

GCE 2010
January Series



Mark Scheme

Drama and Theatre Studies
(DRAM1B)

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AS UNIT 1 (PRESCRIBED PLAY) MARK SCHEME

DRAM1B

JANUARY 2010

INTRODUCTION

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

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

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

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

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

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

DRAMA AND THEATRE STUDIES (DRAM1B)

Shorthand/symbols for Examiners

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

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^ ^

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

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

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **N**

factually wrong = **X**

contradiction = **C**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehersal [underline or ring]

example needed = **eg?**

literary argument = **lit**

generalised = **G**

specialist terminology needed = **term?**

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

OVERALL PERFORMANCE BANDS FOR UNIT ONE SECTION B

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

MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 1, SECTION B

Sophocles: ‘Antigone’ - 1(a)

Outline the physical and vocal qualities that you would look for in the actor playing Creon and then explain how you would direct the actor in his first appearance in the play in order to demonstrate his authority to your audience.

[You should consider the section from Creon’s first entrance up until his exit following his first exchange with the Sentry. In some editions, the Sentry appears as the Soldier or Guard.]

The demands of Question 1(a)	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> a director’s perspective clear focus on Creon’s authority understanding of the physical and vocal qualities needed for creation of character directorial ideas calculated to demonstrate Creon’s authority 	<ul style="list-style-type: none"> the aspects of Creon’s character that demonstrate authority, for example, his newly-gained power, his position in the house of Labdacus, his age, his attitude to the people of Thebes, his determination, his arrogance his role and function at the start of the play as, for example: lawmaker, politician, military leader his physical appearance, age, height, build, colouring, facial features delivery of specific lines at particular moments which demonstrate Creon’s authority, for example: <ul style="list-style-type: none"> his entrance attended by guards his appeal to the Chorus to support him his proclamation about Eteocles and Polyneices his anger towards the Sentry his intimidation and threats to the Sentry his angry exit directorial suggestions for Creon’s performance in the section which might include: <ul style="list-style-type: none"> interaction with others, eye contact, spatial relationships, 	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within appropriate practical directorial suggestions designed to demonstrate Creon’s authority theoretical understanding of the play, informing practical decisions knowledge and understanding of the play’s potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate directorial interpretation of the character compatible with: <ul style="list-style-type: none"> Creon’s role and function in the specified section the play’s period, genre and style (or justified transposition) the demonstration of Creon’s authority 	<p>The candidate provides some casting/directorial ideas but they are not coherent or may be inconsistent with Creon’s role and function</p> <ul style="list-style-type: none"> A few references may be made to the classical Greek, tragic genre A little attention is given to demonstrating Creon’s authority to the audience 	<p>Band 4 1-3 marks</p>
		<p>Band 4 1-3 marks</p> <ul style="list-style-type: none"> The candidate identifies some casting/directorial aspects to consider for practical suggestions There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 		<p>Band 4 1-7 marks</p>	

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

Sophocles: 'Antigone' - 1(b)

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

<p>The demands of Question 1(b)</p> <ul style="list-style-type: none"> a performer's perspective clearly defined audience response to the role of the Messenger performance ideas calculated to elicit the specified response to the Messenger 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> possible audience responses to the Messenger, for example: shock, suspicion, foreboding, sadness at his news, pity, empathy, a sense of growing tension or alarm the context of the Messenger's entrance following the Chorus' optimism at Creon's change of heart his physical appearance, age, height, build, colouring, facial features delivery of specific lines consideration of particular moments which might include, for example: <ul style="list-style-type: none"> his first speech about the nature of fortune his explanation of Haemon's death his attitude towards Eurydice his response to Eurydice's silent exit and pursuit of her his return and news of Eurydice's death his relationship with the Chorus, Eurydice, Creon and the audience suggestions for performance which might include: <ul style="list-style-type: none"> interaction with others, eye contact, spatial relationships, physical contact, use of space movement, gesture, gait, posture, energy, expression vocal qualities, pitch, pace, tone, accent style and use of costume/make-up; use of 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> the Messenger's role and function the play's period, genre and style (or justified transposition) the candidate's nominated audience response 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some performance elements to consider for practical suggestions</p> <ul style="list-style-type: none"> There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<p>The candidate provides some performance ideas but they are not coherent or may be inconsistent with the Messenger's role and function</p> <ul style="list-style-type: none"> A few references may be made to the classical Greek, tragic genre A little attention is given to achieving a specific audience response 	<p>Band 4 1-7 marks</p>

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

Shakespeare: 'The Taming of the Shrew' - 2(a)

How would you perform the role of Baptista in Act One, Scene One in order to reveal his attitudes towards his daughters, Katherina and Bianca?

<p>The demands of Question 2(a)</p> <ul style="list-style-type: none"> a performer's perspective a clear focus on Baptista's attitudes to Katherina and Bianca performance ideas calculated to reveal Baptista's attitudes 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> possible attitudes to his daughters which might include: anger, frustration, love, sadness, caring, disappointment the aspects of Baptista's character or behaviour that are likely to reveal his attitudes toward Katherina and Bianca, for example: <ul style="list-style-type: none"> <i>Act One, Scene One</i> his proclamation that no-one shall court Bianca till a husband is found for Katherina his reassurances to Bianca that he still loves her and his desire for her to return to the house his desire to find teachers for Bianca his reference to the fact that Katherina may do as she pleases <i>Act Two, Scene One</i> his entrance and discovery of Katherina striking Bianca and subsequent chiding of her his obvious favouring of Bianca over Katherina possible responses to Petruchio's interest in Katherina which might include disbelief, incredulity, concern, amusement, acceptance suggestions for performance which might include: <ul style="list-style-type: none"> delivery of specific lines interaction with others, eye 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> Baptista's role and function in the specified scenes the play's period, style and genre (or justified transposed alternative) the revelation of Baptista's attitudes to Katherina and Bianca 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some performance elements to consider for practical suggestions</p> <p>There is a restricted theoretical understanding of the text informing practical decisions</p> <p>There are a few references to the text in action</p> <p>The organisation of straightforward information is clear, but for more complex matters it may appear random. 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 Baptista's role and function in the specified scenes</p> <p>A few references may be made to the period and/or to the comic genre</p> <p>A little attention is given to revealing Baptista's attitudes to Katherina and Bianca</p>	<p>Band 4 1-7 marks</p>

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

Shakespeare: 'The Taming of the Shrew' - 2(b)

Outline and justify your set design ideas for Act Five, Scene Two and explain how the actors might use features of your design in performance in order to create your preferred effects.

[This is the final scene of the play and takes place in Lucentio's house.]

<p>The demands of Question 2(b)</p> <ul style="list-style-type: none"> a designer's perspective clearly defined effects a clear explanation as to how the actors might use the set design set design ideas calculated to accommodate the action of the scene 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> preferred effects which might include, for example, the creation of: <ul style="list-style-type: none"> the play's period (or justified transposed alternative) the specified location: Padua; in Lucentio's house a sense of an Italian setting (or justified transposed alternative) the context of the scene: a celebration banquet the staging form chosen: studio space, proscenium, in the round, traverse, thrust set design fundamentals – scale, shape, colour, texture furnishings and set dressings as appropriate to accommodate the action of the scene use of levels, rakes, steps, cyclorama, backdrops, gauzes examples of how the actors might use the set at particular moments which might include: <ul style="list-style-type: none"> the initial entrance of a large number of characters at the start of the scene possible solutions for seating characters: use of table(s) and modifications the blocking of characters to allow for interaction at specific 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of set design elements, demonstrating: <ul style="list-style-type: none"> theatrical invention in practical design suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by relevant reference to the text in action accurate use of appropriate theatre/design terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the scene in design terms, compatible with: <ul style="list-style-type: none"> Two the play's period, style and genre (or justified transposed alternative) the candidate's ideas for the actors' use of design features and the preferred effects 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some design aspects to consider for practical suggestions</p> <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 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 period and/or to the comic genre</p> <p>A little attention is given to the actors' use of design features and the preferred effects</p>	<p>Band 4 1-7 marks</p>

	<p>moments</p> <ul style="list-style-type: none"> - movement of Tranio and Servino, with food around the guests - exits and subsequent entrances of Biondello and the women • due consideration given to entrances and exits revealing an awareness that the scene is located in a room within a larger space • the set in the wider context of the whole play: discrete or composite • thematic/theoretical aspects of the play, its genre and style; its original context <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	<p>Band 3 4-7 marks</p> <ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable design ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate's design ideas are a little disjointed or not entirely compatible with the content/action of the scene • Brief relevant reference is made to the period and/or to the comic genre • Some attention is given to the actors' use of design features and the preferred effects 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p> <ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable design ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's design ideas are quite unified and are reasonably compatible with the content/action of the scene • Useful reference is made to the period and/or to the comic genre • Useful attention is given to the actors' use of design features and the preferred effects 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13 –17 marks</p> <ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate design ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • There is purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's design ideas are coherent and completely compatible with the content/action of the scene • Purposeful reference is made to the period and/or to the comic genre • Focused attention is given to the actors' use of design features and the preferred effects 	<p>Band 1 25-33 marks</p>

Ibsen: 'A Doll's House' - 3(a)

How would you perform the role of Dr Rank during his exchanges with Nora in Act Two in order to achieve your preferred audience response(s) to the character?

[You should consider the section from Dr Rank's entrance mid-way through the act until his exit into Torvald's study.]

The demands of Question 3(a)	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> a performer's perspective clearly defined audience response(s) to the character of Dr Rank in the specified section performance ideas calculated to elicit the specified response(s) 	<ul style="list-style-type: none"> possible audience responses to Dr Rank which might include, for example: sympathy, amusement, shock, empathy, respect, surprise at his detached response to his own impending death his physical appearance, age, height, build, colouring, facial expressions suggestions for performance in the section which might include: <ul style="list-style-type: none"> interaction with Nora, eye contact, spatial relationships, physical contact, use of space movement, gesture, gait, posture, energy, expression vocal qualities: pitch, pace, pause, accent, tone style and use of costume/make-up; use of props and accessories delivery of specific lines at particular moments which achieve the preferred audience response(s) which might include, for example: <ul style="list-style-type: none"> his blunt description of his own illness his sympathy for Torvald's sensitive nature his explanation of the visiting card his belief that Mrs Linde will replace him as family friend his reactions to Nora's obvious 	<p>Band 4 1-3 marks</p>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of Dr Rank, compatible with: <ul style="list-style-type: none"> the character's role and function in the specified section the character's relationship with Nora at this point in the play the play's period, genre and style (or justified transposed alternative) the candidate's nominated audience response(s) 	<p>Band 4 1-7 marks</p>

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

Ibsen: 'A Doll's House' - 3(b)

As a director, how would you stage the closing section of Act One and the opening moments of Act Two in order to achieve your preferred effects?

[You should consider the section from after Krogstad's exit towards the end of Act One until Anne-Marie's exit soon after the start of Act Two.]

<p>The demands of Question 3(b)</p> <ul style="list-style-type: none"> • a director's perspective • clearly defined effects to be achieved for the audience at this point in the play • staging strategies calculated to achieve the preferred effects 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> • preferred effects which might include, for example: a sense of Nora's fear, her attempts at maintaining a sense of normality, sympathy for Nora, shock at Torvald's attitude, a sense of growing tension, empathy with Anne-Marie, the passage of time between Act One and Act Two • staging suggestions which might include ideas for the actors' performances, ideas for design: set, lighting and/or sound, costume • choice of staging form; use of entrances and exits • naturalistic and non-naturalistic use of lighting and/or sound to heighten the tension or enhance particular moments • casting suggestions for the actors in terms of physical appearance, height, build, colouring, facial features • directorial suggestions for staging the section which might include: <ul style="list-style-type: none"> - interaction with others, eye contact, spatial relationships, movement, gesture, gait, - posture, energy, expression - their vocal qualities, pitch, pace, tone, accent - ideas for presentation of the 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of staging methods, demonstrating: <ul style="list-style-type: none"> - dramatic invention within practical directorial suggestions - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by apt textual illustration - accurate use of appropriate theatre terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate directorial interpretation for the specified section of the play, compatible with: <ul style="list-style-type: none"> - the characters and their situation at this stage of the play - the play's period, genre and style (or justified transposed period) - the candidate's preferred effects for the audience 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some aspects of staging to consider for practical suggestions There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</p>	<p>The candidate provides some staging ideas but they are not coherent or may be inconsistent with the content/action of the section A few references may be made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre A little attention is given to creating specific effects for an audience</p>	<p>Band 4 1-7 marks</p>

	<ul style="list-style-type: none"> - children - choice of costume, accessories, make-up - use of props • delivery of specific lines at particular moments which reveal the preferred effects which might include, for example: <ul style="list-style-type: none"> - Nora's interaction with and then removal of her children - her decorating of the tree - Torvald's questioning of Nora about Krogstad and her response - Torvald's explanation of his intent with regard to Krogstad - Torvald's dire prophecies about the effect on the children and Nora's response - the exchange between Nora and Anne-Marie and Nora's growing concern • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable staging ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<p>Band 3 8-15 marks</p> <ul style="list-style-type: none"> • The candidate's staging ideas are a little disjointed or not entirely compatible with the content/action of the section • Brief relevant reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre • Some attention is given to creating specific effects for an audience
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable staging ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<p>Band 2 16-24 marks</p> <ul style="list-style-type: none"> • The candidate's staging ideas are quite unified and are reasonably compatible with the content/action of the section • Useful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre • Useful attention is given to creating specific effects for an audience
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate staging ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • There is purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> • The candidate's staging ideas are coherent and completely compatible with the content/action of the section • Purposeful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre • Focused attention is given to creating specific effects for an audience

O'Casey: The Shadow of a Gunman - 4(a)

As a designer, outline your set and lighting ideas for Act One and explain how they would create appropriate mood(s) and atmosphere(s) and support the action at specific moments.

<p>The demands of Question 4(a)</p> <ul style="list-style-type: none"> • a designer's perspective • clearly defined sense of mood and atmosphere • set and lighting design ideas calculated to create mood and atmosphere and to support the action at specific moments in Act One of the play 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> • appropriate mood(s) and atmosphere(s) which might include, for example: comic, romantic, confusing, suspicious, claustrophobic, poverty-stricken, squalid • the creation of a morning-time setting for the action • a naturalistic setting or justified alternative • choice of staging form to create the tenement house and accommodate the action • set design fundamentals: scale, shape, colour, texture • O'Casey's stage directions and description of the room as being 'one of absolute untidiness' • set design elements that support the action at specific moments, for example: <ul style="list-style-type: none"> - the opening: Davoren at table, Shields in bed - entrances and exits of a succession of characters - Minnie's and Davoren's flirtation - use of space by a large number of characters during the reading of the letter • use of: door, windows, fireplace, beds, chairs, typewriter • use of cyclorama, gauzes, backdrops and projections 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of design elements, demonstrating: <ul style="list-style-type: none"> - theatrical invention in practical design suggestions - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by relevant reference to the text in action - accurate use of appropriate theatre/design terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate interpretation of the requirements of Act One of the play, in design terms, compatible with: <ul style="list-style-type: none"> - the content/action of the Act and its set and lighting design needs - the play's period, genre and style - the candidate's understanding of appropriate mood(s) and atmosphere(s) 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some design aspects to consider for practical suggestions</p> <ul style="list-style-type: none"> • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<p>The candidate provides some set and lighting design ideas but they are not coherent or may be inconsistent with the content/action of the scene</p> <ul style="list-style-type: none"> • A few references may be made to the period and/or to the naturalistic/tragi-comic genre • A little attention is given to creating appropriate mood(s) and atmosphere(s) 	<p>Band 4 1-7 marks</p>

	<ul style="list-style-type: none"> • set dressings, furnishings • lighting design fundamentals to establish mood and atmosphere: colour, intensity, angle, positioning • use of lanterns, gobos, shutters, barn-doors, projections • lighting changes in keeping with the naturalism, for example: <ul style="list-style-type: none"> - light through the windows growing during the Act - lighting changes accompanying the opening and closing of the door to the hallway • lighting to enhance the changes in mood and atmosphere, for example: <ul style="list-style-type: none"> - with Maguire's entrance - Minnie's entrance and subsequent flirting - as Mr Gallogher reads the letter - when Minnie and Davoren are left alone at the end of the act • the way in which the lighting and set design work together to create a unified concept • thematic/theoretical aspects of the play, its genre and style; its original cultural context <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable design ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<p>Band 3 8-15 marks</p> <ul style="list-style-type: none"> • The candidate's set and lighting design ideas are a little disjointed or not entirely compatible with the content/action of the scene • Brief relevant reference is made to the period and/or to the naturalistic/tragi-comic genre • Some attention is given to creating appropriate mood(s) and atmosphere(s)
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable design ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<p>Band 2 16-24 marks</p> <ul style="list-style-type: none"> • The candidate's set and lighting design ideas are quite unified and are reasonably compatible with the content/action of the scene • Useful reference is made to the period and/or to the naturalistic/tragi-comic genre • Useful attention is given to creating appropriate mood(s) and atmosphere(s)
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate design ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • There is purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> • The candidate's set and lighting design ideas are coherent and completely compatible with the content/action of the scene • Purposeful reference is made to the period and/or to the naturalistic/tragi-comic genre • Focused attention is given to creating appropriate mood(s) and atmosphere(s)

O'Casey: The Shadow of a Gunman - 4(b)

As a director, what effects would you wish to create for your audience in the section of Act Two from the entrance of Mrs Grigson up to her exit with Mr Grigson? Explain how you would stage the section in order to achieve your aims.

<p>The demands of Question 4(b)</p> <ul style="list-style-type: none"> • a director's perspective • clearly defined effects for the audience at this stage of the play • staging strategies calculated to achieve the preferred effects 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> • preferred effects which might include, for example: a growing sense of tension or unease, sense of the dark comedy, specific response(s) to the characters, for example, sympathy or pity for Mrs Grigson, amusement, contempt or anger for Mr Grigson • staging suggestions which might include ideas for the actors' performances as well as ideas for the use of the setting, for costume and for technical elements to support the action: the off-stage sounds at the end of the section • choice of staging form, set design, furnishings • the physical appearance of the characters in terms of age, height, build, colouring, facial features – reference to O'Casey's description of Mrs Grigson (a woman of forty but looks much older) and Mr Grigson (the appearance of being well-fed) • their vocal qualities, pitch, pace, tone, accent • interaction with others, eye contact, spatial relationships, physical contact, use of space • movement, gesture, gait, posture, energy, expression • delivery of specific lines at particular moments which reveal the 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of staging methods, demonstrating: <ul style="list-style-type: none"> - dramatic invention within practical directorial suggestions - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by apt textual illustration - accurate use of appropriate theatre terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate directorial interpretation for the specified section of Act Two, compatible with: <ul style="list-style-type: none"> - the content/action of the scene - the play's period, tradi-comic genre and style - the candidate's preferred effects for the audience 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some aspects of staging to consider for practical suggestions</p> <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 staging ideas but they are not coherent or may be inconsistent with the content/action of the section</p> <p>A few references may be made to the period and/or to the tradi-comic genre</p> <p>A little attention is given to creating specific effects for the audience</p>	<p>Band 4 1-7 marks</p>

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

Littlewood and Theatre Workshop: 'Oh What A Lovely War' - 5(a)

As a designer, explain how your ideas for costume, accessories and props for the 'shooting party' near the beginning of Act Two could be used to help convey the action of the scene and to help differentiate between the various nationalities.

[You should consider the section beginning with the stage direction 'A Scottish Ghillie enters' and ending with the stage direction 'All off except the American...']

The demands of Question 5(a)	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> a designer's perspective clearly defined sense of the action understanding of the need to differentiate between the various nationalities clearly defined use of costume, accessories and props, calculated to help convey the action of the scene and to differentiate between the characters and their various nationalities 	<ul style="list-style-type: none"> the design requirements of the section in conveying the action and revealing the various nationalities to the audience costume design fundamentals: colour, fabric, cut, fit, silhouette, condition, style of costumes: Pierrot-style base costume (if selected) with accessories: suits; jackets which represent the different nations, kilt for the Ghillie indications of selected period setting or suggestions of universality naturalistic representations of the characters or symbolic and stylised costumes stereotypes use of 'nations' flags either as part of the costume or in addition to them ornamentation to indicate wealth: monocle, pocket watch, monogrammed handkerchiefs, cigars or other accessories costume accessories; hats, caps, jackets, medals, personal props awareness of need for quick changes prop design fundamentals: scale, shape, colour, texture props as referred to in the text: the American's wheelchair, shooting 	<p>Band 4 1-3 marks</p> <ul style="list-style-type: none"> The candidate identifies some design aspects to consider for practical suggestions There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of design elements, demonstrating <ul style="list-style-type: none"> theatrical invention in practical design suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by relevant reference to the text in action accurate use of appropriate theatre/design terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> an appropriate interpretation of the requirements of 'the shooting party', in design terms, compatible with: <ul style="list-style-type: none"> the content/action of the section and its design needs the play's period, genre and style the differentiation between the various nationalities 	<p>Band 4 1-7 marks</p> <ul style="list-style-type: none"> The candidate provides some design ideas but they are not coherent or may be inconsistent with the content/action of the scene A few references may be made to the period and/or to the genre A little attention is given to accommodating the action of the scene and differentiating between the various nationalities

	<p>sticks, the Ghillie's picnic basket and food, the dead grouse</p> <ul style="list-style-type: none"> the function of the props in revealing the symbolic nature of the scene: naturalistic or exaggerated thematic/theoretical aspects of the play, its genre and style; its original cultural context <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	<p>Band 3 4-7 marks</p> <ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable design ideas There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's design ideas are a little disjointed or not entirely compatible with the content/action of the scene Brief relevant reference is made to the period and/or to the genre Some attention is given to accommodating the action of the scene and differentiating between the various nationalities 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p> <ul style="list-style-type: none"> The candidate's ideas are regularly quite inventive revealing a range of suitable design ideas There is evidence of a secure theoretical understanding of the text, informing practical decisions There is relevant use of the text in action to illustrate ideas Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's design ideas are quite unified and are reasonably compatible with the content/action of the scene Useful reference is made to the period and/or to the genre Useful attention is given to accommodating the action of the scene and differentiating between the various nationalities 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p> <ul style="list-style-type: none"> The candidate's ideas are consistently inventive revealing a good range of appropriate design ideas There is evidence of a very sound theoretical understanding of the text, informing practical decisions There is purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's design ideas are coherent and completely compatible with the content/action of the scene Purposeful reference is made to the period and/or to the genre Focused attention is given to accommodating the action of the scene and differentiating between the various nationalities 	<p>Band 1 25-33 marks</p>

Littlewood and Theatre Workshop: 'Oh What A Lovely War' - 5(b)

Explain how you would direct your actors in order to communicate the quick succession of different moods in the following section from Act One: from the Newspaper BRUSSELS FALLS, when the French Officer writes a letter, up until the end of the Drill Sergeant sequence.

<p>The demands of Question 5(b)</p> <ul style="list-style-type: none"> • a director's perspective • clearly defined explanation of the different moods • directorial ideas calculated to communicate the quick succession of different moods 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> • the different moods within the section which might include, for example: horror, patriotism, romance, comedy, intimidation and fear • directorial suggestions which might include ideas for the actors' performances as well as ideas for how the actors might use the setting, costume and musical accompaniment • the physical appearance of the characters in terms of age, height, build, colouring, facial features • their vocal qualities, pitch, pace, tone, accent • interaction with others, eye contact, spatial relationships, physical contact, use of space • movement, gesture, gait, posture, energy, expression • the style and delivery of the songs • a consideration of the episodic structure of the section and precise reference to each different mood, for example: <ul style="list-style-type: none"> - the writing/reading of the French and German Officer's letters and their account of the horrors of the battlefield - the patriotism of 'Are we downhearted?' - the innocent romance of 'Hold 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> - dramatic invention within practical directorial suggestions - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by apt textual illustration - accurate use of appropriate theatre terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate directorial interpretation for the specified section, compatible with: <ul style="list-style-type: none"> - the varied content and action of the section - the play's period, genre and style - the communication of the quick succession of different moods contained within the section 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some directorial aspects to consider for practical suggestions</p> <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/moods of the section</p> <p>A few references may be made to the period and/or to the genre</p> <p>A little attention is given to communicating the different moods</p>	<p>Band 4 1-7 marks</p>

	<ul style="list-style-type: none"> - your hand out' the dark comedy of the Drill Sergeant sequence • directorial methods for achieving the mood changes: use of music, blocking, lighting • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable directorial ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<p>Band 3 8-15 marks</p> <ul style="list-style-type: none"> • The candidate's directorial ideas are a little disjointed or not entirely compatible with the content/action/moods of the section • Brief relevant reference is made to the period and/or genre • Some attention is given to communicating the different moods 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable directorial ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<p>Band 2 16-24 marks</p> <ul style="list-style-type: none"> • The candidate's directorial ideas are quite unified and are reasonably compatible with the content/action/moods of the section • Useful reference is made to the period and/or genre • Useful attention is given to communicating the different moods 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate directorial ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • There is purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> • The candidate's directorial ideas are coherent and completely compatible with the content/action/moods of the section • Purposeful reference is made to the period and/or genre • Focused attention is given to communicating the different moods 	<p>Band 1 25-33 marks</p>

De Angelis: 'Playhouse Creatures' - 6(a)

Explain how you would perform the role of Mrs Farley in Act One, Scenes Two and Three and what audience response(s) to the character you would hope to achieve.

The demands of Question 6(a)	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> a performer's perspective clearly defined audience response(s) to the character of Mrs Farley performance ideas calculated to elicit the specified response(s) 	<ul style="list-style-type: none"> possible audience responses to Mrs Farley which might include, for example: respect, sympathy, amusement, irritation the aspects of Mrs Farley's character likely to elicit the specified audience response(s): <i>In Act One, Scene Two</i> <ul style="list-style-type: none"> her initial piety and difficult life her description of her father and the plague her initial attitude to Nell and to teaching her the poetry her concealed interest in the playhouse and subsequent tricking of Nell <i>In Act One, Scene Three</i> <ul style="list-style-type: none"> her acting style as 'the fatal maiden' her transformation from 'the first demure sighting' of her in Scene Two her rather pompous attitude towards Nell and sense of her own self-importance her exit leaving Nell alone on stage her physical appearance, age, height, build, colouring, facial features her relationship with the other characters 	<p>Band 4 1-3 marks</p> <ul style="list-style-type: none"> The candidate identifies some performance elements to consider for practical suggestions There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> Mrs Farley's role and function in the specified scenes the play's period, genre and style the candidate's nominated audience response(s) 	<p>Band 4 1-7 marks</p> <ul style="list-style-type: none"> The candidate provides some performance ideas but they are not coherent or may be inconsistent with Mrs Farley's role and function in the specified scenes A few references may be made to the Restoration period and/or to the historical genre of the play A little attention is given to establishing and achieving the nominated audience response(s)

	<ul style="list-style-type: none"> • suggestions for performance which might include: <ul style="list-style-type: none"> - interaction with others, eye contact, spatial relationships, physical contact, use of space - movement, gesture, gait, posture, energy, expression - vocal qualities, pitch, pace, tone, accent - style and use of costume/makeup; use of props and accessories • consideration of a changing response to her during the section • specific performance ideas, clearly intended to elicit the preferred response(s) • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional inventive ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<p>Band 3 8-15 marks</p> <ul style="list-style-type: none"> • The candidate's performance ideas are a little disjointed or not entirely compatible with Mrs Farley's role and function in the specified scenes • Brief relevant reference is made to the Restoration period and/or to the historical genre of the play • Some attention is given to establishing and achieving the nominated audience response(s) 	
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable performance ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<p>Band 2 16-24 marks</p> <ul style="list-style-type: none"> • The candidate's performance ideas are quite unified and are reasonably compatible with Mrs Farley's role and function in the specified scenes • Useful reference is made to the Restoration period and/or to the historical genre of the play • Useful attention is given to establishing and achieving the nominated audience response(s) 	
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate performance ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • There is purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> • The candidate's performance ideas are coherent and completely compatible with Mrs Farley's role and function in the specified scenes • Purposeful reference is made to the Restoration period and/or to the historical genre of the play • Focused attention is given to establishing and achieving the nominated audience response(s) 	

De Angelis: 'Playhouse Creatures' - 6(b)

As a director, explain how you would stage Act Two, Scenes Five and Six and what effects you would wish to create for your audience.

[Act Two, Scene Five is set in the Tiring Room and ends with the fire; Act Two, Scene Six is set on stage at the Duke's Playhouse.]

<p>The demands of Question 6(b)</p> <ul style="list-style-type: none"> • a director's perspective • clearly defined effects for the audience at this stage of the play • staging strategies calculated to achieve the preferred effects 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> • preferred effects for the audience which might include, for example: a sense of the characters' changing circumstances, surprise, pleasure, shock at Nell's relationship with the King and her new-found fortune at the Duke's • staging suggestions which might include ideas for the actors' performances, ideas for design: set, lighting/sound, costume • choice of staging form • casting suggestions for the actors in terms of physical appearance, age, height, build, colouring, facial features • directorial suggestions for staging the section which might include: <ul style="list-style-type: none"> - interaction with others, eye contact, spatial relationships, physical contact, use of space - movement, gesture, gait, - posture, energy, expression - their vocal qualities, pitch, pace, tone, accent - choice of costume, accessories, make-up to reveal the characters' change in fortune - use of props • delivery of specific lines at particular moments which reveal the preferred effects which might include, for example: 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of staging methods, demonstrating: <ul style="list-style-type: none"> - dramatic invention within practical directorial suggestions - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by apt textual illustration - accurate use of appropriate theatre terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate directorial interpretation, for the specified section of Act Two, compatible with: <ul style="list-style-type: none"> - the characters and their situation in the latter part of the play - the play's period, genre or style - the candidate's preferred effects for the audience 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some aspects of staging to consider for practical suggestions. There is a restricted theoretical understanding of the text informing practical decisions. There are a few references to the text in action. The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and 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 Restoration period and/or to the historical genre of the play. A little attention is given to creating specific effects for an audience.</p>	<p>Band 4 1-7 marks</p>

	<ul style="list-style-type: none"> • <i>In Act Two, Scene Five</i> <ul style="list-style-type: none"> - Doll's dismissive attitude to Nell - the delivery of Mrs Betterton's 'parts' to Mrs Marshall - the news of becoming shareholders - Nell's and Mrs Marshall's descriptions of their relationships with the King and the Earl respectively - Mrs Marshall's regret - the fire • <i>In Act Two, Scene Six</i> <ul style="list-style-type: none"> - the delivery of Nell's speech • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable staging ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<p>Band 3 8-15 marks</p> <ul style="list-style-type: none"> • The candidate's staging ideas are a little disjointed or not entirely compatible with the content/action of the scene • Brief relevant reference is made to the Restoration period and/or to the historical genre of the play • Some attention is given to creating specific effects for an audience
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable staging ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<p>Band 2 16-24 marks</p> <ul style="list-style-type: none"> • The candidate's staging ideas are quite unified and are reasonably compatible with the content/action of the scene • Useful reference is made to the Restoration period and/or to the historical genre of the play • Useful attention is given to creating specific effects for an audience
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate staging ideas • There is evidence of a very sound theoretical understanding of the text informing practical decisions • There is purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> • The candidate's staging ideas are coherent and completely compatible with the content/action of the scene of the play • Purposeful reference is made to the Restoration period and/or to the historical genre of the play • Focused attention is given to creating specific effects for an audience