



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

**Drama and Theatre Studies**

**DRAM1B**

**(Specification 2240)**

**Unit 1B: Prescribed Play**

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

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

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## **AS UNIT 1 (PRESCRIBED PLAY) MARK SCHEME – DRAM1B**

**JUNE 2012**

### **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)**

<b>Assessment Objective</b>	<b>Marks for each Question</b>
AO1	0
AO2	17
AO3	33
AO4	0
<b>Total Marks</b>	<b>50</b>

## 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**

	<b>AO2</b>	<b>AO3</b>
	<b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b>	<b>Candidates interpret plays from different periods and genres</b>
<b>Band 4</b>	<ul style="list-style-type: none"> <li>The candidate identifies some performance and/or production elements</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides an interpretation, but it is not coherent or may be inconsistent with the content/action of the nominated section(s) or the role/function of the nominated character(s) within the play</li> <li>A few references may be made to period/genre</li> <li>A little attention is given to creating specific effects for the audience</li> </ul>
<b>Band 3</b>	<ul style="list-style-type: none"> <li>The candidate is sometimes inventive in the application of performance and/or production elements</li> <li>There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>There are several references to the text in action</li> <li>Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's interpretation is a little disjointed and/or is not entirely compatible with the content/action of the nominated section(s) or the role/function of the nominated character(s) within the play</li> <li>Brief relevant reference is made to period/genre</li> <li>Some attention is given to creating specific effects for the audience</li> </ul>
<b>Band 2</b>	<ul style="list-style-type: none"> <li>The candidate is regularly quite inventive in the application of a range of performance and/or production elements</li> <li>There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>There is relevant use of the text in action to illustrate ideas</li> <li>Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's interpretation is quite unified and is reasonably compatible with the content/action of the nominated section(s) or the role/function of the nominated character(s) within the play</li> <li>Useful reference is made to period/genre</li> <li>Useful attention is given to creating specific effects for the audience</li> </ul>
<b>Band 1</b>	<ul style="list-style-type: none"> <li>The candidate reveals consistent inventiveness in the application of a good range of performance and/or production elements</li> <li>There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>There is purposeful use of the text in action to illustrate ideas</li> <li>Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's interpretation is clear and coherent and entirely compatible with the content/action of the nominated section(s) or the role/function of the nominated character(s) within the play</li> <li>Purposeful reference is made to period/genre</li> <li>Focused attention is given to creating specific effects for the audience</li> </ul>

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

**Sophocles: ‘Antigone’ – 01**

*Explain how you would perform the role of Haemon during his interaction with Creon, in order to reveal his changing attitude(s) towards his father.*

The demands of Question 01	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>• a performer’s perspective</li> <li>• clearly defined focus on Haemon’s changing attitude(s) towards Creon</li> <li>• performance ideas calculated to reveal changing attitude(s)</li> </ul>	<ul style="list-style-type: none"> <li>• the way in which Haemon’s attitude(s) change towards Creon, for example, from dutiful and respectful son or diplomatic statesman to angry youth</li> <li>• the context of the section; Haemon’s attempts to reason with Creon regarding his edicts and method of government</li> <li>• his physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities: pitch, pace, tone, volume, accent</li> <li>• methods of communicating changing attitude(s)                             <ul style="list-style-type: none"> <li>- delivery of specific lines</li> <li>- interaction with Creon, eye line, spatial relationships, physical contact, use of space</li> <li>- movement, gesture, gait, posture, tempo, energy, demeanour, facial expression</li> <li>- choice and use of costume and accessories, use of props</li> </ul> </li> <li>• specific performance moments, which might include, for example:                             <ul style="list-style-type: none"> <li>- his respectful entrance and apparent sincerity</li> <li>- his non-verbal responses to</li> </ul> </li> </ul>		In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <li>• appropriate selection and application of performance methods, demonstrating:                             <ul style="list-style-type: none"> <li>- dramatic invention within practical performance suggestions which demonstrate understanding of Haemon’s character</li> <li>- theoretical understanding of the play, informing practical decisions</li> <li>- knowledge and understanding of the play’s potential in performance supported by apt textual illustration</li> <li>- accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> <li>• appropriate interpretation of the character, compatible with:                             <ul style="list-style-type: none"> <li>- Haemon’s role and function in the specified section of the play</li> <li>- the play’s period, genre and style (or justified transposed period)</li> <li>- Haemon’s changing attitude(s) from the start to the end of the section</li> </ul> </li> </ul>	
		<b>Band 4</b> <b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• The candidate identifies some performance elements to consider for practical suggestions</li> <li>• There is a restricted theoretical understanding of the text informing practical decisions</li> <li>• There are a few references to the text in action</li> <li>• The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate provides some performance ideas but they are not coherent or may be inconsistent with Haemon’s role and function in the specified section</li> <li>• A few references may be made to the classical Greek or justified transposed period and/or to the tragic genre</li> <li>• A little attention is given to demonstrating how Haemon’s attitude towards his father changes</li> </ul>	<b>Band 4</b> <b>1-7 marks</b>

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<p>Creon's views on law, anarchy, women</p> <ul style="list-style-type: none"> <li>- his diplomatic explanation of the state of Thebes and his apparent concern for his father</li> <li>- his growing frustration and eventual unconcealed anger towards Creon</li> <li>- his passionate threat and angry exit</li> </ul> <ul style="list-style-type: none"> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable performance ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are a little disjointed or not entirely compatible with Haemon's role and function in the specified section</li> <li>• Brief relevant reference is made to the classical Greek or justified transposed period and/or to the tragic genre</li> <li>• Some attention is given to demonstrating how Haemon's attitude towards his father changes</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive, revealing a range of suitable performance ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are quite unified and are reasonably compatible with Haemon's role and function in the specified section</li> <li>• Useful reference is made to the classical Greek or justified transposed period and/or to the tragic genre</li> <li>• Useful attention is given to demonstrating how Haemon's attitude towards his father changes</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers very inventive suggestions and a good range of appropriate performance ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are coherent and completely compatible with Haemon's role and function in the specified section</li> <li>• Purposeful reference is made to the classical Greek or justified transposed period and/or to the tragic genre</li> <li>• Focused attention is given to demonstrating how Haemon's attitude towards his father changes</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

**Sophocles: 'Antigone' – 02**

*As a director, how would you stage the first confrontation between Antigone and Creon in order to achieve your preferred effects for an audience?*

*(You should consider the section from the point where Creon dismisses the Sentry up until Ismene's entrance.)*

The demands of Question 02	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>• a director's perspective</li> <li>• clearly defined effects to be achieved for the audience through staging ideas</li> <li>• staging ideas calculated to achieve the preferred effects</li> </ul>	<ul style="list-style-type: none"> <li>• preferred effects which might include for example: shock or anger at Creon's attitude, fear for Antigone, support for Antigone's views, pleasure in seeing Antigone standing up for her beliefs and/or for seeing Creon being humiliated, tension</li> <li>• staging suggestions which might include ideas for the actors' performances, for costume and for technical elements to support the action</li> <li>• choice of staging form, set design, furnishings</li> <li>• the physical appearance of the characters in terms of age, height, build, colouring, facial features</li> <li>• their vocal qualities, pitch, pace, volume, tone, accent</li> <li>• interaction with others, eye contact, spatial relationships, physical contact, use of space</li> <li>• position and use of the chorus</li> <li>• movement, gesture, gait, posture, energy, expression</li> <li>• delivery of specific lines at particular moments which reveal the preferred effects which might include for example:               <ul style="list-style-type: none"> <li>- Creon's dismissal of the Sentry</li> </ul> </li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate selection and application of directorial methods, demonstrating:               <ul style="list-style-type: none"> <li>- dramatic invention within practical directorial suggestions</li> <li>- theoretical understanding of the play, informing practical decisions</li> <li>- knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>- accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate interpretation of the section, in staging terms, compatible with:               <ul style="list-style-type: none"> <li>- Antigone's and Creon's roles and functions in the specified section</li> <li>- the play's period, genre and style (or justified transposed period)</li> <li>- the candidate's preferred effects for the audience</li> </ul> </li> </ul>	
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate identifies some aspects of staging to consider for practical suggestions</li> <li>• There is a restricted theoretical understanding of the text informing practical decisions</li> <li>• There are a few references to the text in action</li> <li>• The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate provides some staging ideas but they are not coherent or may be inconsistent with Antigone's and Creon's roles and functions in the section</li> <li>• A few references may be made to the classical Greek or justified, transposed period or to the tragic genre</li> <li>• A little attention is given to creating preferred effects for an audience</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>



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<ul style="list-style-type: none"> <li>- Antigone's defiance</li> <li>- Creon's anger at Antigone's views</li> <li>- Antigone's and Creon's unspoken responses during the speeches</li> <li>- Creon's insistence of Ismene's guilt</li> <li>- the stychomithic exchange</li> <li>• Ismene's entrance</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable directorial ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's staging ideas are a little disjointed or not entirely compatible with Antigone's and Creon's roles and functions in the section</li> <li>• Brief relevant reference is made to the classical Greek or justified, transposed period or to the tragic genre</li> <li>• Some attention is given to creating preferred effects for an audience</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive revealing a range of suitable directorial ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• Relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's staging ideas are quite unified and are reasonably compatible with Antigone's and Creon's roles and functions in the section</li> <li>• Useful reference is made to the classical Greek or justified, transposed period or to the tragic genre</li> <li>• Useful attention is given to creating preferred effects for an audience</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive revealing a good range of appropriate directorial ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• Purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's staging ideas are coherent and completely compatible with Antigone's and Creon's roles and functions in the section</li> <li>• Purposeful reference is made to the classical Greek or justified, transposed period or to the tragic genre</li> <li>• Focused attention is given to creating preferred effects for an audience</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

**Shakespeare: ‘The Taming of the Shrew’ – 03**

*How would you perform the role of Gremio, Bianca’s elderly suitor, in Act One, Scenes One and Two in order to convey your interpretation of the character to your audience?*

The demands of Question 03	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a performer’s perspective</li> <li>clearly defined interpretation of the character of Gremio</li> <li>performance ideas calculated to convey the intended interpretation of the role</li> </ul>	<ul style="list-style-type: none"> <li>possible interpretations of Gremio in Act One, for example: an undesirable suitor for Bianca, a lecherous or arrogant or foolish or gullible old man, a ‘pantaloon’</li> <li>aspects of his character as revealed through               <ul style="list-style-type: none"> <li>his physical appearance, age, height, build, colouring, facial features</li> <li>make-up, prosthetics, wig, mask</li> <li>his vocal qualities, pitch, pace, tone, accent, use of aside</li> <li>his movement, gesture, gait, posture</li> <li>choice and use of costume and accessories, use of props: spectacles, walking stick, ear trumpet</li> </ul> </li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating:               <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions which demonstrate understanding of Gremio’s character</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play’s potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the character, compatible with:               <ul style="list-style-type: none"> <li>Gremio’s role and function in Act One</li> <li>the play’s period, genre and style (or justified transposed period)</li> <li>the candidate’s ideas for conveying the role of Gremio</li> </ul> </li> </ul>	
	<ul style="list-style-type: none"> <li>delivery of specific lines</li> <li>interaction with others, eye contact, spatial relationships, physical contact, use of space</li> <li>specific performance ideas clearly intended to convey the preferred interpretation of Gremio at specific moments, for example:               <ul style="list-style-type: none"> <li>his entrance with the others</li> <li>his unpleasant attitude towards Katherina</li> <li>his desire for Bianca</li> <li>his exchange with Hortensio</li> </ul> </li> </ul>	<b>Band 4</b> <b>1-3 marks</b>	<ul style="list-style-type: none"> <li>The candidate identifies some performance elements to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides some performance ideas but they are not coherent or may be inconsistent with Gremio’s role and function in Act One</li> <li>A few references may be made to the Elizabethan or justified transposed period and/or to the comic genre</li> <li>A little attention is given to conveying an interpretation of Gremio</li> </ul>	<b>Band 4</b> <b>1-7 marks</b>

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<p>about the need to find a wife for Katherina</p> <ul style="list-style-type: none"> <li>- his instructions that Lucentio woo Bianca on his behalf</li> <li>- his bragging to Hortensio that he has found a tutor for Bianca</li> <li>- his lack of awareness of Lucentio's real interest</li> </ul> <ul style="list-style-type: none"> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable performance ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are a little disjointed or not entirely compatible with Gremio's role and function in Act One</li> <li>• Brief relevant reference is made to the Elizabethan or justified transposed period and/or to the comic genre</li> <li>• Some attention is given to conveying an interpretation of Gremio</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive revealing a range of suitable performance ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are quite unified and are reasonably compatible with Gremio's role and function in Act One</li> <li>• Useful reference is made to the Elizabethan or justified transposed period and/or to the comic genre</li> <li>• Useful attention is given to conveying an interpretation of Gremio</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers very inventive suggestions and a good range of appropriate performance ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are coherent and completely compatible with Gremio's role and function in Act One</li> <li>• Purposeful reference is made to the Elizabethan or justified, transposed period and/or to the comic genre</li> <li>• Focused attention is given to conveying an interpretation of Gremio</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

**Shakespeare: ‘The Taming of the Shrew’ – 04**

*Explain how you would direct the section of Act Four, Scene Three from the entrance of the Tailor to the end of the scene, in order to highlight Katherina’s response to Petruchio’s ‘taming’.*

The demands of Question 04	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director’s perspective</li> <li>clear focus on revealing Katherina’s response to Petruchio’s ‘taming’</li> <li>directorial ideas calculated to reveal Katherina’s response in the specified section</li> </ul>	<ul style="list-style-type: none"> <li>suggestions for revealing Katherina’s response to Petruchio’s ‘taming’ which might include, for example: her unfair treatment at the hands of a misogynist, her strength in the face of an oppressor, her wilful desire not to be controlled</li> <li>directorial suggestions which might include ideas for the actors’ performances, ideas for setting, for costume, props and accessories, for lighting and/or sound</li> <li>choice of staging form, set design, furnishings</li> <li>casting suggestions in terms of physical appearance, age, height, build, colouring, facial features</li> <li>the actors’ vocal qualities, pitch, pace, tone, accent</li> <li>their movement qualities, gesture, gait, posture, tempo, energy, demeanour, facial expressions</li> <li>delivery of specific lines, interaction between characters, eye contact, spatial relationships, physical contact, use of space</li> <li>directorial suggestions for specific moments, clearly intended to reveal Katherina’s response to Petruchio’s ‘taming’ which might include, for example:               <ul style="list-style-type: none"> <li>her response to the gown</li> </ul> </li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating:               <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play’s potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate directorial interpretation of the scene, compatible with:               <ul style="list-style-type: none"> <li>the content/action of the specified section of Act Four, Scene Three</li> <li>the play’s period, genre and style (or justified transposed alternative)</li> <li>the candidate’s ideas for revealing Katherina’s response to Petruchio’s ‘taming’</li> </ul> </li> </ul>	
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate identifies some directorial elements to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides some directorial ideas but they are not coherent or may be inconsistent with the content/action of the section</li> <li>A few references may be made to the Elizabethan, or justified, transposed period, and/or to the comic genre</li> <li>A little attention is given to revealing Katherina’s response to Petruchio’s ‘taming’</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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<p>and cap and to Petruchio's treatment of the tailor and haberdasher</p> <ul style="list-style-type: none"> <li>- her unspoken responses during the exchange between Grumio, Petruchio and the Tailor</li> <li>- the discussion of the time of day</li> <li>- her exit with Petruchio and Grumio</li> </ul> <ul style="list-style-type: none"> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable directorial ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are a little disjointed or not entirely compatible with the content/action of the section</li> <li>• Brief relevant reference is made to the Elizabethan, or justified, transposed period, and/or to the comic genre</li> <li>• Some attention is given to revealing Katherina's response to Petruchio's 'taming'</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive revealing a range of suitable directorial ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are quite unified and are reasonably compatible with the content/action of the section</li> <li>• Useful reference is made to the Elizabethan, or justified, transposed period, and/or to the comic genre</li> <li>• Useful attention is given to revealing Katherina's response to Petruchio's 'taming'</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive revealing a good range of appropriate directorial ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are coherent and completely compatible with the content/action of the section</li> <li>• Purposeful reference is made to the Elizabethan, or justified, transposed period, and/or to the comic genre</li> <li>• Focused attention is given to revealing Katherina's response to Petruchio's 'taming'</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

**Ibsen: ‘A Doll’s House’ – 05**

As a designer, how would you use **two** of the following design elements to help create the different moods and atmospheres required during Act Three of the play?

*Lighting, sound, set, costume.*

The demands of Question 05	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a designer’s perspective</li> <li>clearly defined understanding of the different moods and atmospheres in Act Three of the play</li> <li>selection of appropriate lighting, sound or set design ideas calculated to create the different moods and atmospheres</li> </ul>	<ul style="list-style-type: none"> <li>the different moods and atmospheres of Act Three, for example: expectation, tension, love, fear, threat, sexual tension, despair, hope, anger</li> <li>the style of the production, use of symbolism within a naturalistic period setting or a justified transposition</li> <li>staging form chosen, entrances, doors, windows</li> <li>lighting design fundamentals: colour, intensity, angle, positioning, focus</li> <li>types of lantern, use of gobos, lenses, gels, special effects, silhouettes, shadow</li> <li>sound design fundamentals: levels, intensities, fades</li> <li>music: live or recorded, sound effects</li> <li>use of sound to underscore the action</li> <li>set design fundamentals: scale, shape, colour, texture</li> <li>Ibsen’s description of a ‘comfortably and tastefully but not expensively furnished room’</li> <li>ideas to create the impression of a room within a larger building</li> <li>decoration to evoke an</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of design elements, demonstrating:               <ul style="list-style-type: none"> <li>theatrical invention within practical design suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play’s potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre design terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of Act Three, in design terms, compatible with               <ul style="list-style-type: none"> <li>the content and action of Act Three and its design requirements</li> <li>the play’s period, genre and style (or justified transposed period)</li> <li>the candidate’s intentions for creating different moods and atmospheres through design elements</li> </ul> </li> </ul>	
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate identifies some aspects of design to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides some design ideas but they are not coherent or may be inconsistent with the content/action of Act Three</li> <li>A few references may be made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>A little attention is given to creating different moods and atmospheres through design elements</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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<ul style="list-style-type: none"> <li>atmosphere of post-Christmas costume design fundamentals: colour, fabric, cut, fit, silhouette, condition</li> <li>use of costumes to reveal character</li> <li>suggestions for the use of design elements at specific moments, clearly intended to help create the moods and atmospheres, for example: <ul style="list-style-type: none"> <li>Mrs Linde's expectancy and conversation with Krogstad</li> <li>Torvald's and Nora's return from the party with Nora in her tarantella dress</li> <li>Torvald's desire to be alone with Nora</li> <li>Rank's sadness coupled with his acceptance of his situation</li> <li>Nora's desperation when Torvald leaves to read the letters</li> <li>Nora's growing awareness and her change of clothes</li> <li>The last exchange between Nora and Torvald and Nora's final exit</li> </ul> </li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul> <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions</i></p>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate offers occasional invention and a few suitable design ideas</li> <li>There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>There are several references to the text in action</li> <li>Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's design ideas are a little disjointed or not entirely compatible with the content/action of Act Three</li> <li>Brief relevant reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>Some attention is given to creating different moods and atmospheres through design elements</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate's ideas are regularly quite inventive revealing a range of suitable design ideas</li> <li>There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>There is relevant use of the text in action to illustrate ideas</li> <li>Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's design ideas are quite unified and are reasonably compatible with the content/action of Act Three</li> <li>Useful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>Useful attention is given to creating different moods and atmospheres through design elements</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate's ideas are consistently inventive revealing a good range of appropriate design ideas</li> <li>There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>There is purposeful use of the text in action to illustrate ideas</li> <li>Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's design ideas are coherent and completely compatible with the content/action of Act Three</li> <li>Purposeful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>Focused attention is given to creating different moods and atmospheres through design elements</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

**Ibsen: 'A Doll's House' – 06**

*How would you perform the role of Nora in the section of Act One when she is alone with Krogstad, in order to demonstrate her emerging strength of character?*

The demands of Question 06	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a performer's perspective</li> <li>clear focus on Nora's emerging strength of character in her interaction with Krogstad</li> <li>performance ideas calculated to demonstrate Nora's emerging strength of character</li> </ul>	<ul style="list-style-type: none"> <li>the aspects of Nora's character or behaviour that are likely to demonstrate her emerging strength of character, for example: her desire to remain in control, her love for Torvald, her concern for her father, her lack of concern at breaking the law, her attempts at standing up to Krogstad's hidden threats</li> <li>her physical appearance, age, height, build, colouring, facial features</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>interaction with Krogstad, eye contact, spatial relationships, physical contact, use of space</li> <li>movement, gesture, gait, posture, tempo, energy, demeanour, facial expressions</li> <li>style and use of costume, use of props/accessories</li> <li>performance ideas and delivery of specific lines which are clearly intended to demonstrate her emerging strength of character, for example:               <ul style="list-style-type: none"> <li>her initial shock at seeing Krogstad and attempts to regain her composure</li> <li>her response to Krogstad's questions about Mrs Linde</li> </ul> </li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating:               <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions which demonstrate understanding of Nora's character</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>an appropriate interpretation of the character, compatible with:               <ul style="list-style-type: none"> <li>Nora's role and function in the specified section of the play</li> <li>the play's period, genre and style (or justified transposed period)</li> <li>the candidate's ideas for demonstrating Nora's emerging strength of character</li> </ul> </li> </ul>	
		<b>Band 4</b> <b>1-3 marks</b>	<ul style="list-style-type: none"> <li>The candidate identifies some performance elements to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides some performance ideas but they are not coherent or may be inconsistent with Nora's role and function in the specified section</li> <li>A few references may be made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>A little attention is given to demonstrating her emerging strength of character</li> </ul>	<b>Band 4</b> <b>1-7 marks</b>



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

**O’Casey: ‘The Shadow of a Gunman’ – 07**

*How would you want your audience to respond to the character of Mrs Henderson? Explain how you would perform the role in order to achieve your aims.*

The demands of Question 07	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a performer’s perspective</li> <li>clearly defined audience response to the character of Mrs Henderson</li> <li>performance ideas calculated to elicit the desired response to Mrs Henderson</li> </ul>	<ul style="list-style-type: none"> <li>possible audience responses to Mrs Henderson, for example: amusement, irritation, sympathy, affection</li> <li>aspects of Mrs Henderson’s character likely to achieve the preferred response, 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</li> <li>her physical appearance: use of O’Casey’s description of her, age, height, build, colouring, facial features</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines: misuse of language, repetitions</li> <li>interaction with Mr Gallogher and others, eye contact, spatial relationships, physical contact, use of space</li> <li>movement, gesture, gait, posture, tempo, energy, demeanour, facial expressions</li> <li>choice of costume, use of props/accessories</li> <li>specific performance ideas which are clearly intended to elicit the preferred response at specific moments, for example:               <ul style="list-style-type: none"> <li>her entrance with Mr</li> </ul> </li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating:               <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions which demonstrate understanding of Mrs Henderson’s character</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play’s potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>an appropriate interpretation of the character, compatible with:               <ul style="list-style-type: none"> <li>Mrs Henderson’s role and function in the specified section of the play</li> <li>the play’s period, tragi-comic genre and style</li> <li>the candidate’s nominated audience response</li> </ul> </li> </ul>	
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate identifies some performance elements to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides some performance ideas but they are not coherent or may be inconsistent with Mrs Henderson’s role and function in the play</li> <li>A few references may be made to the period and/or to the tragi-comic genre</li> <li>A little attention is given to eliciting a specific audience response</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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

**O’Casey: ‘The Shadow of a Gunman’ – 08**

*As a director, explain your staging ideas for highlighting the tragi-comic nature of the section of Act Two that starts with Mr Grigson’s first entrance and ends with his exit with Mrs Grigson.*

The demands of Question 08	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director’s perspective</li> <li>clear explanation of the tragi-comic nature</li> <li>staging ideas calculated to highlight the tragi-comic nature</li> </ul>	<ul style="list-style-type: none"> <li>potentially tragi-comic elements of the section which might include, for example: a contrast between the potentially comic appearance and/or behaviour of the characters and the reality of their situations, Grigson’s drinking and treatment of his wife, growing sense of tension or unease, sense of the dark comedy, the implications of the letter, contrast between the singing and off-stage sounds</li> <li>staging suggestions which might include ideas for the actors’ performances as well as ideas for the use of the setting, for costume and for technical elements to support the action</li> <li>choice of staging form, set design, furnishings</li> <li>the physical appearance of the characters in terms of age, height, build, colouring, facial features – reference to O’Casey’s descriptions</li> <li>their vocal qualities, pitch, pace, tone, accent</li> <li>interaction with others, eye contact, spatial relationships, physical contact, use of space</li> <li>movement, gesture, gait, posture, energy, expression</li> <li>staging suggestions at particular moments which highlight the tragi-</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical staging suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play’s potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>an appropriate directorial interpretation for the specified section of Act Two, compatible with: <ul style="list-style-type: none"> <li>the content/action of the section</li> <li>the play’s period, tragic-comic genre and style</li> <li>the candidate’s ideas for highlighting the tragi-comic nature of the play</li> </ul> </li> </ul>	
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate identifies some aspects of staging to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides some staging ideas but they are not coherent or may be inconsistent with the content/action of the section</li> <li>A few references may be made to the period and/or to the tragi-comic genre</li> <li>A little attention is given to highlighting the tragi-comic nature of the section</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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<p>comic nature, for example:</p> <ul style="list-style-type: none"> <li>- Mr and Mrs Grigson's entrance</li> <li>- Mrs Grigson's varying attitudes to her husband: embarrassment, tolerance, nervousness</li> <li>- Grigson's drunkenness and attitude to Donal, Seamus and Mrs Grigson</li> <li>- the delivery of the song</li> <li>- the reference to the letter</li> <li>- the characters' responses to the offstage sounds</li> <li>- the Grigsons' hasty exit</li> </ul> <ul style="list-style-type: none"> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable staging ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's staging ideas are a little disjointed or not entirely compatible with the content/action of the section</li> <li>• Brief relevant reference is made to the period and/or to the tragi-comic genre</li> <li>• Some attention is given to highlighting the tragi-comic nature of the section</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive revealing a range of suitable staging ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's staging ideas are quite unified and are reasonably compatible with the content/action of the section</li> <li>• Useful reference is made to the period and/or to the tragi-comic genre</li> <li>• Useful attention is given to highlighting the tragi-comic nature of the section</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive revealing a good range of appropriate staging ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's staging ideas are coherent and completely compatible with the content/action of the section</li> <li>• Purposeful reference is made to the period and/or to the tragi-comic genre</li> <li>• Focused attention is given to highlighting the tragi-comic nature of the section</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

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

Explain how you would direct the actors in the following section of Act One in order to highlight attitude(s) to the outbreak of war for your audience:

from the band playing ‘SMETANA: RICHARD III’ up until the M.C. says, ‘Well, that’s the end of Part One of the War Game’.

The demands of Question 09	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director’s perspective</li> <li>clear focus on highlighting attitude(s) to war</li> <li>directorial suggestions calculated to highlight attitude(s) to the outbreak of war</li> </ul>	<ul style="list-style-type: none"> <li>the potential for highlighting attitudes to the outbreak of war such as horror, dismay, disgust, inevitability, for example in:               <ul style="list-style-type: none"> <li>the black comedy of the assassination news</li> <li>the normality of the park</li> <li>the announcement of war and the characters’ responses to it</li> <li>the announcement of the events at the end of the war</li> </ul> </li> <li>directorial suggestions for:               <ul style="list-style-type: none"> <li>the actors’ performances</li> <li>the use of setting</li> <li>staging form and set design</li> <li>costume</li> <li>use of props</li> <li>musical accompaniment</li> <li>transitions</li> <li>use of the news panel</li> </ul> </li> <li>the physical appearance of the characters in terms of age: height, build, colouring, facial features</li> <li>their vocal qualities, pitch, pace, tone, accent</li> <li>interaction with others, eye contact, spatial relationships, physical contact, use of space</li> <li>movement, gesture, gait, posture, energy, expression</li> <li>a consideration of the episodic</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating:               <ul style="list-style-type: none"> <li>dramatic invention within appropriate practical directorial suggestions designed to highlight attitude(s) to the outbreak of war</li> <li>theoretical understanding of the play informing practical decisions</li> <li>knowledge and understanding of the play’s potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate directorial interpretation of the specified section of Act One of the play, compatible with:               <ul style="list-style-type: none"> <li>the content and action of the specified section</li> <li>the play’s period, genre and style</li> <li>the candidate’s ideas for highlighting attitude(s) to the outbreak of war</li> </ul> </li> </ul>	
		<b>Band 4</b> <b>1-3 marks</b>	<ul style="list-style-type: none"> <li>The candidate identifies some directorial aspects to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides some directorial ideas but they are not coherent or may be inconsistent with the content/action in the specified section</li> <li>A few references may be made to the period or to the genre</li> <li>A little attention is given to highlighting attitude(s) to the outbreak of war</li> </ul>	<b>Band 4</b> <b>1-7 marks</b>

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<p>structure of the section and precise reference as to how each element contributes to an understanding of the outbreak of war, for example:</p> <ul style="list-style-type: none"> <li>- the Serbian and Austro-Hungarian Secret Policemen's discussion about the Archduke Ferdinand and the Stallholders' reactions</li> <li>- the news and businessmen's reactions</li> <li>- the Kaiser's and Moltke's discussion interspersed with that of the soldiers</li> </ul> <ul style="list-style-type: none"> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable directorial ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are a little disjointed or not entirely compatible with the content/action in the specified section</li> <li>• Brief relevant reference is made to the period or to the genre</li> <li>• Some attention is given to highlighting attitude(s) to the outbreak of war</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive revealing a range of suitable directorial ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are quite unified and are reasonably compatible with the content/action in the specified section</li> <li>• Useful reference is made to the period or to the genre</li> <li>• Useful attention is given to highlighting attitude(s) to the outbreak of war</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive revealing a good range of appropriate directorial ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are coherent and completely compatible with the content/action in the specified section</li> <li>• Purposeful reference is made to the period or to the genre</li> <li>• Focused attention is given to highlighting attitude(s) to the outbreak of war</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

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

How would you perform the role of Sir Douglas Haig in his following two appearances in Act Two in order to reveal his single-minded attitude to the war?

(You should consider the section from the end of the song 'HUSH, HERE COMES A WHIZZBANG' up until the entrance of the three Irish Soldiers, and also the section from the song 'THEY WERE ONLY PLAYING LEAPFROG' up until the song 'IF YOU WANT THE OLD BATTALION'.)

The demands of Question 10	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>• a performer's perspective</li> <li>• clear focus on revealing Haig's single-minded attitude towards the war</li> <li>• performance ideas calculated to demonstrate Haig's single-minded attitude towards the war</li> </ul>	<ul style="list-style-type: none"> <li>• Haig's single-minded attitude to war as demonstrated by, for example: his refusal to listen to advice, his patriotism, his desire to win at any cost, his fervent religious belief, his arrogance.</li> <li>• his physical appearance, age, height, build, colouring, facial features</li> <li>• his presentation as an historical figure</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• interaction with others, eye contact, spatial relationships, physical contact, use of space</li> <li>• movement, gesture, gait, posture, tempo, demeanour, facial expressions</li> <li>• style and use of costume, use of props and accessories</li> <li>• an awareness of the darkly comic potential of the sections</li> <li>• performance ideas and delivery of specific lines which are clearly intended to reveal his single-minded attitude towards the war, for example:               <ul style="list-style-type: none"> <li>- the exchanges with the British General and responses to the horrific statistics</li> </ul> </li> </ul>		In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <li>• appropriate selection and application of performance methods, demonstrating:               <ul style="list-style-type: none"> <li>- dramatic invention within practical performance suggestions which demonstrate understanding of Haig's character</li> <li>- theoretical understanding of the play, informing practical decisions</li> <li>- knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>- accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> <li>• appropriate interpretation of the character, compatible with:               <ul style="list-style-type: none"> <li>- Haig's role and function in the specified section of the play</li> <li>- the play's period, genre and style</li> <li>- Haig's single-minded attitude towards the war</li> </ul> </li> </ul>	
		<b>Band 4</b> <b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• The candidate identifies some performance elements to consider for practical suggestions</li> <li>• There is a restricted theoretical understanding of the text informing practical decisions</li> <li>• There are a few references to the text in action</li> <li>• The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate provides some performance ideas but they are not coherent or may be inconsistent with Haig's role and function in the specified section</li> <li>• A few references may be made to the period or to the genre</li> <li>• A little attention is given to revealing Haig's single-minded attitude towards the war</li> </ul>	<b>Band 4</b> <b>1-7 marks</b>



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

**De Angelis: 'Playhouse Creatures' – 11**

*As a designer, explain how your use of props, costumes and accessories in Act One, Scenes Two and Five would be appropriate to the action of the scenes and help to highlight the status of the characters.*

The demands of Question 11	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a designer's perspective</li> <li>clearly defined understanding of the action of the scenes and of the different status of the characters</li> <li>clearly defined use of props, costumes and accessories that would be appropriate for action of the scenes and highlight the status of the characters</li> </ul>	<ul style="list-style-type: none"> <li>the design requirements that support the action of the scenes and help highlight the status of the characters</li> <li>prop design fundamentals: scale, shape, colour, texture, condition, period accuracy</li> <li>props as referred to in the text: Nell's jug, Mrs Farley's bible, money, 'piss pot', Mrs Betterton's schedule</li> <li>costume design fundamentals: colour, fabric, cut, fit, silhouette, condition</li> <li>style of costumes and accessories and indications of period: Seventeenth Century, use of corsets, bodices, petticoats, sleeves, hats and headdresses, handkerchiefs</li> <li>indication of status through choice of material, condition, accessories: jewellery, ornamentation</li> <li>a consideration of the function of the props in accommodating the action of the scenes</li> <li>Mrs Farley's costume change from street preacher to actress</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of design elements, demonstrating               <ul style="list-style-type: none"> <li>theatrical invention within practical design suggestions</li> <li>theoretical understanding of the play</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre design terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>an appropriate interpretation of the requirements of Act One Scenes Two and Five, in design terms compatible with:               <ul style="list-style-type: none"> <li>the content/action of the scenes and their design needs</li> <li>the play's period, style and genre</li> <li>the candidate's ideas for use of props, costumes and accessories to support the action of the scenes and highlight the status of the characters in the specified scenes</li> </ul> </li> </ul>	
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate identifies some design aspects to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides some design ideas but they are not coherent or may be inconsistent with the content/action of the scenes</li> <li>A few references may be made to the Restoration period and/or to the historical genre</li> <li>A little attention is given to the appropriate use of props, costumes and accessories to support the action of the scenes and highlight the status of the characters in the specified scenes</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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

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

How would you perform the role of Mrs Farley in Act Two, Scenes Two and Four in order to reveal her increasingly desperate state?

The demands of Question 12	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a performer's perspective</li> <li>clear focus on revealing Mrs Farley's increasingly desperate state</li> <li>performance ideas calculated to reveal Mrs Farley's increasingly desperate state</li> </ul>	<ul style="list-style-type: none"> <li>the aspects of Mrs Farley's character that are likely to reveal her increasingly desperate state, for example: her desire to go on performing at any cost, her initial desire for the abortion, her willingness to sell her possessions and subsequently do anything for money</li> <li>her physical appearance, age, height, build, colouring, facial features,</li> <li>vocal qualities: pitch, pace, tone, accent</li> <li>delivery of specific lines; timing</li> <li>interaction with the other actresses, 'on' and 'off' stage, eye contact, spatial relationships, physical contact, use of space</li> <li>relationship with audience in Scene Four</li> <li>movement, gesture, gait, posture, tempo, energy, demeanour, facial expression</li> <li>choice of costume and accessories, use of props</li> <li>specific performance moments, which might include, for example: <i>In Scene Two</i> <ul style="list-style-type: none"> <li>her hurried entrance and request that Nell tightens her bodice</li> <li>her appearance as Pipe and exit with the others</li> </ul> </li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions which demonstrate understanding of Mrs Farley's character</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> <li>Mrs Farley's role and function in Act Two Scenes Two and Four of the play</li> <li>the play's period, genre and style</li> <li>revealing Mrs Farley's increasingly desperate state</li> </ul> </li> </ul>	
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate identifies some performance elements to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>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</li> <li>A few references may be made to the Restoration period and/or to the historical genre</li> <li>A little attention is given to revealing her increasingly desperate state</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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