

**A-LEVEL**

# **DRAMA AND THEATRE STUDIES**

DRAM1B – Live Theatre Production Seen and Prescribed Play

Mark scheme

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2240

June 2014

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Version/Stage: V1.0 Final

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

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

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## AS UNIT 1 (PRESCRIBED PLAY) MARK SCHEME

JUNE 2014

### INTRODUCTION

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

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

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

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

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

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

### Assessment Objectives Grid for Unit 1B (DRAM1B)

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

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## 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 rehe<sup>o</sup>rsal [underline or ring]

example needed = **eg?**

literary argument = **lit**

generalised = **G**

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specialist terminology needed = **term?**

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

## OVERALL PERFORMANCE BANDS FOR UNIT ONE SECTION B

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

**Sophocles: 'Antigone'- 01**

*As a director, explain how you would stage the first Choral ode and Creon's first address to the Chorus in order to create your preferred effects.*

*[The section ends with the entrance of the Sentry, who, in some editions is known as the Guard.]*

**The demands of Question 01**

- a director's perspective
- clearly defined effects for the specified section
- staging ideas calculated to achieve the nominated effects

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

- possible effects for the audience which might include, for example: wonder, excitement or joy at the chorus' descriptions of the battle; fear, apprehension, admiration, disgust, dismay at Creon's edict
- aspects of the section likely to create the desired effects for example, the chorus' descriptions of the battle, their joy in victory; Creon's explanation of his newly acquired power, his description of Polynices' and Eteocles' deaths, his proclamation
- staging suggestions which might include ideas for setting, lighting, sound, costume, props and accessories
- application of choral techniques, physical theatre
- casting suggestions, in terms of physical appearance, age, height, build, colouring, facial features, number in the chorus
- the actors' vocal qualities, pitch, pace, tone, accent
- their movement qualities, gesture, gait, posture, tempo, energy, demeanour, facial expressions
- delivery of specific lines, interaction between characters, eye contact, spatial relationships, physical contact, use of space
- directorial suggestions at specific moments, clearly designed to create specific effects for the audience
  - the entrance of the chorus and delivery of the ode
  - the Chorus' response to the entrance of Creon and their reactions to his speech
  - Creon's appearance and delivery of the edict
  - the exchange between the Chorus Leader and Creon
- thematic and theoretical aspects of the play in terms of its genre, style and original context.

AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <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>	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> <li>• an appropriate directorial interpretation of the section of the play, compatible with:                             <ul style="list-style-type: none"> <li>- the content and action of the specified section of the play</li> <li>- the play's period, genre and style (or justified transposed period)</li> <li>- the candidate's creation of preferred effects</li> </ul> </li> </ul>	
<b>Band 1</b>  13-17 marks	<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 directorial ideas are coherent and completely compatible with the content/action of the specified section</li> <li>• Purposeful reference is made to the classical Greek or justified, transposed period or to the tragic genre</li> <li>• Focused attention is given to creating the preferred effects</li> </ul>	<b>Band 1</b>  25-33 marks
<b>Band 2</b>  8-12 marks	<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 directorial ideas are quite unified and are reasonably compatible with the content/action of the specified section</li> <li>• Useful reference is made to the classical Greek or justified, transposed period or to the tragic genre</li> <li>• Useful attention is given to creating the preferred effects</li> </ul>	<b>Band 2</b>  16-24 marks
<b>Band 3</b>  4-7 marks	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable directorial ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are a little disjointed or not entirely compatible with the content/action of the specified section</li> <li>• Brief relevant reference is made to the classical Greek or justified, transposed period or to the tragic genre</li> <li>• Some attention is given to creating the preferred effects</li> </ul>	<b>Band 3</b>  8-15 marks
<b>Band 4</b>  1-3 marks	<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 specified 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 the preferred effects</li> </ul>	<b>Band 4</b>  1-7 marks



**Sophocles: ‘Antigone’ - 02**

*Explain how you would perform the role of the Messenger in order to horrify the audience as the tragedy draws to a close.*

*[You should consider the section from the arrival of the Messenger, as he brings news of the deaths of Antigone and Haemon, until the end of the play when he helps the attendants to lead Creon off-stage and into the Palace.]*

**The demands of Question 02**

- a performer’s perspective
- clear focus on the Messenger’s horrific news
- performance ideas calculated to horrify the audience

**In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:**

- the aspects of the Messenger’s news that are likely to horrify the audience, for example his despair, his descriptions of Antigone in the tomb and of Haemon’s actions and suicide, his exchange with Creon and description of Eurydice’s death
- the context of the section; the climax to the play
- his physical appearance, age, height, build, colouring, facial features
- his vocal qualities, pitch, pace, tone, accent
- his movement, gesture, gait, posture
- style and use of costume and accessories, use of props
- delivery of specific lines,
- interaction with others, eye contact, spatial relationships, physical contact, use of space
- performance ideas clearly intended to horrify the audience at particular moments, for example:
  - his opening speech to the Chorus and exchange with the Chorus Leader building tension
  - his response to Eurydice’s entrance and description of Haemon’s death
  - his exit following Eurydice into the palace and his re-entrance to tell Creon of her death
  - his exit with Creon
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <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 the Messenger'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>• an appropriate interpretation of the character, compatible with:                             <ul style="list-style-type: none"> <li>- the Messenger's role and function in the specified section</li> <li>- the play's period, genre and style (or justified transposed period)</li> <li>- the candidate's ideas for horrifying the audience</li> </ul> </li> </ul>	
<b>Band 1</b>  13-17 marks	<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>• 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 the Messenger'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 horrifying the audience</li> </ul>	<b>Band 1</b>  25-33 marks
<b>Band 2</b>  8-12 marks	<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>• 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 the Messenger'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 horrifying the audience</li> </ul>	<b>Band 2</b>  16-24 marks
<b>Band 3</b>  4-7 marks	<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 the Messenger'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 horrifying the audience</li> </ul>	<b>Band 3</b>  8-15 marks
<b>Band 4</b>  1-3 marks	<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 the Messenger'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 horrifying the audience</li> </ul>	<b>Band 4</b>  1-7 marks

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

*Explain how you would perform the role of Grumio, Petruchio’s servant, in Act One Scene Two in order to create comedy for your audience.*

**The demands of Question 03**

- a performer’s perspective
- clear focus on creating comedy
- performance ideas clearly calculated to create comedy

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

- comic potential in Grumio’s character which might include, for example, his relationship with Petruchio, his quick wit, his loyalty, his roguery
- aspects of his character as revealed through
  - his physical appearance, age, height, build, colouring, facial features
  - vocal qualities, pitch, pace, tone, accent, use of aside
  - movement, gesture, gait, posture
  - choice and use of costume and accessories,
  - use of props
- delivery of specific lines
- interaction with others, eye contact, spatial relationships, physical contact, use of space
- specific performance ideas clearly intended to create comedy at specific moments, for example:
  - his entrance with Petruchio and exchange resulting in his first beating
  - his explanations to Hortensio about Petruchio’s instructions
  - his response to the information about Katherina
  - his asides during the remainder of the scene
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <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 Grumio'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> </ul> </li> <li>accurate use of appropriate theatre terminology</li> </ul>	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> <li>• an appropriate interpretation of the character, compatible with:                             <ul style="list-style-type: none"> <li>- Grumio's role and function in the specified sections</li> <li>- the play's period, genre and style (or justified transposed period)</li> <li>- the candidate's ideas for creating comedy</li> </ul> </li> </ul>	
<b>Band 1</b> 13-17 marks	<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>• 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 the content/action of the scene</li> <li>• Purposeful reference is made to the Elizabethan period and/or to the comic genre</li> <li>• Focused attention is given to creating comedy</li> </ul>	<b>Band 1</b> 25-33 marks
<b>Band 2</b> 8-12 marks	<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>• 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 the content/action of the scene</li> <li>• Useful reference is made to the Elizabethan period and/or to the comic genre</li> <li>• Useful attention is given to creating comedy</li> </ul>	<b>Band 2</b> 16-24 marks
<b>Band 3</b> 4-7 marks	<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 the content/action of the scene</li> <li>• Brief relevant reference is made to the Elizabethan period and/or to the comic genre</li> <li>• Some attention is given to creating comedy</li> </ul>	<b>Band 3</b> 8-15 marks
<b>Band 4</b> 1-3 marks	<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 the content/action of the scene</li> <li>• A few references may be made to the Elizabethan period and/or to the comic genre</li> <li>• A little attention is given to creating comedy</li> </ul>	<b>Band 4</b> 1-7 marks

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

How would you want your audience to respond to **at least two** of the newly married women characters who appear in Act Five Scene Two? Explain how you would direct the actors in order to achieve your aims.

*[The newly married women characters that appear in the scene are: Bianca, the Widow and Katherina.]*

**The demands of Question 04**

- a director’s perspective
- clearly defined audience response to the chosen characters
- directorial suggestions calculated to elicit the desired responses

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

- possible audience responses to the chosen characters which might include, for example: amusement, dislike, respect, sympathy
- directorial suggestions which might include ideas for the actors’ performances
- choice and use of costumes
- choice and use of setting
- casting suggestions in terms of physical appearance, age, height, build, colouring, facial features
- the actors’ vocal qualities, pitch, pace, tone, accent
- their movement qualities, gesture, gait, posture, tempo, energy, demeanour, facial expressions
- delivery of specific lines, interaction with their husbands and others, eye contact, spatial relationships, physical contact, use of space
- directorial suggestions for the scene, clearly intended to create the desired audience responses which might include for example:
  - the interchange between Kate and the Widow mocking Hortensio
  - Petruchio’s wager and the women’s responses to this
  - Kate’s entrance following the refusal of Bianca and the Widow and her exit
  - Her return with Bianca and the Widow
  - Kate’s speech and the other women’s responses to it
  - The kiss and Kate’s exit with Petruchio.
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <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>	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> <li>• an appropriate directorial interpretation of the scene, compatible with:                             <ul style="list-style-type: none"> <li>- the content/action of the scene</li> <li>- the play's period, genre and style (or justified transposed period)</li> <li>- the candidate's nominated audience responses to the women</li> </ul> </li> </ul>	
<b>Band 1</b>  13-17 marks	<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 directorial ideas are coherent and completely compatible with the content/action of the scene</li> <li>• Purposeful reference is made to the Elizabethan or justified, transposed period or to the comic genre</li> <li>• Focused attention given to eliciting specific audience responses to the women</li> </ul>	<b>Band 1</b>  25-33 marks
<b>Band 2</b>  8-12 marks	<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 directorial ideas are quite unified and are reasonably compatible with the content/action of the scene</li> <li>• Useful reference is made to the Elizabethan or justified, transposed period or to the comic genre</li> <li>• Useful attention given to eliciting specific audience responses to the women</li> </ul>	<b>Band 2</b>  16-24 marks
<b>Band 3</b>  4-7 marks	<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 scene</li> <li>• Brief relevant reference is made to the Elizabethan or justified, transposed period or to the comic genre</li> <li>• Some attention given to eliciting specific audience responses to the women</li> </ul>	<b>Band 3</b>  8-15 marks
<b>Band 4</b>  1-3 marks	<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 scene</li> <li>• A few references may be made to the Elizabethan or justified, transposed period or to the comic genre</li> <li>• A little attention is given to eliciting specific audience responses to the women</li> </ul>	<b>Band 4</b>  1-7 marks

**Ibsen: 'A Doll's House' - 05**

*As a designer, outline your ideas for the set and lighting design for the opening of Act One and explain how these ideas could be used in performance to create your intended effects.*

*[You should consider the section from the opening of the play up to Mrs Linde's entrance.]*

**The demands of Question 05**

- a designer's perspective
- clear focus on the intended effects for the audience
- set and lighting design ideas calculated to create the intended effects

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

- Intended effects for the opening of the play which might include, for example: creation of naturalism, elements of symbolism to reflect the themes of the play, a sense of period or justified transposed alternative, in a room as depicted in the stage directions
- the staging form chosen, studio space, proscenium, in the round, traverse, thrust
- set design fundamentals
  - scale, shape, colour, texture
  - furnishings and set dressings as appropriate to accommodate the action of the scene
  - use of levels, rakes, steps,
  - cyclorama, backdrops, gauzes
- lighting design fundamentals
  - colour, intensity, angle, positioning, focus
  - type of lantern, use of gobos, lenses, gels,
  - special effects: lasers, holograms, silhouette, back lighting, shadow, use of gauze
  - timing of lighting changes,
- design requirements of the specified section, for example:
  - the requirement for entrances and exits to different parts of the house and exterior
  - a place for the Christmas tree to be hidden
  - the stove
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

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

AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <li>• appropriate selection and application of set and lighting design elements, demonstrating:                             <ul style="list-style-type: none"> <li>- theatrical invention in practical design suggestions</li> <li>- theoretical understanding of the play, informing practical decisions</li> <li>- knowledge and understanding of the play's potential in performance supported by relevant reference to the text in action</li> <li>- accurate use of appropriate theatre design terminology</li> </ul> </li> </ul>	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> <li>• an appropriate interpretation of Act One of the play in design terms, 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 (or justified transposed alternative)</li> <li>- the candidate's ideas for creating their intended effects</li> </ul> </li> </ul>	
<b>Band 1</b>  13-17 marks	<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>• 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 set and lighting ideas are coherent and completely compatible with the content/action of the specified section of Act One</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 the intended effects</li> </ul>	<b>Band 1</b>  25-33 marks
<b>Band 2</b>  8-12 marks	<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>• 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 set and lighting ideas are quite unified and are reasonably compatible with the content/action of the specified section of Act One</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 the intended effects</li> </ul>	<b>Band 2</b>  16-24 marks
<b>Band 3</b>  4-7 marks	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable design ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's set and lighting ideas are a little disjointed or not entirely compatible with the content/action of the specified section of Act One</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 the intended effects</li> </ul>	<b>Band 3</b>  8-15 marks
<b>Band 4</b>  1-3 marks	<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 set and lighting ideas but they are not coherent or may be inconsistent with the content/action of the specified section of Act One</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 the intended effects</li> </ul>	<b>Band 4</b>  1-7 marks



**Ibsen: ‘A Doll’s House’ – 06**

*Explain how you would perform the role of Torvald in the final section of the play in order to demonstrate the range of his emotions.*

*[You should consider the section that starts with the Maid bringing the letter that contains the IOU and finishes at the end of the play with the slamming of the door.]*

**The demands of Question 06**

- a performer’s perspective
- clear focus on Torvald’s range of emotions
- performance ideas calculated to demonstrate Torvald’s range of emotions

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

- the range of emotions that Torvald feels which might include, for example: anger, dismay, confusion, love, regret, relief, forgiveness
- aspects of Torvald’s character likely to reveal his feelings, for example, his intransigence, his single-mindedness, his lack of awareness, his devotion, his obsession with keeping up appearances
- his physical appearance, age, height, build, colouring, facial features
- vocal qualities, pitch, pace, tone, accent
- delivery of specific lines
- interaction with Nora, eye contact, spatial relationships, physical contact, use of space
- movement, gesture, gait, posture, tempo, energy, demeanour, facial expressions
- use of costume, use of props/accessories
- specific performance ideas which are clearly intended to demonstrate Torvald’s emotions at specific moments, for example:
  - the receipt of the IOU
  - his forgiveness of Nora
  - Nora’s exit and subsequent re-appearance in her everyday clothes
  - his lack of understanding of Nora’s explanations
  - Nora’s final exit
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <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 Torvald'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>• an appropriate interpretation of the character, compatible with:                             <ul style="list-style-type: none"> <li>- Torvald's role and function in the specified section of the play</li> <li>- the play's period, genre and style (or justified transposed period)</li> <li>- the candidate's ideas for demonstrating Torvald's range of emotions</li> </ul> </li> </ul>	
<b>Band 1</b>  13-17 marks	<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>• Purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are coherent and completely compatible with Torvald's role and function in the final section of the play</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 Torvald's range of emotions</li> </ul>	<b>Band 1</b>  25-33 marks
<b>Band 2</b>  8-12 marks	<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>• Relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are quite unified and are reasonably compatible with Torvald's role and function in the final section of the play</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 Torvald's range of emotions</li> </ul>	<b>Band 2</b>  16-24 marks
<b>Band 3</b>  4-7 marks	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable performance ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are a little disjointed or not entirely compatible with Torvald's role and function in the final section of the play</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 Torvald's range of emotions</li> </ul>	<b>Band 3</b>  8-15 marks
<b>Band 4</b>  1-3 marks	<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 Torvald's role and function in the final section of the play</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 Torvald's range of emotions</li> </ul>	<b>Band 4</b>  1-7 marks

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

*Briefly outline and justify your casting decisions for the roles of Davoren and Shields and then explain how you would direct them in the opening section of Act One in order to demonstrate their attitudes towards one another.*

*[You should consider the section from the start of the play up until the entrance of the Landlord.]*

**The demands of Question 07**

- a director's perspective
- clearly defined focus on Davoren's and Shields' attitudes towards one another
- casting and directorial decisions calculated to demonstrate their attitudes

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

- possible attitudes that Davoren and Shields hold for one another which might include, for example, friendly, suspicious, antagonistic, respectful, supportive, good-natured, mutual irritation
- the role and function of each character, Davoren as poet and romantic, Shields as commentator on the Irish situation
- directorial suggestions for the actors' performances
- application of comic banter
- casting suggestions in terms of physical appearance, age, height, build, colouring, facial features, use of O'Casey's descriptions
- the actors' vocal qualities, pitch, pace, tone, accent
- their movement qualities, gesture, gait, posture, tempo, energy, demeanour, facial expressions
- delivery of specific lines, interaction with each other, eye contact, spatial relationships, physical contact, use of space
- use of props/accessories, costume
- use of staging, set design, furnishings
- specific directorial ideas which are clearly intended to demonstrate their attitudes to one another at specific moments, for example:
  - Shields' reluctance to get out of bed
  - the exchange regarding poetry and religion
  - Shields' description of his 'work'
  - responses to Maguire's entrance and leaving of the bag
  - responses to the entrance of the Landlord
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <li>• appropriate selection and application of directorial methods, demonstrating:                             <ul style="list-style-type: none"> <li>- clear interpretation of attitude 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>	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> <li>• an appropriate directorial interpretation of Seamus Shields and Donal Davoren, compatible with:                             <ul style="list-style-type: none"> <li>- the characters' roles and function at the start of Act One</li> <li>- the play's period, genre and style</li> <li>- the candidate's ideas for demonstrating their attitudes towards one another</li> </ul> </li> </ul>	
<b>Band 1</b> 13-17 marks	<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 casting/directorial ideas are coherent and completely compatible with the content/action of the scene</li> <li>• Purposeful reference is made to the period and/or to the tragi-comic genre</li> <li>• Focused attention is given to demonstrating their attitudes towards one another</li> </ul>	<b>Band 1</b> 25-33 marks
<b>Band 2</b> 8-12 marks	<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 casting/directorial ideas are quite unified and are reasonably compatible with the content/action of the scene</li> <li>• Useful reference is made to the period and/or to the tragi-comic genre</li> <li>• Useful attention is given to demonstrating their attitudes towards one another</li> </ul>	<b>Band 2</b> 16-24 marks
<b>Band 3</b> 4-7 marks	<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 casting/directorial ideas are a little disjointed or not entirely compatible with the content/action of the scene</li> <li>• Brief relevant reference is made to the period and/or to the tragi-comic genre</li> <li>• Some attention is given to demonstrating their attitudes towards one another</li> </ul>	<b>Band 3</b> 8-15 marks
<b>Band 4</b> 1-3 marks	<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 casting/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 period and/or to the tragi-comic genre</li> <li>• A little attention is given to demonstrating their attitudes towards one another</li> </ul>	<b>Band 4</b> 1-7 marks

**O'CASEY: 'The Shadow of a Gunman' – 08**

*Explain how you would perform the role of Mrs Grigson, during her second appearance in Act Two of the play, in order to achieve your preferred audience responses to the character.*

*[You should consider the section that starts with her entrance when the Auxiliary is on stage up until the end of the play.]*

**The demands of Question 08**

- a performer's perspective
- clearly defined audience response to Mrs Grigson
- performance ideas calculated to elicit the nominated audience response to Mrs Grigson in the specified section

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

- possible audience response to Mrs Grigson which might include, for example: sympathy, pity, amusement, despair
- her physical appearance: use of O'Casey's description of her;
- age, height, build, colouring, facial features
- vocal qualities, pitch, pace, tone, accent
- delivery of specific lines
- interaction with other characters; eye contact, spatial relationships, physical contact, use of space
- movement, gesture, gait, posture, tempo, energy, demeanour, facial expressions
- choice of costume, use of props/accessories
- specific performance ideas which are clearly intended to achieve the preferred audience response at specific moments, for example:
  - her flushed entrance
  - her attitudes to her husband: embarrassment, tolerance, nervousness
  - her changing attitude towards Minnie
  - her response to the song and subsequent offstage sounds
  - her hasty exit and re-entrance
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

<b>AO2</b> <b>17</b> <b>marks</b>	<b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b>	<b>AO3</b> <b>Candidates interpret plays from different periods and genres</b>	<b>AO3</b> <b>33</b> <b>marks</b>
	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 Mrs Grigson'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>• an appropriate interpretation of the character, compatible with:                             <ul style="list-style-type: none"> <li>- Mrs Grigson's role and function in the specified section of Act Two</li> <li>- the play's period, tragi-comic genre and style</li> <li>- the candidate's preferred audience response</li> </ul> </li> </ul>	
<b>Band 1</b> <b>13-17</b> <b>marks</b>	<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>• 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 Grigson's role and function in the specified section of Act Two</li> <li>• Purposeful reference is made to the period and/or to the tragi-comic genre</li> <li>• Focused attention is given to achieving the preferred audience response</li> </ul>	<b>Band 1</b> <b>25-33</b> <b>marks</b>
<b>Band 2</b> <b>8-12</b> <b>marks</b>	<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>• 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 Grigson's role and function in the specified section of Act Two</li> <li>• Useful reference is made to the period and/or to the tragi-comic genre</li> <li>• Useful attention is given to achieving the preferred audience response</li> </ul>	<b>Band 2</b> <b>16-24</b> <b>marks</b>
<b>Band 3</b> <b>4-7</b> <b>marks</b>	<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 Grigson's role and function in the specified section of Act Two</li> <li>• Brief relevant reference is made to the period and/or to the tragi-comic genre</li> <li>• Some attention is given to achieving the preferred audience response</li> </ul>	<b>Band 3</b> <b>8-15</b> <b>marks</b>
<b>Band 4</b> <b>1-3</b> <b>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 Mrs Grigson's role and function in the specified section of Act Two</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 achieving the preferred audience response</li> </ul>	<b>Band 4</b> <b>1-7</b> <b>marks</b>

**LITTLEWOOD AND THEATRE WORKSHOP: ‘Oh What a Lovely War’ – 09**

*As a designer, explain how your ideas for set, costume and make-up would help to reveal your intentions for the final section of the play.*

*[You should consider the section from the entrance of the two Lancashire Lasses after the song KEEP THE HOME FIRES BURNING up until the end of the play.]*

**The demands of Question 09**

- a designer’s perspective
- clear focus on the intentions for the audience
- design ideas that are calculated to reveal the candidate’s intentions

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

- intentions for the final section of the play which might include, for example: to create black comedy, to highlight the horror of war and its effect on the civilian population, to consider the dehumanising effect of the Pierrots, to highlight the apparent acceptance of the inevitability of death
- the staging form chosen: studio space, proscenium, in the round, traverse, thrust and its effect on the relationship with the audience
- a consideration of the design requirements for each part of the specified section and the need for quick transitions
- set design fundamentals
  - scale, shape, colour, texture
  - furnishings, set dressings
  - use of levels, steps, revolves, cyclorama, backdrops, gauzes
- costume design fundamentals
  - colour, fabric, fit, condition, silhouette
- Style of costume, indication of period/style
- Use of make-up to create character or dehumanise
- design suggestions at specific moments, clearly intended to reveal the candidates intentions, for example
  - the Lancashire Lasses’ discussion of casualties, work and the appearance of the Aussies
  - the Pierrots’ attitude to the end of war
  - the French soldiers as ‘sheep’
  - the final sequence of songs
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

<b>AO2</b> <b>17</b> <b>marks</b>	<b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b>	<b>AO3</b> <b>Candidates interpret plays from different periods and genres</b>	<b>AO3</b> <b>33</b> <b>marks</b>
	In order to meet AO2, candidates should offer: <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>	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> <li>• an appropriate interpretation of the section of the play in design terms, compatible with:                             <ul style="list-style-type: none"> <li>- the content and action of the specified section</li> <li>- the play's period, style and genre</li> <li>- the candidate's preferred intentions</li> </ul> </li> </ul>	
<b>Band 1</b> <b>13-17</b> <b>marks</b>	<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>• 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 set, costume and make-up ideas are coherent and completely compatible with the content/action of the section</li> <li>• Purposeful reference is made to the period and/or to the genre</li> <li>• Focused attention is given to revealing the preferred intentions</li> </ul>	<b>Band 1</b> <b>25-33</b> <b>marks</b>
<b>Band 2</b> <b>8-12</b> <b>marks</b>	<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>• 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 set, costume and make-up ideas are quite unified and are reasonably compatible with the content/action of the section</li> <li>• Useful reference is made to the period and/or to the genre</li> <li>• Useful attention is given to revealing the preferred intentions</li> </ul>	<b>Band 2</b> <b>16-24</b> <b>marks</b>
<b>Band 3</b> <b>4-7</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable design ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's set, costume and make-up ideas are a little disjointed or not entirely compatible with the content/action of the section</li> <li>• Brief relevant reference is made to the period and/or to the genre</li> <li>• Some attention is given to revealing the preferred intentions</li> </ul>	<b>Band 3</b> <b>8-15</b> <b>marks</b>
<b>Band 4</b> <b>1-3</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• The candidate identifies some design aspects to consider for practical suggestions</li> <li>• There is a limited 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 set, costume and make-up 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 genre</li> <li>• A little attention is given to revealing the preferred intentions</li> </ul>	<b>Band 4</b> <b>1-7</b> <b>marks</b>



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**LITTLEWOOD AND THEATRE WORKSHOP: ‘Oh What a Lovely War’ – 10**

*How would you direct the actors playing Lanrezac and French in the section where ‘THE ALLIES CONFER’ in order to create comedy?*

*[THE ALLIES CONFER begins soon after the end of the song ‘I’LL MAKE A MAN OF YOU’.]*

**The demands of Question 10**

- a director’s perspective
- clear focus on the creation of comedy
- directorial suggestions for the actors playing Lanrezac and French calculated to create comedy

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

- the potentially comic aspects of the characters which might include, for example their: pomposity, stereotypical attitudes to race and class, ignorance, belief in self, lack of awareness of the nuances of each other’s language
- casting suggestions where these help to create comedy in terms of physical appearance, age, height, build, colouring, facial features
- the actors’ vocal qualities, pitch, pace, tone, accent
- their movement qualities, gesture, gait, posture, tempo, energy, demeanour, facial expressions, mime
- use of costume, props and accessories
- delivery of specific lines, interaction between characters, eye contact, spatial relationships, physical contact, use of space
- choice of staging form and relationship with audience
- directorial suggestions at specific moments, clearly intended to create comedy, for example
  - the creation of the car
  - French’s attitude to his Aide
  - Lanrezac’s impatience and French’s lack of urgency
  - the initial exchange and Lanrezac’s and French’s subsequent attempts at speaking the language
  - the ‘battle plans’
  - the giving and receiving of the medal and their subsequent exit.
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <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>	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> <li>• an appropriate directorial interpretation of the section of the play, compatible with:                             <ul style="list-style-type: none"> <li>- the content and action of 'THE ALLIES CONFER' scene</li> <li>- the play's period, style and genre</li> <li>- the candidate's ideas for the creation of comedy through the direction of Lanrezac and French</li> </ul> </li> </ul>	
<b>Band 1</b>  13-17 marks	<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 directorial ideas are coherent and completely compatible with the content/action of the section</li> <li>• Purposeful reference is made to the period and/or to the genre</li> <li>• Focused attention is given to the creation of comedy through the direction of Lanrezac and French</li> </ul>	<b>Band 1</b>  25-33 marks
<b>Band 2</b>  8-12 marks	<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 directorial ideas are quite unified and are reasonably compatible with the content/action of the section</li> <li>• Useful reference is made to the period and/or to the genre</li> <li>• Useful attention is given to the creation of comedy through the direction of Lanrezac and French</li> </ul>	<b>Band 2</b>  16-24 marks
<b>Band 3</b>  4-7 marks	<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 period and/or to the genre</li> <li>• Some attention is given to the creation of comedy through the direction of Lanrezac and French</li> </ul>	<b>Band 3</b>  8-15 marks
<b>Band 4</b>  1-3 marks	<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 period and/or to the genre</li> <li>• A little attention is given to the creation of comedy through the direction of Lanrezac and French</li> </ul>	<b>Band 4</b>  1-7 marks

**DE ANGELIS: ‘Playhouse Creatures’ – 11**

*As a designer, explain how your designs for set, lighting and sound could be used to help create appropriate moods and atmospheres for the first section of the play.*

*[You should consider the Prologue and Act One Scenes One, Two and Three.]*

**The demands of Question 11**

- a designer’s perspective
- clear focus on the moods and atmospheres in the first section of the play
- set, lighting and sound design ideas calculated to create the appropriate moods and atmospheres for the first section of the play

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

- the range of moods and atmospheres in the specified section which might include: for example, nostalgic, cold, summery, squalid, exotic, erotic, backstage, comic, raucous, vulgar
- the staging form chosen: studio space, proscenium, in the round, traverse, thrust
- the set design style: composite or discrete, realistic or stylised/symbolic
- designs that support the episodic structure of the play and significant changes in mood
- set design fundamentals
  - scale, shape, colour, texture
  - furnishings, set dressings
  - use of levels, steps, revolves, cyclorama, backdrops, gauzes
- due consideration given to entrances and exits revealing an awareness that the scenes are located within different parts of the theatre or outside it
- lighting design that creates suitable moods and atmospheres
  - colour, intensity, angle, positioning
  - use of lanterns, gobos, shutters, projections, new technologies
- sound design elements used including;
  - the use of sound effects,
  - the use of music
- sound design fundamentals:
  - pitch, tone, volume, rhythm, direction panning, echo, amplification, effect
- specific references to changes in mood, and atmosphere for example:
  - the contrast between the nameless place of the Prologue/Scene One and the bright summer’s day of Scene Two
  - the juxtaposition of the bright summer’s day and the squalor of London
  - the differences between the mood ‘on-stage’ and backstage
- thematic and theoretical aspects of the play in terms of its genre, style and its original context

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

<b>AO2</b> <b>17</b> <b>marks</b>	<b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b>	<b>AO3</b> <b>Candidates interpret plays from different periods and genres</b>	<b>AO3</b> <b>33</b> <b>marks</b>
	In order to meet AO2, candidates should offer: <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>	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> <li>• an appropriate interpretation of the requirements of the specified scenes of the play, 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 set, lighting and sound design to create appropriate moods and atmospheres</li> </ul> </li> </ul>	
<b>Band 1</b> <b>13-17</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• The candidate offers consistently inventive suggestions and a good range of appropriate design ideas</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 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 creating appropriate moods and atmospheres in the specified scenes</li> </ul>	<b>Band 1</b> <b>25-33</b> <b>marks</b>
<b>Band 2</b> <b>8-12</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive revealing a range of suitable design ideas</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 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 creating appropriate moods and atmospheres in the specified scenes</li> </ul>	<b>Band 2</b> <b>16-24</b> <b>marks</b>
<b>Band 3</b> <b>4-7</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable design ideas</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 creating appropriate moods and atmospheres in the specified scenes</li> </ul>	<b>Band 3</b> <b>8-15</b> <b>marks</b>
<b>Band 4</b> <b>1-3</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• The candidate identifies some design aspects to consider for practical suggestions</li> <li>• There is a limited theoretical understanding of the text informing practical decisions</li> <li>• There 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 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 creating appropriate moods and atmospheres in the specified scenes</li> </ul>	<b>Band 4</b> <b>1-7</b> <b>marks</b>

**DE ANGELIS: ‘Playhouse Creatures’ - 12**

*Explain how you would perform the role of Mrs Betterton in Act One Scene Ten in order to convey your interpretation of the character at this point in the play.*

*[The scene includes the witches’ chant from Macbeth.]*

**The demands of Question 12**

- a performer’s perspective
- clear focus on an interpretation of Mrs Betterton
- performance ideas clearly calculated to convey the desired interpretation of Mrs Betterton

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

- possible interpretations of Mrs Betterton, which might include for example: sympathetic, respectful, comic, annoying
- aspects of Mrs Betterton’s character likely to convey the desired interpretation: for example, her age, her status with the other actresses, her commitment to theatre, her relationship with Mr Betterton
- her physical appearance, age, height, build, colouring, facial features,
- vocal qualities: pitch, pace, tone, accent
- movement, gesture, gait, posture, tempo, energy, demeanour, facial expression
- delivery of specific lines
- interaction with others, eye contact, spatial relationships, physical contact, use of space
- use of costume and accessories, use of props
- specific performance ideas which are clearly intended to convey the desired interpretation at specific moments, for example:
  - her rehearsal as Widow Welfed with Nell
  - the discussion about her age
  - her belief in her profession
  - the difference between Mrs Betterton and the young actresses
  - her participation in the ritual with the effigy and the chant from ‘*Macbeth*’
  - her exit
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <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 Betterton'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>• an appropriate interpretation of the character, compatible with:                             <ul style="list-style-type: none"> <li>- Mrs Betterton's role and function in the specified scenes</li> <li>- the play's period, genre and style</li> <li>- the candidate's ideas for conveying an interpretation of the character</li> </ul> </li> </ul>	
<b>Band 1</b> 13-17 marks	<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>• 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 Betterton'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 conveying an interpretation of the character</li> </ul>	<b>Band 1</b> 25-33 marks
<b>Band 2</b> 8-12 marks	<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>• 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 Betterton'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 conveying an interpretation of the character</li> </ul>	<b>Band 2</b> 16-24 marks
<b>Band 3</b> 4-7 marks	<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 Betterton'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 conveying an interpretation of the character</li> </ul>	<b>Band 3</b> 8-15 marks
<b>Band 4</b> 1-3 marks	<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 Betterton'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 conveying an interpretation of the character</li> </ul>	<b>Band 4</b> 1-7 marks