

Version 1.0



**General Certificate of Education
June 2010**

Drama and Theatre Studies 1241

Prescribed Play

Unit 1B

Mark Scheme

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

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

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AS UNIT 1 (PRESCRIBED PLAY) MARK SCHEME

DRAM1B

JUNE 2010

INTRODUCTION

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

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

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

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

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

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

DRAMA AND THEATRE STUDIES (DRAM1B)

Shorthand/symbols for Examiners

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

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

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 = rehursal 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.

OVERALL PERFORMANCE BANDS FOR UNIT ONE SECTION B

	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 4	<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 provides an interpretation, but it is not coherent or may be inconsistent with the content/action of the nominated section(s) or the role/function of the nominated character(s) within the play A few references may be made to period/genre A little attention is given to creating specific effects for the audience
Band 3	<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 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 interpretation is a little disjointed and/or is not entirely compatible with the content/action of the nominated section(s) or the role/function of the nominated character(s) within the play Brief relevant reference is made to period/genre Some attention is given to creating specific effects for the audience
Band 2	<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 There is 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 interpretation is quite unified and is reasonably compatible with the content/action of the nominated section(s) or the role/function of the nominated character(s) within the play Useful reference is made to period/genre Useful attention is given to creating specific effects for the audience
Band 1	<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 There is 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 interpretation is clear and coherent and entirely compatible with the content/action of the nominated section(s) or the role/function of the nominated character(s) within the play Purposeful reference is made to period/genre Focused attention is given to creating specific effects for the audience

MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 1, SECTION B

Sophocles: 'Antigone' - 01

Briefly outline and justify your casting decisions for Antigone and Ismene and then explain how you would direct your actors in their second appearance together in order to convey your interpretation of their relationship at this stage in the play.

[You should consider the section from Ismene's second entrance up until she and Antigone exit together, led away under guard.]

<p>The demands of Question 01</p> <ul style="list-style-type: none"> a director's perspective clearly defined focus on the relationship between Antigone and Ismene casting and directorial suggestions calculated to establish an appropriate relationship 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> possible interpretations of their relationship which might include, for example: Antigone's dominance and Ismene's subservience, Antigone's contempt, concern or respect for Ismene, Ismene's support or fear for Antigone casting suggestions for Antigone and Ismene in terms of their physical appearance, age, height, build, colouring, facial features intention to reveal family resemblance perceived status their vocal qualities, pitch, pace, pause, tone, accent, declamatory style delivery of specific lines interaction with each other and with Creon and the Chorus, eye contact, spatial relationships, physical contact, use of space movement, gesture, gait, posture, tempo, energy, demeanour and facial expression choice of costume, make-up and mask specific directorial ideas 	<p align="center">AO2 17 marks</p>	<p align="center">AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <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 designed to demonstrate the nature of Antigone and Ismene's relationship 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 align="center">AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the characters, compatible with: <ul style="list-style-type: none"> Antigone's and Ismene's role and function in the specified section the play's period, genre and style (or justified transposition) the candidate's interpretation of the relationship at this stage 	<p align="center">AO3 33 marks</p>
		<p align="center">Band 4 1-3 marks</p>	<p>The candidate identifies some casting/directorial aspects to consider for practical suggestions</p> <p>There is a restricted theoretical understanding of the text informing practical decisions</p> <p>There are a few references to the text in action</p> <p>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</p>	<p>The candidate provides some directorial ideas but they are not coherent or may be inconsistent with Antigone's and Ismene's role and function in the specified section</p> <p>A few references may be made to the classical Greek, tragic genre</p> <p>A little attention is given conveying an appropriate relationship</p>	<p align="center">Band 4 1-7 marks</p>

	<p>intended to convey their relationship at specific moments, for example:</p> <ul style="list-style-type: none"> - Ismene's entrance under guard and Antigone's reaction - Antigone's response to Ismene's 'confession' - their stichomythic exchange - their attitude(s) towards Creon - their exit together escorted by the guards <ul style="list-style-type: none"> • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable casting/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 	<p>Band 3 8-15 marks</p> <ul style="list-style-type: none"> • The candidate's directorial ideas are a little disjointed or not entirely compatible with Antigone's and Ismene's role and function in the specified section • Brief relevant reference is made to the classical Greek, tragic genre • Some attention is given to conveying an appropriate relationship
<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable casting/directorial ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • There is 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 	<p>Band 2 16-24 marks</p> <ul style="list-style-type: none"> • The candidate's directorial ideas are quite unified and are reasonably compatible with Antigone's and Ismene's role and function in the specified section • Useful reference is made to the classical Greek, tragic genre • Useful attention is given to conveying an appropriate relationship 		
<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate casting/directorial ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • There is 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 	<p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> • The candidate's directorial ideas are coherent and completely compatible with Antigone's and Ismene's role and function in the specified section • Purposeful reference is made to the classical Greek, tragic genre • Focused attention is given to conveying an appropriate relationship 		

Sophocles: 'Antigone' - 02

As a designer, how would you use set, lighting and sound effects to enhance the dramatic effectiveness of the section of the play that starts with Tiresias being led on and ends with Creon's hasty exit to release Antigone?

<p>The demands of Question 02</p> <ul style="list-style-type: none"> a designer's perspective clearly defined understanding of the dramatic potential in the specified section set, lighting and sound ideas that are calculated to enhance the dramatic effectiveness 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> the dramatic effectiveness of the section and design suggestions which support, for example: <ul style="list-style-type: none"> Tiresias' entrance with the boy, following the Chorus' warnings Creon's changing responses to Tiresias from initial respect to his accusations of corruption and finally to fear Tiresias' vivid description of the ill-omens, his sacrifice and warning to Creon the stichomythic exchange; Creon's growing anger and Tiresias' attempts at making him listen Tiresias' final speech and dread prophesies Creon's dramatic change of heart <p><i>Design fundamentals as appropriate for set, lighting and sound</i></p> <p><i>Set design</i></p> <ul style="list-style-type: none"> the staging form chosen: studio, in the round, end on architectural design, representation of the palace, doors, entrances, use of levels, steps, balconies creation and use of space use of cyclorama, gauze, backdrops 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of design elements, demonstrating: <ul style="list-style-type: none"> theatrical invention within practical design suggestions which demonstrate understanding of the dramatic potential of the section 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 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the section, in design terms, compatible with: <ul style="list-style-type: none"> the content/action of the scene and its design requirements the play's period, genre and style (or justified transposition) the candidate's intentions to enhance dramatic effectiveness 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some design aspects to consider for practical suggestions</p> <ul style="list-style-type: none"> 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 	<p>The candidate provides some design ideas but they are not coherent or may be inconsistent with the content/action of the section</p> <ul style="list-style-type: none"> A few references may be made to the classical Greek, tragic genre A little attention is given to enhancing the dramatic effectiveness 	<p>Band 4 1-7 marks</p>

	<ul style="list-style-type: none"> • scale, shape, colour, texture <p><i>Lighting design/Sound design</i></p> <ul style="list-style-type: none"> • colour, intensity, angle, positioning, focus • type of lantern used • use of gobos, lenses, gels, special effects: lasers, holograms • silhouette, back lighting, shadow • timing of lighting changes • use of gauze • music: live or recorded, use of microphones • sound effects • levels, intensities, fades • use of new technologies • an awareness of original location/period or a justified alternative • justified ideas for revealing the reported action through design elements • thematic/theoretical aspects of the play, its genre and style; its original cultural context <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	<p>Band 3 4-7 marks</p> <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 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 • There is 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 a little disjointed or not entirely compatible with the content/action of the section • Brief relevant reference is made to the classical Greek, tragic genre • Some attention is given to enhancing the dramatic effectiveness 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p> <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 • There is 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 • Useful reference is made to the classical Greek, tragic genre • Useful attention is given to enhancing the dramatic effectiveness 	<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, tragic genre • Focused attention is given to enhancing the dramatic effectiveness 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p> <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 • There is 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, tragic genre • Focused attention is given to enhancing the dramatic effectiveness 	<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, tragic genre • Some attention is given to enhancing the dramatic effectiveness 	<p>Band 1 25-33 marks</p>

Shakespeare: 'The Taming of the Shrew' - 03

How would you want your audience to respond to the character of Bianca? Explain how you would perform the role in Act Two, Scene One and Act Three, Scene One in order to achieve your aims.

<p>The demands of Question 03</p> <ul style="list-style-type: none"> a performer's perspective clearly defined audience response to the character of Bianca performance ideas calculated to elicit the desired response to Bianca in the specified scenes 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> possible audience responses to Bianca, for example: sympathy, amusement, contempt, admiration, mistrust aspects of Bianca's character likely to achieve the preferred response, for example, her naivety, her status in comparison with Katherina's, her duplicity and her manipulation of her suitors her 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 and accessories, use of props specific performance ideas which are clearly intended to elicit the preferred response at specific moments, for example: <i>In Act Two, Scene One</i> <ul style="list-style-type: none"> her entrance with hands tied her response to Katherina's taunting 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <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 Bianca'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 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> Bianca's role and function in the specified scenes the play's period, genre and style (or justified transposed alternative) the candidate's nominated audience response 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some performance elements to consider for practical suggestions</p> <p>There is a restricted theoretical understanding of the text informing practical decisions</p> <p>There are a few references to the text in action</p> <p>The organisation of straightforward information is clear, but for more complex matters it may appear random.</p> <p>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</p>	<p>The candidate provides some performance ideas but they are not coherent or may be inconsistent with Bianca's role and function in the specified scenes</p> <p>A few references may be made to the period and/or to the comic genre</p> <p>A little attention is given to eliciting a specific audience response</p>	<p>Band 4 1-7 marks</p>

	<ul style="list-style-type: none"> - her response to Baptista's intervention <i>In Act Three, Scene One</i> - her response to Hortensio's and Lucentio's bickering - her delivery of the 'secret' conversation - her response to Hortensio's interruptions - her treatment of the two suitors • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<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 	<p>Band 3 8-15 marks</p> <ul style="list-style-type: none"> • The candidate's performance ideas are a little disjointed or not entirely compatible with Bianca's role and function in the specified scenes • Brief relevant reference is made to the period and/or to the comic genre • Some attention is given to eliciting a specific audience response
		<p>Band 2 8-12 marks</p>	<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 • There is 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 	<p>Band 2 16-24 marks</p> <ul style="list-style-type: none"> • The candidate's performance ideas are quite unified and are reasonably compatible with Bianca's role and function in the specified scenes • Useful reference is made to the period and/or to the comic genre • Useful attention is given to eliciting a specific audience response
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate performance ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • There is 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 	<p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> • The candidate's performance ideas are coherent and completely compatible with Bianca's role and function in the specified scenes • Purposeful reference is made to the period and/or to the comic genre • Focused attention is given to eliciting a specific audience response

Shakespeare: 'The Taming of the Shrew' - 04

As a director, explain how you would stage Act Five, Scene One, the revelation scene, in order to achieve your preferred effects for an audience.

<p>The demands of Question 04</p> <ul style="list-style-type: none"> • a director's perspective • clearly defined effects to be achieved for the audience through staging ideas • staging ideas calculated to achieve the preferred effects 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> • preferred effects which might include, for example: a sense of anticipation or tension, amusement at the mistaken identities and rapid entrances/exits, sympathy for Blondello, relief as all is revealed • staging suggestions which might include ideas for the actors' performances, ideas for setting, for costume for the various disguises, for lighting and/or sound • choice of staging form, set design, furnishings • casting suggestions 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, tempo, energy, demeanour, facial expressions • delivery of specific lines, interaction with each other, eye contact, spatial relationships, physical contact, use of space • staging suggestions for specific moments, clearly intended to create the preferred effects, for example: 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of staging 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>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate interpretation of the scene in staging terms, compatible with: <ul style="list-style-type: none"> - the content/action of Act Five, Scene One and its staging requirements - the play's period, genre and style (or justified transposed period) - the candidate's intended effects for the audience 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some aspects of staging to consider for practical suggestions</p> <ul style="list-style-type: none"> • 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 	<p>The candidate provides some staging ideas but they are not coherent or may be inconsistent with the content/action of the scene</p> <ul style="list-style-type: none"> • A few references may be made to the period and/or to the comic genre • A little attention is given to creating specific effects for an audience 	<p>Band 4 1-7 marks</p>

	<ul style="list-style-type: none"> - the exchange between the Pedant and Vincentio - Vincentio's beating of Biondello - Vincentio's concern that Tranio has murdered Lucentio - Vincentio's 'arrest' - Lucentio's confession - Katherina's and Petruchio's kiss <ul style="list-style-type: none"> • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable staging ideas • There is a 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 	<p>Band 3 8-15 marks</p> <ul style="list-style-type: none"> • The candidate's staging ideas are a little disjointed or not entirely compatible with the content/action of the scene • Brief relevant reference is made to the period and/or to the comic genre • Some attention is given to creating specific effects for an audience
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable staging ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • There is 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 	<p>Band 2 16-24 marks</p> <ul style="list-style-type: none"> • The candidate's staging ideas are quite unified and are reasonably compatible with the content/action of the scene • Useful reference is made to the period and/or to the comic genre • Useful attention is given to creating specific effects for an audience
		<p>Band 1 13 –17 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate staging ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • There is 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 	<p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> • The candidate's staging ideas are coherent and completely compatible with the content/action of the scene • Purposeful reference is made to the period and/or to the comic genre • Focused attention is given to creating specific effects for an audience

Ibsen: 'A Doll's House' - 05

How would you perform the role of Mrs Linde in her final appearance in the play in Act Three in order to reveal her new sense of purpose in life?

<p>The demands of Question 05</p> <ul style="list-style-type: none"> a performer's perspective clear focus on revealing Mrs Linde's new sense of purpose in life performance ideas calculated to reveal Mrs Linde's new sense of purpose in life 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> the aspects of Christine's character or behaviour that are likely to reveal her new sense of purpose in life, for example: her anxiety at the start of the Act, her professed love to Krogstad, her desire to care for others, her belief that Torvald should know the truth, her conviction that everything will be all right if Nora tells the truth her physical appearance, age, height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent interaction with others, eye contact, spatial relationships, physical contact, use of space movement, gesture, gait, posture, tempo, energy, demeanour, facial expressions style and use of costume; use of props/accessories performance ideas and delivery of specific lines which are clearly intended to reveal her new sense of purpose in life, for example <ul style="list-style-type: none"> her initial anxiety and anticipation her response to Krogstad's initial bitterness and explanation of her prior 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <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 Christine Linde's new sense of purpose in life 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>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> Mrs Linde's role and function in Act Three of the play the play's period, genre and style (or justified transposed alternative) revealing her new sense of purpose in life 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some performance elements to consider for practical suggestions</p> <p>There is a restricted theoretical understanding of the text informing practical decisions</p> <p>There are a few references to the text in action</p> <p>The organisation of straightforward information is clear, but for more complex matters it may appear random.</p> <p>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</p>	<p>The candidate provides some performance ideas but they are not coherent or may be inconsistent with Mrs Linde's role and function in Act Three</p> <p>A few references may be made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</p> <p>A little attention is given to revealing her new sense of purpose in life</p>	<p>Band 4 1-7 marks</p>

	<p>circumstances</p> <ul style="list-style-type: none"> - her confession of love and response to his reaction - her greeting of Torvald and Nora and explanation to Nora of what she must do • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional, inventive 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 	<p>Band 3 8-15 marks</p> <ul style="list-style-type: none"> • The candidate's performance ideas are a little disjointed or not entirely compatible with Mrs Linde's role and function in the specified scene • Brief relevant reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre • Some attention is given to revealing her new sense of purpose in life
<p>Band 2 8-12 marks</p>	<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 • There is 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 	<p>Band 2 16-24 marks</p> <ul style="list-style-type: none"> • The candidate's performance ideas are quite unified and are reasonably compatible with Mrs Linde's role and function in the specified scene • Useful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre • Useful attention is given to revealing her new sense of purpose in life 		
<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate performance ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • There is 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 	<p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> • The candidate's performance ideas are coherent and completely compatible with Mrs Linde's role and function in the specified scene • Purposeful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre • Focused attention is given to revealing her new sense of purpose in life 		

Ibsen: 'A Doll's House' - 06

Explain how you would direct the actors playing Nora and Torvald in their first scene together at the start of the play and their final moments at the end in order to reveal the change in their relationship.

[You should consider the section from Torvald's opening line off-stage until his exit as Mrs Linde is shown in. The second section starts with Nora's final entrance after changing her clothes until the slamming of the door.]

The demands of Question 06	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> a director's perspective clearly defined understanding of the change in Nora's and Torvald's relationship directorial strategies calculated to reveal the change in relationship 	<ul style="list-style-type: none"> the change in the relationship from Nora's apparent contentment and willingness to play the role of Torvald's 'squirrel' and 'squanderbird', and his role as patronising protector, to her strength and determination and his emptiness and/or devastation and/or confusion their physical appearance their vocal qualities, pitch, pace, pause, accent their physical qualities, movement, gesture, gait, posture, facial expressions interaction with one another: eye contact, spatial relationships, physical contact, use of space choice of costume(s): use of props/accessories variation in the delivery of their lines from Act One to Act Three that reflect their changed relationship directorial suggestions for specific moments which may include, for example: <ul style="list-style-type: none"> <i>In Act One</i> <ul style="list-style-type: none"> Nora's response to 	<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 designed to demonstrate the change in Nora's and Torvald's relationship 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"> appropriate directorial interpretation for the specified sections of the play, compatible with: <ul style="list-style-type: none"> Nora's and Torvald's situation and relationship at the start and end of the play the play's period, genre and style (or justified transposed period) the candidate's interpretation and revelation of Nora's and Torvald's changed relationship 	<p>The candidate provides some directorial ideas but they are not coherent or may be inconsistent with the content/action of the section</p> <ul style="list-style-type: none"> 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 revealing the change in Nora's and Torvald's relationship 	<p>Band 4 1-3 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some directorial aspects to consider for practical suggestions</p> <ul style="list-style-type: none"> 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 	<p>The candidate provides some directorial ideas but they are not coherent or may be inconsistent with the content/action of the section</p> <ul style="list-style-type: none"> 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 revealing the change in Nora's and Torvald's relationship 	<p>Band 4 1-7 marks</p>

	<p>Torvald's off-stage calling and the hiding of the macaroon</p> <ul style="list-style-type: none"> - her desire for money and the concealment of her 'secret' - his control over the finances - the exchange concerning Nora's sweet tooth <p><i>In Act Three</i></p> <ul style="list-style-type: none"> - Nora's entry with her outdoor things - their discussion about the nature of marriage - Nora's resolve and Torvald's lack of understanding - her exit and the slamming of the door <ul style="list-style-type: none"> • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<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 	<p>Band 3 8-15 marks</p> <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 revealing the change in Nora's and Torvald's relationship
		<p>Band 2 8-12 marks</p>	<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 • There is 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 	<p>Band 2 16-24 marks</p> <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 revealing the change in Nora's and Torvald's relationship
		<p>Band 1 13-17 marks</p>	<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 • There is 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 	<p>Band 1 25-33 marks</p> <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 revealing the change in Nora's and Torvald's relationship

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

Explain how you would direct Seumas Shields and Donal Davoren at the start of Act Two in order to convey your interpretation of their relationship.

[You should consider the section from the start of Act Two until the stage direction: "A knock at the door; the voice of Mrs Grigson heard."]

<p>The demands of Question 07</p> <ul style="list-style-type: none"> a director's perspective clearly defined focus on an interpretation of Shields' and Davoren's relationship directional decisions calculated to convey the intended relationship 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> possible interpretations of Shields' and Davoren's relationship, for example, friendly, suspicious, antagonistic, respectful, supportive, good-natured, highlighting their contrasting personalities; comical physical appearance, age, height, build, colouring the role and function of each character, Davoren as poet and romantic, Shields as commentator on the Irish situation delivery of specific lines to reveal elements of their character, for example: <ul style="list-style-type: none"> Shields' belief in nationalism but ultimate cowardice, his superstition Davoren's belief in Minnie's inherent goodness, his philosophising about death interaction with each other: Shields in bed, Davoren at his desk and his subsequent preparations for bed – eye contact, spatial relationships, physical contact, use of space physical appearance movement, gesture, gait, posture vocal qualities: pitch, pace, tone, accent 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <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 decisions designed to demonstrate the nature of their relationship 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>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate directorial interpretation of Seumas Shields and Donal Davoren, compatible with: <ul style="list-style-type: none"> the characters' roles and function at the start of Act Two the play's period, genre and style the candidate's interpretation of the relationship at this stage of the play 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some directorial aspects to consider for practical suggestions</p> <ul style="list-style-type: none"> 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 	<p>The candidate provides some directorial ideas but they are not coherent or may be inconsistent with the content/action of the section</p> <ul style="list-style-type: none"> A few references may be made to the period and/or to the tragi-comic genre A little attention is given to conveying an appropriate interpretation of the relationship 	<p>Band 4 1-7 marks</p>

	<ul style="list-style-type: none"> • use of props/costume/accessories • directorial suggestions for specific moments clearly intended to convey an interpretation of their relationship • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p> <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 scene • Brief relevant reference is made to the period and/or to the tragi-comic genre • Some attention is given to conveying an appropriate interpretation of the relationship <p>Band 3 8-15 marks</p>
<p>Band 2 8-12 marks</p> <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 • There is 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 scene • Useful reference is made to the period and/or to the tragi-comic genre • Useful attention is given to conveying an appropriate interpretation of the relationship <p>Band 2 16-24 marks</p>	<ul style="list-style-type: none"> • The candidate's directorial 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 • There is 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 <p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate's directorial ideas are coherent and completely compatible with the content/ action of the scene • Purposeful reference is made to the period and/or to the tragi-comic genre • Focused attention is given to conveying an appropriate interpretation of the relationship <p>Band 1 25-33 marks</p>

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

As a designer, explain how sound could be used to support the action and help create an appropriate mood and atmosphere at specific moments in Act Two of the play.

<p>The demands of Question 08</p> <ul style="list-style-type: none"> • a designer's perspective • clearly defined sense of mood and atmosphere • sound design ideas calculated to create mood and atmosphere and support the action at specific moments in Act Two of the play 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> • the action of the Act which is set in a cramped, Irish tenement building at the beginning of the twentieth century • appropriate mood and atmosphere which might include, for example: night-time, comedy, confusion, suspicion, claustrophobia, squalor, fear, tension • sound design elements used including: <ul style="list-style-type: none"> - the use of sound effects - the use of music • sound design fundamentals: pitch, tone, volume, rhythm, direction, panning, echo, amplification, distortion • specific moments of action where sound might be employed, for example: <ul style="list-style-type: none"> - the volley of shots from the lane - Mrs Grigson's knocking at the door - the sound of Adolphus in the hall - the vehicle approaching - the shouting and shots outside - the forced entry: breaking glass and knocking - footsteps and shouting - the raid orders, further footsteps - the explosions and rapid 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of 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 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate interpretation of the requirements of Act Two of the play, in design terms, compatible with: <ul style="list-style-type: none"> - the content/action of the Act and its sound design needs - the play's period, genre and style - the candidate's understanding of mood and atmosphere 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some design aspects to consider for practical suggestions</p> <ul style="list-style-type: none"> • 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 	<p>The candidate provides some sound design ideas but they are not coherent or may be inconsistent with the content/action of the Act</p> <ul style="list-style-type: none"> • A few references may be made to the period and/or to the naturalistic/tragic-comic genre • A little attention is given to creating appropriate moods and atmosphere 	<p>Band 4 1-7 marks</p>

	<ul style="list-style-type: none"> revolver fire and off-stage voices methods for using the sound as underscore to the action in order to create or enhance the mood thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p> <ul style="list-style-type: none"> The candidate offers occasional inventive 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 Act Brief relevant reference is made to the period and/or to the tragi-comic genre Some attention is given to creating appropriate mood and atmosphere 	<p>Band 3 8-15 marks</p>
<p>Band 2 8-12 marks</p> <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 There is 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 Act Useful reference is made to the period and/or to the tragi-comic genre Useful attention is given to creating appropriate mood and atmosphere 	<p>Band 2 16-24 marks</p>		
<p>Band 1 13-17 marks</p> <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 There is 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 Act Purposeful reference is made to the period and/or to the tragi-comic genre Focused attention is given to creating appropriate mood and atmosphere 	<p>Band 1 25-33 marks</p>		

Littlewood and Theatre Workshop: 'Oh What A Lovely War' - 09

As a director, explain how you would stage the following section of Act Two and what effects you would hope to create for your audience:

from the stage direction: "Three Irish Soldiers, one of them a Sergeant, enter", leading into the scene with Mrs Pankhurst ending with the crowd singing 'Rule Britannia!'.

The demands of Question 09	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> a director's perspective clearly defined aims for creating effects for the audience during the specified section of Act Two staging strategies that are calculated to achieve the nominated effects 	<ul style="list-style-type: none"> preferred effects which might include, for example: comedy, a sense of the futility of war, sorrow at the loss of life, admiration, sympathy or respect for Mrs Pankhurst, contempt for the 'crowd' staging suggestions which might include ideas for the actors' performances, blocking, ideas for setting, for costume, for lighting and/or sound choice of staging form, set design, furnishings, devices for changing the scene/setting, use of levels casting suggestions and use of multi-role or ensemble work the actors' vocal qualities, pitch, pace, tone, accent their movement, gesture, gait, posture delivery of specific lines, interaction between characters, eye contact, spatial relationships, physical contact, use of space staging suggestions for specific moments clearly intended to create the preferred effects, for example: <ul style="list-style-type: none"> the appearance of the Irish 	<p>Band 4 1-3 marks</p>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of staging 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"> appropriate interpretation of the scene in staging terms, compatible with: <ul style="list-style-type: none"> the content/action of the section and its staging requirements the play's period, genre and style the candidate's intended effects for the audience 	<p>Band 4 1-7 marks</p>

	<ul style="list-style-type: none"> soldiers wearing English army caps and kilts, their potentially comic jig their lack of awareness of their predicament their attempts to communicate with their own side the exit and death of the two soldiers followed by the Sergeant the transition to the Pankhurst scene the number of actors used for the crowd, theatrical methods of appearing like a crowd Mrs Pankhurst's attempts to make herself heard the crowd's growing disapproval and ebullient exit singing thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p> <ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable staging ideas There is a 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 staging 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 genre Some attention is given to creating specific effects for an audience <p>Band 3 8-15 marks</p>
<p>Band 2 8-12 marks</p> <ul style="list-style-type: none"> The candidate's ideas are regularly quite inventive revealing a range of suitable staging ideas There is evidence of a secure theoretical understanding of the text, informing practical decisions There is 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 are quite unified and are reasonably compatible with the content/action of the section Useful reference is made to the period and/or genre Useful attention is given to creating specific effects for an audience <p>Band 2 16-24 marks</p>	<ul style="list-style-type: none"> The candidate's staging ideas are consistently inventive revealing a good range of appropriate staging ideas There is evidence of a very sound theoretical understanding of the text, informing practical decisions There is 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 <p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> The candidate's staging ideas are coherent and completely compatible with the content/action of the section Purposeful reference is made to the period and/or genre Focused attention is given to creating specific effects for an audience <p>Band 1 25-33 marks</p>

Littlewood and Theatre Workshop: 'Oh What A Lovely War' - 10

How would you want your audience to respond to the M.C., from the beginning of the play up until the stage direction: "The M.C. whistles. The stage darkens and the screen comes down."? Explain how you would perform the role in order to achieve your aims.

The demands of Question 10	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> a performer's perspective clearly defined audience response to the M.C. performance ideas calculated to elicit the desired response to the M.C. in the specified section 	<ul style="list-style-type: none"> possible audience responses which might include, for example: laughter, respect, fear aspects of the M.C.'s character likely to achieve the preferred response, for example, his control and authority, his apparent knowledge, his wit, his relationship with the audience his physical appearance, age, height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent physical qualities, movement, gesture, gait, posture style and use of costume, accessories and make-up use of props delivery of specific lines, interaction between characters, eye contact, spatial relationships, physical contact, use of space, his function as narrator and use of direct address specific performance ideas clearly intended to elicit the preferred responses at specific moments, for example: <ul style="list-style-type: none"> his entrance establishing his relationship with the audience 	<p>Band 4 1-3 marks</p>	<p>In order to meet AO2, candidates should offer:</p> <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 an understanding of the M.C.'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 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> the M.C.'s role and function in the specified section the play's period, genre and style the candidate's nominated audience response 	<p>Band 4 1-7 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some performance elements to consider for practical suggestions</p> <p>There is a restricted theoretical understanding of the text informing practical decisions</p> <p>There are a few references to the text in action</p> <p>The organisation of straightforward information is clear, but for more complex matters it may appear random.</p> <p>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</p>	<p>The candidate provides some performance ideas but they are not coherent or may be inconsistent with the M.C.'s role and function in the specified section</p> <p>A few references may be made to the period and/or to the genre</p> <p>A little attention is given to achieving a specific audience response</p>	

	<ul style="list-style-type: none"> - his use of 'ad-lib' - his control of the pierrots - his role as 'ringmaster' and introduction of the 'wargame' • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p> <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 the M.C.'s role and function in the specified section • Brief relevant reference is made to the period and/or genre • Some attention is given to achieving a specific audience response 	<p>Band 3 8-15 marks</p>
<p>Band 2 8-12 marks</p> <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 • There is 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 the M.C.'s role and function in the specified section • Useful reference is made to the period and/or genre • Useful attention is given to achieving a specific audience response 	<p>Band 2 16-24 marks</p>	<p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> • The candidate's performance ideas are coherent and completely compatible with the M.C.'s role and function in the specified section • Purposeful reference is made to the period and/or genre • Focused attention is given to achieving a specific audience response 	<p>Band 1 25-33 marks</p>
<p>Band 1 13-17 marks</p> <ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate performance ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • There is 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 quite unified and are reasonably compatible with the M.C.'s role and function in the specified section • Useful reference is made to the period and/or genre • Useful attention is given to achieving a specific audience response 	<p>Band 1 25-33 marks</p>	<p>Band 1 25-33 marks</p>	<p>Band 1 25-33 marks</p>

De Angelis: 'Playhouse Creatures' - 11

How would you perform the role of Nell in Act One, Scene Two and Act Two, Scene Seven in order to reveal how the character has changed?

The demands of Question 11	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> a performer's perspective clear focus on revealing Nell's change performance ideas calculated to demonstrate Nell's change 	<ul style="list-style-type: none"> Nell's change from street oyster seller to leading lady at the Duke's Playhouse Nell's role and function within the specified scenes as one of the 'new' actresses her physical appearance, age, height, build, colouring, facial features her vocal qualities, pitch, pace, tone, accent her movement, gesture, gait, posture, demeanour style and use of costume, accessories and make-up use of props delivery of specific lines, interaction between characters, eye contact, spatial relationships, physical contact, use of space performance methods for altering any of the above to reveal her change between the start and end of the play specific performance ideas clearly intended to reveal Nell's change, for example: <i>In Act One, Scene Two:</i> <ul style="list-style-type: none"> her loud and vulgar entrance from the pub her attempts to instruct Mrs Farley in working a crowd her desire to learn poetry her response to being duped by Mrs Farley 	<p>Band 4 1-3 marks</p>	<p>In order to meet AO2, candidates should offer:</p> <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 an understanding of how Nell has changed 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"> appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> Nell's role and function in the specified scenes the play's period, genre and style Nell's change in circumstances from the beginning to the end of the play 	<p>Band 4 1-7 marks</p>

	<p><i>In Act Two, Scene Seven</i></p> <ul style="list-style-type: none"> - her greeting of Doll and Mrs Betterton - the announcement of her new role - possible attitude(s) towards Mrs Betterton: affectionate, humouring - the description of the promised house - her somewhat fearful exit • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<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 	<p>Band 3 8-15 marks</p> <ul style="list-style-type: none"> • The candidate's performance ideas are a little disjointed or not entirely compatible with Nell's role and function in the specified scenes • Brief relevant reference is made to the Restoration period and/or to the historical genre of the play • Some attention is given to revealing how Nell has changed
<p>Band 2 8-12 marks</p>	<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 • There is 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 	<p>Band 2 16-24 marks</p> <ul style="list-style-type: none"> • The candidate's performance ideas are quite unified and are reasonably compatible with Nell's role and function in the specified scenes • Useful reference is made to the Restoration period and/or to the historical genre of the play • Useful attention is given to revealing how Nell has changed 		
<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate performance ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • There is 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 	<p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> • The candidate's performance ideas are coherent and completely compatible with Nell's role and function in the specified scenes • Purposeful reference is made to the Restoration period and/or to the historical genre of the play • Focused attention is given to revealing how Nell has changed 		

De Angelis: 'Playhouse Creatures' - 12

As a director, explain how you would stage Act One, Scenes Eight and Nine and what effects you would wish to create for your audience.

[These scenes include Nell's stagefright and Mrs Marshall's appearance 'covered in muck'.]

<p>The demands of Question 12</p> <ul style="list-style-type: none"> a director's perspective clearly defined effects for the audience at this stage of the play staging strategies calculated to achieve the preferred effects 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> 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 staging suggestions which might include ideas for the actors' performances, ideas for setting, for costume, for lighting and/or sound 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, gesture, gait, posture choice of costume, accessories, use of props delivery of specific lines, interaction between characters, eye contact, spatial relationships, physical contact, use of space 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of staging 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 accurate use of appropriate theatre terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate directorial interpretation, for the specified section of Act One, compatible with: <ul style="list-style-type: none"> the characters and their situation in the specified section the play's period, genre and style the candidate's preferred effects for the audience 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some aspects of staging to consider for practical suggestions</p> <ul style="list-style-type: none"> 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 	<p>The candidate provides some staging ideas but they are not coherent or may be inconsistent with the content/action of the scenes</p> <ul style="list-style-type: none"> A few references may be made to the Restoration period and/or to the historical genre of the play A little attention is given to creating specific effects for an audience 	<p>Band 4 1-7 marks</p>

	<ul style="list-style-type: none"> staging suggestions for specific moments clearly intended to create the preferred effects for the audience, for example: <i>In Scene Eight</i> <ul style="list-style-type: none"> the effect of being 'on-stage' the heightened acting style of the period Nell's reaction and responses to the unseen audience <ul style="list-style-type: none"> her jig and exit <i>In Scene Nine</i> <ul style="list-style-type: none"> 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 muck and others' responses to her, ways of achieving this effect thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable staging 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 	<p>Band 3 8-15 marks</p> <ul style="list-style-type: none"> The candidate's staging ideas are a little disjointed or not entirely compatible with the content/action of the scenes Brief relevant reference is made to the Restoration period and/or to the historical genre of the play Some attention is given to creating specific effects for an audience
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> The candidate's ideas are regularly quite inventive revealing a range of suitable staging ideas There is evidence of a secure theoretical understanding of the text, informing practical decisions There is 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 	<p>Band 2 16-24 marks</p> <ul style="list-style-type: none"> The candidate's staging ideas are quite unified and are reasonably compatible with the content/action of the scenes Useful reference is made to the Restoration period and/or to the historical genre of the play Useful attention is given to creating specific effects for an audience
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> The candidate's ideas are consistently inventive revealing a good range of appropriate staging ideas There is evidence of a very sound theoretical understanding of the text, informing practical decisions There is 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 	<p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> The candidate's staging ideas are coherent and completely compatible with the content/action of the scenes Purposeful reference is made to the Restoration period and/or to the historical genre of the play Focused attention is given to creating specific effects for an audience