



**General Certificate of Education (A-level)  
June 2011**

**Drama and Theatre Studies**

**DRAM1B**

**(Specification 2240)**

**Unit 1: Prescribed Play**

***Mark Scheme***

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

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

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## AS UNIT 1 (PRESCRIBED PLAY) MARK SCHEME

JUNE 2011

### INTRODUCTION

This section of Unit 1 assesses Assessment Objectives 2 and 3.

**AO2 requires that candidates “demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology”.**

**AO3 requires that candidates “interpret plays from different periods and genres”.**

AO2 and AO3 have weightings of 10% and 20% respectively.

Questions are marked for each of the two Assessment Objectives separately and then the marks added together to give a total out of 50.

Quality of Written Communication (QWC) is also assessed. All questions require answers written in continuous prose. Statements referring to QWC are included within the assessment criteria for each performance band. QWC will be assessed as an integral part of the judgement of the quality of a candidate’s response.

## DRAMA AND THEATRE STUDIES (DRAM1B)

### Shorthand/symbols for Examiners

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

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = P

omission = ^ ^

point needs development = **and....?**

argument difficult to follow/confusion/muddle = } in margin

evidence of knowledge = **k**

evidence of understanding = **und**

evidence of practical theatre awareness = **pr**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **Irrel**

narrative = **NR**

factually wrong = **X**

contradiction = **C**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **WR**

poor expression = **E**

spelling error = rehursal or rehersal [underline or ring]

example needed = **eg?**

literary argument = **lit**

generalised = **GR**

specialist terminology needed = **term?**

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

## OVERALL PERFORMANCE BANDS FOR UNIT ONE SECTION B

	A02	A03
	<b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b>	<b>Candidates interpret plays from different periods and genres</b>
<b>Band 4</b>	<ul style="list-style-type: none"> <li>The candidate identifies some performance and/or production elements</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides an interpretation, but it is not coherent or may be inconsistent with the content/action of the nominated section(s) or the role/function of the nominated character(s) within the play</li> <li>A few references may be made to period/genre</li> <li>A little attention is given to creating specific effects for the audience</li> </ul>
<b>Band 3</b>	<ul style="list-style-type: none"> <li>The candidate is sometimes inventive in the application of performance and/or production elements</li> <li>There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>There are several references to the text in action</li> <li>Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's interpretation is a little disjointed and/or is not entirely compatible with the content/action of the nominated section(s) or the role/function of the nominated character(s) within the play</li> <li>Brief relevant reference is made to period/genre</li> <li>Some attention is given to creating specific effects for the audience</li> </ul>
<b>Band 2</b>	<ul style="list-style-type: none"> <li>The candidate is regularly quite inventive in the application of a range of performance and/or production elements</li> <li>There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>There is relevant use of the text in action to illustrate ideas</li> <li>Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's interpretation is quite unified and is reasonably compatible with the content/action of the nominated section(s) or the role/function of the nominated character(s) within the play</li> <li>Useful reference is made to period/genre</li> <li>Useful attention is given to creating specific effects for the audience</li> </ul>
<b>Band 1</b>	<ul style="list-style-type: none"> <li>The candidate reveals consistent inventiveness in the application of a good range of performance and/or production elements</li> <li>There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>There is purposeful use of the text in action to illustrate ideas</li> <li>Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's interpretation is clear and coherent and entirely compatible with the content/action of the nominated section(s) or the role/function of the nominated character(s) within the play</li> <li>Purposeful reference is made to period/genre</li> <li>Focused attention is given to creating specific effects for the audience</li> </ul>

**MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 1, SECTION B**

**Sophocles: ‘Antigone’ - 01**

*Explain how you would perform the role of Ismene in her first appearance in the play in order to engage the sympathy of your audience. (You should consider the section from Ismene’s entrance at the beginning of the play up until her exit before the first choral ode.)*

The demands of Question 01	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a performer’s perspective</li> <li>clearly defined focus on engaging sympathy for the character</li> <li>performance ideas calculated to engage audience sympathy</li> </ul>	<ul style="list-style-type: none"> <li>the aspects of Ismene’s character that are likely to be viewed sympathetically, for example, her bereavement, her sadness at her family history, her shock at the news of Creon’s decree, her fear of punishment, her love for Antigone’s safety, her love for Antigone, her attempts to reason with Antigone</li> <li>the context of the section, the opening of the play and establishment of her relationship with Antigone</li> <li>her physical appearance, age, height, build, colouring, facial features</li> <li>vocal qualities: pitch, pace, tone, accent</li> <li>delivery of specific lines</li> <li>her interaction with Antigone, eye contact, spatial relationships, physical contact, use of space</li> <li>movement, gesture, gait, posture, tempo, energy, demeanour, facial expression</li> <li>style and use of costume/make-up; use of props and accessories</li> <li>specific performance moments, which might include, for example: <ul style="list-style-type: none"> <li>her entrance outside the palace gates</li> </ul> </li> </ul>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions which demonstrate understanding of Ismene’s character</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play’s potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> <li>Ismene’s role and function in the specified section of the play</li> <li>the play’s period, genre and style (or justified transposed period)</li> <li>a sympathetic audience response</li> </ul> </li> </ul>	<p>The candidate provides some performance ideas but they are not coherent or may be inconsistent with Ismene’s role and function in the specified section</p> <ul style="list-style-type: none"> <li>A few references may be made to the classical Greek or justified, transposed period and/or to the tragic genre</li> <li>A little attention is given to engaging audience sympathy</li> </ul>	<p><b>Band 4</b> <b>1-3</b> <b>marks</b></p>
		<p><b>Band 4</b> <b>1-3</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>The candidate identifies some performance elements to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text: informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>			<p><b>Band 4</b> <b>1-7</b> <b>marks</b></p>

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	<ul style="list-style-type: none"> <li>- her reaction to the news of Creon's decree</li> <li>- her reaction to Antigone's plan</li> <li>- her desperate attempts to reason with Antigone</li> <li>- her avowal of love and her exit</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable performance ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are a little disjointed or not entirely compatible with Ismene's role and function in the specified section</li> <li>• Brief relevant reference is made to the classical Greek or justified, transposed period and/or to the tragic genre</li> <li>• Some attention is given to engaging audience sympathy</li> </ul>	<p><b>Band 3</b> <b>8-15</b> <b>marks</b></p>
		<p><b>Band 2</b> <b>8-12</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive revealing a range of suitable performance ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are quite unified and are reasonably compatible with Ismene's role and function in the specified section</li> <li>• Useful reference is made to the classical Greek or justified, transposed period and/or to the tragic genre</li> <li>• Useful attention is given to engaging audience sympathy</li> </ul>	<p><b>Band 2</b> <b>16-24</b> <b>marks</b></p>
		<p><b>Band 1</b> <b>13-17</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive revealing a good range of appropriate performance ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are coherent and completely compatible with Ismene's role and function in the specified section</li> <li>• Purposeful reference is made to the classical Greek or justified, transposed period and/or to the tragic genre</li> <li>• Focused attention is given to engaging audience sympathy</li> </ul>	<p><b>Band 1</b> <b>25-33</b> <b>marks</b></p>

**Sophocles: ‘Antigone’- 02**

As a designer, explain how your use of **at least two** of the following would help to create an appropriate mood and atmosphere for the final sequence of ‘Antigone’:

set design, costume design, lighting design, sound design.

(You should consider the section from the entrance of the Messenger up until the end of the play.)

The demands of Question 02	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a designer's perspective clearly defined mood and atmosphere for the final sequence of the play</li> <li>design ideas calculated to create the specified mood and atmosphere using at least two of the nominated elements</li> </ul>	<ul style="list-style-type: none"> <li>appropriate mood and atmosphere which might include, for example, interrupted joy, fear, tension, horror, sorrow</li> <li>the style of the production: traditional Greek or justified alternative</li> <li>set design fundamentals, scale shape, colour, texture</li> <li>choice of staging form, use of entrances and exits to represent the palace</li> <li>opportunities for ‘re-enactment’ of the Messenger’s speech</li> <li>the need for the Chorus to remain on stage</li> <li>costume design fundamentals: colour, fabric, fit, condition, silhouette</li> <li>style of costume, indication of period or a suitably justified alternative</li> <li>Creon’s and Eurydice’s costumes that reflect their royal heritage, the Messenger’s costume reflecting a lower status</li> <li>Chorus costumes that reflect their age or hierarchical status</li> <li>use of accessories, jewellery</li> </ul>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of design elements, demonstrating:                             <ul style="list-style-type: none"> <li>theatrical invention in practical design suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play’s potential in performance supported by relevant reference to the text in action</li> <li>accurate use of appropriate theatre/design terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the play’s mood and atmosphere, in design terms, compatible with:                             <ul style="list-style-type: none"> <li>the content and action of the final section and its design needs</li> <li>the play’s period, genre and style (or justified transposed period)</li> <li>the candidate’s intentions for an audience</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>The candidate identifies some aspects of design to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p> <ul style="list-style-type: none"> <li>The candidate provides some design ideas but they are not coherent or may be inconsistent with the content/action of the specified section</li> <li>A few references may be made to the classical Greek or justified, transposed period and/or to the tragic genre</li> <li>A little attention is given to creating mood and atmosphere</li> </ul>



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	<ul style="list-style-type: none"> <li>• suggestions for the way that costume design is clearly intended to contribute to mood and atmosphere</li> <li>• lighting design/sound design fundamentals</li> <li>• colour, intensity, angle, positioning, back lighting, shadow, fades, blackouts</li> <li>• slide/video projection</li> <li>• volume, intensity, fades, effects</li> <li>• music as underscore</li> <li>• suggestions for the use of the selected design elements at specific moments, clearly intended to create appropriate mood and atmosphere, for example:             <ul style="list-style-type: none"> <li>- the Messenger's entrance following the Chorus' invocation of Dionysus</li> <li>- Eurydice's entrance</li> <li>- the Messenger's speech and his exit following Eurydice into the palace</li> <li>- Creon's entrance and the revealing of the bodies</li> <li>- Creon's desperation and interaction with the Chorus leaders</li> <li>- the final choral address</li> </ul> </li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul> <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	<p><b>Band 3</b> <b>4-7 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable design ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul> <p><b>Band 2</b> <b>8-12 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive revealing a range of suitable design ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul> <p><b>Band 1</b> <b>13-17 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive revealing a good range of appropriate design ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's design ideas are a little disjointed or not entirely compatible with the content/action of the specified section</li> <li>• Brief relevant reference is made to the classical Greek or justified, transposed period and/or to the tragic genre</li> <li>• Some attention is given to creating mood and atmosphere</li> </ul> <p><b>Band 3</b> <b>8-15 marks</b></p> <p><b>Band 2</b> <b>16-24 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's design ideas are quite unified and are reasonably compatible with the content/action of the specified section</li> <li>• Useful reference is made to the classical Greek or justified, transposed period and/or to the tragic genre</li> <li>• Useful attention is given to creating mood and atmosphere</li> </ul> <p><b>Band 1</b> <b>25-33 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's design ideas are coherent and completely compatible with the content/action of the specified section</li> <li>• Purposeful reference is made to the classical Greek or justified, transposed period and/or to the tragic genre</li> <li>• Focused attention is given to creating mood and atmosphere</li> </ul>
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**Shakespeare: 'The Taming of the Shrew' - 03**

*Explain how you would perform the role of Petruchio in Act Five, Scene Two in order to convey your interpretation of the character in this final scene.*

The demands of Question 03	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a performer's perspective</li> <li>clearly defined interpretation of the character of Petruchio</li> <li>performance ideas calculated to convey the intended interpretation of the role</li> </ul>	<ul style="list-style-type: none"> <li>possible interpretations of Petruchio in the specified scene, for example, a sharp-witted debater, a confident or arrogant man, a good-humoured newly-wed, a misogynist, a threatening bully</li> <li>his physical appearance, age, height, build, colouring, facial features</li> <li>his vocal qualities, pitch, pace, tone, accent, use of aside</li> <li>his movement, gesture, gait, posture</li> <li>style and use of costume/make-up; use of props and accessories</li> <li>delivery of specific lines, interaction between characters, eye contact, spatial relationships, physical contact, use of space</li> <li>specific performance ideas clearly intended to convey the preferred interpretation of Petruchio at specific moments, for example:                         <ul style="list-style-type: none"> <li>his jesting at Hortensio's expense with the Widow and relationship with Katherina</li> <li>his confident introduction of the challenge</li> <li>his response to the lack of appearances of the other wives</li> <li>his response to Katherina's appearance and her</li> </ul> </li> </ul>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating:                         <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions which demonstrate understanding of Petruchio's character</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the character, compatible with:                         <ul style="list-style-type: none"> <li>Petruchio's role and function in Act Five, Scene Two</li> <li>the play's period, genre and style (or justified transposed period)</li> </ul> </li> </ul>	<p>The candidate provides some performance ideas but they are not coherent or may be inconsistent with Petruchio's role and function in the specified scene</p> <ul style="list-style-type: none"> <li>A few references may be made to the Elizabethan or justified, transposed period and/or to the comic genre</li> <li>A little attention is given to conveying an interpretation of the role of Petruchio</li> </ul>	<p><b>Band 4</b> <b>1-3 marks</b></p>
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>The candidate identifies some performance elements to consider for practical suggestions</p> <ul style="list-style-type: none"> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<p>The candidate provides some performance ideas but they are not coherent or may be inconsistent with Petruchio's role and function in the specified scene</p> <ul style="list-style-type: none"> <li>A few references may be made to the Elizabethan or justified, transposed period and/or to the comic genre</li> <li>A little attention is given to conveying an interpretation of the role of Petruchio</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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	<ul style="list-style-type: none"> <li>subsequent speech his interaction with her throughout his exit with Katherina</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p> <ul style="list-style-type: none"> <li>The candidate offers occasional invention and a few suitable performance ideas</li> <li>There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>There are several references to the text in action</li> <li>Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's performance ideas are a little disjointed or not entirely compatible with Petruccio's role and function in the specified scene</li> <li>Brief relevant reference is made to the Elizabethan or justified, transposed period and/or to the comic genre</li> <li>Some attention is given to conveying an interpretation of the role of Petruccio</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
<p><b>Band 2</b> <b>8-12 marks</b></p> <ul style="list-style-type: none"> <li>The candidate's ideas are regularly quite inventive revealing a range of suitable performance ideas</li> <li>There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>There is relevant use of the text in action to illustrate ideas</li> <li>Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's performance ideas are quite unified and are reasonably compatible with Petruccio's role and function in the specified scene</li> <li>Useful reference is made to the Elizabethan or justified, transposed period and/or to the comic genre</li> <li>Useful attention is given to conveying an interpretation of the role of Petruccio</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's performance ideas are consistently inventive revealing a good range of appropriate performance ideas</li> <li>There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>There is purposeful use of the text in action to illustrate ideas</li> <li>Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>	<p><b>Band 1</b> <b>25-33 marks</b></p>

**Shakespeare: 'The Taming of the Shrew' - 04**

*Explain how you would direct Act Four, Scene Four in order to create comedy from the use of disguises adopted by the Pedant, Tranio and Lucentio.  
 (In this scene the Pedant is disguised as Vincentio, Tranio as Lucentio and Lucentio as Cambio. In some editions the Pedant appears as the Merchant.)*

The demands of Question 04	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director's perspective</li> <li>clear focus on creating comedy</li> <li>directorial suggestions calculated to create comedy from the disguised characters</li> </ul>	<ul style="list-style-type: none"> <li>the potentially comic aspects of the disguised characters which might include, for example:                             <ul style="list-style-type: none"> <li>the Pedant's nervousness or over-confidence</li> <li>the risk of possible discovery</li> <li>use of caricature</li> <li>reactions to the characters by the others</li> <li>Lucentio's outward appearance as Cambio but performance as himself</li> <li>differences or similarity between Tranio's performance as Lucentio and Lucentio's as himself</li> </ul> </li> <li>directorial suggestions which might include ideas for the actors' performances</li> <li>choice and use of disguises, for example:                             <ul style="list-style-type: none"> <li>use of hats, cloaks, hoods, scarves</li> <li>use of fake facial hair, joke teeth, wigs/toupées</li> <li>use of costume and props, glasses, sunglasses, sticks</li> </ul> </li> <li>choice of staging form, set design, furnishings</li> <li>casting suggestions in terms of physical appearance, age, height, build, colouring, facial features</li> </ul>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating:                             <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate directorial interpretation of the scene, compatible with:                             <ul style="list-style-type: none"> <li>the content/action of the scene</li> <li>the play's period, genre and style (or justified transposed period)</li> <li>the candidate's ideas for creating comedy from the use of disguise</li> </ul> </li> </ul>	<p>The candidate provides some directorial ideas but they are not coherent or may be inconsistent with the content/action of the scene</p> <ul style="list-style-type: none"> <li>A few references may be made to the Elizabethan or justified, transposed period and/or to the comic genre</li> <li>A little attention is given to creating comedy for the audience from the use of disguise</li> </ul>	<p><b>Band 4</b> <b>1-3 marks</b></p>
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>The candidate identifies some directorial elements to consider for practical suggestions</p> <ul style="list-style-type: none"> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>		<p><b>Band 4</b> <b>1-7 marks</b></p>

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	<ul style="list-style-type: none"> <li>the actors' vocal qualities, pitch, pace, tone, accent, in disguise and as themselves</li> <li>their movement qualities, gesture, gait, posture, tempo, energy, demeanour, facial expressions</li> <li>delivery of specific lines, interaction with each other, eye contact, spatial relationships, physical contact, use of space</li> <li>directorial suggestions for the section, clearly intended to create comedy from the use of disguise which might include, for example:             <ul style="list-style-type: none"> <li>Tranio's and the Pedant's entrance, both in disguise</li> <li>the Pedant's initial attempts at portraying Vincentio</li> <li>Lucentio's subservience to Baptista</li> <li>the Pedant's interaction with Baptista</li> <li>Tranio's performance as Lucentio</li> <li>Lucentio's change from his role as Cambio to himself in his exchange with Biondello</li> </ul> </li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p> <ul style="list-style-type: none"> <li>The candidate offers occasional invention and a few suitable directorial ideas</li> <li>There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>There are several references to the text in action</li> <li>Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul> <p><b>Band 2</b> <b>8-12 marks</b></p> <ul style="list-style-type: none"> <li>The candidate's ideas are regularly quite inventive revealing a range of suitable directorial ideas</li> <li>There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>There is relevant use of the text in action to illustrate ideas</li> <li>Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul> <p><b>Band 1</b> <b>13-17 marks</b></p> <ul style="list-style-type: none"> <li>The candidate's ideas are consistently inventive revealing a good range of appropriate directorial ideas</li> <li>There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>There is purposeful use of the text in action to illustrate ideas</li> <li>Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's directorial ideas are a little disjointed or not entirely compatible with the content/action of the scene</li> <li>Brief relevant reference is made to the Elizabethan or justified, transposed period and/or to the comic genre</li> <li>Some attention is given to creating comedy for the audience from the use of disguise</li> </ul> <p><b>Band 2</b> <b>16-24 marks</b></p> <ul style="list-style-type: none"> <li>The candidate's directorial ideas are quite unified and are reasonably compatible with the content/action of the scene</li> <li>Useful reference is made to the Elizabethan or justified, transposed period and/or to the comic genre</li> <li>Useful attention is given to creating comedy for the audience from the use of disguise</li> </ul> <p><b>Band 1</b> <b>25-33 marks</b></p> <ul style="list-style-type: none"> <li>The candidate's directorial ideas are coherent and completely compatible with the content/action of the scene</li> <li>Purposeful reference is made to the Elizabethan or justified, transposed period and/or to the comic genre</li> <li>Focused attention is given to creating comedy for the audience from the use of disguise</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
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**Ibsen: 'A Doll's House' - 05**

*Explain how you would perform the role of Torvald in Act Three in order to reveal his changing attitudes towards Nora.*

*(You should consider the section from Torvald's return from the party with Nora up until his final entrance with the letter in his hand.)*

The demands of Question 05	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>• a performer's perspective</li> <li>• a clear focus on Torvald's changing attitude to Nora</li> <li>• performance ideas calculated to reveal Torvald's changing attitude in the specified section</li> </ul>	<ul style="list-style-type: none"> <li>• Torvald's attitudes towards Nora which might include, for example, superiority, infatuation, fondness, exasperation, anger, confusion</li> <li>• the context of the section, their return from the party and his desire to be alone with Nora</li> <li>• his physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities: pitch, pace, tone, accent</li> <li>• delivery of specific lines</li> <li>• interaction with Mrs Linde and Dr Rank and how this reveals his attitude towards Nora</li> <li>• movement, gesture, gait, posture, tempo, energy, demeanour, facial expression</li> <li>• style and use of costume/make-up; use of props and accessories</li> <li>• specific performance moments, which might include, for example: <ul style="list-style-type: none"> <li>- his entrance with Nora from the party and dismay at finding Mrs Linde</li> <li>- his description of Nora dancing the Tarantella</li> <li>- his attempts to make Mrs Linde leave</li> <li>- his desire for Nora</li> <li>- his annoyance at Rank's</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> <li>- dramatic invention within practical performance suggestions</li> <li>- theoretical understanding of the play, informing practical decisions</li> <li>- knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>- accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> <li>- Torvald's role and function in the specified section of the play</li> <li>- the play's period, genre and style (or justified transposed period)</li> <li>- the revelation of Torvald's changing attitudes towards Nora</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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	<p>interruption</p> <ul style="list-style-type: none"> <li>- his reaction to the news of Rank's impending death</li> <li>- his exit into his office and return with the letter</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable performance ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are a little disjointed or not entirely compatible with Torvald's role and function in the specified section</li> <li>• Brief relevant reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>• Some attention is given to revealing Torvald's changing attitudes</li> </ul>	<p><b>Band 3</b> <b>8-15</b> <b>marks</b></p>
		<p><b>Band 2</b> <b>8-12</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive revealing a range of suitable performance ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are quite unified and are reasonably compatible with Torvald's role and function in the specified section</li> <li>• Useful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>• Useful attention is given to revealing Torvald's changing attitudes</li> </ul>	<p><b>Band 2</b> <b>16-24</b> <b>marks</b></p>
		<p><b>Band 1</b> <b>13-17</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive revealing a good range of appropriate performance ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are coherent and completely compatible with Torvald's role and function in the specified section</li> <li>• Purposeful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>• Focused attention is given to revealing Torvald's changing attitudes</li> </ul>	<p><b>Band 1</b> <b>25-33</b> <b>marks</b></p>

**Ibsen: 'A Doll's House' - 06**

As a director, explain how you would stage Mrs Linde's initial visit to Nora in Act One in order to highlight the differences between the two characters.

(You should consider the section from where The Maid shows Mrs Linde in up until The Maid's re-entrance announcing Krogstad's arrival.)

The demands of Question 06	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director's perspective</li> <li>clear focus on the differences between Nora and Mrs Linde</li> <li>staging suggestions calculated to highlight the differences between Nora and Mrs Linde</li> </ul>	<ul style="list-style-type: none"> <li>possible differences between the characters which might include, for example: Nora's pleasure and Mrs Linde's nervousness, Nora as patronising and Mrs Linde as subservient, Nora's comparative wealth and Mrs Linde's lack of it, Nora's apparent lack of concern for money and Mrs Linde's thrift, Nora's outward excitement concealing a secret and Mrs Linde's self-control, Nora's pride and Mrs Linde's humility, Nora's dependence and Mrs Linde's independence</li> <li>casting suggestions for Mrs Linde and Nora designed to highlight their differences in terms of physical appearance, age, height, build, colouring, facial features</li> <li>their vocal qualities, pitch, pace, pause, tone, accent</li> <li>delivery of specific lines</li> <li>interaction with each other, eye contact, spatial relationships, physical contact, use of space</li> <li>movement, gesture, gait, posture, tempo, energy, demeanour and facial expression</li> <li>style and use of costume/make-up; use of props and accessories</li> <li>staging ideas, furniture and layout</li> </ul>	<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of staging methods, demonstrating:                             <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the section of the play, in staging terms, compatible with:                             <ul style="list-style-type: none"> <li>Nora's and Mrs Linde's role and function in the specified section</li> <li>the play's period, genre and style (or justified transposed period)</li> <li>the candidate's ideas for highlighting the differences between the two characters</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>



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	<p>of the room and its use by the actors</p> <ul style="list-style-type: none"> <li>• directorial ideas intended to highlight their differences at specific moments, for example: <ul style="list-style-type: none"> <li>- Nora's initial lack of recognition of Mrs Linde's loss</li> <li>- her concern for Mrs Linde's loss</li> <li>- her pride in Torvald's new job</li> <li>- her description of her need to work and Mrs Linde's responses</li> <li>- Nora's description of Torvald's illness</li> <li>- Mrs Linde's description of how hard life has been for her and her desire for Nora to help her get a job</li> <li>- Nora's revelation of apparent strength</li> </ul> </li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable staging ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's staging ideas are a little disjointed or not entirely compatible with Nora's and Mrs Linde's role and function in the section</li> <li>• Brief relevant reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>• Some attention is given to highlighting the differences between the two characters</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
		<p><b>Band 2</b> <b>8-12 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive revealing a range of suitable staging ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's staging ideas are quite unified and are reasonably compatible with Nora's and Mrs Linde's role and function in the section</li> <li>• Useful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>• Useful attention is given to highlighting the differences between the two characters</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
		<p><b>Band 1</b> <b>13-17 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive revealing a good range of appropriate staging ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's staging ideas are coherent and completely compatible with Nora's and Mrs Linde's role and function in the section</li> <li>• Purposeful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>• Focused attention is given to highlighting the differences between the two characters</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

**O' Casey: 'The Shadow of a Gunman' - 07**

*How would you perform the role of Mr Gallogher in Act One of the play in order to create comedy for your audience?*

The demands of Question 07	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a performer's perspective</li> <li>clear focus on a comic reading of the character</li> <li>performance ideas calculated to create comedy</li> </ul>	<ul style="list-style-type: none"> <li>the potentially comic aspects of Gallogher's character, for example: his reluctance, his extreme shyness, his earnestness, his patience</li> <li>casting suggestions in terms of Gallogher's physical appearance, age, height, build, colouring, facial features</li> <li>O'Casey's description of him as being a 'spare little man, with a spare little grey beard and a thin nervous voice'</li> <li>his vocal qualities, pitch, pace, pause, tone, accent</li> <li>the delivery of the comic language: the attempts at a high level of discourse punctuated by the vernacular, mispronunciations</li> <li>interaction with others, eye contact, spatial relationships, physical contact, use of space</li> <li>movement, gesture, gait, posture, expression</li> <li>application of comic method</li> <li>style and use of costume/make-up; use of props and accessories</li> <li>delivery of specific lines at particular moments which reveal Gallogher's comic potential, for example:                         <ul style="list-style-type: none"> <li>the contrast between him and Mrs Henderson</li> <li>his reluctance to enter the</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>The candidate identifies some performance elements to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating:                             <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the character, compatible with:                             <ul style="list-style-type: none"> <li>Mr Gallogher's role and function in Act One</li> <li>the play's period, tragi-comic genre and style</li> <li>the candidate's ideas for creating comedy</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p> <ul style="list-style-type: none"> <li>The candidate provides some performance ideas but they are not coherent or may be inconsistent with Mr Gallogher's role and function in the specified section</li> <li>A few references may be made to the period and/or to the tragi-comic genre</li> <li>A little attention is given to creating comedy for the audience</li> </ul>

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	<ul style="list-style-type: none"> <li>- room</li> <li>- his preparation for and reading of the letter</li> <li>- his impatience at the interruptions</li> <li>- his ignorance</li> <li>- his cowardice</li> <li>- his desire for bloody revenge</li> <li>- his sycophancy towards Davoren</li> <li>- his exit</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable performance ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are a little disjointed or not entirely compatible with Mr Gallogher's role and function in the specified section</li> <li>• Brief relevant reference is made to the period and/or to the tragi-comic genre</li> <li>• Some attention is given to creating comedy for the audience</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
		<p><b>Band 2</b> <b>8-12 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive revealing a range of suitable performance ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are quite unified and are reasonably compatible with Mr Gallogher's role and function in the specified section</li> <li>• Useful reference is made to the period and/or to the tragi-comic genre</li> <li>• Useful attention is given to creating comedy for the audience</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
		<p><b>Band 1</b> <b>13-17 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive revealing a good range of appropriate performance ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are coherent and completely compatible with Mr Gallogher's role and function in the specified section</li> <li>• Purposeful reference is made to the period and/or to the tragi-comic genre</li> <li>• Focused attention is given to creating comedy for the audience</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

**O' Casey: 'The Shadow of a Gunman' - 08**

*How would you direct the section of Act One, from the Landlord's entrance up until the entrance of Tommy Owens, in order to communicate the contrasting moods of this part of the play?*

The demands of Question 08	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director's perspective</li> <li>clear focus on communicating the contrasting moods</li> <li>directorial ideas calculated to communicate the contrasting moods of the specified section</li> </ul>	<ul style="list-style-type: none"> <li>the contrasting moods of the section which might include, for example: tense, comic, expectant, volatile, romantic, suspenseful</li> <li>directorial suggestions which might include ideas for the actors' performances</li> <li>use of costume, props and accessories</li> <li>choice of staging form, set design, furnishings</li> <li>casting suggestions in terms of physical appearance, age, height, build, colouring, facial features</li> <li>the actors' vocal qualities, pitch, pace, tone, accent</li> <li>their movement qualities, gesture, gait, posture, tempo, energy, demeanour, facial expressions</li> <li>delivery of specific lines.</li> <li>interaction with each other, eye contact, spatial relationships, physical contact, use of space</li> <li>directorial suggestions for the section, clearly intended to communicate the contrasting moods which might include, for example: <ul style="list-style-type: none"> <li>the Landlord's entrance and civil attitude contrasting with Seumas' rudeness</li> <li>the news that everyone</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate directorial interpretation of the section, compatible with: <ul style="list-style-type: none"> <li>the content/action of the specified section</li> <li>the play's period, tragi-comic genre and style</li> <li>the candidate's ideas for communicating the contrasting moods</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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	<p>believes Davoren to be a gunman and Seumas' exit Davoren's attempts to return to his writing</p> <ul style="list-style-type: none"> <li>- Minnie's entrance and Davoren's initial irritation turning to interest</li> <li>- the growing romantic mood between them</li> <li>- the comical entrance of Tommy Owens</li> </ul> <ul style="list-style-type: none"> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable directorial ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are a little disjointed or not entirely compatible with the content/action of the specified section</li> <li>• Brief relevant reference is made to the period and/or to the tragi-comic genre</li> <li>• Some attention is given to communicating the contrasting moods</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
		<p><b>Band 2</b> <b>8-12 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive revealing a range of suitable directorial ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are quite unified and are reasonably compatible with the content/action of the specified section</li> <li>• Useful reference is made to the period and/or to the tragi-comic genre</li> <li>• Useful attention is given to communicating the contrasting moods</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
		<p><b>Band 1</b> <b>13-17 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive revealing a good range of appropriate directorial ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are coherent and completely compatible with the content/action of the specified section</li> <li>• Purposeful reference is made to the period and/or to the tragi-comic genre</li> <li>• Focused attention is given to communicating the contrasting moods</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

**Littlewood and Theatre Workshop: ‘Oh What a Lovely War’ – 09**

*Outline your set design for the opening section of Act One and explain how your ideas would accommodate the action and establish an appropriate style for the play.*

*(You should consider the section from the beginning of Act One up to the M.C.'s line: ‘Well, that’s the end of Part One of the War Game’, just before the song YOUR KING AND COUNTRY.)*

The demands of Question 09	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a designer’s perspective</li> <li>clear set design ideas calculated to accommodate the action and style for the opening section of the play</li> </ul>	<ul style="list-style-type: none"> <li>an appropriate and justified style: epic, musical documentary, music-hall review, ensemble, satire, cartoon, tragi-comic</li> <li>an overall design concept</li> <li>choice of staging form to accommodate the action: composite or discrete, proscenium, traverse, in the round, thrust, promenade</li> <li>design ideas which help communicate the rapid changes of location in the specified section, for example: sunny day on a river, the circus parade, the park in Sarajevo, the various cities</li> <li>use of Littlewood’s stage directions</li> <li>positioning and use of the slides and Newspanel</li> <li>design of setting: entrances, use of levels, steps, ramps, revolves</li> <li>design fundamentals: colour, shape, scale, texture</li> <li>use of cyclorama, gauzes, backdrops and projections</li> <li>set dressings which help establish and communicate style</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 4</b> <b>1-3</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>The candidate identifies some aspects of design to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text: informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of set design elements, demonstrating:                             <ul style="list-style-type: none"> <li>theatrical invention in practical design suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play’s potential in performance supported by relevant reference to the text in action</li> <li>accurate use of appropriate theatre/design terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the specified section of Act One of the play in design terms, compatible with:                             <ul style="list-style-type: none"> <li>the content and action of the opening of the play and its set design requirements</li> <li>the play’s period, genre and style</li> <li>the candidate’s intended production style</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-7</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>The candidate provides some set design ideas but they are not coherent or may be inconsistent with the content/action of the specified section</li> <li>A few references may be made to the period and/or to the genre</li> <li>A little attention is given to accommodating the action and creating an appropriate style</li> </ul>

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	<p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	<p><b>Band 3</b> <b>4-7 marks</b></p> <ul style="list-style-type: none"> <li>The candidate offers occasional invention and a few suitable design ideas</li> <li>There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>There are several references to the text in action</li> <li>Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's set design ideas are a little disjointed or not entirely compatible with the content/action of the specified section</li> <li>Brief relevant reference is made to the period and/or to the genre</li> <li>Some attention is given to accommodating the action and creating an appropriate style</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
<p><b>Band 2</b> <b>8-12 marks</b></p> <ul style="list-style-type: none"> <li>The candidate's ideas are regularly quite inventive revealing a range of suitable design ideas</li> <li>There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>There is relevant use of the text in action to illustrate ideas</li> <li>Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's ideas are quite unified and are reasonably compatible with the content/action of the specified section</li> <li>Useful reference is made to the period and/or to the genre</li> <li>Useful attention is given to accommodating the action and creating an appropriate style</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>	<p><b>Band 1</b> <b>25-33 marks</b></p> <ul style="list-style-type: none"> <li>The candidate's set design ideas are coherent and completely compatible with the content/action of the specified section</li> <li>Purposeful reference is made to the period and/or to the genre</li> <li>Focused attention is given to accommodating the action and creating an appropriate style</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>
<p><b>Band 1</b> <b>13-17 marks</b></p> <ul style="list-style-type: none"> <li>The candidate's ideas are consistently inventive revealing a good range of appropriate design ideas</li> <li>There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>There is purposeful use of the text in action to illustrate ideas</li> <li>Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 1</b> <b>13-17 marks</b></p>	<p><b>Band 1</b> <b>25-33 marks</b></p>	<p><b>Band 1</b> <b>25-33 marks</b></p>	<p><b>Band 1</b> <b>25-33 marks</b></p>

**Littlewood and Theatre Workshop: ‘Oh What a Lovely War’ – 10**

*Explain how you would direct the section of Act Two from the start of the song ‘GASSED LAST NIGHT’ up to the end of the Ballroom scene in order to highlight the contrasting experiences of the soldiers in the trenches and the ballroom guests.*

*(The section starts with the beginning of the song ‘GASSED LAST NIGHT’ and ends with the line: ‘Voices (offstage) My carriage! Carriages! Good night!’)*

The demands of Question 10	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director’s perspective</li> <li>clear focus on highlighting the contrasting experiences of the soldiers and the ballroom guests</li> <li>directorial ideas calculated to highlight the contrasts in the specified section</li> </ul>	<ul style="list-style-type: none"> <li>contrasting experiences which might include, for example: the horror or futility of war and the dreadful conditions endured in the trenches, juxtaposed against the detachment of the ballroom guests and their wealth and status</li> <li>staging suggestions which might include ideas for the actors’ performances, ensemble work, ideas for setting, for costume, for lighting and/or sound</li> <li>choice of staging form, set design, furnishings, ideas which facilitate the quick change of location</li> <li>use of lighting and sound</li> <li>casting suggestions in terms of physical appearance, age, height, build, colouring, facial features</li> <li>the actors’ vocal qualities, pitch, pace, tone, accent</li> <li>their movement qualities, gesture, gait, posture, tempo, energy, demeanour, facial expressions</li> <li>style and use of costume, props and make-up to highlight contrasting experiences</li> </ul>	<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating:                             <ul style="list-style-type: none"> <li>dramatic invention within practical</li> <li>directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play’s potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate directorial interpretation of the section of the play, compatible with:                             <ul style="list-style-type: none"> <li>the content/action of the section</li> <li>the play’s period, genre and style</li> <li>the candidate’s ideas for highlighting the contrasting experiences of the soldiers and the ballroom guests</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>



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	<ul style="list-style-type: none"> <li>• delivery of specific lines, interaction with each other, eye contact, spatial relationships, physical contact, use of space</li> <li>• directorial suggestions for specific moments, clearly intended to highlight the contrasts, which might include, for example:             <ul style="list-style-type: none"> <li>- delivery of the song GASSED LAST NIGHT juxtaposed against the slides</li> <li>- the setting up of the barricade</li> <li>- the hierarchical nature of the army as demonstrated in the trench</li> <li>- the black humour associated with 'the leg'</li> <li>- the creation of a ballroom</li> <li>- the timing of the dancing with the dialogue</li> <li>- use of comic caricatures</li> </ul> </li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable directorial ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's directorial ideas are a little disjointed or not entirely compatible with the content/action of the section</li> <li>• Brief relevant reference is made to the period and/or to the genre</li> <li>• Some attention is given to highlighting the contrasting experiences of the soldiers and the ballroom guests</li> </ul>
<p><b>Band 2</b> <b>8-12 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive revealing a range of suitable directorial ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's directorial ideas are quite unified and are reasonably compatible with the content/action of the section</li> <li>• Useful reference is made to the period and/or to the genre</li> <li>• Useful attention is given to highlighting the contrasting experiences of the soldiers and the ballroom guests</li> </ul>		
<p><b>Band 1</b> <b>13-17 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive revealing a good range of appropriate directorial ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's directorial ideas are coherent and completely compatible with the content/action of the section</li> <li>• Purposeful reference is made to the period and/or to the genre</li> <li>• Focused attention is given to highlighting the contrasting experiences of the soldiers and the ballroom guests</li> </ul>		

**De Angelis: ‘Playhouse Creatures’ – 11**

*Briefly outline and justify your casting decisions for Nell and Mrs Farley and then explain how you would direct the spoken and unspoken interaction of your actors in Act One, Scene Seven in order to reveal their attitudes to one another.*

The demands of Question 11	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director's perspective</li> <li>clear focus on revealing Nell's and Mrs Farley's attitudes to one another</li> <li>casting and directorial suggestions calculated to reveal their attitudes</li> </ul>	<ul style="list-style-type: none"> <li>possible attitudes held by Nell and Mrs Farley which might include, for example: disgust, awe, resentment, anger, admiration</li> <li>casting suggestions in terms of Nell's and Mrs Farley's physical appearance, age, height, build, colouring, facial features</li> <li>their vocal qualities, pitch, pace, pause, tone, accent</li> <li>delivery of specific lines</li> <li>interaction between Nell and Mrs Farley, spoken and unspoken</li> <li>movement, gesture, gait, posture, tempo, energy, demeanour and facial expression</li> <li>style and use of costume and accessories to contrast their different status, use of props</li> <li>specific directorial ideas intended to reveal their attitudes at specific moments, for example:                             <ul style="list-style-type: none"> <li>Mrs Farley's enjoyment in telling of her appointment at the palace and Nell's entrance that disrupts this</li> <li>their recognition of one another</li> <li>their unspoken responses during the exchange with the unseen audience</li> <li>Mrs Farley's attitude to Nell's</li> </ul> </li> </ul>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of casting and directorial methods, demonstrating:                             <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate directorial interpretation of the scene, compatible with:                             <ul style="list-style-type: none"> <li>Nell's and Mrs Farley's role and function in the specified scene of the play</li> <li>the play's period, genre and style</li> <li>the candidate's ideas for revealing their attitudes to one another</li> </ul> </li> </ul>	<p>The candidate provides some casting/directorial ideas but they are not coherent or may be inconsistent with Nell's and Mrs Farley's role and function in the specified scene</p> <ul style="list-style-type: none"> <li>A few references may be made to the Restoration period and/or to the historical genre</li> <li>A little attention is given to revealing their attitudes to one another</li> </ul>	<p><b>Band 4</b> <b>1-3 marks</b></p>
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>The candidate identifies some casting/directorial aspects to consider for practical suggestions</p> <ul style="list-style-type: none"> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<p>The candidate provides some casting/directorial ideas but they are not coherent or may be inconsistent with Nell's and Mrs Farley's role and function in the specified scene</p> <ul style="list-style-type: none"> <li>A few references may be made to the Restoration period and/or to the historical genre</li> <li>A little attention is given to revealing their attitudes to one another</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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	<p>base characteristics</p> <ul style="list-style-type: none"> <li>- Mrs Farley's 'showing off' of her petticoat and Nell's reactions</li> <li>- Nell's response to Mrs Farley's accusation regarding the lack of audition</li> <li>- their separate exits</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable casting/directorial ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's casting/directorial ideas are a little disjointed or not entirely compatible with Nell's and Mrs Farley's role and function in the specified scene</li> <li>• Brief relevant reference is made to the Restoration period and/or to the historical genre</li> <li>• Some attention is given to revealing their attitudes to one another</li> </ul>	<p><b>Band 3</b> <b>8-15</b> <b>marks</b></p>
		<p><b>Band 2</b> <b>8-12</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive revealing a range of suitable casting/directorial ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's casting/directorial ideas are quite unified and are reasonably compatible with Nell's and Mrs Farley's role and function in the specified scene</li> <li>• Useful reference is made to the Restoration period and/or to the historical genre</li> <li>• Useful attention is given to revealing their attitudes to one another</li> </ul>	<p><b>Band 2</b> <b>16-24</b> <b>marks</b></p>
		<p><b>Band 1</b> <b>13-17</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive revealing a good range of appropriate casting/directorial ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's casting/directorial ideas are coherent and completely compatible with Nell's and Mrs Farley's role and function in the specified scene</li> <li>• Purposeful reference is made to the Restoration period and/or to the historical genre</li> <li>• Focused attention is given to revealing their attitudes to one another</li> </ul>	<p><b>Band 1</b> <b>25-33</b> <b>marks</b></p>

**De Angelis: ‘Playhouse Creatures’ – 12**

*How would you want your audience to respond to the character of Mrs Betterton in Act Two, Scene Two? Explain how you would perform the role in order to achieve your aims.*

The demands of Question 12	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a performer’s perspective</li> <li>clearly defined audience response to the character of Mrs Betterton</li> <li>performance ideas calculated to elicit the nominated audience response to Mrs Betterton in the specified scene</li> </ul>	<ul style="list-style-type: none"> <li>possible audience responses to Mrs Betterton, for example; sympathy, respect, amusement, admiration</li> <li>performance ideas to reveal aspects of Mrs Betterton’s character likely to achieve the nominated response(s), for example, her age, her status amongst the other actresses, indication of her diminishing mental faculties</li> <li>her physical appearance, age, height, build, colouring, facial features</li> <li>vocal qualities: pitch, pace, tone, accent</li> <li>delivery of specific lines</li> <li>interaction with the unseen Mr Betterton and the other actresses, eye contact, spatial relationships, physical contact, use of space</li> <li>movement, gesture, gait, posture, tempo, energy, demeanour, facial expression</li> <li>style and use of costume/make-up; use of props and accessories</li> <li>specific performance moments, which might include, for example:                             <ul style="list-style-type: none"> <li>her one-way conversation with her husband</li> <li>her relationship with Doll</li> <li>her performance as ‘Cornet’</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating:                             <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play’s potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the character, compatible with:                             <ul style="list-style-type: none"> <li>Mrs Betterton’s role and function in Act Two, Scene Two of the play</li> <li>the play’s period, genre and style</li> <li>the candidate’s preferred audience response(s)</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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	<ul style="list-style-type: none"> <li>- her attitude towards Mrs Farley's pregnancy</li> <li>- her participation in the attempted abortion</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable performance ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's performance ideas are a little disjointed or not entirely compatible with Mrs Betterton's role and function in Act Two, Scene Two</li> <li>• Brief relevant reference is made to the Restoration period and/or to the historical genre</li> <li>• Some attention is given to achieving the preferred audience response(s)</li> </ul>
		<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive revealing a range of suitable performance ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's performance ideas are quite unified and are reasonably compatible with Mrs Betterton's role and function in Act Two, Scene Two</li> <li>• Useful reference is made to the Restoration period and/or to the historical genre</li> <li>• Useful attention is given to achieving the preferred audience response(s)</li> </ul>
		<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive revealing a good range of appropriate performance ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's performance ideas are coherent and completely compatible with Mrs Betterton's role and function in Act Two, Scene Two</li> <li>• Purposeful reference is made to the Restoration period and/or to the historical genre</li> <li>• Focused attention is given to achieving the preferred audience response(s)</li> </ul>