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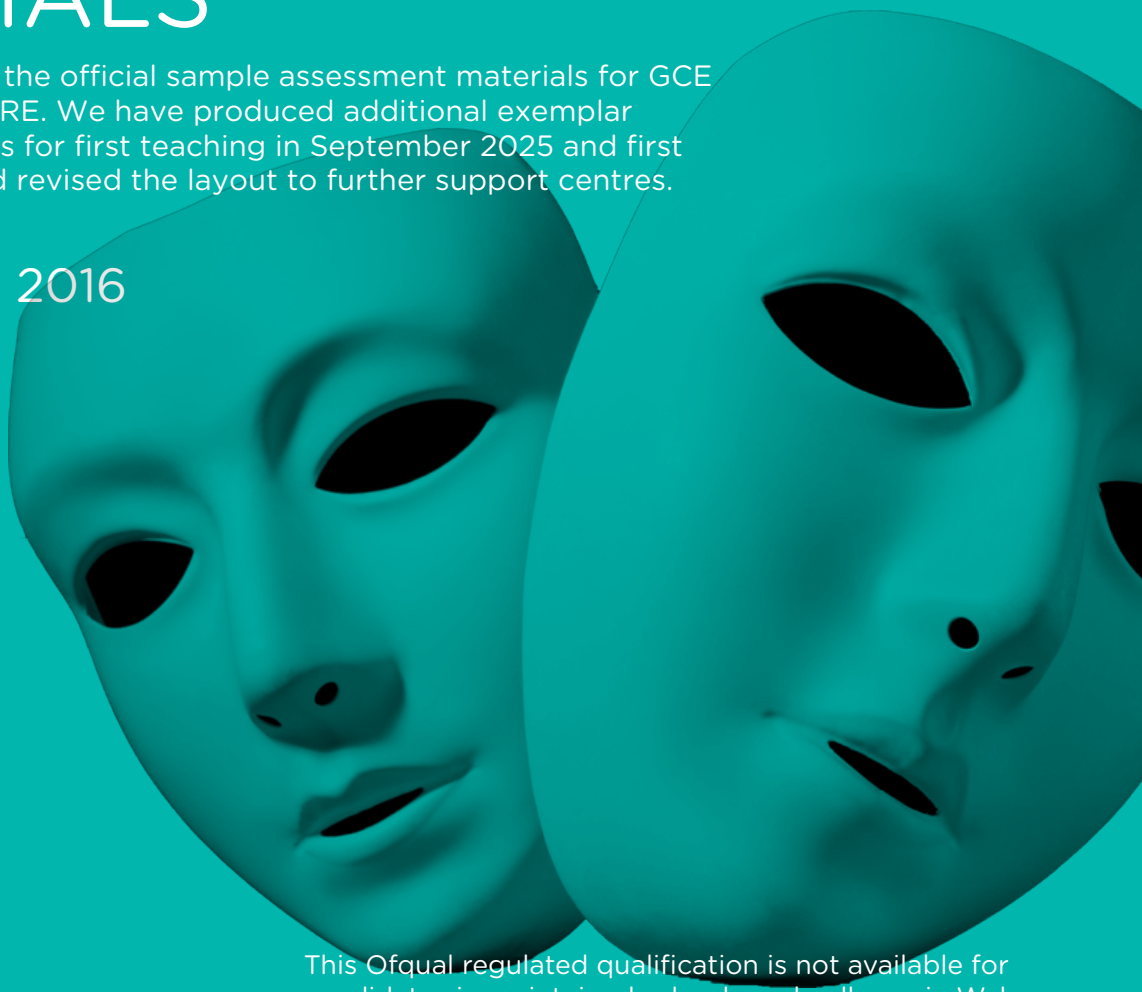
DRAMA AND THEATRE

ACCREDITED BY OFQUAL

SAMPLE ASSESSMENT MATERIALS

These materials remain the official sample assessment materials for GCE AS DRAMA and THEATRE. We have produced additional exemplar materials using the texts for first teaching in September 2025 and first assessment in 2026 and revised the layout to further support centres.

Teaching from 2016



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This Ofqual regulated qualification is not available for candidates in maintained schools and colleges in Wales.

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AS DRAMA and THEATRE

COMPONENT 2

TEXT IN CONTEXT

SAMPLE ASSESSMENT MATERIALS

1 hour 30 minutes

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 16 page answer book and an **unmarked** copy of the text you have studied for this component.

INSTRUCTIONS TO CANDIDATES

Use black ink or ball-point pen. Write your answers in the separate answer book provided.

Write your name, centre number and candidate number on the front of the answer booklet in the spaces provided. Any continuation pages used should be inserted, with your name, centre number and candidate number, into the answer booklet.

Answer **all** questions on your chosen set text.

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question. Candidates are advised to spend about 15 minutes on question (a), 30 minutes on question (b) and 45 minutes on question (c).

You should make detailed references to the text in all your answers and use specialist drama and theatre terminology.

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Answer **all** *parts of the question on* **one** *set text you have studied.*

Either

1. The Trojan Women Euripides

Read from **page 73** (*TALTHYBIUS re-enters)* to the end of the play on **page 75**.

(a) Briefly describe the atmosphere in this extract and then explain how you can create this atmosphere in performance. [15]

In your answer refer to:

- location/context/action
- character positioning
- costume, make-up, lighting and sound.

(b) Discuss the challenges facing an actor performing the part of **Hecuba** in this extract and explain how the role can be realised in performance. [25]

In your answer refer to:

- character motivation and subtext
- vocal skills, including conveying meaning through language
- movement and interaction.

(c) Explain how you would stage a production of ***The Trojan Women.*** In your answer, analyse and evaluate how any live productions you have seen as part of the course influence your decisions. [40]

Illustrate your ideas for staging ***The Trojan Women*** by referring to its:

- stage design for the opening
- original performance conditions.

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Or

2. **As You Like It** William Shakespeare

Read Act V scene 2, **pages 82-86.**

(a) Briefly describe the atmosphere in this extract and then explain how you can create this atmosphere in performance. [15]

In your answer refer to:

- location/context/action
- character positioning
- costume, make-up, lighting and sound.

(b) Discuss the challenges facing an actor performing the part of **Rosalind** in this extract and explain how the role can be realised in performance. [25]

In your answer refer to:

- character motivation and subtext
- vocal skills, including conveying meaning through language
- movement and interaction.

(c) Explain how you would stage a production of ***As You Like It.*** In your answer, analyse and evaluate how any live productions you have seen as part of the course influence your decisions. [40]

Illustrate your ideas for staging ***As You Like It*** by referring to its:

- stage design for the opening
- original performance conditions.

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Or

3. Hedda Gabler Henrik Ibsen

Read Act 4 from **page 102** (Hedda: *'And suppose the pistol wasn't stolen')* to the end of the play on **page 104.**

(a) Briefly describe the atmosphere in this extract and then explain how you can create this atmosphere in performance. [15]

In your answer refer to:

- location/context/action
- character positioning
- costume, make-up, lighting and sound.

(b) Discuss the challenges facing an actor performing the part of **Hedda** in this extract and explain how the role can be realised in performance. [25]

In your answer refer to:

- character motivation and subtext
- vocal skills, including conveying meaning through language
- movement and interaction.

(c) Explain how you would stage a production of ***Hedda Gabler.*** In your answer, analyse and evaluate how any live productions you have seen as part of the course influence your decisions. [40]

Illustrate your ideas for staging ***Hedda Gabler*** by referring to its:

- stage design for the opening
- original performance conditions.

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Or

4. **Machinal** Sophie Treadwell

Read Episode 9, **page 80** (YOUNG WOMAN: *'Life has been hell to me, Father!')* to the end of the play on **page 83.**

(a) Briefly describe the atmosphere in this extract and then explain how you can create this atmosphere in performance. [15]

In your answer refer to:

- location/context/action
- character positioning
- costume, make-up, lighting and sound.

(b) Discuss the challenges facing an actor performing the part of **Young Woman** in this extract and explain how the role can be realised in performance. [25]

In your answer refer to:

- character motivation and subtext
- vocal skills, including conveying meaning through language
- movement and interaction.

(c) Explain how you would stage a production of ***Machinal.*** In your answer, analyse and evaluate how any live productions you have seen as part of the course influence your decisions. [40]

Illustrate your ideas for staging ***Machinal*** by referring to its:

- stage design for the opening
- original performance conditions.

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Or

5. Cat on a Hot Tin Roof Tennessee Williams

Read **Act 3, page 88** (Margaret: *'Oh, he exists alright, and so does my child, Brick's baby!)* to the end of the play on **page 91.**

(a) Briefly describe the atmosphere in this extract and then explain how you can create this atmosphere in performance. [15]

In your answer refer to:

- location/context/action
- character positioning
- costume, make-up, lighting and sound.

(b) Discuss the challenges facing an actor performing the part of **Brick** in this extract and explain how the role can be realised in performance. [25]

In your answer refer to:

- character motivation and subtext
- vocal skills, including conveying meaning through language
- movement and interaction.

(c) Explain how you would stage a production of ***Cat on a Hot Tin Roof.*** In your answer analyse and evaluate how any live productions you have seen as part of the course influence your decisions. [40]

Illustrate your ideas for staging ***Cat on a Hot Tin Roof*** by referring to its:

- stage design for the opening
- original performance conditions.

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AS Drama and Theatre

Mark Scheme

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each text/question when assessing a candidate's response.

Band Descriptors

There is one assessment grid for each question which covers every text. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark should be awarded
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range should be awarded
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks for work that convincingly meets all the descriptors in that band.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Drama specialists to determine the validity of the response/interpretation in light of the text and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

Assessment Objectives

AO3	Demonstrate knowledge and understanding of how drama and theatre is developed and performed
AO3: 1a	Demonstrate knowledge of how drama and theatre is developed
AO3: 1b	Demonstrate knowledge of how drama and theatre is performed
AO3: 1c	Demonstrate understanding of how drama and theatre is developed
AO3: 1d	Demonstrate understanding of how drama and theatre is performed
AO4	Analyse and evaluate their own work and the work of others
AO4: 1c	Analyse the work of others
AO4: 1d	Evaluate the work of others

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Assessment Objective Coverage in Component 2

Assessment objective	Question a	Question b	Question c
AO3: 1a	✓	✓	✓
AO3: 1b	✓	✓	✓
AO3: 1c	✓	✓	✓
AO3: 1d	✓	✓	✓
AO4: 1c			✓
AO4: 1d			✓

Question a:
The grid below is for **questions 1-5(a).** Indicative content for each text follows.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	
5	**5 marks** • A perceptive and detailed description of the atmosphere demonstrating a thorough knowledge and understanding of the extract including location, context and action.	**9-10 marks** • A perceptive and detailed explanation of how character positioning and design techniques including costume, make-up, lighting and sound are used to create the scene in performance • Highly relevant use of subject specific terminology.
4	**4 marks** • A general description of the atmosphere demonstrating knowledge and understanding of the extract including location, context and action.	**7-8 marks** • A general explanation of how character positioning and design techniques including costume, make-up, lighting and sound are used to create the scene in performance • Relevant use of subject specific terminology.
3	**3 marks** • Some description of the atmosphere demonstrating an adequate knowledge and understanding of the extract including location, context and action.	**5-6 marks** • Partial explanation of how character positioning and design techniques including costume, make-up, lighting and sound are used to create the scene in performance • Some relevant use of subject specific terminology.

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2	**2 marks** • A limited description of the atmosphere demonstrating insufficient knowledge and understanding of the extract including location, context and action.	**3-4 marks** • Limited explanation of how character positioning and design techniques including costume, make-up, lighting and sound are used to create the scene in performance • Limited use of subject specific terminology.
1	**1 mark** • Very little relevant description of the atmosphere demonstrating little or no knowledge and understanding of the extract including location, context and action.	**1-2 marks** • Very little explanation of how character positioning and design techniques including costume, make-up, lighting and sound are used to create the scene in performance • Little or no relevant use of subject specific terminology.
0	**0 marks** • No response worthy of credit	**0 marks** • No response worthy of credit

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	Indicative Content
1a **The Trojan Women**	Answers should demonstrate knowledge and understanding of the atmosphere in the extract and how the atmosphere can be created in performance, which will be supported by close reference to the location, context within the play and the action taking place. Answers should also consider character positioning and design aspects including costume, make-up, lighting and sound. The following are examples and valid alternatives should be considered. • Location o they are by the seashore o the city is in ruins o they have been guarded • Context and Action o the city is about to be burned as they leave and the women are to be taken as slaves o the play ends with the women leaving on ships o the scene is full of a variety characters i.e. chorus, Hecuba, Talythibus, Odysseus' men o Hecuba is central to the action and represents the suffering of her country o the treatment of the women e.g. the chorus shout "pain" o the scene is full of a variety characters i.e. chorus, Hecuba, Talythibus, Odysseus' men o the desolation of Hecuba as she leads the women to slavery o the language is mournful and reflects the women's state of mind o the lamentation represents the madness of the women • Character positioning o opening positions o closing positions o proxemics and reasons for this o status of characters reflected in positions o levels of positions eg sitting, lying • Design of costume, make-up, lighting and sound o LX and SFX e.g. colour, angle and intensity, music, sound effects, videos projections o costumes e.g. period, fabric, colour, garments reflects overall design concept o combination of techniques to create the chosen location e.g. use of haze, breakup gobos of colours red/blue, low level lighting, side lighting to create shadows.
2a **As You Like It**	Answers should demonstrate knowledge and understanding of the atmosphere in the extract and how the atmosphere can be created in performance, which will be supported by close reference to the location, context within the play and the action taking place. Answers should also consider character positioning and design aspects including costume, make-up, lighting and sound. The following are examples and valid alternatives should be considered. • Location • they are in a forest exiled from the court/idyllic in some ways • Context and Action • there has been confusion about the lovers e.g. who is love with whom, Phoebe falls in love with Rosalind

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	• Rosalind is in control and tries to make sense of the confusion
	• Rosalind is in disguise and many of the women have fallen for her/him
	• Rosalind prepares to resolve all the complications
	• very comic scene, the audience understands all the confusion and know more than the characters
	• all the pairs of lovers are present somewhere in the forest
	• language is buoyant
	• it is very fast and free flowing
	• mixture of poetry and prose
	• lot of repetition toward the end of the scene
	• Character positioning
	  ○ opening positions
	  ○ closing positions
	  ○ proxemics and reasons for this
	  ○ status of characters reflected in positions
	  ○ levels of positions eg sitting, lying
	• Design of costume, make-up, lighting and sound
	• LX and SFX e.g. use of colour to create the forest, use of SFX to underscore the scene, could be use of music
	• costumes e.g. period, fabric, colour, garments reflects overall design concept
	• combination of techniques to create their location e.g. leaf breakup, low level lighting SFX of birds.

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3a Hedda Gabler	Answers should demonstrate knowledge and understanding of the atmosphere in the extract and how the atmosphere can be created in performance, which will be supported by close reference to the location, context within the play and the action taking place. Answers should also consider character positioning and design aspects including costume, make-up, lighting and sound. The following are examples and valid alternatives should be considered.
	• Location
	• the drawing-room of the Tesman house
	• the stage directions mention that Hedda enters "the rear room and draws the curtain behind her"
	• Hedda's isolation within the second half of the extract is imperative as a precursor to her suicide
	• the other characters rush to see Hedda and therefore a sense of a separated location on stage is key to this extract.
	• it is evening/room lit with lamps
	• Context and Action
	• four people on stage
	• tension between Brack and Hedda as Brack questions Hedda about her involvement in Eilert Loevborg's death
	• Hedda's feeling of entrapment increases as the scene develops
	• Brack is revealing in his new sense of power over Hedda
	• Tesman and Mrs Elvsted's relationship is blossoming much to Hedda's annoyance. They are both unaware of her mental state
	• Tesman's disparaging attitude towards Hedda is evident. He is oblivious to her needs within this extract
	• the frenzied piano music Hedda plays as a symbolic statement of her mental state within the extract. It acts as an audio code depicting her fragility and state of mind for the audience
	• Hedda has reached breaking point and sees no way out
	• the shot from the rear room and the other characters' reaction
	• the danger behind the curtain
	• the characters' reaction to Hedda's suicide
	• the audience is aware of the pressure she is under and is able to gain a sense of her increasing desperation
	• Character positioning
	  ○ opening positions
	  ○ closing positions
	  ○ proxemics and reasons for this
	  ○ status of characters reflected in positions
	  ○ levels of positions eg sitting, lying
	• Design of costume, make-up, lighting and sound
	• LX and SFX e.g. colour, angle and intensity, music, sound effects, video projections
	• The piano music/ the shot
	• costumes e.g. period, fabric, colour, garments reflects overall design concept
	• combination of techniques to create their location e.g. low indoor lamp light, warm interior.

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4a Machinal	Answers should demonstrate knowledge and understanding of the atmosphere in the extract and how the atmosphere can be created in performance, which will be supported by close reference to the location, context within the play and the action taking place. Answers should also consider character positioning and design aspects including costume, make-up, lighting and sound. The following are examples and valid alternatives should be considered. • Location o set in a prison where Young Woman is to be executed o a large cast on stage to watch her die • Context and Action o desperation of the young Woman who seems to have had a breakdown o the unfeeling system that has condemned her o none of the characters are fully fledged characters apart from the Young Woman o the overlapping dialogue at the end creates increased dramatic tension o the young woman's cries o the naming of the saints o her final cry of 'Somebod-' in desperation o stark language, no warmth, which reflects the uncaring society o the coldness of the dialogue • Character positioning o opening positions o closing positions o proxemics and reasons for this o status of characters reflected in positions o levels of positions eg sitting, lying o • Design of costume, make-up, lighting and sound o LX and SFX e.g. colour, angle and intensity, music, sound effects, video projections o costumes e.g. period, fabric, colour garments reflect the overall design concept o combination of techniques to create location e.g. harsh white LX, electronic soundscape.

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5a **Cat on a Hot Tin Roof**	Answers should demonstrate knowledge and understanding of the atmosphere in the extract and how the atmosphere can be created in performance, which will be supported by close reference to the location, context within the play and the action taking place. Answers should also consider character positioning and design aspects including costume, make-up, lighting and sound. The following are examples and valid alternatives should be considered. • Location o set in a bedroom/sitting room o the weather is very warm, the sky can be seen outside o the characters have a wealthy background • Context and Action o the climax of the play o there are sounds from outside the room e.g. children playing, the crickets o the section opens with accusing dialogue of Mae who sees through Brick's secrets o the revelation of different secrets e.g. Maggie's alcoholism o music of phonograph adds to the tension o Williams describes a 'cry' from the house, what is this cry? o the dramatic and melodramatic aspects of the dialogue create tension o a lot of coming and goings in the scene which enhances the drama o the final confrontation between Maggie and Brick brings the play to its climax o the sub text about the lies being told by Brick ad Maggie, it also refers to the lies told in the rest of the play o colour is important to Williams in the play o dramatic moments abound such as the throwing of the crutch and the emptying of the drinks cabinet o the change in the lighting when Maggie lights the 'rose silk shaded light' • Character positioning o opening positions o closing positions o proxemics and reasons for this o status of characters reflected in positions o levels of positions eg sitting, lying o • Design of costume, make-up, lighting and sound o LX and SFX e.g. colour, angle and intensity, music, sound effects, video projections o costumes e.g. period, fabric, colour, garments reflects overall design concept o combination of techniques to create location e.g. harsh summer lighting, constant SFX from outside.

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Question b:

The grid below is for **questions 1-5(b).** Indicative content for each text follows.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	**21-25 marks** • A perceptive and detailed discussion of the challenges facing the actor performing the specified role • A perceptive and detailed explanation of how the role can be realised in performance • A perceptive and detailed explanation of character motivation and subtext in the scene • A perceptive and detailed explanation of how the actor uses voice and conveys meaning through language • A perceptive and detailed explanation of movement and interaction
4	**16-20 marks** • A general discussion of the challenges facing the actor performing the specified role • A general explanation of how the role can be realised in performance • A general explanation of character motivation and subtext in the scene • A general explanation of how the actor uses voice and conveys meaning through language • A general analysis and evaluation of movement and interaction
3	**11-15 marks** • Some discussion of the challenges facing the actor performing the specified role • Some explanation of how the role can be realised in performance • Some explanation of character motivation and subtext in the scene • Some explanation of how the actor uses voice and conveys meaning through language • Some explanation of movement and interaction
2	**6-10 marks** • Limited discussion of the challenges facing the actor performing the specified role • Limited explanation of how the role can be realised in performance • Limited explanation of character motivation and subtext in the scene • Limited explanation of how the actor uses voice and conveys meaning through language • Limited analysis and evaluation of movement and interaction

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1	**1–5 marks** • Very little discussion of the challenges facing the actor performing the specified role • Very little explanation of how the role can be realised in performance • Very little explanation of character motivation and subtext in the scene • Very little explanation of how the actor uses voice and conveys meaning through language • Very little explanation of movement and interaction
0	**0 marks** • No response worthy of credit

	Indicative Content

1b The Trojan Women	Answers should include discussion of the main challenges facing the actor in the role and explanation of how the role can be realised in performance, including reference to character motivation, subtext, and acting skills. The sub-bullet points are examples and valid alternatives should be considered and marked appropriately.
	• Character motivation and subtext
	  o context of scene e.g. the climax of the play
	  o Hecuba's motivation e.g. Hecuba wants to save the women
	  o sub-text e.g. Hecuba wants revenge
	  o Hecuba's emotional journey in the scene e.g. increasingly passionate and uncontrollable.
	• Vocal skills, including conveying meaning through language
	  o variety of tone
	  o Hecuba needs to vary her tone to convey the threat
	  o she becomes more distraught as the scene develops.
	• Movement and interaction
	  o proxemics
	  o interaction with others on stage e.g. with chorus
	  o is Hecuba prowling the stage or stationary, railing against her people's treatment?

2b As You Like It	Answers should include discussion of the main challenges facing the actor in the role and explanation of how the role can be realised in performance, including reference to character motivation, subtext and acting skills. The sub-bullet points are examples and valid alternatives should be considered and marked appropriately.
	• Character motivation and subtext
	  o near the climax of the play
	  o Rosalind arranges to sort out everyone's romantic problems
	  o the woodland setting emphasises the world of confusion, a world of no clear rules

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	○ all the lovers are in the scene. Rosalind has to interact with them all ○ she has to placate Phoebe who has fallen in love with her/him ○ still disguised as Ganymede – has to pretend to be man ○ tries to hide her feelings form Orlando. • Vocal skills, including conveying meaning through language ○ she moves from prose to poetry half way through the scene ○ she has to be caring vocally and strength is shown through her language ○ has to be confident – she has all the answers. • Movement and interaction ○ her movements must be those of a 'man' ○ her emphasis should bring out the double meanings for an audience who understand the jokes and humour ○ she is in a rush and needs to get everyone content quickly ○ she is in command of the space.
3b Hedda Gabler	Answers should include discussion of the main challenges facing the actor in the role and explanation of how the role can be realised in performance, including reference to character motivation, subtext, and acting skills. The sub-bullet points are examples and valid alternatives should be considered and marked appropriately. • Character motivation and subtext ○ context of scene e.g. the climax of the play ○ Hedda's motivation in the scene e.g. to escape Brack ○ Hedda's annoyance when her husband seems to bring a sense of normality to the situation ○ sub-text e.g. Hedda's feeling of entrapment ○ Hedda's emotional journey in the scene e.g. from confident wife to a woman who feels her life has become unliveable. • Vocal skills, including conveying meaning through language ○ vocally showing strain as her situation becomes clear ○ annoyance at Tesman and his lack of concern for her ○ growing panic in her retorts, gathering pace with a focus on shorter phrases • Movement and interaction ○ her movements resemble an animal trapped ○ her determination to escape and kill herself ○ she finds self-control at the end ○ she has no allies in the room.
4b Machinal	Answers should include discussion of the main challenges facing the actor in the role and explanation of how the role can be realised in performance, including reference to character motivation, subtext, and acting skills. The sub-bullet points are examples and valid alternatives should be considered and marked appropriately. • Character motivation and subtext ○ context of scene e.g. the climax of the play

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	○ Young Woman's motivation in the scene e.g. to escape death ○ repetitive and mechanical language ○ Young Woman's confusion at what is about to happen to her and how the world seems to have deserted her ○ sub-text e.g. Young Woman's yearning to make peace with herself ○ Young Woman's emotional journey in the scene e.g. from fighting woman to desperate, defeated victim ○ all around her seem to be faceless ○ she finds no sympathy. • Vocal skills, including conveying meaning through language ○ her vocal work should demonstrate a growing desperation ○ desperation in her voice at the end ○ repetitive and mechanical language • Movement and interaction ○ although she is handcuffed for most of the scene there should be a sense of struggle, a need to escape ○ victim of a machine that sees her as a murderer without knowing why ○ she tries to interact but she is ignored and treated as statistic not as a human being.

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5b Cat on a Hot Tin Roof	Answers should include discussion of the main challenges facing the actor in the role and explanation of how the role can be realised in performance, including reference to character motivation, subtext, and acting skills. The sub-bullet points are examples and valid alternatives should be considered and marked appropriately.
	
	• Character motivation and subtext
	  ○ context of scene e.g. the climax of the play, all secrets seem to be revealed
	  ○ Brick's motivation in the scene e.g. to escape the party and his marriage
	  ○ Brick's confusion at what is about what has happened to him and how his secret is common knowledge
	  ○ sub-text e.g. he wants to escape the family home
	  ○ Brick's emotional journey in the scene e.g. from fighting his nature to defeated victim.
	
	• Vocal skills, including conveying meaning through language
	  ○ Brick realises that others must know his secret
	  ○ his voice becomes desperate
	  ○ he has to convey that the outcome regarding his future is unclear, therefore there has to be an uncertainty in his voice
	  ○ tries to implicate Maggie using manipulative language; he would use a desperate hard edged voice.
	• Movement and interaction
	  ○ movement is desperate too, trying to get to the bottle
	  ○ Maggie's taunting only makes him more alert and resigned to his life of lies
	  ○ interaction with Maggie is central to the final scene, he loves her but sees no way out.

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Question c:

The grid below is for **questions 1-5(c).** Indicative content for each text follows.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	AO4. 1c. and 1d. Analyse and evaluate (their own work and) the work of others
5	**17-20 marks** • Mature and perceptive use of performing space • A sophisticated knowledge and understanding of how space and set create meaning • Highly creative solutions to the staging problems of the opening • A perceptive use of technical aspects to enhance ideas • Perceptive references to original performing conditions • Highly relevant use of subject specific terminology.	**17-20 marks** • A perceptive and detailed evaluation of appropriate live theatre • A perceptive analysis of live theatre which makes detailed links with their own interpretation.
4	**13-16 marks** • Generally clear use of performing space • A clear knowledge and understanding of how space and set create meaning • Creative solutions to the staging problems of the opening • A clear use of technical aspects to enhance ideas • A clear use of references to original performing conditions • Relevant use of subject specific terminology.	**13-16 marks** • A general evaluation of appropriate live theatre • A general analysis of live theatre which makes clear links with their own interpretation.
3	**9-12 marks** • Some clear use of performing space • A mainly clear knowledge and understanding of how space and set create meaning • Some interesting solutions to the staging problems of the opening • Some use of technical aspects to enhance ideas • Some use of references to original performing conditions. • Some relevant use of subject specific terminology.	**9-12 marks** • Some evaluation of appropriate live theatre • Some analysis of live theatre which partially links with their own interpretation.

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2	**5-8 marks** • A limited use of performing space • A limited knowledge and understanding of how space and set create meaning • A few solutions to the staging problems of the opening • Limited use of technical aspects to enhance ideas • Few references to original performing conditions • Limited use of subject specific terminology.	**5-8 marks** • A limited evaluation of appropriate live theatre • A limited analysis of live theatre with few links to their own interpretation.
1	**1-4 marks** • A basic use of performing space • A basic knowledge and understanding of how space and set create meaning • Basic solutions to the staging problems of the opening • Basic use of technical aspects to enhance ideas • Basic or no use of references to original performing conditions • Basic use of subject specific terminology.	**1-4 marks** • Very little evaluation of appropriate live theatre • Very little analysis of live theatre with very few links to their own interpretation.
0	**0 marks** • No response worthy of credit	**0 marks** • No analysis or evaluation

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	Indicative Content
1c **The Trojan Women**	Answers should demonstrate knowledge and understanding of how the opening could be staged in the theatre, including reference to location, use of space and technical aspects and original performing conditions. The sub-bullet points are example answers and valid alternatives should be considered and marked appropriately. Answers should contain analysis and evaluation of live theatre seen during the course which makes links with their own staging concept. • Location o although play is set in one location, a beach, this can be interpreted in many ways, e.g. it is set in a war zone at the end of a siege T o there could be multiple locations rather than the one o the whole location could be transported to a modern war zone or to a non specific location o it could be contemporary or set in a different time period. • Staging o there should be an understanding of their performance space and how that space can be used to create an environment for the text o an awareness of where the audience should be and how they should experience the text o the use of technical aspects should enhance and underline the spatial setting o technical design aspects should add to the understanding of the audience and add meaning to the performance. • Original Performing conditions o performing open air as part of a festival for the Gods, namely Dionysus o no lighting effects, possibly a few sound effects o performance space divided into different sections o the round orchestra for the chorus with an altar o the proskene for entrances – the skene for main action o three doors in the back of the stage o male actors only who wore masks, high shoes o plays were possibly very declamatory o all the action happened off stage o very little evidence on individual plays.

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2c **As You Like It**	Answers should demonstrate knowledge and understanding of how the opening could be staged in the theatre, including reference to location, use of space and technical aspects and original performing conditions. The sub-bullet points are example answers and valid alternatives should be considered and marked appropriately. Answers should contain analysis and evaluation of live theatre seen during the course which makes links with their own staging concept. • Location o there are two clear locations in the play, the court and the forest of Arden o there should be clear ideas on how to stage both locations o the text could be set in an Elizabethan pastoral idyll or in a modern Glastonbury type festival o there has to be a feeling of freedom and recklessness within the forest o everything is confused. • Staging o there should be an understanding of their performance space and how that space can be used to create an environment for the text o an awareness of where the audience should be and how they should experience the text o the use of technical aspects should enhance and underline the spatial setting o technical aspects should add to the understanding of the audience and add meaning to the performance. o answers should refer to any influences that they have seen and how they have used those influences in their staging ideas. • Original Conditions based on what is known about productions at one of Shakespeare's companies theatres i.e. the theatre/curtain/globe/rose o no set, setting created by words o thrust stage configuration o close relationship between audience and actor o use of music/effects when Hymen descends o no technical equipment o only male actors o costumes would have been of the period.

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3c Hedda Gabler	Answers should demonstrate knowledge and understanding of how the opening could be staged in the theatre, including reference to location, use of space and technical aspects and original performing conditions. The sub-bullet points are example answers and valid alternatives should be considered and marked appropriately. Answers should contain analysis and evaluation of live theatre seen during the course which makes links with their own staging concept. • Location o the play is set within one room in the Tesman household. This gives the text a claustrophobic feel o the text could be transported to a more abstract design or one which showed the whole of the house or one which showed the dark ,depressing landscape o there is scope to portray the growing panic within Hedda and the way she becomes more and more trapped. • Staging o there should be an understanding of their performance space and how that space can be used to create an environment for the text o an awareness of where the audience should be and how they should experience the text o the use of technical aspects should enhance and underline the spatial setting o technical aspects should add to the understanding of the audience and add meaning to the performance o answers should refer to any influences that they have seen and how they have used those influences in their staging ideas. • Original conditions o performed on proscenium stage o naturalistic setting o idea of fourth wall o audience would recognise it as their world o use of lighting, basic floor lighting/some hung lights o costumes were of the period.

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4c Machinal	Answers should demonstrate knowledge and understanding of how the opening could be staged in the theatre, including reference to location, use of space and technical aspects and original performing conditions. The sub-bullet points are example answers and valid alternatives should be considered and marked appropriately. Answers should contain analysis and evaluation of live theatre seen during the course which makes links with their own staging concept.
	
	• Location
	  ○ the society of the text is a mechanical one where all men are part of a machine and personality is not important
	  ○ the text could be transported to a dystopian future or a contemporary fascist state
	  ○ there has to be a clear idea of a machine or of all individual being controlled by a machine like society.
	• Staging
	  ○ there should be an understanding of the performance space and how that space can be used to create an environment for the text
	  ○ an awareness of where the audience should be and how they should experience the text
	  ○ the use of technical aspects should enhance and underline the spatial setting
	  ○ technical aspects should be add to the understanding of the audience and add meaning to the performance.
	  ○ answers should refer to any influences that they have seen and how they have used those influences in their staging ideas.
	• Original Conditions
	  ○ it would have been an expressionist production
	  ○ reflected the move away from realistic drama of beginning of the 20th century
	  ○ reflected the influence of art and Europe on American theatre
	  ○ Treadwell based her story on a real case
	  ○ use of sound in original production, i.e. a cacophony of urban sound
	  ○ the play is an attack on a masculine world where women have no control over their lives or dreams.

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5c
Cat on a Hot Tin Roof
	Answers should demonstrate knowledge and understanding of how the opening could be staged in the theatre, including reference to location, use of space and technical aspects and original performing conditions. The sub-bullet points are example answers and valid alternatives should be considered and marked appropriately. Answers should contain analysis and evaluation of live theatre seen during the course which makes links with their own staging concept.
	
	• Location
	  o the original setting is a bed-sitting room in a plantation house
	  o this could be transported to a more symbolic location or to a contemporary one where all the colours are heightened
	  o Williams had a filmic eye and asked for a plastic theatre where scenes melted into each other
	  o the whole play could be presented as grand guignol or at a heightened realism
	  o colour could be used dramatically
	  o the period is very important.
	• Staging
	  o there should be an understanding of their performance space and how that space can be used to create an environment for the text
	  o an awareness of where the audience should be and how they should experience the text
	  o he use of technical aspects should enhance and underline the spatial setting
	  o technical aspects should add to the understanding of the audience and add meaning to the performance
	  o answers should refer to any influences that they have seen and how they have used those influences in their staging ideas.
	• Original Conditions
	  o performed on a proscenium stage
	  o aspects of the production were symbolic, e.g. very blue sky in the background
	  o Williams wanted everything to fade away gradually into the sky
	  o he wanted enough room for the actors to move about so that the audience understood their entrapment
	  o music used is important as a symbolic element.
	  o Williams didn't want the set to look completely realistic.

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