Gets up.*) Want me to help you?

YOUNG WOMAN. No. 80

HUSBAND. I'm your husband, you know.

YOUNG WOMAN. I know.

HUSBAND. You aren't afraid of your husband, are you?

YOUNG WOMAN. No - of course not - but I thought maybe -
can't we go out for a little while? 85

HUSBAND. Out? What for?

YOUNG WOMAN. Fresh air - walk - talk.

HUSBAND. We can talk here - I'll tell you all about myself. Go
along now (YOUNG WOMAN *goes toward bathroom door.*
Gets bag.) Where are you going? 90

YOUNG WOMAN. In here.

HUSBAND. I thought you'd want to wash up.

YOUNG WOMAN. I just want to - get ready.

HUSBAND. You don't have to go in there to take your clothes off!

YOUNG WOMAN. I want to. 95

HUSBAND. What for?

YOUNG WOMAN. I always do.

HUSBAND. What?

YOUNG WOMAN. Undress by myself.

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That Face
Polly Stenham

That Face, Polly Stenham

Martha Excuse me. Who are you?

Henry Your son, Henry.

He starts rapidly to tidy up the room.

Martha That's funny. I did have a son, called Harry, actually. Well, he died, about five hours ago. I'm a little upset. So if you would just –

5

Henry Henry. Son called Henry.

Martha Please go and leave me to my grief. You came at a bad time, I was about to have a little ceremony.

Henry puts the flowers in a vase.

Yes. A little ceremony. I was going to burn some of his clothes, you see. To sort of send them up there with him. He liked his clothes. I wouldn't want him to be there without them. (*To the ceiling.*) Can you hear me, Harry dear? He loved his old mum . . .

10

Do you love your old mum?

Henry I do.

15

Martha Very much? Because me and Harry – we were close. But you don't have each other for long, mothers and sons, sons and . . . (*Tails off.*) One of you always dies. Way before the other. Hear that, Harry?

You see. You don't have each other for long. So I figured, make the most of it. That's why me and Harry we were so . . . Just making the most of it.

20

Henry (*collecting glasses*) I see.

Martha Young man.

Henry Yes.

25

Martha I don't think you do.

Beat.

As it happened you came at a good time. Because. I was going to have this little ceremony, but the thing is, I can't find the clothes to burn. I'm starting to wonder if I didn't just invent little Harry. You see, the only clothes I could find were these.

30

She picks up some of the scraps of material from the floor.

Henry He must have been small.

Martha Yes. He was. This was his towel.

Henry continues tidying, folding clothes into piles.

Henry I brought you some flowers.

Beat. Henry realises she will only communicate with him if he plays along.

For your loss.

35

He places them next to the bed.

Martha –

Martha You know, in Africa, when someone dies, they wear white.

Henry I did know that actually, Mummy –

Martha They wear white because they do not believe it to be sad. A death. Not sad at all. Merely part of the bigger . . . journey.

40

Henry You're wearing white.

She fingers a corner of her nightdress.

Martha This is cream actually.

Henry Mummy –

45

Still examining her nightdress

Martha Or is it just dirty? I can't tell any more.

Henry MUMMY!

Pause

Martha Young man.

Henry Henry. My name's Henry. Come on, please. Dad's landed. He wants to see you. To see us, to see how we are. Help me sort this place out.

50

Martha Young man.

Henry (*sighs*) At your service.

Gives a little salute.

Martha Hold that pose.

He does.

Has anyone ever told you, you look remarkably like –

55

Henry A soldier?

Martha Yes. A young soldier. So good.

Drops the salute.

No. Stay like that. It becomes you.

Henry Who am I saluting?

Martha Harry. You are paying your respects to Harry.
(*to the ceiling.*) Hear that, boyo?

60

Henry To Harry. Wise son. (*Mutters.*) The one who got away.

Henry salutes the ceiling. Then snaps back into clearing up.

Did you really get a job?

Martha Let me check.

65

She dials 123, listens to the speaking clock for a split second.

No vacancies.

Henry You could. Get a job. It would be good for you. Get you out of the house. Get you out of this – (*Gestures at the bed.*)

Martha I don't need one. Other people need one more than me. If I took a job there would be one less for the proletariat. It would be against my principles.

70

Henry Of course. You've never had one.

Martha That's not true – when I was at art college I used to go fruit picking in the summer. It was nice for the first few days, the sun, all the apples you could eat, but after

75

one month I hated it. I still won't drink apple juice.

Henry (*quietly*) Maybe it would have been better for all of us if you had worked in a vineyard.

What have you done today?

Have you got up since I left this morning?

80

She shrugs.

Say something.

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Component 3: Theatre Makers in Practice – mark scheme

Section A: Live Theatre Evaluation

Question Number	Analyze and evaluate the live performance you have seen in light of the following statement: 'Live performance has nothing to say to a young audience.' Your answer should: <ul style="list-style-type: none">• include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers• offer balanced consideration between your analysis and evaluation of the performance and your response to the statement.
1	AO4 = 20 marks This question asks the candidate to respond to a thought-provoking statement in light of their live theatre experience. At the heart of the statement is the debate that 21st century theatre has nothing to say to a young audience. Candidates will need to engage with the statement as informed members of the audience and discuss the contribution made by at least two different theatre makers. Candidates might refer to the following in their response: <ul style="list-style-type: none">• arguments that agree, disagree or offer a balanced reaction to the statement• analysis and understanding of the role of the director and how various production values have been used to communicate ideas and meaning to an audience• analysis and evaluation of how dramatic elements have been used to create theatrical impact such as set, lighting, costume, sound, staging and acting• the evaluation of key theatre makers, their collaboration and the contribution they have made to specific aspects of the production• consideration of performance style, influence and theatrical interpretation• analysis of and reference to key moments• analysis of audience and audience reaction• references to other art forms and the role of theatre in society• analysis and evaluation of the overall aims and intentions of the production.

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.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 1	1–4	Limited <ul style="list-style-type: none">• Descriptive, basic approach with underdeveloped analysis of live performance elements, supported by a limited knowledge and understanding and limited use of subject-specific terminology.• Limited evaluation demonstrating limited ability to formulate and justify personal judgements of how ideas, meaning and impact have been created by relevant theatre makers.• Uneven treatment of analysis and evaluation with a tentative attempt to engage with the statement, resulting in a limited overall response.
Level 2	5–8	General <ul style="list-style-type: none">• Generally appropriate approach with partial analysis of live performance elements supported by adequate knowledge and understanding and use of generally accurate subject-specific terminology.• Emerging evaluation demonstrating basic ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers' use of production values and dramatic elements.• Generally sound response supported by emerging but inconsistent moments of analysis and evaluation, with a general attempt to engage with the statement.
Level 3	9–12	Competent <ul style="list-style-type: none">• Clear approach with competent analysis of live performance elements, supported by secure knowledge and understanding and accurate use of subject-specific terminology.• Consistent evaluation demonstrating adequate ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements.• Clear personal response with consistent and generally balanced analysis and evaluation, showing a secure reasoning, interpretation and engagement with the statement.
Level 4	13–16	Assured <ul style="list-style-type: none">• Confident approach with assured analysis of live performance elements, supported by comprehensive knowledge and understanding and effective use of subject-specific terminology.• Effective evaluation demonstrating assured ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements.• Comprehensive personal response with assured and balanced analysis and evaluation, showing confident reasoning, interpretation and engagement with the statement.

Level	Mark	Descriptor (AO4)
Level 5	17–20	<p>Sophisticated</p> <ul style="list-style-type: none"> • Critical and perceptive approach with sophisticated analysis of live performance elements, supported by precise knowledge and understanding and articulate use of subject-specific terminology. • Perceptive evaluation demonstrating accomplished ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements. • Sophisticated and in-depth personal response which perceptively draws together relevant and balanced elements of analysis and evaluation, showing sensitive reasoning, interpretation and engagement with the statement.

Question Number	<p>Analyse and evaluate the live performance you have seen in light of the following statement: 'Theatre makers today rely too much on technology to impress audiences.' Your answer should:</p> <ul style="list-style-type: none"> • include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers • offer balanced consideration between your analysis and evaluation of the performance and your response to the statement.
2	<p>AO4 = 20 marks</p> <p>This question asks the candidate to respond to a thought-provoking statement in light of their live theatre experience. At the heart of the statement is the debate that contemporary theatre makers rely too heavily on technology to impress audiences. Candidates will need to engage with the statement as informed members of the audience and discuss the contribution made by at least two different theatre makers.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none"> • arguments that agree, disagree or offer a balanced reaction to the statement • analysis and understanding of the role of the director and how various production values have been used to communicate ideas and meaning to an audience • analysis and evaluation of how dramatic elements have been used to create theatrical impact such as set, lighting, costume, sound, staging and acting • the evaluation of key theatre makers, their collaboration and the contribution they have made to specific aspects of the production • consideration of performance style, influence and theatrical interpretation • analysis of and reference to key moments • analysis of audience and audience reaction • references to other art forms and the role of theatre in society • analysis and evaluation of the overall aims and intentions of the production.

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.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 1	1–4	Limited <ul style="list-style-type: none">• Descriptive, basic approach with underdeveloped analysis of live performance elements, supported by a limited knowledge and understanding and limited use of subject-specific terminology.• Limited evaluation demonstrating limited ability to formulate and justify personal judgements of how ideas, meaning and impact have been created by relevant theatre makers• Uneven treatment of analysis and evaluation with a tentative attempt to engage with the statement, resulting in a limited overall response.
Level 2	5–8	General <ul style="list-style-type: none">• Generally appropriate approach with partial analysis of live performance elements supported by adequate knowledge and understanding and use of generally accurate subject-specific terminology.• Emerging evaluation demonstrating basic ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers' use of production values and dramatic elements.• Generally sound response supported by emerging but inconsistent moments of analysis and evaluation, with a general attempt to engage with the statement.
Level 3	9–12	Competent <ul style="list-style-type: none">• Clear approach with competent analysis of live performance elements, supported by secure knowledge and understanding and accurate use of subject-specific terminology.• Consistent evaluation demonstrating adequate ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements.• Clear personal response with consistent and generally balanced analysis and evaluation, showing a secure reasoning, interpretation and engagement with the statement.
Level 4	13–16	Assured <ul style="list-style-type: none">• Confident approach with assured analysis of live performance elements, supported by comprehensive knowledge and understanding and effective use of subject-specific terminology.• Effective evaluation demonstrating assured ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements.• Comprehensive personal response with assured and balanced analysis and evaluation, showing confident reasoning, interpretation and engagement with the statement.

Level	Mark	Descriptor (AO4)
Level 5	17–20	<p>Sophisticated</p> <ul style="list-style-type: none"> • Critical and perceptive approach with sophisticated analysis of live performance elements, supported by precise knowledge and understanding and articulate use of subject-specific terminology. • Perceptive evaluation demonstrating accomplished ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements. • Sophisticated and in-depth personal response which perceptively draws together relevant and balanced elements of analysis and evaluation, showing sensitive reasoning, interpretation and engagement with the statement.

Section B: Page to Stage: Realising a Performance Text

Question Number	As a performer, outline how you would use movement to create an impact on the audience in the portrayal of one character in this extract. <i>Your answer should make reference to the performance text as a whole.</i>
3	A03 = 18 marks This question is about acting and specifically asks the candidate to explain how movement might be used by one character featured in the extract. Candidates should use the extract to qualify their ideas and intentions and make reference to the text as a whole. Candidates might refer to the following in their response: <ul style="list-style-type: none">• interpretation of character• characterisation and the relationship between other characters in the extract• use of gesture, poise, stillness, body language, facial expressions and other forms of non-verbal communication• the relationship between movement and speech• the influence or use of props in relation to movement• use of space, levels and proxemics• entrances and exits• performance style and theatrical influence• intended audience impact.

Marking instructions

- 6 marks for demonstration of knowledge and understanding of how theatre is *developed*.
- 12 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 3 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1-3	Limited <ul style="list-style-type: none">• Superficial interpretation of the extract showing a limited knowledge and understanding of how ideas and intentions are developed.• Basic knowledge of theatrical elements and techniques showing limited understanding of their application in the performance of the extract.• 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.• Limited ideas and examples are offered from the extract and the text as a whole. Uses basic or inaccurate subject-specific terminology.
Level 2	4-7	General <ul style="list-style-type: none">• Generally sound interpretation of the extract showing adequate knowledge and understanding of how ideas and intentions are developed.• Adequate knowledge of theatrical elements and techniques showing emerging understanding of their application in the performance of the extract.• Demonstrates generally sound consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.• Adequate ideas and examples are offered from the extract and the text as a whole. Uses generally accurate subject-specific terminology.
Level 3	8-11	Competent <ul style="list-style-type: none">• Secure interpretation of the extract showing competent knowledge and understanding of how ideas and intentions are developed.• Competent knowledge of theatrical elements and techniques showing clear understanding of their application in the performance of the extract.• Demonstrates clear consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.• Competent ideas and examples are offered from the extract and the text as a whole. Uses accurate subject-specific terminology.

Level	Mark	Descriptor (AO3)
Level 4	12-15	<p>Assured</p> <ul style="list-style-type: none"> • Assured interpretation of the extract showing effective knowledge and understanding of how ideas and intentions are developed. • Assured knowledge of theatrical elements and techniques showing effective understanding of their application in the performance of the extract. • Demonstrates effective consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience. • Confident ideas and use of examples from the extract and the text as a whole. Effective use of subject-specific terminology.
Level 5	16-18	<p>Sophisticated</p> <ul style="list-style-type: none"> • Sophisticated interpretation of the extract showing comprehensive knowledge and understanding of how ideas and intentions are developed. • Comprehensive knowledge of theatrical elements and techniques showing perceptive understanding of their application in the performance of the extract. • Demonstrates sophisticated consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience. • Comprehensive ideas and examples are offered from the extract and the text as a whole. Articulate use of subject-specific terminology.

Question Number	<p>As a designer, outline how one theatrical element could be developed to create impact in this extract.</p> <p><i>Your answer should make reference to the performance text as a whole.</i></p>
4	<p>A03 = 18 marks</p> <p>This question is about design and specifically asks the candidate to explain how one specific theatrical element can be developed to communicate ideas and create impact in performance. Theatrical elements might include reference to set, lighting, costume, sound or use of space. Candidates should use the extract to qualify their ideas and intentions and make reference to the text as a whole.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none"> • how their chosen theatrical element can be developed to create mood, atmosphere, meaning and impact for an audience • how their chosen theatrical element can be developed to communicate ideas to an audience • how the impact of their work can be developed as a result of the consideration of alternative ideas • actor/audience relationship • use of theatrical venue, space, levels and proxemics • entrances and exits • the effect of specific technical and creative choices • designing to reflect the style and atmosphere of the performance text • research relating to the context of the text, such as time period, social, political, cultural aspects that develop and communicate ideas through their chosen theatrical element • intended audience impact.

Marking instructions

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

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

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 3 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1-3	<p>Limited</p> <ul style="list-style-type: none"> • Superficial interpretation of the extract showing a limited knowledge and understanding of how ideas and intentions are developed. • Demonstrates superficial consideration of how theatrical elements can be developed to create mood and atmosphere, communicate meaning and create impact through the extract. • Basic knowledge of theatrical elements and techniques showing limited understanding of their application in the performance. • Limited ideas and examples are offered from the extract and the text as a whole. Uses basic or inaccurate subject-specific terminology.
Level 2	4-7	<p>General</p> <ul style="list-style-type: none"> • Generally sound interpretation of the extract showing adequate knowledge and understanding of how ideas and intentions are developed. • Demonstrates generally sound consideration of how theatrical elements can be developed to create mood, atmosphere and impact and communicate meaning through the extract. • Adequate knowledge of theatrical elements and techniques showing emerging understanding of their application in the performance of the extract. • Adequate ideas and examples are offered from the extract and the text as a whole. Uses generally accurate subject-specific terminology.
Level 3	8-11	<p>Competent</p> <ul style="list-style-type: none"> • Secure interpretation of the extract showing competent knowledge and understanding of how ideas and intentions are developed. • Demonstrates clear consideration of how theatrical elements can be developed to create mood, atmosphere and impact and communicate meaning through the extract. • Competent knowledge of theatrical elements and techniques showing clear understanding of their application in the performance of the extract. • Competent ideas and examples are offered from the extract and the text as a whole. Uses accurate subject-specific terminology.

Level	Mark	Descriptor (AO3)
Level 4	12-15	<p>Assured</p> <ul style="list-style-type: none"> • Assured interpretation of the extract showing effective knowledge and understanding of how ideas and intentions are developed. • Demonstrates effective consideration of how theatrical elements can be developed to create mood, atmosphere and impact and communicate meaning through the extract. • Assured knowledge of theatrical elements and techniques showing effective understanding of their application in the performance of the extract. • Confident ideas and use of examples from the extract and the text as a whole. Effective use of subject-specific terminology.
Level 5	16-18	<p>Sophisticated</p> <ul style="list-style-type: none"> • Sophisticated interpretation of the extract showing comprehensive knowledge and understanding of how ideas and intentions are developed. • Demonstrates sophisticated consideration of how theatrical elements can be developed to create mood, atmosphere and impact and communicate meaning through the extract. • Comprehensive knowledge of theatrical elements and techniques showing perceptive understanding of their application in the performance of the extract. • Comprehensive ideas and examples are offered from the extract and the text as a whole. Articulate use of subject-specific terminology.

Section C: Interpreting a Performance Text

Question Number	<p>As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to the acting styles used in your production concept. <i>Your answer must focus on the named section listed above for your chosen performance text.</i></p> <p>Your answer must make reference to:</p> <ul style="list-style-type: none"> • the overall aims of your production concept in response to the play as a whole • how your practical ideas will work in performance • the original performance conditions of your chosen performance text.
5	<p>A03 = 24 marks</p> <p>This question asks the candidate to respond as a theatre director and discuss how they have applied the methodologies of a recognised theatre practitioner to their production concept. The focus of the response should be on the overall acting style(s) and how the ideas of their chosen theatre practitioner might be realised and applied in a live performance context.</p> <p>Candidates are also asked to demonstrate knowledge and understanding of the original performance conditions of their chosen text. However, this is a question about the text in performance; it is not a history essay. References to the original production should demonstrate an understanding and awareness of how the text was first performed. Candidates should then use this knowledge to show how the conditions of the original performance have informed their own creative and theatrical ideas as directors.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none"> • relevant practitioner theory, research or influence • reference to other practitioners and theatre makers • overall performance style(s) • the use of production values or dramatic/theatrical elements to communicate ideas and meaning to an audience • the overall acting style(s) and interpretation of key roles • characterisation including the use of voice, language, gesture, poise, stillness or other forms of non-verbal communication • use of theatrical venue, stage space, levels and proxemics • entrances and exits • the relationship between characters • the relationship between actors and audience. <p>The question asks the candidate to focus on a named section in their chosen performance text and the majority of examples offered should come from this specific section. However, candidates must also discuss how their production concept will work in the context of the play as a whole.</p> <p>Antigone Candidates exploring this named section might refer to:</p> <ul style="list-style-type: none"> • the moment Antigone is led away by the guards • the use of chorus • the arrival of Teiresias. <p>Doctor Faustus (Text A) Candidates exploring this named section might refer to:</p> <ul style="list-style-type: none"> • Mephistopheles conjuring the invisibility spell • the entrance of the Pope, Cardinals and Friars • the 'ghostly' behaviour at the banquet.

5 contd***Hedda Gabler***

Candidates exploring this named section might refer to:

- the stillness and silence of the opening moments
- Berthe's arrival with the letter
- The entrance of Tesman.

Lysistrata

Candidates exploring this named section might refer to:

- the exit of The Women to the Acropolis
- the entrance of The Old Men
- the smoke created from the coals.

The Maids

Candidates exploring this named section might refer to:

- the argument between Claire and Solange
- the setting of the room, windows, doors and the negotiation of space
- the telephone call.

The School for Scandal

Candidates exploring this named section might refer to:

- the entrance of Sir Peter and Lady Teazle's
- the argument between Sir Peter and Lady Teazle
- Lady Teazle's exit and Sir Peter's final address.

The Tempest

Candidates exploring this named section might refer to:

- the entrance of Caliban
- Trinculo's discovery of Caliban
- Stephano and Trinculo's emerging panic.

Waiting for Godot

Candidates exploring this named section might refer to:

- Estragon and Vladimir's investigation of Lucky
- the mistreatment of Lucky by Pozzo
- Estragon securing the bones.

Woyzeck

Candidates exploring this named section might refer to:

- the Doctor's examination of Woyzeck and Marie
- the entrance of The Captain
- Andres and The Grandmother in the woods.

Marking instructions

Marks are equally distributed for demonstration of knowledge and understanding of how theatre is *developed* and how theatre is *performed*.

Responses must show *balanced consideration* between these elements.

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

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1–4	Limited <ul style="list-style-type: none">• Descriptive approach that struggles to connect the production concept with the performance text, demonstrating basic knowledge and limited understanding.• Limited use of examples and key moments to justify ideas and intentions to create impact on the audience.• Superficial references made to practitioner’s methodologies and how they can be applied to their production concept, in relation to the specific element identified in the question.• Basic, inaccurate or irrelevant research applied in relation to the original performance conditions.
Level 2	5–9	General <ul style="list-style-type: none">• Generally sound approach that makes adequate connections between the production concept and the performance text, demonstrating adequate knowledge and some understanding.• Generally appropriate use of examples and key moments to justify ideas and intentions to create impact on the audience.• Clear knowledge and emerging understanding of the practitioner’s methodologies, which are applied inconsistently to their production concept, in relation to the specific element identified in the question.• Generally adequate research applied in relation to the original performance conditions; however connections may not be made to the production concept.
Level 3	10–14	Competent <ul style="list-style-type: none">• Secure approach that makes coherent connections between the production concept and the performance text, demonstrating competent knowledge and understanding.• Consistent and clear use of examples and key moments to justify ideas and intentions to create impact on the audience.• Secure knowledge and understanding of the practitioner’s methodologies, which are competently applied to their production concept, in relation to the specific element identified in the question.• Competent research applied in relation to the original performance conditions with clear connections made to the production concept.

Level	Mark	Descriptor (AO3)
Level 4	15-19	<p>Assured</p> <ul style="list-style-type: none"> • Confident approach that makes assured connections between the production concept and the performance text, demonstrating comprehensive knowledge and understanding. • Comprehensive use of examples and key moments to justify creative ideas and intentions to create impact on the audience. • Confident knowledge and understanding of the practitioner's methodologies, which are effectively applied to their production concept, in relation to the specific element identified in the question. • Comprehensive research applied in relation to the original performance conditions with assured connections made to the production concept.
Level 5	20-24	<p>Sophisticated</p> <ul style="list-style-type: none"> • Perceptive approach that makes sophisticated connections between the production concept and the performance text, demonstrating accomplished knowledge and understanding. • Perceptive use of examples and key moments to justify creative ideas and intentions to create impact on the audience. • Accomplished knowledge and understanding of the practitioner's methodologies, which are applied perceptively applied to their production concept, in relation to the specific element identified in the question. • Perceptive research applied in relation to the original performance conditions with sophisticated connections made to the production concept.

Question Number	<p>As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to the lighting design used in your production concept. <i>Your answer must focus on the named section listed above for your chosen performance text.</i></p> <p>Your answer must make reference to:</p> <ul style="list-style-type: none"> • the overall aims of your production concept in response to the play as a whole • how your practical ideas will work in performance • the original performance conditions of your chosen performance text.
6	<p>AO3 = 24 marks</p> <p>This question asks the candidate to respond as a theatre director and discuss how they have applied the methodologies of a recognised theatre practitioner to their production concept. The focus of the response should be on their approach to lighting and how the ideas of their chosen theatre practitioner might be realised and applied in a live performance context.</p> <p>The question also asks the candidate to make reference to and demonstrate knowledge and understanding of the original performance conditions of their chosen set text. However, this is a question about the text in performance, it is not a history essay. References to the original production should demonstrate an understanding and awareness of how the text was first performed. Candidates should then use this knowledge to show how the conditions of the original performance have informed their own creative and theatrical ideas as directors.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none"> • relevant practitioner theory, research or influence • reference to other practitioners and other theatre makers • overall performance style(s) • reference to specific lighting equipment, use of colour, angle, special effects • the use of lighting as a design element to communicate ideas or create meaning and impact for an audience • how lighting is used with other design elements to communicate ideas and create impact • how the lighting enhances or highlights elements of characterisation, including verbal and non-verbal communication • use of theatrical venue, space, levels and proxemics • entrances and exits • the relationship between characters • the relationship between actors and audience. <p>The question asks the candidate to focus on a named section in their chosen performance text and the majority of examples offered should come from this specific section. However, candidates must also discuss how their production concept will work in the context of the play as a whole.</p> <p>Antigone</p> <p>Candidates exploring this named section might refer to:</p> <ul style="list-style-type: none"> • the moment Antigone is led away by the guards • the use of chorus • the arrival of Teiresias. <p>Doctor Faustus (Text A)</p> <p>Candidates exploring this named section might refer to:</p> <ul style="list-style-type: none"> • Mephistopheles conjuring the invisibility spell • the entrance of the Pope, Cardinals and Friars • the 'ghostly' behaviour at the banquet.

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