



**General Certificate of Education**

**Drama and Theatre Studies  
1241/2241**

**DRAM1B      Prescribed Play**

**Mark Scheme**

*2009 examination - June series*

**This mark scheme uses the [new numbering system](#) which is being introduced for examinations from June 2010**

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

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

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

**JUNE 2009**

### **INTRODUCTION**

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

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

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

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

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

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

## DRAMA AND THEATRE STUDIES (DRAM1B)

### Shorthand/symbols for Examiners

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

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^^

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

argument difficult to follow/confusion/muddle =

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **N**

factually wrong = **X**

contradiction = **C**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehersal [underline or ring]

example needed = **eg?**

literary argument = **lit**

generalised = **G**

specialist terminology = **term?**

} in margin

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 mark bands awarded.

## OVERALL PERFORMANCE BANDS FOR UNIT ONE SECTION B

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

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

**Sophocles: ‘Antigone’ - 01**

*Briefly outline and justify your casting decisions for the Chorus and then explain how you would direct them during their first two choral odes in order to achieve your preferred effects.*

*[The first choral ode occurs immediately after Antigone’s and Ismene’s exit and the second occurs between the Sentry’s two appearances. In some editions, the Sentry appears as the Soldier or Guard.]*

<p><b>The demands of Question 01</b></p> <ul style="list-style-type: none"> <li>clearly defined effects to be achieved in the two choral odes</li> <li>a director’s perspective</li> <li>casting and directorial decisions designed to achieve the preferred effects</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>preferred effects that might include, for example: tension, awe, anticipation, nervousness, empathy, amazement at their collective skill, respect for their viewpoint</li> <li>casting suggestions for the Chorus in terms of age, gender, number, physical appearance: colouring, height, individuality or uniformity</li> <li>the role and function of the Chorus in the two choral odes as, for example: <ul style="list-style-type: none"> <li>commentators</li> <li>narrators</li> <li>exponents of the social/religious content of the play</li> </ul> </li> <li>the role of the Chorus Leader and, if required, methods of differentiating the role from the remainder of the Chorus</li> <li>a period interpretation or updated and justified transposition</li> <li>vocal qualities: pitch, pace, accent, unison, song</li> <li>movement, gesture, use of space, synchronised movement, dance</li> <li>facial expressions</li> <li>costume ideas: traditional Greek or</li> </ul>	<p><b>AO2</b> <b>17</b> <b>marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play’s potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate directorial interpretation of the Chorus, compatible with <ul style="list-style-type: none"> <li>the Chorus’ role and function</li> <li>the play’s period, genre and style (or justified transposition)</li> <li>the candidate’s preferred effects for the audience</li> </ul> </li> </ul>	<p><b>AO3</b> <b>33</b> <b>marks</b></p>
<ul style="list-style-type: none"> <li>a period interpretation or updated and justified transposition</li> <li>vocal qualities: pitch, pace, accent, unison, song</li> <li>movement, gesture, use of space, synchronised movement, dance</li> <li>facial expressions</li> <li>costume ideas: traditional Greek or</li> </ul>	<p><b>Band 4</b> <b>1-3</b> <b>marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play’s potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play’s potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate directorial interpretation of the Chorus, compatible with <ul style="list-style-type: none"> <li>the Chorus’ role and function</li> <li>the play’s period, genre and style (or justified transposition)</li> <li>the candidate’s preferred effects for the audience</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-7</b> <b>marks</b></p>

	<ul style="list-style-type: none"> <li>transposed, use of mask (full or half), make-up</li> <li>use of accessories, props</li> <li>directorial ideas related to, for example: <ul style="list-style-type: none"> <li><i>In the first ode:</i> <ul style="list-style-type: none"> <li>the imagery of the battle to take Thebes</li> <li>descriptions of Polyneices as an eagle</li> <li>a sense of the power of the Theban and Argive armies</li> <li>a sense of celebration</li> </ul> </li> <li><i>In the second ode:</i> <ul style="list-style-type: none"> <li>the description of the power or superiority of man over nature</li> <li>the warning that man cannot overcome death</li> <li>the significance of the gods in determining man's fate</li> </ul> </li> </ul> </li> <li>the Chorus' description at the end of each ode of, first, Creon's entrance and, then, Antigone's sensitivity to the shifting moods within and across the two odes</li> <li>specific directorial ideas clearly intended to elicit the preferred effects</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>The candidate offers occasional invention and a few suitable casting/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>	<p><b>Band 3</b> <b>8-15</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>The candidate's directorial ideas are a little disjointed or not entirely compatible with the Chorus' role and function</li> <li>Brief relevant reference is made to the classical Greek, tragic genre</li> <li>Some attention is given to creating specific effects for an audience</li> </ul>
		<p><b>Band 2</b> <b>8-12</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>The candidate's ideas are regularly quite inventive revealing a range of suitable casting/directorial ideas</li> <li>There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>There is relevant use of the text in action to illustrate ideas</li> <li>Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 2</b> <b>16-24</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>The candidate's directorial ideas are quite unified and are reasonably compatible with the Chorus' role and function</li> <li>Useful reference is made to the classical Greek, tragic genre</li> <li>Useful attention is given to creating specific effects for an audience</li> </ul>
		<p><b>Band 1</b> <b>13-17</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>The candidate's ideas are consistently inventive revealing a good range of appropriate casting/directorial ideas</li> <li>There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>There is purposeful use of the text in action to illustrate ideas</li> <li>Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 1</b> <b>25-33</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>The candidate's directorial ideas are coherent and completely compatible with the Chorus' role and function</li> <li>Purposeful reference is made to the classical Greek, tragic genre</li> <li>Focused attention is given to creating specific effects for an audience</li> </ul>

**Sophocles: 'Antigone' - 02**

*How would you perform the role of Haemon, during his scene of confrontation with Creon, in order to convey your interpretation of the role to your audience?*

The demands of Question 02	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>• clear focus on an interpretation of the role of Haemon</li> <li>• a performer's perspective</li> <li>• performance ideas for Haemon's scene of confrontation with Creon</li> <li>• calculated to convey the intended interpretation of the role</li> </ul>	<ul style="list-style-type: none"> <li>• possible interpretations of the role of Haemon which might include, for example: a respectful or contemptuous son, an angry lover, concerned citizen, a diplomat, a petulant boy</li> <li>• his changing attitude(s) towards Creon throughout the scene</li> <li>• his vocal qualities, pitch, pace, tone, accent</li> <li>• his physical appearance, age, height, build, colouring, facial features</li> <li>• his physical qualities, movement, gesture, gait, posture, facial expression</li> <li>• similarities in the above factors that reveal a family bond with Creon</li> <li>• consideration of particular moments which might include:               <ul style="list-style-type: none"> <li>- his respectful entrance and apparent sincerity</li> <li>- his non-verbal responses to Creon's views on law, anarchy, women</li> <li>- his diplomatic explanation of the state of Thebes</li> <li>- his use of simile</li> <li>- his increased pace and tempo as both he and Creon become enraged during the stichomythia</li> <li>- his threat to Creon</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate selection and application of performance methods, demonstrating:               <ul style="list-style-type: none"> <li>- dramatic invention within practical performance suggestions</li> <li>- theoretical understanding of the play, informing practical decisions</li> <li>- knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>- accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate interpretation of the character, compatible with:               <ul style="list-style-type: none"> <li>- Haemon's role and function in the specified section</li> <li>- the play's period, genre and style (or justified transposition)</li> <li>- the candidate's interpretation of the role</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>



	<ul style="list-style-type: none"> <li>• his angry exit</li> <li>• delivery of specific lines</li> <li>• interaction with Creon, eye contact, physical contact, use of space</li> <li>• specific performance ideas, clearly intended to convey the preferred interpretation</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable performance ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<p><b>Band 3</b> <b>8-15</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's performance ideas are a little disjointed or not entirely compatible with Haemon's role and function in the specified section</li> <li>• Brief relevant reference is made to the classical Greek, tragic genre</li> <li>• Some attention is given to interpreting Haemon's role</li> </ul>
		<p><b>Band 2</b> <b>8-12</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive revealing a range of suitable performance ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 2</b> <b>16-24</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's performance ideas are quite unified and are reasonably compatible with Haemon's role and function in the specified section</li> <li>• Useful reference is made to the classical Greek, tragic genre</li> <li>• Useful attention is given to interpreting Haemon's role</li> </ul>
		<p><b>Band 1</b> <b>13-17</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive revealing a good range of appropriate performance ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 1</b> <b>25-33</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's performance ideas are coherent and completely compatible with Haemon's role and function in the specified section</li> <li>• Purposeful reference is made to the classical Greek, tragic genre</li> <li>• Focused attention is given to interpreting Haemon's role</li> </ul>

**Shakespeare: 'The Taming of the Shrew' - 03**

*Briefly outline and justify your casting decisions for Katherina and Petruchio and then explain how you would direct your actors in Act Two, Scene One, in order to convey your interpretation of their relationship at this stage in the play.*

*[You should consider the section from the beginning of Petruchio's speech, "I pray you do. I'll attend her here –" until their exit on Petruchio's line, "And kiss me, Kate, we will be married o' Sunday."]*

<p><b>The demands of Question 03</b></p> <ul style="list-style-type: none"> <li>clearly defined focus on the relationship between Katherina and Petruchio</li> <li>a director's perspective casting and directorial suggestions calculated to establish an appropriate relationship</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>possible interpretations of the relationship may include, for example, <ul style="list-style-type: none"> <li>comic</li> <li>abusive</li> <li>violent</li> <li>a match of equals</li> <li>a match of shifting power</li> <li>a match of potential love</li> </ul> </li> <li>casting suggestions for Katherina and Petruchio in terms of age, physical appearance, height, build, colouring, facial features</li> <li>a period or updated and justified contemporary interpretation</li> <li>directorial suggestions for specific moments, clearly intended to establish an appropriate relationship for the audience</li> <li>Petruchio's intent to contradict Katherina's actions and words</li> <li>his flattery and her responses to it</li> <li>Katherina's lack of interest in Petruchio, her anger at Baptista</li> <li>comic play on words</li> <li>Petruchio's insistence that they shall be married</li> <li>their response to the presence of Baptista, Gremio and Tranio</li> </ul>	<p><b>AO2</b> <b>17 marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate directorial interpretation of the relationship between Katherina and Petruchio, compatible with <ul style="list-style-type: none"> <li>the characters' roles and functions in Act Two, Scene One</li> <li>the play's period, genre and style</li> <li>the candidate's interpretation of the relationship at this stage</li> </ul> </li> </ul>	<p><b>AO3</b> <b>33 marks</b></p>
<ul style="list-style-type: none"> <li>Petruchio's intent to contradict Katherina's actions and words</li> <li>his flattery and her responses to it</li> <li>Katherina's lack of interest in Petruchio, her anger at Baptista</li> <li>comic play on words</li> <li>Petruchio's insistence that they shall be married</li> <li>their response to the presence of Baptista, Gremio and Tranio</li> </ul>	<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>The candidate identifies some casting and directorial elements to consider for practical suggestions</p> <p>There is a restricted theoretical understanding of the text informing practical decisions</p> <p>There are a few references to the text in action</p> <p>The organisation of straightforward matters is clear, but for more complex terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</p>	<p>The candidate provides some directorial ideas but they are not coherent or may be inconsistent with the content/action of the scene</p> <p>A few references may be made to the period and/or to the comic genre</p> <p>A little attention is given to conveying an appropriate relationship</p>	<p><b>Band 4</b> <b>1-7 marks</b></p>	

	<ul style="list-style-type: none"> <li>- their exit together</li> <li>- their vocal qualities, pitch, pace, pause, accent</li> <li>- interaction with each other and with other characters: eye contact, spatial relationships, physical contact, use of space</li> <li>- movement, gesture, gait, posture, facial expressions</li> <li>- the comic potential of the scene</li> <li>- thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate offers occasional invention and a few suitable casting/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>	<p><b>Band 3</b> <b>8-15 marks</b></p> <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 period and/or to the comic genre</li> <li>Some attention is given to conveying an appropriate relationship</li> </ul>
		<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate's ideas are regularly quite inventive revealing a range of suitable casting/directorial ideas</li> <li>There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>There is relevant use of the text in action to illustrate ideas</li> <li>Information is quite well-organised.</li> <li>Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p> <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 period and/or to the comic genre</li> <li>Useful attention is given to conveying an appropriate relationship</li> </ul>
		<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate's ideas are consistently inventive revealing a good range of appropriate casting/directorial ideas</li> <li>There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>There is purposeful use of the text in action to illustrate ideas</li> <li>Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p> <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 period and/or to the comic genre</li> <li>Focused attention is given to conveying an appropriate relationship</li> </ul>

**Shakespeare: 'The Taming of the Shrew' - 04**

*Explain how your set and lighting design ideas for Act One of 'The Taming of the Shrew' would accommodate the action and establish an appropriate style for the play.*

*(Act One begins with Lucentio's arrival in Padua.)*

<p><b>The demands of Question 04</b></p> <ul style="list-style-type: none"> <li>• a designer's perspective</li> <li>• clear set and lighting design ideas calculated to accommodate the action and style of the play</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>• an appropriate and justified style: play within a play, comic, bawdy, romantic, brutal – a consideration of period setting or justified alternative</li> </ul> <p><i>Set design</i></p> <ul style="list-style-type: none"> <li>• choice of staging form to accommodate the action: proscenium, traverse, in the round, thrust</li> <li>• the choice of a composite or changing set to accommodate the action: a street in Padua, with entrance(s) to houses to allow for the traffic of scenes</li> <li>• design which facilitates Sly's interruption at the end of Act One, Scene One</li> <li>• choice of location: town in Italy or justified alternative</li> <li>• design of setting: entrances, use of levels, steps, ramps, revolves</li> <li>• design fundamentals: colour, shape, scale, texture</li> <li>• use of cyclorama, gauzes, backdrops and projections</li> <li>• set dressings, street furniture and furnishings</li> </ul>	<p><b>AO2</b> <b>17 marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <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>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate interpretation of Act One of the play in design terms, compatible with: <ul style="list-style-type: none"> <li>- the content/action of Act One and its design requirements</li> <li>- the play's period, genre and style (or justified transposed alternative)</li> <li>- the candidate's intended production style</li> </ul> </li> </ul>	<p><b>AO3</b> <b>33 marks</b></p>
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>The candidate identifies some design aspects to consider for practical suggestions</p> <ul style="list-style-type: none"> <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>	<p>The candidate provides some design ideas but they are not coherent or may be inconsistent with the content/action of the Act</p> <ul style="list-style-type: none"> <li>• A few references may be made to the period and/or to the comic genre</li> <li>• A little attention is given to accommodating the action and creating an appropriate style</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

	<p><i>Lighting design</i></p> <ul style="list-style-type: none"> <li>• exterior, Mediterranean light colour, intensity, angle, positioning</li> <li>• use of lanterns, gobos, shutters, projections, new technologies</li> <li>• cues with set changes</li> <li>• lighting that contributes to the mood and atmosphere</li> <li>• lighting and set working together to create a unified design concept</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul> <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	<p><b>Band 3</b> <b>4-7</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable design ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<p><b>Band 3</b> <b>8-15</b> <b>marks</b></p> <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 Act</li> <li>• Brief relevant reference is made to the period and/or to the comic genre</li> <li>• Some attention is given to accommodating the action and creating an appropriate style</li> </ul>
<p><b>Band 2</b> <b>8-12</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive revealing a range of suitable design ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised.</li> <li>• Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 2</b> <b>16-24</b> <b>marks</b></p> <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 Act</li> <li>• Useful reference is made to the period and/or to the comic genre</li> <li>• Useful attention is given to accommodating the action and creating an appropriate style</li> </ul>		
<p><b>Band 1</b> <b>13-17</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive revealing a good range of appropriate design ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 1</b> <b>25-33</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's design ideas are coherent and completely compatible with the content/action of the Act</li> <li>• Purposeful reference is made to the period and/or to the comic genre</li> <li>• Focused attention is given to accommodating the action and creating an appropriate style</li> </ul>		

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

*As a designer, what effects would you want to create for your audience in the final section of Act Three? Explain how your set and costume designs would achieve your aims.*

*[You should consider the section from Torvald's entrance with Krogstad's letter, just as Nora is about to leave, up until the end of the play.]*

<p><b>The demands of Question 05</b></p> <ul style="list-style-type: none"> <li>clearly defined effects achieved through design</li> <li>a designer's perspective</li> <li>designs for set and costume calculated to achieve the nominated effects</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>intended effects for the audience which might include, for example, to reveal the nature of Nora's and Torvald's characters and/or relationship, to communicate a sense of period/location/class, an atmosphere of repression/liberation</li> <li>the style of the production, use of symbolism within a naturalistic period setting or a justified transposition</li> <li>set design fundamentals, scale, shape, colour, texture</li> <li>the staging form chosen, entrances, doors, windows</li> <li>Ibsen's description of a 'comfortably and tastefully but not expensively furnished room'</li> <li>ideas to create the impression of a room within a larger building</li> <li>the prominence of the letter box and the front door</li> <li>decoration to evoke an atmosphere of just post-Christmas</li> <li>suggestions for the use of the set design at specific moments, clearly intended to create the nominated effects for the audience, for example:             <ul style="list-style-type: none"> <li>Torvald's appearance in the</li> </ul> </li> </ul>	<p><b>AO2</b> <b>17 marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of design elements, demonstrating:             <ul style="list-style-type: none"> <li>theatrical invention 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>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the section, in design terms, compatible with             <ul style="list-style-type: none"> <li>the content/action of the specified section and its design requirements</li> <li>the play's period, genre and style</li> <li>the candidate's intended effects</li> </ul> </li> </ul>	<p><b>AO3</b> <b>33 marks</b></p>
<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>The candidate identifies some design aspects to consider for practical suggestions</p> <p>There is a restricted theoretical understanding of the text informing practical decisions</p> <p>There are a few references to the text in action</p> <p>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</p>	<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>The candidate provides some design ideas but they are not coherent or may be inconsistent with the content/action of the scene</p> <p>A few references may be made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</p> <p>A little attention is given to creating specific effects for an audience</p>	<p><b>Band 4</b> <b>1-7 marks</b></p>	

	<p>doorway and locking of the front door</p> <ul style="list-style-type: none"> <li>- the burning of the letter</li> <li>- Nora's and Torvald's discussion</li> <li>- Nora's exit</li> </ul> <ul style="list-style-type: none"> <li>• costume design fundamentals: colour, fabric, fit, condition, silhouette</li> <li>• style of costume, indication of period or a suitably justified alternative</li> <li>• Nora's two costumes: the 'fancy dress' and her 'everyday' dress; Torvald's evening dress</li> <li>• use of accessories, jewellery</li> <li>• suggestions for the way that costume design is clearly intended to create the nominated effects for the audience</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable design ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<p><b>Band 3</b> <b>8-15</b> <b>marks</b></p> <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 scene</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 specific effects for an audience</li> </ul>
		<p><b>Band 2</b> <b>8-12</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive revealing a range of suitable design ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 2</b> <b>16-24</b> <b>marks</b></p> <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 scene</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 specific effects for an audience</li> </ul>
<p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>		<p><b>Band 1</b> <b>13-17</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive revealing a good range of appropriate design ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 1</b> <b>25-33</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's design ideas are coherent and completely compatible with the content/action of the scene</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 specific effects for an audience</li> </ul>

**Ibsen: 'A Doll's House' - 06**

*How would you perform the role of Nils Krogstad, on the two occasions when he is alone with Nora, in order to reveal his scheming nature?*

*[The first section is towards the end of Act One just after Krogstad interrupts Nora playing with the children and the second is in Act Two following Nora's conversation with Dr Rank.]*

<p><b>The demands of Question 06</b></p> <ul style="list-style-type: none"> <li>• clear focus on revealing Krogstad's scheming nature</li> <li>• a performer's perspective</li> <li>• performance ideas calculated to reveal his scheming nature</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>• the aspects of Krogstad's character or behaviour that are likely to reveal his scheming nature, for example, <ul style="list-style-type: none"> <li>- his manipulation of Nora and her situation</li> <li>- his desperation</li> <li>- his role as the 'villain' in the play</li> <li>- his apparent enjoyment at having Nora in his power</li> <li>- his desire for social acceptability</li> <li>- his exploitation of his position as Nora's creditor</li> </ul> </li> <li>• his physical appearance: age, height, build, colouring, facial features</li> <li>• his vocal qualities: pitch, pace, tone, pause, accent</li> <li>• interaction with Nora: eye contact, spatial relationships, use of space</li> <li>• movement, gesture, gait, posture, tempo, energy</li> <li>• style and use of costume to aid audience understanding of his nature</li> <li>• specific performance ideas, clearly intended to reveal his scheming nature and the audience response to this</li> <li>• delivery of lines within the specified sections, which might include reference to the following:</li> </ul>	<p><b>AO2</b> <b>17</b> <b>marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> <li>- dramatic invention within practical performance suggestions</li> <li>- theoretical understanding of the play, informing practical decisions</li> <li>- knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>- accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> <li>- Krogstad's role and function in the two specified sections</li> <li>- the play's period, genre and style (or justified transposed period)</li> <li>- the revelation of Krogstad's scheming nature</li> </ul> </li> </ul>	<p><b>AO3</b> <b>33</b> <b>marks</b></p>
		<p><b>Band 4</b> <b>1-3</b> <b>marks</b></p>	<p>The candidate identifies some performance elements to consider for practical suggestions</p> <p>There is a restricted theoretical understanding of the text informing practical decisions</p> <p>There are a few references to the text in action</p> <p>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</p>	<p>The candidate provides some performance ideas but they are not coherent or may be inconsistent with Krogstad's role and function in the two sections</p> <p>A few references may be made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</p> <p>A little attention is given to revealing Krogstad's scheming nature</p>	<p><b>Band 4</b> <b>1-7</b> <b>marks</b></p>



	<p>In Act One:</p> <ul style="list-style-type: none"> <li>- his unexpected entrance</li> <li>- his apparent interest in Mrs Linde</li> <li>- his request to Nora that she use her influence</li> <li>- his thinly veiled references to Torvald as a weak man</li> <li>- his blackmail of Nora</li> <li>- the revelation of the truth about the IOU</li> <li>- his final threat as he leaves</li> </ul> <p><i>In Act Two:</i></p> <ul style="list-style-type: none"> <li>- his reference to her possible suicide</li> <li>- his revelation of the letter and continued threats</li> <li>- his placing of the letter in the letterbox</li> </ul> <ul style="list-style-type: none"> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable performance ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<p><b>Band 3</b> <b>8-15</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's performance ideas are a little disjointed or not entirely compatible with Krogstad's role and function in the two sections</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 revealing Krogstad's scheming nature</li> </ul>
		<p><b>Band 2</b> <b>8-12</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive revealing a range of suitable performance ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 2</b> <b>16-24</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's performance ideas are quite unified and are reasonably compatible with Krogstad's role and function in the two sections</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 revealing Krogstad's scheming nature</li> </ul>
		<p><b>Band 1</b> <b>13-17</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive revealing a good range of appropriate performance ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 1</b> <b>25-33</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's performance ideas are coherent and completely compatible with Krogstad's role and function in the two sections</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 revealing Krogstad's scheming nature</li> </ul>

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

*As a director, explain how you would stage the section from the entry of the Auxiliary until the end of the play in order to enhance the dramatic tension for your audience.*

<p><b>The demands of Question 07</b></p> <ul style="list-style-type: none"> <li>clearly defined sense of dramatic tension</li> <li>a director's perspective</li> <li>staging strategies calculated to enhance dramatic tension</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>specific moments where tension may be built may include, for example: <ul style="list-style-type: none"> <li>the Auxiliary's threatening entry</li> <li>Shields' and Davoren's attempts at 'playing innocent' with the Auxiliary</li> <li>the Auxiliary's use of the gun</li> <li>the Auxiliary's hasty exit on hearing of the whiskey</li> <li>Mrs Grigson's description of the search and the off-stage sounds of the raid</li> <li>Davoren's growing sense of alarm about Minnie</li> <li>Shields' apparent lack of care for anything other than himself</li> <li>Grigson's entrance and the off-stage sounds of the ambush</li> <li>Mrs Grigson's description of Minnie's death</li> <li>Davoren's despair</li> </ul> </li> </ul> <p><i>Staging methods</i></p> <ul style="list-style-type: none"> <li>use of space, use of set</li> <li>vocal qualities: pitch, pace, pause, accent</li> <li>interaction between characters: eye contact, spatial relationships, physical contact</li> <li>movement, gesture, gait, facial expressions</li> </ul>	<p><b>AO2</b> <b>17</b> <b>marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of staging methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate directorial interpretation of the specified section, compatible with <ul style="list-style-type: none"> <li>the content/action during the final stages of the play</li> <li>the play's period, genre and style</li> <li>the enhancement of dramatic tension</li> </ul> </li> </ul>	<p><b>AO3</b> <b>33</b> <b>marks</b></p>	
			<p><b>Band 4</b> <b>1-3</b> <b>marks</b></p>	<p>The candidate identifies some aspects of staging to consider for practical suggestions There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward matters is clear, but for more complex terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</p>	<p>The candidate provides some staging ideas but they are not coherent or may be inconsistent with the content/action of the scene A few references may be made to the period and/or to the naturalistic/tragi-comic genre A little attention is given to enhancing the dramatic tension</p>	<p><b>Band 4</b> <b>1-7</b> <b>marks</b></p>

	<p><i>Production methods to reveal the above</i></p> <ul style="list-style-type: none"> <li>lighting: used to create tension, a sense of claustrophobia or entrapment</li> <li>sound: realistic effects to create the off-stage action, as a means of enhancing mood and atmosphere</li> <li>special effects</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate offers occasional invention and a few suitable staging ideas</li> <li>There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>There are several references to the text in action</li> <li>Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p> <ul style="list-style-type: none"> <li>The candidate's staging ideas are a little disjointed or not entirely compatible with the content/action of the scene</li> <li>Brief relevant reference is made to the period and/or to the naturalistic/tragi-comic genre</li> <li>Some attention is given to enhancing the dramatic tension</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
		<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate's ideas are regularly quite inventive revealing a range of suitable staging ideas</li> <li>There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>There is relevant use of the text in action to illustrate ideas</li> <li>Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p> <ul style="list-style-type: none"> <li>The candidate's staging ideas are quite unified and are reasonably compatible with the content/action of the scene</li> <li>Useful reference is made to the period and/or to the naturalistic/tragi-comic genre</li> <li>Useful attention is given to enhancing the dramatic tension</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
		<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate's ideas are consistently inventive revealing a good range of appropriate staging ideas</li> <li>There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>There is purposeful use of the text in action to illustrate ideas</li> <li>Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p> <ul style="list-style-type: none"> <li>The candidate's staging 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 naturalistic/tragi-comic genre</li> <li>Focused attention is given to enhancing the dramatic tension</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

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

*How would you want your audience to respond to the character of Minnie Powell in Act One? Explain how you would perform the role in order to achieve your aims.*

<p><b>The demands of Question 08</b></p> <ul style="list-style-type: none"> <li>clearly defined audience response to the character of Minnie Powell in Act One</li> <li>a performer's perspective</li> <li>performance ideas calculated to elicit the specified response to Minnie in Act One</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>possible audience responses to Minnie, which might include, for example: sympathy, amusement, empathy, irritation</li> <li>specific aspects of Minnie's character likely to elicit specific audience responses, for example: <ul style="list-style-type: none"> <li>her enthusiasm for life</li> <li>her susceptibility to Davoren's charm and concern for him</li> <li>her inquisitiveness</li> <li>her romanticism</li> <li>her innocence</li> </ul> </li> <li>O'Casey's description of her as a girl with 'a force and an assurance beyond her years'</li> <li>her vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines</li> <li>her physical qualities, movement, gesture, gait, posture, demeanour</li> <li>her appearance: age, height, build, colouring, facial features</li> <li>interaction with others, eye contact, spatial relationships, use of space</li> <li>performance suggestions at specific moments likely to elicit the specified audience response, for example: <ul style="list-style-type: none"> <li>her confident entrance</li> <li>her belief that Davoren is a gunman</li> </ul> </li> </ul>	<p><b>AO2</b> <b>17 marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of Minnie Powell, compatible with: <ul style="list-style-type: none"> <li>the character's role and function in Act One</li> <li>the play's period, tragi-comic genre and style</li> <li>the candidate's nominated audience response</li> </ul> </li> </ul>	<p><b>AO3</b> <b>33 marks</b></p>
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>The candidate identifies some performance elements to consider for practical suggestions</p> <p>There is a restricted theoretical understanding of the text informing practical decisions</p> <p>There are a few references to the text in action</p> <p>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</p>	<p>The candidate provides some performance ideas but they are not coherent or may be inconsistent with Minnie's role and function in Act One</p> <p>A few references may be made to the period and/or to the tragi-comic genre</p> <p>A little attention is given to achieving a specific audience response</p>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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

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

*How would you want your audience to respond to the final section of Act One? As a director, explain how you would stage the section in order to achieve your aims.*

*[You should consider the section from the entrance of the six British Soldiers at the end of the song 'HITCHY-KOO' up until the stage direction: "The Soldiers pick up their signs and go off." This is known as the 'Christmas in the trenches' section.]*

<p><b>The demands of Question 09</b></p> <ul style="list-style-type: none"> <li>clearly defined aims for audience response during the final section of Act One</li> <li>a director's perspective</li> <li>staging strategies calculated to achieve the nominated response</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>nominated aims might include, for example: comedy, sympathy for the soldiers, a sense of the soldiers':             <ul style="list-style-type: none"> <li>tension</li> <li>routine normality</li> <li>celebration</li> <li>comradeship</li> <li>sense of the futility of war</li> <li>suspicion</li> </ul> </li> <li>staging suggestions which might include ideas for the actors' performances, ideas for setting, for costume, for lighting, for sound choice of staging form and relationship with audience</li> <li>set design ideas that communicate a sense of the frontline and trenches</li> <li>use of props and accessories</li> <li>clear establishment of the space for the two groups with an area of 'no man's land'</li> <li>use of the Newspanel</li> <li>use of lighting and sound to establish location and to heighten tension during, for example, the meeting of the soldiers</li> <li>the treatment of the songs, use of</li> </ul>	<p><b>AO2</b> <b>17 marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of staging methods, demonstrating 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>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate directorial interpretation for the final section of Act One, compatible with:             <ul style="list-style-type: none"> <li>the characters of the German and English soldiers and their situation</li> <li>the use of song</li> <li>the play's period, genre and style</li> <li>the candidate's nominated audience response</li> </ul> </li> </ul>	<p><b>AO3</b> <b>33 marks</b></p>
<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>The candidate identifies some aspects of staging to consider for practical suggestions</p> <p>There is a restricted theoretical understanding of the text informing practical decisions</p> <p>There are a few references to the text in action</p> <p>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</p>	<p><b>Band 4</b> <b>1-7 marks</b></p>	<p>The candidate provides some staging ideas but they are not coherent or may be inconsistent with the content/action of the scene</p> <p>A few references may be made to the period and/or genre</p> <p>A little attention is given to establishing and achieving the nominated audience response</p>	<p><b>Band 4</b> <b>1-7 marks</b></p>	

	<ul style="list-style-type: none"> <li>• musicians/instruments</li> <li>• costume suggestions to differentiate the two groups</li> <li>• characterisation in terms of the actors' vocal qualities: pitch, pace, tone, accent and movement; gesture, gait, tempo</li> <li>• delivery of specific lines: interaction with each other; eye contact, spatial relationships, physical contact, use of space</li> <li>• directorial suggestions for specific moments, clearly intended to achieve the nominated audience response</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable staging ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<p><b>Band 3</b> <b>8-15</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's staging ideas are a little disjointed or not entirely compatible with the content/action of the scene</li> <li>• Brief relevant reference is made to the period and/or genre</li> <li>• Some attention is given to establishing and achieving the nominated audience response</li> </ul>
		<p><b>Band 2</b> <b>8-12</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive revealing a range of suitable staging ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 2</b> <b>16-24</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's staging ideas are quite unified and are reasonably compatible with the content/action of the scene</li> <li>• Useful reference is made to the period and/or genre</li> <li>• Useful attention is given to establishing and achieving the nominated audience response</li> </ul>
		<p><b>Band 1</b> <b>13-17</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive revealing a good range of appropriate staging ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 1</b> <b>25-33</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's staging ideas are coherent and completely compatible with the content/action of the scene</li> <li>• Purposeful reference is made to the period and/or genre</li> <li>• Focused attention is given to establishing and achieving the nominated audience response</li> </ul>

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

*How would you want your audience to respond to Sir Douglas Haig? Explain how you would perform the role in his final appearances in Act Two in order to achieve your aims.*

*[You should consider his appearances in the section from his entrance after the song "I DON'T WANT TO BE A SOLDIER" up until the end of the play.]*

<p><b>The demands of Question 10</b></p> <ul style="list-style-type: none"> <li>clearly defined audience response to the character of Haig</li> <li>a performer's perspective</li> <li>performance ideas calculated to elicit the specified response to Haig in Act Two</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>possible audience responses to Haig, for example, disgust, amusement, disbelief, astonishment, admiration</li> <li>aspects of Haig's character likely to elicit specific audience responses, for example: <ul style="list-style-type: none"> <li>his blind devotion to the war</li> <li>his patriotism for king and country</li> <li>his lack of awareness about the number of casualties</li> <li>his 'Britishness'</li> <li>his religious piety</li> <li>his belief that he will bring success for the army</li> <li>his attitudes to war juxtaposed against those expressed in the songs</li> </ul> </li> <li>Haig's presentation as a real historical figure and/or as a caricature of an army officer</li> <li>Haig's physical appearance, age, height, build, colouring, facial features</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines</li> <li>interaction with others, eye contact, spatial relationships, physical contact, use of space</li> </ul>	<p><b>AO2</b> <b>17 marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> <li>Haig's role and function in Act Two of the play</li> <li>the play's period, genre and style</li> <li>the candidate's nominated audience response</li> </ul> </li> </ul>	<p><b>AO3</b> <b>33 marks</b></p>
<ul style="list-style-type: none"> <li>Haig's presentation as a real historical figure and/or as a caricature of an army officer</li> <li>Haig's physical appearance, age, height, build, colouring, facial features</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines</li> <li>interaction with others, eye contact, spatial relationships, physical contact, use of space</li> </ul>	<p><b>Band 4</b> <b>1-3 marks</b></p>	<p><b>Band 4</b> <b>17 marks</b></p>	<p>The candidate identifies some performance elements to consider for practical suggestions</p> <p>There is a restricted theoretical understanding of the text informing practical decisions</p> <p>There are a few references to the text in action</p> <p>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</p>	<p>The candidate provides some performance ideas but they are not coherent or may be inconsistent with Haig's role and function in Act Two</p> <p>A few references may be made to the period and/or genre</p> <p>A little attention is given to achieving a specific audience response</p>	<p><b>Band 4</b> <b>1-7 marks</b></p>



	<ul style="list-style-type: none"> <li>• movement, gesture, gait, posture</li> <li>• use of costume, accessories, make-up and props</li> <li>• an awareness of the episodic nature of the play and the way in which the action happens around Haig</li> <li>• specific performance ideas, clearly intended to elicit the preferred audience response</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable performance ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's performance ideas are a little disjointed or not entirely compatible with Haig's role and function in Act Two</li> <li>• Brief relevant reference is made to the period and/or genre</li> <li>• Some attention is given to achieving a specific audience response</li> </ul>
		<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive revealing a range of suitable performance ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's performance ideas are quite unified and are reasonably compatible with Haig's role and function in Act Two</li> <li>• Useful reference is made to the period and/or genre</li> <li>• Useful attention is given to achieving a specific audience response</li> </ul>
		<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive revealing a good range of appropriate performance ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's performance ideas are coherent and completely compatible with Haig's role and function in Act Two</li> <li>• Purposeful reference is made to the period and/or genre</li> <li>• Focused attention is given to achieving a specific audience response</li> </ul>

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

Explain how you would direct the actors playing Mrs Betterton and Doll in Act One, Scene Five and Act One, Scene Ten in order to reveal your interpretation of their relationship for your audience.

<p><b>The demands of Question 11</b></p> <ul style="list-style-type: none"> <li>clearly defined focus on the relationship between Mrs Betterton and Doll</li> <li>a director's perspective</li> <li>directorial suggestions calculated to establish an appropriate relationship</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>possible interpretations of the relationship which might include, for example: loving, respectful, comic, sycophantic, mutually dependent, mistress/servant</li> <li>physical appearance of Mrs Betterton and of Doll in terms of age, height, build, colouring, facial features</li> <li>their vocal qualities, pitch, pace, pause, accent</li> <li>their physical qualities, movement, gesture, gait, posture, facial expressions</li> <li>interaction with one another and with other characters: eye contact, spatial relationships, physical contact, use of space</li> </ul>	<p><b>AO2</b> <b>17 marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate directorial interpretation of Doll and Mrs Betterton in the nominated sections, compatible with: <ul style="list-style-type: none"> <li>the characters' roles and functions in the specified scenes</li> <li>the play's period, genre and style</li> <li>the candidate's interpretation of the relationship</li> </ul> </li> </ul>	<p><b>AO3</b> <b>33 marks</b></p>
<ul style="list-style-type: none"> <li>Mrs Betterton's instructions to Doll</li> <li>Doll's responses to Mrs Betterton's reading of the letter and to her exit</li> </ul> <p><i>In Act One, Scene Ten</i></p> <ul style="list-style-type: none"> <li>Doll's and Mrs Betterton's rehearsal of Welld and Squeamish</li> <li>Doll's apparent subservience to Mrs Betterton and her care for her</li> <li>their spoken and sub-textual</li> </ul>	<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>The candidate identifies some directorial aspects to consider for practical suggestions</p> <p>There is a restricted theoretical understanding of the text informing practical decisions</p> <p>There are a few references to the text in action</p> <p>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</p>	<p>The candidate provides some directorial ideas but they are not coherent or may be inconsistent with the content/action of the scenes</p> <p>A few references may be made to the Restoration period and/or to the historical genre of the play</p> <p>A little attention is given to conveying an appropriate relationship</p>	<p><b>Band 4</b> <b>1-7 marks</b></p>	

	<ul style="list-style-type: none"> <li>- thoughts on getting old</li> <li>- Doll's allegiance to Mrs Betterton following Mrs Marshall's and Mrs Farley's entrance</li> <li>- Doll's praise of Mrs Betterton's acting</li> <li>- their growing involvement and enjoyment together in Mrs Marshall's treatment of the effigy and the 'Macbeth' extract</li> <li>• the comic potential of the sections</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable directorial ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<p><b>Band 3</b> <b>8-15</b> <b>marks</b></p> <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 scenes</li> <li>• Brief relevant reference is made to the Restoration period and/or to the historical genre of the play</li> <li>• Some attention is given to conveying an appropriate relationship</li> </ul>
		<p><b>Band 2</b> <b>8-12</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive revealing a range of suitable directorial ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised.</li> <li>• Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 2</b> <b>16-24</b> <b>marks</b></p> <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 scenes</li> <li>• Useful reference is made to the Restoration period and/or to the historical genre of the play</li> <li>• Useful attention is given to conveying an appropriate relationship</li> </ul>
		<p><b>Band 1</b> <b>13-17</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive revealing a good range of appropriate directorial ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 1</b> <b>25-33</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's directorial 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 of the play</li> <li>• Focused attention is given to conveying an appropriate relationship</li> </ul>

## De Angelis: 'Playhouse Creatures' - 12

Outline your set design ideas for Act Two and explain how they would convey the different and changing locations to the audience.

The demands of Question 12	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a clear understanding of the different locations</li> <li>a designer's perspective</li> <li>set design ideas clearly calculated to convey the different and changing locations</li> </ul>	<ul style="list-style-type: none"> <li>the staging form chosen: studio space, proscenium, in the round, traverse, thrust</li> <li>the range of locations in Act Two: on-stage at the Playhouse, the Tiring room, Nell's private Tiring room, a street in London, a timeless/placeless location for the final scene</li> <li>the set design style used to assist in changing the location: composite or non-composite, realistic or stylised/symbolic</li> <li>designs that support the episodic structure of the play</li> <li>design fundamentals, scale, shape, colour, texture</li> <li>furnishings, set dressings, as appropriate to convey location</li> <li>use of levels, steps, revolves, cyclorama, backdrops, gauzes</li> <li>due consideration given to entrances and exits revealing an awareness that the scenes are located within a part of the theatre or outside it</li> <li>the period of the play – 1669, Restoration London</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of set 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>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation, in design terms, of the Act, compatible with: <ul style="list-style-type: none"> <li>the content/action of Act Two and its design requirements</li> <li>the play's period, genre and style</li> <li>the different and changing locations of the Act</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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