



**General Certificate of Education (A-level)
June 2012**

Drama and Theatre Studies

DRAM1B

(Specification 2240)

Unit 1B: Prescribed Play

Report on the Examination

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DRAM1B - Prescribed Play

General comments

Examiners reported seeing many responses from students that approached these questions with confidence and understanding, demonstrating a real sense of what was required in order to achieve the effect specified in the question through a range of appropriate and well thought through practical performance and directorial suggestions. Few students submitted very short or totally unfocused answers and most demonstrated that they had gained at least some knowledge of the set text and of its theatrical potential, as well as relevant knowledge of the play's period and genre. As in previous sessions examiners reported seeing responses across the range of texts with by far the most popular being *Antigone* and *A Doll's House*. On the whole it was evident that most students were able to communicate their ideas for addressing the demands of the questions in the specified extracts with some degree of confidence.

Particular features identified by examiners of good work included:

- responses that were structured in a logical manner, working sequentially through the specified section
- those that used the text well to support their ideas in a coherent and logical manner
- all demands of the questions being considered and interpreted appropriately
- application of knowledge of social/political context to inform the ideas being presented that also demonstrated a very clear understanding of the playwright's intentions
- where students had understood how a range of performance ideas could be brought together to create a complete picture of the character, making detailed reference to vocal and physical aspects as well as to the **use** of costume and prop
- in 'staging' questions; students who considered the section with an eye to more than just directing the actors but also included reference to design or technical details that supported their ideas. At their best, students also included sketches in these answers and this helped to convey a fuller understanding of their intentions
- many students appear to be more confident in discussing the performance of a character who is not speaking, recognising that the reactions of characters to the words spoken to them can really help to create a more developed picture of the section in action – this was particularly true for students discussing Katherina's responses to Petruchio's taming in *Taming of the Shrew*.

Features of less successful work included:

- A growing trend of students who started with a lengthy introduction, giving the necessary background to the question, but also including many facts, observations and comments which had no relevance to the question set, this inevitably took valuable time which could have been devoted to the core of the required response; in some cases it became the answer. This seemed especially prevalent in the answers to *Antigone* and *A Doll's House*
- conversely some answers started far too abruptly, with no introduction and with, in one case, an opening sentence which said, "She jumps and then" referring to Nora in *A Doll's House*
- where some students still failed to address the precise focus or did not read the questions carefully enough to realise exactly where the specified section starts and ends
- despite repeated advice to the contrary some students still attempt to relocate their productions to times and settings which even at the best take considerable time justifying that would be better used in tackling the specified section, and at worst

demonstrate a real lack of understanding of either the writer's intentions or the context of the play

- a lack of precise and well-chosen use of quotations from the text. Students should be reminded that the use of the text needs to be sufficient to both allow the examiner to locate the moment and also for the student to be able to demonstrate how their ideas are linked to it; page references and very brief quotations, sometime no more than a single word, do little to ensure that the student has understood the moment sufficiently for their ideas to be coherent or developed
- many students tackling design questions did so without sufficient knowledge or understanding of the necessary design fundamentals resulting in some very disjointed and poorly thought through answers. Many did not offer clear diagrams or evidence of design fundamentals in terms of scale, shape, colour and texture and some had not considered the traffic of the specified sections of text, or the demands of the style of the play. If students choose design or technically focussed questions, it is reasonable to expect that they have some understanding of the appropriate terminology, and can describe intended effects clearly. Similarly if students are offering historical costumes, they need to be secure as to period detail
- another trend that was encountered was schools/colleges where every student answered by indicating how to perform the same 4 or 5 lines of text. Although these were often well understood and offered clear details of how these lines might be portrayed physically and vocally, the problem was that the lines were most frequently taken totally out of context and therefore related to the requirements of the question only tangentially.

In conclusion, it is important to once again flag up a comment that has been made in previous Chief Examiner's Reports and that is the fact that it is essential that students have a complete familiarity with their text. Some of the specified sections are quite lengthy and this requires a degree of selectivity from the student, the need to pick the most appropriate moments to include in their response is paramount to success – at times students appeared to ignore what were often the most potentially dramatic and exciting moments. In most answers the beginning section of a set scene was well addressed, sometimes in too much detail thereby allowing little time to address the rest of the scene. Other answers became progressively more generalised, and, after a very effective start, later moments were glossed over with little detail or lapsed into narrative (or were ignored completely).

Examiners also reported a sense that many students needed more practice in how to tackle the demands of the paper in order to present their obvious knowledge and understanding to more advantage. It was interesting to note that very few students appear to plan their work at the start of the examination however examiners did report fewer instances of students following pre-determined answers which however well drilled rarely lead to a full personally felt response; students need to have confidence in their individual interpretations.

Lastly all examiners reported reading some really engaging and detailed responses that clearly demonstrated a full understanding of the theatrical possibilities of their chosen text and maintained a sense of the audience experience at all times.

Finally, and this applies to DRAM1A as well, with word processed answers, it would be helpful if students were encouraged to use a reasonable size of font, 12 or above, and to give sufficient spacing for examiners to record their marks and comments.

Antigone

Question 01

This was a very popular text with the majority of students tackling this question. Examiners reported seeing a full range of responses – many of which were good, revealing an understanding of the section and how the text led the interpretation and delivery. The majority of these answers showed some understanding of the roles of Haemon and Creon although this was not consistently the case.

Good answers understood and utilised the subtleties in the text, particularly with reference to Haemon's initial address to his father, and supported this with detailed practical suggestions. These answers were often aware of the historical context and its influence, for example Creon's hubris, integrating this into the answer rather than detailing it in the introduction. Weaker answers tended to focus too much on context and style, to the detriment of interpretation. Most students did focus their ideas on Haemon's attitude, however there wasn't always a sufficiently clear focus on **changing** attitudes and whilst the question didn't specifically require students to consider the audience, those that did relate their ideas for Haemon's performance to the potential effects for the audience, invariably created a fuller picture of the section.

Some students made few references to the text, but most had a good number and tried to range through the whole section, although some did wander out of it. Examiners reported that some students provided an overlong synopsis of the narrative up to this point in the play, which was largely unhelpful. Those who chose to update this to modern day were often quite sketchy as to why. One or two kept masks on, which was fine, but then forgot about this later in the response when facial expression was mentioned.

This was a comparatively short section of text for students to consider and yet many of them ignored both Haemon's responses to Creon's long speech and Haemon's own long reply, focusing instead on the opening and the final exchange. Many had Haemon entering cheerfully without knowing of Antigone's fate which goes against the text of Creon's opening lines to him. Haemon's attempt to manipulate Creon was frequently unseen because of the students' omission of references to Haemon's long speech. Terms, such as stichomythia, were often used but without any clear sense that the student understood the meaning. One weakness of a few of the responses was the misunderstanding of students as to what is meant by 'attitude' – sometimes emotions were substituted for this and this could obscure the points being made. As has been previously indicated, formulaic approaches taken by every student in a school/college where each paragraph is purely related to one line of text with no overview of the section, or developed focus on the question is unlikely to be particularly successful as these offered little sense of any understanding of Haemon's attitudes or indeed his delicate predicament, but was restricted to a description of the performance of the six lines.

Question 02

This was the slightly less popular of the two questions on this text and examiners reported seeing some good answers that showed an understanding of both the roles, particularly of Antigone, and there was useful direction showing an awareness of the pace of the section. Additionally, good answers demonstrated a clear awareness of the context and the difficulties of Creon's position and these answers often developed a useful interpretation of the protagonists, showing how their interaction reflects the central debate of the play. There was some useful work indicating Antigone's humanity and her deliberate search for courage in her situation. Weaker answers presented a more one-dimensional realisation, often showing Creon as a 'monster' and Antigone as 'innocent victim', which is clearly an overly

simplistic reading. Other students in an attempt to engage the audience suggested some highly unlikely ideas (even in an updated production) for example, Antigone head-butting Creon or spitting all over him!

One of the keys to success here was 'preferred effects' and many did not make these clear enough, or had so many different ones that the responses became very disjointed. In these cases the student's restricted themselves to an account of the performance of the two characters, whilst the chorus, despite being on stage were rarely mentioned. Some students spent too much time on basic casting, costume and appearance without giving any of them any detail or explaining how these ideas would contribute to the overall affect. Where sketches were used, these varied in effectiveness, from 'x' marks the spot of an actor to some more useful explanations of the blocking of the section in relation to key elements of set.

Examiner's also reported a growing trend amongst students who, possibly attempting to gain marks through an understanding of genre, became embroiled in a discussion of what the original audience would have seen, which was not useful. Students should be reminded that they should be directing for a contemporary audience.

A few students misread the question and spent too much time detailing the sentry's performance or spent considerable time on Antigone's entrance with the Sentry, when the question clearly stated that answers should start from the point when Creon dismisses him. Some students also wrote the answer from the actor's/character's perspective, particularly Antigone, thereby missing many opportunities.

The Taming of the Shrew

Question 03

Although not many school/colleges choose this text, this was the more popular of the two questions and some students had approached the character of Gremio with real understanding and inventiveness, presenting a range of practical suggestions in order to convey their chosen interpretation. Most responses demonstrated a reasonable understanding of the role and interpretations were mainly apt with most students showing an awareness of his function in the play, with the better answers showing how he contributes to the comedy of the play.

Some very effective commedia type ideas were introduced and the comedy, for example, to be achieved through Gremio's reactions and through the positioning of the character in moments when he is not speaking were fully explored. There were also some very clear examples of the use of comic timing and business that were closely related to Shakespeare's text whilst some students provided some very useful details for comic casting, exploiting Gremio's age and developing the ridiculousness of his suit to a young woman.

However, weaker answers tended to assert comic intention or relied on stereotyped senile old men portrayals, with this being only mildly realised in the performance ideas given. Some students overdid their interpretations by describing habits of spitting on other characters and other exaggerated ideas that were probably not necessary. Additionally there was often only a vague indication of how he might say individual lines, a confusion between him and Grumio and on at least one occasion, a response that identified him as a young lover!

Some answers spent a considerable amount of time outlining the historical period, and in particular women's expectations of marriage, without applying this to the question as set,

which was limiting. Whilst most students wrote from the actor's perspective, a small number directed the overall scene and some spent too long on other character's reactions to him and not enough on Gremio himself.

Question 04

These answers divided into the ones which were very precise and focused on the directorial possibilities and referred very carefully to the responses of Katherina throughout the section and those who started at the beginning of the scene, not the section set, and simply discussed the performance as a whole. In some of these answers Kate got little mention, her reactions whether comic, angry or disturbing were not explored (or apparently understood) and the potential effects were reduced to literary explanation of lines of text. The idea that this was a comedy was sometimes stated in the opening paragraph but not considered thereafter.

Better answers saw Katherina still retaining some of her fight, shown by her final line, despite the unfair treatment she received and realised how central she is to this scene despite not speaking much. However, some students felt that she was just a bystander in the scene and did not refer to her until the final paragraph of the essay thereby completely missing the intended focus.

The best responses showed a good understanding of the changes in attitude that Katherine shows during the section, and her response to Petruchio's baiting. Weaker answers relied on very brief moments of text, which were under-developed. Similarly many students spent too long on the first part of the scene and little on later moments, whilst in some answers the tailor could have received more attention in his role between the warring couple.

Examiners reported that in some instances of weak answers, students showed limited understanding of the style or of Shakespeare's intentions. These answers failed to realise the comedy of the section but focussed heavily on a contemporary interpretation of sexual equality.

As is always the case, the more successful responses used the text to illustrate ideas, used context and genre to inform decisions and were clearly focused on the demands of the question and the audience response to it.

A Doll's House

Question 05

There are many design opportunities offered in Act Three for all of the four options. Good answers showed a sound understanding of the designer's role and applied suggestions for design fundamentals with purpose. These answers linked their ideas very clearly to the text, and several answers indicated how designs could be used in action. The better answers considered the time of day, the situations being presented, the need to build to the climax of the play. These showed great understanding and sensitivity to the potential effectiveness of the design in this act. However examiners reported that it was only in a few very good answers where students showed a secure understanding of not only historical design, but also of the 19th century mores that would dictate the behaviour of the actors.

The less successful answers wrote vaguely about the design for the play as a whole with little consideration of any specific demands of the Act Three. Several students wrote very underdeveloped answers by trying to discuss all four of the options therefore allowing little opportunity to develop the response.

Lighting

Good answers considered that this is set during the late evening, with careful consideration of the effect of the positioning of the light source, and aimed to create an appropriate mood and atmosphere, through consideration of shadow as well as light. Some answers suggested very;

- subtle ideas about light levels
- the use of slight colour changes as the mood alters,
- the light outside when the door opens,
- the use of birdies to create (as part of the lighting state) a more ominous mood.

Most students lit the scene with candles (rather than oil lamps, even those who had decided to set the play in the present day!) and many seemed unaware that a scene on stage might contain candles or lamps but the actual lighting would still be provided by stage lanterns. The weakest answers consistently revealed a lack of understanding of the way lighting would be used in the play. They had firmly stated that *A Doll's House* is naturalistic yet more than one lit Krogstad with a red follow-spots, like a pantomime villain. Few students supported their references with specific understanding of the technical potential of lighting, relying on vague references to colour and intensity.

Set

Most considered the way the letter box needs to dominate sections of the scene and the effect of particular moments of entry and exit.

Other answers tried to discuss the design for the play as a whole with little focus on the requirements of the final act. Answers that contained a sketch were quite rare but this would have been the ideal moment to indicate on a sketch the way a permanent set could be adapted for this vital scene.

Sound

Sound was very precise in some accurate answers with reference to the actual music being played at the party, the instruments involved and how the volume of this could be varied to indicate the opening and closing of doors; these responses reflected the understanding of a student who has worked practically on this play (or others) unlike the ones who insisted on describing the “reading” of the script. The door slam, despite its importance was fairly rarely addressed because students did not select wisely and tried to work through the scene, spending too much time on less significant moments.

Costume

Although most students identified the period of the play in the opening paragraph, few seemed to have a real understanding of what the costume of the period involved and examiners reported that few offered a sketch of any of the costumes, or in some cases where they did, were entirely inappropriate: Nora wearing a skirt above her knee. Rank is not wearing black to symbolise his death, Nora is dressed for the tarantella, and despite the cold outside characters would remove their outdoor clothes on entering. There was a strong feeling amongst examiners that students had not prepared this answer!

Overall in too many cases there appeared to be lack of knowledge of the text and/or style with more than a few students describing the set as an empty room to represent Nora's empty life or making reference to lots of people dancing as they seemed to think that the party was taking place in the Helmer's sitting room.

Question 06

This was the single most popular question on the paper and there were some very good answers to it seen. Responses to this question really differentiated between those who understood the text fairly well and those whose understanding was more simplistic. 'Emerging strength of character' was a phrase that weaker students appeared to find challenging – often directions for Nora were given and there was an assertion that these would show 'her emerging strength of character' but there was a lack of evidence that would have shown any strength of character in her at all. Some restricted themselves to directions that would 'show Nora's character' without any sense of any strength.

Some students referred to Nora being different in this scene from the way she was with Torvald at the beginning of the play and one or two strayed too far from the focus by over-long accounts of her child-like behaviour with Torvald earlier in the Act over her spending and her desire for macaroons. These students did not really see her growing determination not to be bullied by Krogstad in this section of Act One. Interestingly, the parts of the text that most people chose were very similar and were ones that were identified in the mark scheme; Krogstad's entrance, Nora's response to his questions about Mrs Linde, her insistence that she had no influence over her husband after having suggested that she did. After this most students jumped over a considerable amount of text to Nora's admission that she signed her father's name and very few mentioned her response to Krogstad's exit. Having chosen appropriate sections of the text, and it was a fairly long section so choices had to be made, the problem was that students offered directions for these moments but failed, in many cases, to make sufficient connection with Nora's emerging strength of character. Better answers did see that, although Nora appears to lose ground occasionally and then rally again, overall she stands firm against Krogstad at the end whereas she appeared very frightened when he first appeared.

However, good answers showed a command of direction placing this scene within context, whilst revealing an understanding of the potential of the specified section and showing Nora's optimistic belief in her husband's attitude and that she has acted correctly.

Although some students chose to talk briefly about the scene from Krogstad's entrance, they also acknowledged that it is only after the exit of the children that they are actually alone. Similarly, some students used the moments after his exit to reflect on her emotions after his exit, but again this was brief and relevant. Some students failed to recognise that this wasn't a performance questions and several responses focused exclusively on Nora with virtually no reference at all to what Krogstad was actually saying to her. Other answers had great detail about the delivery of individual lines but no sense of their significance in context, and even some of the best answers suffered from a lack of planning.

Examiners reported seeing considerable inaccuracies about the background, with students claiming Nora had **stolen** the money, or that she needed it to save her dying **father**. One of the most unfortunate aspects which blighted some answers was that the lengthy and largely accurate introduction, with reference to the period, the social dictates of the time, the role of women and many other comments (which suggested a depth of understanding and study) were totally undermined by inappropriate directorial suggestions such as Nora drinking her tea from a mug, doing the dusting, using the cooker in the kitchen and even adjusting her corset suggesting that this apparent understanding of the period had not been assimilated in order to be applied correctly.

The Shadow of a Gunman

Question 07

This was a popular question and there was a wide range of responses to it, many of which were very good. The best answers showed a good understanding of the question and of the role of Mrs Henderson and integrated students' understanding of how to exploit her role in creating comedy through her interaction with her husband, whilst suggesting the more sinister aspects of the relationship. These answers developed her role with Mr Gallogher effectively and showed the importance of this relationship to the success of performance.

At their best, the answers often demonstrated a good understanding of contemporary society, and how this would impact on Mrs Henderson's actions. Other, less effective ones did not apply the historical context, and showed limited understanding of why the character behaves as she does. However, there was generally good realisation of her timid and apologetic character and there were some clear comic portrayals evident. Audience response was generally discussed fluently, and the majority of students outlined their intentions quite clearly. Where responses were less effective it was often due to the sections of the text selected. Examiners reported that many students made little reference to the reading of the letter and Mrs Henderson's constant interruptions. Most commented on her entrance - some going so far with the fact that she is described as being 'massive' that they had her unable to come through the door except sideways or by being pushed. Much was made of casting that had Mrs Henderson as huge and Mr Gallogher as much smaller which, although valid, often took considerable time and students could have moved on sooner to a discussion of the performance of the role.

Most students mentioned her initial comments to Davoren about her own romance when young, spending some time on this section, but then moved on to the end of the letter and her attitude towards Davoren just before her exit. Where lines from the letter section were mentioned they were generally about her put down of Minnie just before the letter is read, the reference to the word 'shockin' or her misunderstanding of Gallogher's 'parrotox'.

This text seemed to attract a lot of contextual summaries and these were only helpful when related to the question.

Question 08

Very few students tackled this question despite the number of them that had studied this play. A failing here was the reference to 'tragi-comic nature'; some students took the two aspects and dealt with them totally separately, identifying elements of the section that were funny and elements that were sad. Stronger students could see that there can be underlying sadness under humour. Examiners reported that most responses focused almost entirely on the performance of Mr and Mrs Grigson - with an occasional reference to Davoren, but offered almost no ideas for any other aspect such as staging form, set or costumes. As a result of the lack of focus on the central demands of the question, many answers became little more than generalised direction of the section, with students missing the opportunity to easily deal with context/genre as an integral part of it.

Some students although offering detailed casting suggestions failed to provide any real sense of how this would then relate to the characters in the section whilst others chose to direct the scene using most of the stage directions already in the play offering little that was imaginative.

The best responses however did show a clear grasp of tragic-comedy, a strong sense of what the section was trying to achieve and a clear focus on the audience and how they were to respond to the action of the scene whilst recognising the function of the characters in moving the plot to its final conclusion. A very few, good, students commented on the blind admiration of the Grigsons for the supposed 'gunman' which links to the tragic-comic nature of the play and integrated their understanding of the appropriate comic devices into the direction of the characters and reflected clearly on their context and impact within the play.

Oh What A Lovely War

Question 09

Although the least popular of the two questions on this text, examiners reported seeing a wide variety of responses with the better answers demonstrating a clear overview of what the section's aims were with a real focus on attitudes to the outbreak of war and explored the section in detail, linking it to the intention of the play, in order to show the ridiculousness and futility of war through the rapidly changing attitudes presented.

There was some particularly good work on the vacillating opinions of the stallholders, and some useful black comedy in both the assassination and the introduction of the Secret Policemen. In these good responses students were able to explore use of voice, facial expression and movement although there was an excessive interest in proxemics from some.

However, there were also a number of very disappointing answers which failed to grasp the focus of the question with some students clearly having difficulty in understanding the question, and the "attitudes to the outbreak of war" were insufficiently realised. Similarly many only developed a limited part of the section specified or were not always judicious in their selection of illustrative moments, choosing to explore very brief sections or not covering the extract as a whole. Often these answers spent too much time discussing the historical context without applying this to the direction of the section.

Question 10

Examiners reported seeing some very good answers to this question that responded well to the contrasts evident in the section, for example the response to statistics, the plight of the Irish soldiers, Haig's religious fervour and his admiration of the king. Many of these offered quite a detailed exploration of the performance of the role, identifying Haig's appearance as an historical character and offering some appropriate and precise vocal and physical suggestions for his portrayal including apt details about his appearance. There was some good focus on the darkly comic potential of the role and a range of ideas that showed how he was single minded. In the best answers students indicated a secure understanding of the function of the character and its two dimensional aspect, linking to the intentions of the play.

However although the question offered a range of opportunities these were not always fully exploited with some weaker responses focusing overly on the influence of Brecht and therefore often lost the focus of the question by presenting extraneous information. In some cases students failed to grasp the style of the play and its political context. Consequently, Haig was often misinterpreted or the role was underdeveloped and at times, inappropriately melodramatic.

Weaker answers often selected very brief moments of the text that did not allow the answers to develop and there were many responses that did not have enough textual support to help

illustrate what could have been apt ideas. As with many responses to questions on this paper, there was an imbalance in the way that students tackled the demands of the sections required, in this case, between the two appearances; many spent a long time on the first appearance whilst providing few detailed performance ideas for the second.

Playhouse Creatures

Question 11

This was the least popular question on the paper (and indeed the least popular text) however some of those who tackled it did so with a very practical and appropriate approach demonstrating a sound understanding of the designer's role and applied design suggestions with purpose. These answers linked their ideas very clearly to the text, and indicated how design could be used in action, in particular with regard to use of costume. A few very good answers commented on how the costume would aid movement and indicate status. Some students gave the impression that they had really considered what was necessary for the design in this play and had researched the period with regard to props, costumes and set dressing. Some even indicated how items such as the Bible could be made to look appropriate, indicating that the age of the items made simply borrowing them impractical. However there were some answers which avoided the issue of presenting a period piece and discussed what would be useful in a rehearsal rather than a performance. Some references to costumes were inventive and accurate to period, showing knowledge in depth. Others were content to refer to a long dress and give a vague idea of colour.

Less effective responses did not include a sketch or offered very limited information to illustrate costumes, in particular, which left for vague responses or failed to provide sufficient detail in regards to the design fundamentals such as material, colour, period or cut. There was also a lack of textual support given in many answers, so the part of the question, which said 'appropriate to the action', was largely ignored. Additionally, several students included reference to set, lighting and sound in their answers, which were not asked for.

Answers such as this about design are the ideal choice for students who have studied and researched this aspect of the play: they clearly should not be regarded as an easy option for someone who does not like the alternative choice as in this case and it is vitally important as with all questions, that students ensure that they are consistently meeting the focus; the idea of status of the characters was often missed resulting in many students seeing this question as a generalised opportunity to discuss the required elements in the scenes.

Question 12

Many students addressed this question with great sensitivity and understanding. The characters and the scenes were clearly understood and the most effective answers were selective in the material chosen from the two scenes.

The obvious requirement was for the 'abortion' section to be considered in detail, with clear indication that the process is not completed, and Scene Four needed students to demonstrate how the degradation to which Mrs Farley has sunk, and the final fate of the baby contributed to her 'desperate state'. The lacing of the dress, the playing of Pipe and the selling of the petticoat are useful sections too, but need to be seen in the context of the problem of the pregnancy.

In the best answers the impact of the pregnancy was considered in practical terms as well as involving an explanation of the attitudes of the day. However many answers were

unbalanced in their approach, with students spending an excessive amount of time discussing the lacing of the dress without any indication as for the **need** to lace it tighter. Indeed some entire answers managed to avoid any mention of her pregnancy at all, and many wrote so vaguely that it was far from clear they understood that she was considering an abortion. Others showed a somewhat disturbing idea that because she was pregnant she would not be able to walk and she would be in permanent pain from her first entrance.

In weaker responses there seemed to be either ignorance of what some of the lines and moments mean or squeamishness about discussing it. Very few made any reference to the brooch, or to the detail of her depth of suffering in Scene Four. In many answers her offer to 'do anything' was not clear nor was her criticism of the other actresses, although for those who had studied the background and considered it fully the reputation of the playhouse for inspiring lechery was a useful and well-explored moment.

Conversely there was also some particularly useful detail on Mrs Farley's appearances, indicating through subtle facial expression and gesture her panic and desire to conceal her condition whilst the required focus on her growing desperation was identified by most students and there was some judicious use of the text to support the performance ideas they offered. The desperation was then linked to Mrs Farley's total despair in Scene Four with some sensitive suggestions made for how this could be conveyed. Good answers drew very clear contrasts between the specified sections, developing the pathos of her latter appearance and focussing on her reflections on the actress's role in this period.

Many students appeared to find selecting the moments of the text on which to focus more straightforward than is the case with some of the other texts, suggesting that this play is more accessible for some students. There was a poignancy in many of the performance ideas suggested for Scene Four, with Mrs Farley wandering off to die in the streets that showed a clear and sound understanding of the text.

Mark Ranges and Award of Grades

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