

AS-LEVEL

Drama and Theatre Studies

DRAM1B – Live Theatre Seen and Prescribed Play
Mark scheme

2240
June 2015

Version/Stage: 1.0: Final

Mark schemes are prepared by the Lead Assessment Writer 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 associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' 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 2015****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.

Assessment Objectives Grid for Unit 1B (DRAM1B)

Assessment Objective	Marks for each Question
AO1	0
AO2	17
AO3	33
AO4	0
Total Marks	50

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 = (✓)

omission = ^ ^

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

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

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **N**

factually wrong = **X**

contradiction = **C**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehersal or rehersal (underline or ring)

example needed = **eg?**

literary argument = **lit**

generalised = **G**

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.

DRAM1B	Overall Performance Bands		
	AO2	AO3	
	Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	Candidates interpret plays from different periods and genres	
Band 1 13-17	<ul style="list-style-type: none"> The candidate reveals consistent inventiveness in the application of a good range of performance and/or production elements There is evidence of a very sound theoretical understanding of the text, informing practical decisions Purposeful use of the text in action to illustrate ideas 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 	<ul style="list-style-type: none"> The candidate's ideas that relate to the focus of the question are coherent and entirely compatible with the content/action of the nominated section or the role/function of the nominated character(s) within the section Purposeful reference is made to period/genre Focused attention is given to fulfilling the precise demands of the question 	Band 1 25-33
Band 2 8-12	<ul style="list-style-type: none"> The candidate is regularly quite inventive in the application of a range of performance and/or production elements There is evidence of a secure theoretical understanding of the text, informing practical decisions Relevant use of the text in action to illustrate ideas Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's ideas that that relate to the focus of the question are quite unified and reasonably compatible with the content/action of the nominated section or the role/function of the nominated character(s) within the section Useful reference is made to period/genre Useful attention is given to fulfilling the precise demands of the question 	Band 2 16-24
Band 3 4-7	<ul style="list-style-type: none"> The candidate is sometimes inventive in the application of performance and/or production elements There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action <p>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</p>	<ul style="list-style-type: none"> The candidate's ideas that relate to the focus of the question are a little disjointed or not entirely compatible with the content/action of the nominated section or the role/function of the nominated character(s) within the section Brief relevant reference is made to period/genre Some attention is given to fulfilling the precise demands of the question 	Band 3 8-15
Band 4 1-3	<ul style="list-style-type: none"> The candidate identifies some performance and/or production elements There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action 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 	<ul style="list-style-type: none"> The candidate's ideas that relate to the focus of the question are not coherent or may be inconsistent with the content/action of the nominated section or the role/function of the nominated character(s) within the section A few references may be made to period/genre A little attention is given to fulfilling the precise demands of the question 	Band 4 1-7

Sophocles: *Antigone*

Question 01 - Explain how you would perform the role of Tiresias in order to demonstrate how his attitude towards Creon changes during their interaction.

The demands of Question 01

- A performer's perspective
- Clear focus on Tiresias' changing attitude to Creon
- Performance ideas calculated to demonstrate his changing attitude

In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:

- possible attitudes that Tiresias has for Creon which might include, for example: respect, tolerance, understanding, sympathy, indignation, contempt, anger, dismay
- the context of the section; the final character to attempt to persuade Creon to alter his mind
- his physical appearance, age, height, build, colouring, facial features,
- vocal qualities: pitch, pace, tone, accent
- methods of communicating his blindness
- delivery of specific lines
- Interaction with Creon and the boy, eye line, spatial relationships, physical contact, use of space
- movement, gesture, gait, posture, tempo, energy, demeanour, facial expression
- choice of costume and accessories, use of props
- specific performance moments, which might include, for example:
 - his guided entrance
 - his initial greeting to Creon and apparent mutual respect
 - his description of the sacrifice and omens
 - his pleas that Creon should listen
 - his growing anger during the stichomythia
 - his dire prophecies and exit
- Thematic and theoretical aspects of the play in terms of its genre, style and its original context.

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
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> • appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> - dramatic invention within practical performance suggestions which demonstrate understanding of Tiresias' character - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by apt textual illustration - accurate use of appropriate theatre terminology 	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> • an appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> - Tiresias' role and function in the specified sections - the play's period, genre and style (or justified transposed period) - the candidate's ideas for demonstrating how Tiresias' attitude towards Creon changes 	
Band 1 13-17 marks	<ul style="list-style-type: none"> • The candidate offers very inventive suggestions and a good range of appropriate performance ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • Purposeful use of the text in action to illustrate ideas • 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 	<ul style="list-style-type: none"> • The candidate's performance ideas are coherent and completely compatible with Tiresias's role and function in the specified section • Purposeful reference is made to the classical Greek or justified transposed period and/or to the tragic genre • Focused attention is given to demonstrating how Tiresias' attitude towards Creon changes 	Band 1 25-33 marks
Band 2 8-12 marks	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable performance ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • Relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's performance ideas are quite unified and are reasonably compatible with Tiresias' role and function in the specified section • Useful reference is made to the classical Greek or justified transposed period and/or to the tragic genre • Useful attention is given to demonstrating how Tiresias' attitude towards Creon changes 	Band 2 16-24 marks
Band 3 4-7 marks	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable performance ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate's performance ideas are a little disjointed or not entirely compatible with Tiresias' role and function in the specified section • Brief relevant reference is made to the classical Greek or justified transposed period and/or to the tragic genre • Some attention is given to demonstrating how Tiresias' attitude towards Creon changes 	Band 3 8-15 marks
Band 4 1-3 marks	<ul style="list-style-type: none"> • The candidate identifies some performance elements to consider for practical suggestions • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate provides some performance ideas but they are not coherent or may be inconsistent with Tiresias' role and function in the specified sections • A few references may be made to the classical Greek or justified transposed period and/or to the tragic genre • A little attention is given to demonstrating how Tiresias' attitude towards Creon changes 	Band 4 1-7 marks

Question 02 – *As a designer, explain how your ideas for the set and lighting in the opening section of the play would help to create your intended moods and atmospheres.*

[You should consider the section from the beginning of the play up to and including Creon's first entrance]

The demands of Question 02

- A designer's perspective
- Clear focus on creation of appropriate moods and atmospheres
- Set and lighting design ideas calculated to create mood and atmosphere

In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:

- appropriate moods and atmospheres which might include, for example, secrecy, tension, post war, celebration, power, control, authority
- the style of the production: traditional Greek or justified alternative
- set design fundamentals: scale shape, colour, texture
 - furnishings and set dressings as appropriate to accommodate the action of the section
 - use of levels, rakes, steps
 - Cyclorama, backdrops, gauzes
 - choice of staging form, use of entrances and exits to represent palace
 - a place for the chorus
- lighting design fundamentals:
 - colour, intensity, angle, positioning, back lighting, shadow, fades, blackouts
 - use of lanterns, gobos, shutters,
 - slide/video projection
- creation of a suitable location for the action: palace exterior/interior
- lighting and set working together to create unified design concept
- suggestions for the use of the selected design elements at specific moments, clearly intended to create appropriate moods and atmospheres, for example:
 - the entrance and exit of Antigone and Ismene, together or separately
 - the entrance of the chorus and the first ode
 - Creon's entrance
- thematic and theoretical aspects of the play in terms of its genre, style and original context.

Candidates are expected to include sketches and/or diagrams in answers to design questions

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
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> • appropriate selection and application of set and lighting design elements, demonstrating: <ul style="list-style-type: none"> - theatrical invention in practical design suggestions - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by relevant reference to the text in action - accurate use of appropriate theatre design terminology 	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> • an appropriate interpretation of the specified section of the play in design terms, compatible with: <ul style="list-style-type: none"> • the content and action of the section • the play's period, genre and style • the candidate's preferred ideas for creating moods and atmospheres through the use of set and lighting 	
Band 1 13-17 marks	<ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate design ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • Purposeful use of the text in action to illustrate ideas • 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 	<ul style="list-style-type: none"> • The candidate's design ideas are coherent and completely compatible with the content/action of the section • Purposeful reference is made to the classical Greek or justified transposed period and/or to the tragic genre • Focused attention is given to revealing the preferred ideas for creating moods and atmospheres through the use of set and lighting 	Band 1 25-33 marks
Band 2 8-12 marks	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable design ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • Relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's design ideas are quite unified and are reasonably compatible with the content/action of the section • Purposeful reference is made to the classical Greek or justified transposed period and/or to the tragic genre • Useful attention is given to revealing the preferred ideas for creating moods and atmospheres through the use of set and lighting 	Band 2 16-24 marks
Band 3 4-7 marks	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable design ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate's design ideas are a little disjointed or not entirely compatible with the content/action of the section • Brief relevant reference is made to the classical Greek or justified transposed period and/or to the tragic genre • Some attention is given to revealing the preferred ideas for creating moods and atmospheres through the use of set and lighting 	Band 3 8-15 marks
Band 4 1-3 marks	<ul style="list-style-type: none"> • The candidate identifies some aspects of design to consider for practical suggestions • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate provides some design ideas but they are not coherent or may be inconsistent with the content/action of the section • A few references may be made to the classical Greek or justified transposed period and/or to the tragic genre • A little attention is given to revealing the preferred ideas for creating moods and atmospheres through the use of set and lighting 	Band 4 1-7 marks

Shakespeare: *The Taming of the Shrew*

Question 03 - How would you want your audience to respond to the character of Petruchio?
Explain how you would perform the role in Act Three Scene Two in order to achieve your aims.

[In this scene Petruchio arrives at Baptista's house for his wedding to Katherina]

The demands of Question 03

- A performer's perspective
- Clearly defined audience response(s)
- Performance ideas calculated to elicit the desired response(s)

In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:

- possible audience response(s) to Petruchio, for example: anticipation, amusement, shock, respect, disgust
- aspects of Petruchio's character likely to achieve the preferred response(s), for example, his arrogance, his desire for wealth, his commitment to taming Katherina, his mischievous nature
- his physical appearance, age, height, build, colouring, facial features
- vocal qualities, pitch, pace, tone, accent
- delivery of specific lines
- interaction with others, eye contact, spatial relationships, physical contact, use of space
- movement, gesture, gait, posture, tempo, energy, demeanour, facial expressions
- choice of costume, use of props/accessories
- specific performance ideas which are clearly intended to elicit the preferred response(s) at specific moments, for example:
 - his arrival and 'strange' appearance
 - the discussion with Baptista as to the unsuitability of his clothes
 - his exit to church to marry Katherina
 - his re-entrance with Katherina and refusal to stay for the wedding feast
 - his exit with his new bride and Gremio, his servant
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

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
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> • appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> - dramatic invention within practical performance suggestions which demonstrate understanding of Petruchio's character - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by apt textual illustration - accurate use of appropriate theatre terminology 	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> • an appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> - Petruchio's role and function in Act Three Scene Two - the play's period, genre and style (or justified transposed alternative) - the candidate's preferred audience response(s) 	
Band 1 13-17 marks	<ul style="list-style-type: none"> • The candidate offers very inventive suggestions and a good range of appropriate performance ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • Purposeful use of the text in action to illustrate ideas • 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 	<ul style="list-style-type: none"> • The candidate's performance ideas are coherent and completely compatible with Petruchio's role and function in the specified scene • Purposeful reference is made to the Elizabethan period or justified, transposed period and/or to the comic genre • Focused attention is given to eliciting a specific audience response(s) 	Band 1 25-33 marks
Band 2 8-12 marks	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable performance ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • Relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's performance ideas are quite unified and are reasonably compatible with Petruchio's role and function in the specified scene • Useful reference is made to the Elizabethan period or justified, transposed period and/or to the comic genre • Useful attention is given to eliciting a specific audience response(s) 	Band 2 16-24 marks
Band 3 4-7 marks	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable performance ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate's performance ideas are a little disjointed or not entirely compatible with Petruchio's role and function in the specified scene • Brief relevant reference is made to the Elizabethan period or justified, transposed period and/or to the comic genre • Some attention is given to eliciting a specific audience response(s) 	Band 3 8-15 marks
Band 4 1-3 marks	<ul style="list-style-type: none"> • The candidate identifies some performance elements to consider for practical suggestions • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • 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 	<ul style="list-style-type: none"> • 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 • A few references may be made to the Elizabethan period or justified, transposed period and/or to the comic genre • A little attention is given to eliciting a specific audience response(s) 	Band 4 1-7 marks

Question 04 - *As a designer, explain how your use of technical elements would help to create, and distinguish between, the different locations necessary to accommodate the action of Act Four of the play.*

[Technical elements include lighting and sound design, scenic devices such as revolves, trucks and flown scenery and special effects such as pyrotechnics.]

The demands of Question 04

- A designer’s perspective
- Clear focus on the different locations of Act Four
- Technical ideas calculated to reveal the differences between the locations

In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:

- recognition of the need for three different locations and of the methods of changing between them
- the staging form chosen, studio space, proscenium, in the round, traverse, thrust
- lighting design
 - types of lantern used and positioning
 - use of gobos, shutters, barn doors
 - use of colour, angle, intensity, focus
 - speed of fades, use of blackout
 - creation of shadow and silhouette
- sound design
 - the use of sound effects, recorded music
 - sound production
 - pitch, volume, rhythm
 - use of amplification, echo
- scenic devices
 - hydraulics, trucks, flown scenery
- special effects
 - pyrotechnics
 - weather effects
 - projection
- the need to accommodate the range of entrances, exits and action that takes place in various suggested locations, such as Petruchio’s country house, the street in front of Baptista’s house and the road between them
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

Candidates are expected to include sketches and/or diagrams in answers to design questions

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
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> • appropriate selection and application of technical elements, demonstrating: <ul style="list-style-type: none"> - theatrical invention in practical design suggestions - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by relevant reference to the text in action - accurate use of appropriate theatre design terminology 	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> • an appropriate interpretation of Act Four of the play in design terms, compatible with: <ul style="list-style-type: none"> • the content and action of the scene • the play's period, genre and style (or justified transposed alternative) • the candidate's ideas for creating and distinguishing between the different locations 	
Band 1 13-17 marks	<ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate design ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • Purposeful use of the text in action to illustrate ideas • 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 	<ul style="list-style-type: none"> • The candidate's technical design ideas are coherent and completely compatible with the content/action of Act Four • Purposeful reference is made to the Elizabethan or justified, transposed period and/or to the comic genre • Focused attention is given to creating and distinguishing between the different locations 	Band 1 25-33 marks
Band 2 8-12 marks	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable design ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • Relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's technical design ideas are quite unified and are reasonably compatible with the content/action of Act Four • Useful reference is made to the Elizabethan period or justified, transposed period and/or to the comic genre • Useful attention is given to creating and distinguishing between the different locations 	Band 2 16-24 marks
Band 3 4-7 marks	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable design ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate's technical design ideas are a little disjointed or not entirely compatible with the content/action of Act Four • Brief relevant reference is made to the Elizabethan period or justified, transposed period and/or to the comic genre • Some attention is given to creating and distinguishing between the different locations 	Band 3 8-15 marks
Band 4 1-3 marks	<ul style="list-style-type: none"> • The candidate identifies some design elements to consider for practical suggestions • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate provides some technical design ideas but they are not coherent or may be inconsistent with the content/action of Act Four • A few references may be made to the Elizabethan period or justified, transposed period and/or to the comic genre • A little attention is given to creating and distinguishing between the different locations 	Band 4 1-7 marks

Ibsen: *A Doll's House*

Question 05 - *How would you direct the actors playing Nora and Mrs Linde in their interaction in Act One in order to convey their relationship at this point in the play?*

[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 05

- A director's perspective
- Clear focus on the relationship between Nora and Mrs Linde
- Directorial ideas calculated to convey the relationship

In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:

- the relationship between Nora and Mrs Linde which could be defined as, for example: friendly, suspicious, tentative, controlling, superficial, genuine, one based on a lack of equality or difference
- casting suggestions for Mrs Linde and Nora designed to support ideas about their relationship in terms of physical appearance, age, height, build, colouring, facial features
- their vocal qualities, pitch, pace, pause, tone, accent,
- delivery of specific lines
- interaction with each other, eye contact, spatial relationships, physical contact, use of space
- movement, gesture, gait, posture, tempo, energy, demeanour and facial expression
- choice of costume, hairstyle/props/accessories
- stage layout and the use of furniture by the actors
- specific directorial ideas intended to convey their relationship at specific moments, for example:
 - Nora's initial lack of recognition of Christine
 - her concern for Christine's loss
 - her pride in Torvald's new job
 - her description of her need to work and Christine's responses
 - Nora's description of Torvald's illness
 - Christine's description of how hard life has been for her and her desire for Nora to help her get a job
 - Nora's revelation of apparent strength
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

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
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> • appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> - dramatic invention within practical directorial suggestions - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by apt textual illustration - accurate use of appropriate theatre terminology 	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> • an appropriate directorial interpretation for the specified section of Act One, compatible with: <ul style="list-style-type: none"> - the content/action of the section - the play's period, genre and style (or justified transposed period) - the candidate's ideas for conveying Nora's and Mrs Linde's relationship 	
Band 1 13-17 marks	<ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate directorial ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • Purposeful use of the text in action to illustrate ideas • 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 	<ul style="list-style-type: none"> • The candidate's directorial ideas are coherent and completely compatible with the content/action of the section • Purposeful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre • Focused attention is given to conveying Nora's and Mrs Linde's relationship 	Band 1 25-33 marks
Band 2 8-12 marks	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable directorial ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • Relevant use of the text in action to illustrate ideas • Information is quite well organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's directorial ideas are quite unified and are reasonably compatible with the content/action of the section • Useful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre • Useful attention is given to conveying Nora's and Mrs Linde's relationship 	Band 2 16-24 marks
Band 3 4-7 marks	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable directorial ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate's directorial ideas are a little disjointed or not entirely compatible with the content/action of the section • Brief relevant reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre • Some attention is given to conveying Nora's and Mrs Linde's relationship 	Band 3 8-15 marks
Band 4 1-3 marks	<ul style="list-style-type: none"> • The candidate identifies some directorial aspects to consider for practical suggestions • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate provides some directorial ideas but they are not coherent or may be inconsistent with the content/action of the section • A few references may be made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre • A little attention is given to conveying Nora's and Mrs Linde's relationship 	Band 4 1-7 marks

Question 06 - *As an actor, explain how you would perform the role of Dr Rank in order to demonstrate his feelings towards Nora when he is alone with her in Act Two of the play.*

The demands of Question 06

- A performer's perspective
- Clear focus on Dr Rank's feelings for Nora
- Performance ideas calculated to demonstrate his feelings

In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:

- possible feelings that Rank has for Nora which might include, for example: respect, admiration, love, trust, envy, lust
- his physical appearance, age, height, build, colouring, facial expressions
- suggestions for his performance in the section which might include:
 - Interaction with Nora, eye contact, spatial relationships, physical contact, use of space
 - Movement, gesture, gait, posture, energy, expression
 - vocal qualities: pitch, pace, pause, accent, tone
- choice of costume, make-up
- use of props
- delivery of specific lines at particular moments which demonstrate his feeling towards Nora which might include, for example:
 - his blunt description of his own illness
 - his sympathy for Torvald's sensitive nature
 - his explanation of the visiting card
 - his belief that Mrs Linde will replace him as a family friend
 - his reactions to Nora's obvious flirting
 - his declaration of love for Nora and response to her
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

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
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> • appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> - dramatic invention within practical performance suggestions which demonstrate understanding of Dr Rank's character - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by apt textual illustration - accurate use of appropriate theatre terminology 	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> • an appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> - Dr Rank's role and function in Act Two - the play's period, genre and style (or justified transposed period) - the candidate's ideas for demonstrating Dr Rank's feelings towards Nora 	
Band 1 13-17 marks	<ul style="list-style-type: none"> • The candidate offers very inventive suggestions and a good range of appropriate performance ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • Purposeful use of the text in action to illustrate ideas • 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 	<ul style="list-style-type: none"> • The candidate's performance ideas are coherent and completely compatible with Dr Rank's role and function in the specified section • Purposeful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre • Focused attention is given to demonstrating Dr Rank's feelings towards Nora 	Band 1 25-33 marks
Band 2 8-12 marks	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable performance ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • Relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's performance ideas are quite unified and are reasonably compatible with Dr Rank's role and function in the specified section • Useful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre • Useful attention is given to demonstrating Dr Rank's feelings towards Nora 	Band 2 16-24 marks
Band 3 4-7 marks	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable performance ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate's performance ideas are a little disjointed or not entirely compatible with Dr Rank's role and function in the specified section • Brief relevant reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre • Some attention is given to demonstrating Dr Rank's feelings towards Nora 	Band 3 8-15 marks
Band 4 1-3 marks	<ul style="list-style-type: none"> • The candidate identifies some performance elements to consider for practical suggestions • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate provides some performance ideas but they are not coherent or may be inconsistent with Dr Rank's role and function in the specified section • A few references may be made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre • A little attention is given to demonstrating Dr Rank's feelings towards Nora 	Band 4 1-7 marks

Casey: *The Shadow of a Gunman*

Question 07 – Choose two of the characters listed below and then explain how you would direct your actors to demonstrate their character’s feelings during the part of Act Two that begins with Mrs Grigson’s first entrance and ends with shouts of ‘Halt!’ from outside the tenement:

Adolphus Grigson, Mrs Grigson, Seumas Shields, Donal Davoren

The demands of Question 07

- A director’s perspective
- Clearly defined focus on the chosen characters’ feelings
- Directorial ideas calculated to demonstrate feelings.

In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:

- the various characters’ feelings which might include, for example:
 - Adolphus Grigson’s lack of care, aggression, sychophancy, bravado concealing fear
 - Mrs Grigson’s concern, fear, affection
 - Shields’ sympathy, concern, anxiety
 - Davoren’s irritation, impatience, anxiety
- directorial suggestions for the actors’ performances
- casting suggestions in terms of physical appearance, age, height, build, colouring, facial features, use of O’Casey’s descriptions
- the actors’ vocal qualities, pitch, pace, tone, accent
- their movement qualities, gesture, gait, posture, tempo, energy, demeanour, facial expressions
- delivery of specific lines, interaction with each other, eye contact, spatial relationships, physical contact, use of space
- use of props/accessories, costume
- use of staging, set design, furnishings
- specific directorial ideas which are clearly intended to demonstrate their feelings at specific moments, for example:
 - Mrs Grigson’s entrance and Shields’/Davoren’s reactions to her
 - Mrs Grigson’s concern for her husband
 - Grigson’s drunken entrance
 - Grigson’s delivery of the song
 - The noises off stage
 - Reference to the letter
- thematic and theoretical aspects of the play in terms of its genre, style and its original context

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
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> • appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> - dramatic invention within practical directorial suggestions - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by apt textual illustration - accurate use of appropriate theatre terminology 	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> • an appropriate directorial interpretation for the specified section of Act Two, compatible with: <ul style="list-style-type: none"> - the content/action of the section - the play's period, tragi-comic genre and style - the candidate's ideas for demonstrating the chosen characters' feelings 	
Band 1 13-17 marks	<ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate directorial ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • Purposeful use of the text in action to illustrate ideas • 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 	<ul style="list-style-type: none"> • The candidate's directorial ideas are coherent and completely compatible with the content/action of the section • Purposeful reference is made to the period and/or to the tragi-comic genre • Focused attention is given to demonstrating the chosen characters' feelings 	Band 1 25-33 marks
Band 2 8-12 marks	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable directorial ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • Relevant use of the text in action to illustrate ideas • Information is quite well organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's directorial ideas are quite unified and are reasonably compatible with the content/action of the section • Useful reference is made to the period and/or to the tragi-comic genre • Useful attention is given to demonstrating the chosen characters' feelings 	Band 2 16-24 marks
Band 3 4-7 marks	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable directorial ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate's directorial ideas are a little disjointed or not entirely compatible with the content/action of the section • Brief relevant reference is made to the period and/or to the tragi-comic genre • Some attention is given to demonstrating the chosen characters' feelings 	Band 3 8-15 marks
Band 4 1-3 marks	<ul style="list-style-type: none"> • The candidate identifies some directorial aspects to consider for practical suggestions • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate provides some directorial ideas but they are not coherent or may be inconsistent with the content/action of the section • A few references may be made to the period and/or to the tragi-comic genre • A little attention is given to demonstrating the chosen characters' feelings 	Band 4 1-7 marks

Question 08 - Explain how you would perform the role of Mrs Henderson during her appearance in Act One in order to demonstrate different aspects of her character.

The demands of Question 08

- A performer’s perspective
- Clearly defined focus on different aspects of Mrs Henderson’s character
- Performance ideas calculated to demonstrate aspects of her character

In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:

- different aspects of Mrs Henderson’s character which might include, for example, her self-confidence, her larger-than-life attitude, her affection for Mr Gallogher, her control of Mr Gallogher, her belief in Davoren as a gunman, her attitude to romance
- her physical appearance: use of O’Casey’s description of her, age, height, build, colouring, facial features
- vocal qualities, pitch, pace, tone, accent
- delivery of specific lines, misuse of language, repetitions
- Interaction with Mr Gallogher and others, eye contact, spatial relationships, physical contact, use of space
- movement, gesture, gait, posture, tempo, energy, demeanour, facial expressions
- choice of costume, use of props/accessories
- specific performance ideas which are clearly intended to demonstrate the different aspects of her character at specific moments, for example:
 - her entrance with Mr Gallogher and introduction of him to Davoren
 - the preamble to the letter
 - her continual interruptions whilst Gallogher reads
 - The discussion of Shields’ character
 - her proud exit
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

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
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> • appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> - dramatic invention within practical performance suggestions which demonstrate understanding of Mrs Henderson's character - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by apt textual illustration - accurate use of appropriate theatre terminology 	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> • an appropriate interpretation of the character compatible with: <ul style="list-style-type: none"> - Mrs Henderson's role and function in the specified section of Act One - the play's period, tragi-comic genre and style - the candidate's ideas for demonstrating different aspects of Mrs Henderson's character 	
Band 1 13-17 marks	<ul style="list-style-type: none"> • The candidate offers very inventive suggestions and a good range of appropriate performance ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • Purposeful use of the text in action to illustrate ideas • 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 	<ul style="list-style-type: none"> • The candidate's performance ideas are coherent and completely compatible with Mrs Henderson's role and function in Act One • Purposeful reference is made to the period and/or to the tragi-comic genre • Focused attention is given to demonstrating different aspects of Mrs Henderson's character 	Band 1 25-33 marks
Band 2 8-12 marks	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable performance ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • Relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's performance ideas are quite unified and are reasonably compatible with Mrs Henderson's role and function in Act One • Useful reference is made to the period and/or to the tragi-comic genre • Useful attention is given to demonstrating different aspects of Mrs Henderson's character 	Band 2 16-24 marks
Band 3 4-7 marks	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable performance ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate's performance ideas are a little disjointed or not entirely compatible with Mrs Henderson's role and function in Act One • Brief relevant reference is made to the period and/or to the tragi-comic genre • Some attention is given to demonstrating different aspects of Mrs Henderson's character 	Band 3 8-15 marks
Band 4 1-3 marks	<ul style="list-style-type: none"> • The candidate identifies some performance elements to consider for practical suggestions • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate provides some performance ideas but they are not coherent or may be inconsistent with Mrs Henderson's role and function in Act One • A few references may be made to the period and/or to the tragi-comic genre • A little attention is given to demonstrating different aspects of Mrs Henderson's character 	Band 4 1-7 marks

Littlewood and Theatre Workshop: *Oh What a Lovely War*

Question 09 - Explain how you would direct your cast in the 'ballroom scene' in Act Two in order to convey the social attitudes of the characters on stage.

[The 'ballroom scene' starts with the song 'ROSES OF PICARDY' and ends with Voices (offstage) My carriage! Carriages! Good night!]

The demands of Question 09

- A directorial perspective
- Clear focus on the social attitudes of the characters
- Directorial ideas calculated to convey social attitudes

In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:

- the social attitudes of the characters which might include, for example: their upper class accents and affectations, their concern with appearance, their detachment, their sycophancy, their two-facedness, the creation of their own 'normality'
- casting suggestions for the characters in terms of physical appearance, age, height, build, colouring, facial features
- the actors' vocal qualities, pitch, pace, tone, accent
- their movement qualities, gesture, gait, posture, poise, balance
- creation and use of comic caricatures
- choice of costume, use of props/accessories
- choice of staging form, set design, furnishings
- delivery of specific lines, interaction between characters, eye contact, spatial relationships, physical contact, use of space
- directorial suggestions for specific moments clearly intended to reveal social attitudes for example:
 - the delivery of ROSES OF PICARDY
 - the creation of a ballroom and introduction of each character
 - the timing of the dancing with the dialogue during each of the separate conversations that take place
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

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
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> • appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> - dramatic invention within practical directorial suggestions - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by apt textual illustration - accurate use of appropriate theatre terminology 	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> • an appropriate directorial interpretation for the specified section of Act Two, compatible with: <ul style="list-style-type: none"> - the content/action of the 'ballroom' scene - the play's period, genre and style - the candidate's ideas for conveying the social attitudes of the characters in the scene 	
Band 1 13-17 marks	<ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate directorial ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • Purposeful use of the text in action to illustrate ideas • 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 	<ul style="list-style-type: none"> • The candidate's directorial ideas are coherent and completely compatible with the content/action of the section • Purposeful reference is made to the period and/or to the genre • Focused attention is given to conveying the social attitudes of the characters in the scene 	Band 1 25-33 marks
Band 2 8-12 marks	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable directorial ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • Relevant use of the text in action to illustrate ideas • Information is quite well organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's directorial ideas are quite unified and are reasonably compatible with the content/action of the section • Useful reference is made to the period and/or to the genre • Useful attention is given to conveying the social attitudes of the characters in the scene 	Band 2 16-24 marks
Band 3 4-7 marks	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable directorial ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate's directorial ideas are a little disjointed or not entirely compatible with the content/action of the section • Brief relevant reference is made to the period and/or to the genre • Some attention is given to conveying the social attitudes of the characters in the scene 	Band 3 8-15 marks
Band 4 1-3 marks	<ul style="list-style-type: none"> • The candidate identifies some directorial aspects to consider for practical suggestions • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate provides some directorial ideas but they are not coherent or may be inconsistent with the content/action of the section • A few references may be made to the period and/or to the genre • A little attention is given to conveying the social attitudes of the characters in the scene 	Band 4 1-7 marks

Question 10 - As an actor, explain how you would use your vocal and physical skills to perform the role of Sir Douglas Haig during his final scenes in order to create your preferred audience response(s) to him.

[You should consider the section from the song 'THEY WERE ONLY PLAYING LEAPFROG' up until the song 'KEEP THE HOME FIRES BURNING']

The demands of Question 10

- A performer's perspective
- Clearly defined audience response(s) to Sir Douglas Haig
- Performance ideas calculated to elicit the nominated audience response(s)

In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:

- possible audience response(s) to Haig, for example, disgust, amusement, disbelief, astonishment, shock
- reference to aspects of Haig's character, likely to elicit preferred audience response(s), for example,
 - his blind devotion to the war,
 - his patriotism for king and country,
 - his lack of awareness about the number of casualties
 - His 'Britishness'
 - His religious piety
 - His belief that he will bring success for the army
 - His attitudes to war juxtaposed against those expressed in the songs
- Haig's presentation as a real historical figure and/or as a caricature of an army officer
- Haig's physical appearance, age, height, build, colouring, facial features
- vocal qualities, pitch, pace, tone, accent
- delivery of specific lines
- interaction with others, eye contact, spatial relationships, physical contact, use of space
- movement, gesture, gait, posture
- use of costume, make-up and props
- an awareness of the darkly comic potential of Haig's contribution to the specified section
- specific performance ideas which are clearly intended to elicit the preferred audience response(s) at specific moments, for example:
 - the exchanges with the British General and response(s) to the horrific statistics
 - his lack of awareness of the reality of the conditions for the troops
 - his apparent callous attitude to death
 - his belief in duty
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

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
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> • appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> - dramatic invention within practical performance suggestions which demonstrate understanding of Haig's character - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by apt textual illustration - accurate use of appropriate theatre terminology 	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> • an appropriate interpretation of the character compatible with: <ul style="list-style-type: none"> - Haig's role and function in the specified section of Act Two - the play's period, genre and style - the candidate's preferred audience response(s) 	
Band 1 13-17 marks	<ul style="list-style-type: none"> • The candidate offers very inventive suggestions and a good range of appropriate performance ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • Purposeful use of the text in action to illustrate ideas • 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 	<ul style="list-style-type: none"> • The candidate's performance ideas are coherent and completely compatible with Haig's role and function in Act Two • Purposeful reference is made to the period and/or to the tragi-comic genre • Focused attention is given to achieving the preferred audience response(s) 	Band 1 25-33 marks
Band 2 8-12 marks	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable performance ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • Relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's performance ideas are quite unified and are reasonably compatible with Haig's role and function in Act Two • Useful reference is made to the period and/or to the tragi-comic genre • Useful attention is given to achieving the preferred audience response(s) 	Band 2 16-24 marks
Band 3 4-7 marks	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable performance ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate's performance ideas are a little disjointed or not entirely compatible with Haig's role and function in Act Two • Brief relevant reference is made to the period and/or to the tragi-comic genre • Some attention is given to achieving the preferred audience response(s) 	Band 3 8-15 marks
Band 4 1-3 marks	<ul style="list-style-type: none"> • The candidate identifies some performance elements to consider for practical suggestions • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate provides some performance ideas but they are not coherent or may be inconsistent with Haig's role and function in Act Two • A few references may be made to the period and/or to the tragi-comic genre • A little attention is given to achieving the preferred audience response(s) 	Band 4 1-7 marks

De Angelis: *Playhouse Creatures*

Question 11 - How would you perform the role of Mrs Farley in Act One Scene Two and Act One Scene Seven in order to reveal how her character develops?

The demands of Question 11

- A performer’s perspective
- Clear focus on the development of Mrs Farley’s character
- Performance ideas calculated to reveal her character’s development

In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:

- Mrs Farley’s change from pious street preacher to confident actress
- her role and function within the play as one of the ‘new’ actresses
- her physical appearance, age, height, build, colouring, facial features
- her relationship with the other characters
- suggestions for performance which might include:
 - Interaction with others, eye contact, spatial relationships, physical contact, use of space
 - Movement, gesture, gait, posture, energy, expression
 - vocal qualities, pitch, pace, tone, accent
- choice of costume, make-up,
- use of props and accessories
- performance ideas clearly intended to reveal Mrs Farley’s development at specific moments, for example:
 - In Act One, Scene Two
 - her initial piety and difficult life
 - her description of her father and the plague
 - her initial attitude to Nell and to teaching her the poetry
 - her concealed interest in the playhouse and subsequent tricking of Nell
 - In Act One, Scene Seven
 - her discussion with Mrs Marshall and the allusion to her secret
 - her second meeting with Nell and attitude towards her
 - the flaunting of her petticoat and high opinion of herself
- consideration of her development during each section
- thematic/theoretical aspects of the play, its genre and style; its original cultural context.

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
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> • appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> - dramatic invention within practical performance suggestions which demonstrate understanding of Mrs Farley's character - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by apt textual illustration - accurate use of appropriate theatre terminology 	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> • an appropriate interpretation of the character compatible with: <ul style="list-style-type: none"> - Mrs Farley's role and function in Act One Scene Two and Act One Scene Seven - the play's period, genre and style - the candidate's ideas for revealing how Mrs Farley's character develops 	
Band 1 13-17 marks	<ul style="list-style-type: none"> • The candidate offers very inventive suggestions and a good range of appropriate performance ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • Purposeful use of the text in action to illustrate ideas • 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 	<ul style="list-style-type: none"> • The candidate's performance ideas are coherent and completely compatible with Mrs Farley's role and function in the specified scenes • Purposeful reference is made to the Restoration period and/or to the historical genre • Focused attention is given to revealing how Mrs Farley's character develops 	Band 1 25-33 marks
Band 2 8-12 marks	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable performance ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • Relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's performance ideas are quite unified and are reasonably compatible with Mrs Farley's role and function in the specified scenes • Useful reference is made to the Restoration period and/or to the historical genre • Useful attention is given to revealing how Mrs Farley's character develops 	Band 2 16-24 marks
Band 3 4-7 marks	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable performance ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate's performance ideas are a little disjointed or not entirely compatible with Mrs Farley's role and function in the specified scenes • Brief relevant reference is made to the Restoration period and/or to the historical genre • Some attention is given to revealing how Mrs Farley's character develops 	Band 3 8-15 marks
Band 4 1-3 marks	<ul style="list-style-type: none"> • The candidate identifies some performance elements to consider for practical suggestions • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate provides some performance ideas but they are not coherent or may be inconsistent with Mrs Farley's role and function in the specified scenes • A few references may be made the Restoration period and/or to the historical genre • A little attention is given to revealing how Mrs Farley's character develops 	Band 4 1-7 marks

Question 12 - As a director, outline your preferred effects for Act One, Scenes Eight and Nine and then explain how you would direct the actors in order to achieve your aims.

[Act One, Scene Eight starts with Mrs Marshall alone on stage and Scene Nine includes Nell's description of her 'jig'.]

The demands of Question 12

- A director's perspective
- Clearly defined effects for the specified scenes
- Directorial ideas calculated to achieve the nominated effects

In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:

- preferred effects for the audience which might include, for example: amusement at the acting style, at Nell's 'performance', sympathy, recognition of the differences between the women, shock at Mrs Marshall's appearance.
- choice of staging form, set design, furnishings
- changes in the above which reveal the move from being 'on-stage' to the Tiring Room
- casting suggestions for the women in terms of physical appearance, age, height, build, colouring, facial features
- the actors' vocal qualities, pitch, pace, tone, accent
- their movement qualities, gesture, gait, posture, poise, balance
- choice of costume, use of props/accessories
- delivery of specific lines, interaction between characters, eye contact, spatial relationships, physical contact, use of space
- directorial suggestions for specific moments clearly intended to create the preferred effects for the audience for example:
 - in Scene 8
 - the effect of being 'on stage'
 - the heightened acting style of the period
 - Nell's reaction and responses to the unseen audience
 - her jig and exit
 - in Scene 9
 - the reactions of Mrs Marshall and Mrs Betterton to Nell's behaviour and the knowledge that she had lied to them
 - Nell's growing enthusiasm and excitement about performing
 - Mrs Marshall's entrance covered in the muck and the other characters responses to her
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

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
	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> - dramatic invention within practical directorial suggestions - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by apt textual illustration - accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> • an appropriate directorial interpretation for the specified scenes compatible with: <ul style="list-style-type: none"> - the content/action of the section - the play's period, genre and style - the candidate's creation of preferred effects 	
Band 1 13-17 marks	<ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate directorial ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • Purposeful use of the text in action to illustrate ideas • 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 	<ul style="list-style-type: none"> • The candidate's directorial ideas are coherent and completely compatible with the content/action of the section • Purposeful reference is made to the Restoration period and/or to the historical genre • Focused attention is given to creating the preferred effects 	Band 1 25-33 marks
Band 2 8-12 marks	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable directorial ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • Relevant use of the text in action to illustrate ideas • Information is quite well organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's directorial ideas are quite unified and are reasonably compatible with the content/action of the section • Useful reference is made to the Restoration period and/or to the historical genre • Useful attention is given to creating the preferred effects 	Band 2 16-24 marks
Band 3 4-7 marks	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable directorial ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate's directorial ideas are a little disjointed or not entirely compatible with the content/action of the section • Brief relevant reference is made to the Restoration period and/or to the historical genre • Some attention is given to creating the preferred effects 	Band 3 8-15 marks
Band 4 1-3 marks	<ul style="list-style-type: none"> • The candidate identifies some directorial aspects to consider for practical suggestions • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • 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 	<ul style="list-style-type: none"> • The candidate provides some directorial ideas but they are not coherent or may be inconsistent with the content/action of the section • A few references may be made to the Restoration period and/or to the historical genre • A little attention is given to creating the preferred effects 	Band 4 1-7 marks