

Version 1.0



**General Certificate of Education
January 2011**

Drama and Theatre Studies

1241

Prescribed Play

Unit 1B

Mark Scheme

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

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

Further copies of this Mark Scheme are available to download from the AQA Website: www.aqa.org.uk

Copyright © 2011 AQA and its licensors. All rights reserved.

COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

AS UNIT 1 (PRESCRIBED PLAY) MARK SCHEME

JANUARY 2011

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 = **P**

omission = **ΛΛ**

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

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

evidence of knowledge = **k**

evidence of understanding = **und**

evidence of practical theatre awareness = **pr**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **Irrel**

narrative = **NR**

factually wrong = **X**

contradiction = **C**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **WR**

poor expression = **E**

spelling error = rehursal or rehearsal [underline or ring]

example needed = **eg?**

literary argument = **lit**

generalised = **GR**

specialist terminology needed = **term?**

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

OVERALL PERFORMANCE BANDS FOR UNIT ONE SECTION B

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

MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 1, SECTION B

Sophocles: 'Antigone' – 01

As a director, how would you stage the first exchange between Creon and the Sentry in order to achieve your preferred effects?

(You should consider the section from the Sentry's first entrance up until his exit following Creon's threats towards him. In some editions, the Sentry appears as the Soldier or Guard.)

The demands of Question 01	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> a director's perspective clearly defined effects to be achieved for the audience staging ideas calculated to achieve the preferred effects 	<ul style="list-style-type: none"> preferred effects which might include, for example: fear or sympathy for the Sentry, shock or anger at Creon's attitude, humour at the Sentry's prevarication, wonder at the Sentry's description 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 to represent palace 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 between Creon and the Sentry, physical contact, eye contact, spatial relationships, use of space movement, gesture, gait, posture, energy, expression 	<p align="center">Band 4 1-3 marks</p>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of staging methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical directorial suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the section, in staging terms, compatible with: <ul style="list-style-type: none"> Creon's and the Sentry's role and function in the specified section the play's period, genre and style (or justified transposed period) the candidate's preferred effects for the audience 	<p align="center">Band 4 1-7 marks</p>

	<ul style="list-style-type: none"> - choice of costume, make-up - use of props - positioning of and interaction with the Chorus • delivery of specific lines at particular moments which reveal the preferred effects which might include, for example: <ul style="list-style-type: none"> - The Sentry's entrance, his prevarication and Creon's initial attitude towards him - The Sentry's explanation of what happened to the body and the subsequent argument - Creon's refusal to accept any intervention from the gods and his subsequent accusations regarding bribery - Creon's threats towards the Sentry - the stichomythic exchange - Creon's exit, the Sentry's relief and his exit • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable 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 Creon's and the Sentry's role and function in the section • Brief relevant reference is made to the classical Greek or justified, transposed period and/or to the tragic genre • Some attention is given to creating the preferred 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 Creon's and the Sentry's role and function in the section • Useful reference is made to the classical Greek or justified, transposed period and/or to the tragic genre • Useful attention is given to creating the preferred 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 Creon's and the Sentry's role and function in the section • Purposeful reference is made to the classical Greek or justified, transposed period and/or to the tragic genre • Focused attention is given to creating the preferred effects for an audience

Sophocles: 'Antigone' – 02

How would you want your audience to respond to the character of Antigone in her final appearance in the play? Explain how you would perform the role in order to achieve your aims.

[Antigone's final appearance starts with her being brought from the palace under guard and ends as she leaves the stage for the last time.]

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"> a performer's perspective clearly defined audience response to the character of Antigone performance ideas calculated to elicit the nominated audience response to Antigone in her final appearance 	<ul style="list-style-type: none"> possible audience responses to Antigone, for example; sympathy, acceptance, anger, regret, horror, fear, respect the context of the section, Antigone's fate having been sealed by Creon performance ideas to reveal aspects of Antigone's character likely to achieve the nominated response(s), for example, her self-pity, her pride, her anger, her love for her family, her piety and belief in the laws of the gods her physical appearance, age, height, build, colouring, facial features, contrasts to previous appearances vocal qualities: pitch, pace, tone, accent delivery of specific lines interaction with the Chorus and Creon, eye contact, spatial relationships, physical contact, use of space movement, gesture, gait, posture, tempo, energy, demeanour, facial expression style and use of costume, accessories and props specific performance moments 	<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 which demonstrate understanding of Antigone's character theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> Antigone's role and function in the specified section of the play the play's period, genre and style (or justified transposed period) the candidate's nominated audience response 	<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 Antigone's role and function in the specified section A few references may be made to the classical Greek or justified, transposed period and/or to the tragic genre A little attention is given to achieving the nominated audience response

	<p>might include, for example:</p> <ul style="list-style-type: none"> - her entrance escorted by guards - her initial self-pity and subsequent pride - her comparisons with Niobe - her engagement with the Chorus and fear of mockery - her reminiscences about the house of Laius - her response to Creon's entrance and attitude towards him - her explanation as to why she committed the act - her resignation to her fate and appeal to the gods for justice - her final exit • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable performance ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate's performance ideas are a little disjointed or not entirely compatible with Antigone's role and function in the specified section • Brief relevant reference is made to the classical Greek or justified, transposed period and/or to the tragic genre • Some attention is given to achieving the nominated audience response 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable performance ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised. • Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's performance ideas are quite unified and are reasonably compatible with Antigone's role and function in the specified section • Useful reference is made to the classical Greek or justified, transposed period and/or to the tragic genre • Useful attention is given to achieving the nominated audience response 	<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 performance ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • There is purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's performance ideas are coherent and completely compatible with Antigone's role and function in the specified section • Purposeful reference is made to the classical Greek or justified, transposed period and/or to the tragic genre • Focused attention is given to achieving the nominated audience response 	<p>Band 1 25-33 marks</p>

Shakespeare: 'The Taming of the Shrew' – 03

How would you perform the role of Lucentio in Act One, Scene One in order to convey your interpretation of the character to your audience?

The demands of Question 03	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> a performer's perspective clearly defined interpretation of the character of Lucentio performance ideas calculate to convey the intended interpretation of the role 	<ul style="list-style-type: none"> possible interpretations of Lucentio in the specified scene, for example, an enthusiastic student, a fair or controlling master, a genuine lover, a quick-witted schemer, a charming young man, a naive traveller his physical appearance, age, height, build, colouring, facial features his vocal qualities, pitch, pace, tone, accent; use of aside his movement, gesture, gait, posture style and use of costume, accessories and props delivery of specific lines, interaction between characters, eye contact, spatial relationships, physical contact, use of space specific performance ideas clearly intended to convey the preferred interpretation of Lucentio at specific moments, for example: <ul style="list-style-type: none"> his entrance with Tranio at the start of the play within a play his enthusiasm for a new place and a new life the 'eavesdropping' on the conversation between Baptista and the others his immediate love for Bianca and expression of this to Tranio his poetic description of Bianca his responses to Tranio's 	<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 dramatic invention within practical performance suggestions which demonstrate understanding of Lucentio's character theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> Lucentio's role and function in the specified scene of the play the play's period, genre and style (or justified transposed period) the candidate's ideas for conveying the role of Lucentio 	<p>Band 4 1-7 marks</p>

	<ul style="list-style-type: none"> efforts to 'bring him down to earth' his revelation of the plan to change identity and the swapping of their clothes his response to Biondello's entrance and their subsequent exit together 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 Lucentio's role and function in the specified scene Brief relevant reference is made to the Elizabethan or justified, transposed period and/or to the comic genre Some attention is given to conveying an interpretation of Lucentio 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p> <ul style="list-style-type: none"> The candidate's ideas are regularly quite inventive revealing a range of suitable performance ideas There is evidence of a secure theoretical understanding of the text, informing practical decisions There is relevant use of the text in action to illustrate ideas Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<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 Lucentio's role and function in the specified scene Useful reference is made to the Elizabethan or justified, transposed period and/or to the comic genre Useful attention is given to conveying an interpretation of Lucentio 	<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 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 Lucentio's role and function in the specified scene Purposeful reference is made to the Elizabethan or justified, transposed period and/or to the comic genre Focused attention is given to conveying an interpretation of Lucentio 	<p>Band 1 25-33 marks</p>

Shakespeare: 'The Taming of the Shrew' – 04

Explain how you would direct Grumio, Curtis and the other servants in Act Four, Scene One in order to achieve your preferred effects.

<p>The demands of Question 04</p> <ul style="list-style-type: none"> • a director's perspective • clearly defined effects to be achieved for the audience • directorial suggestions 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 may include for example, comedy, the creation of sympathy for some or all of the servants, increasing tension, concern for the servants at the hands of Petruchio • their physical appearance, age, height, build, colouring, facial features • choice of costume and accessories, make-up and use of props • directorial suggestions for the servants' performance in the section which might include: <ul style="list-style-type: none"> - interaction between each other and with Petruchio, eye contact, spatial relationships, physical contact, use of space - movement, gesture, gait, - posture, energy, expression - vocal qualities: pitch, pace, tone, accent • specific directorial ideas intended to create the preferred effects at specific moments, for example: <ul style="list-style-type: none"> - Grumio's entrance - complaining of the cold - the exchange between Grumio and Curtis describing Petruchio's and Katharina's journey - the explanation of Petruchio's behaviour - the demands that the remaining servants be well prepared - the entrance of the other 	<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 scene of the play, compatible with: <ul style="list-style-type: none"> - the servants' role and function in Act Four, Scene One 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 directorial aspects to consider for practical suggestions</p> <ul style="list-style-type: none"> • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<p>The candidate provides some directorial ideas but they are not coherent or may be inconsistent with the content/action of the scene</p> <ul style="list-style-type: none"> • A few references may be made to the Elizabethan or justified, transposed period and/or to the comic genre • A little attention is given to creating preferred effects for an audience 	<p>Band 4 1-7 marks</p>

	<p>servants and their response to Petruccio's and Katherine's arrival</p> <ul style="list-style-type: none"> - the business with the food and water - the servants' comic attempts at appeasing Petruccio • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable directorial ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<p>Band 3 8-15 marks</p> <ul style="list-style-type: none"> • The candidate's directorial ideas are a little disjointed or not entirely compatible with the content/action of the scene • Brief relevant reference is made to the Elizabethan or justified, transposed period and/or to the comic genre • Some attention is given to creating preferred 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 directorial ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<p>Band 2 16-24 marks</p> <ul style="list-style-type: none"> • The candidate's directorial ideas are quite unified and are reasonably compatible with the content/action of the scene • Useful reference is made to the Elizabethan or justified, transposed period and/or to the comic genre • Useful attention is given to creating preferred 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 directorial ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • There is purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> • The candidate's directorial ideas are coherent and completely compatible with the content/action of the scene • Purposeful reference is made to the Elizabethan or justified, transposed period and/or to the comic genre • Focused attention is given to creating preferred effects for an audience 		

Ibsen: 'A Doll's House' – 05

How would you perform the role of Krogstad in Act One in order to reveal his attitude(s) towards Nora?

The demands of Question 05	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> • a performer's perspective • clearly defined attitude(s) to Nora • performance ideas calculated to reveal Krogstad's attitude(s) to Nora 	<ul style="list-style-type: none"> • attitudes(s) to Nora which might include: condescending, threatening, pleading, sycophantic, polite, impatient, indifferent, businesslike • the context of his appearance; ostensibly seeing Torvald about his position and then alone with Nora • his physical appearance, age, height, build, colouring, facial features • vocal qualities: pitch, pace, tone, accent • delivery of specific lines • interaction with Nora, eye contact, spatial relationships, physical contact, use of space • movement, gesture, gait, posture, tempo, energy, demeanour, facial expression • style and use of costume/make-up; use of props and accessories • specific directorial ideas intended to reveal his attitude(s) at specific moments, for example: <ul style="list-style-type: none"> - his entrance and announcement that he wishes to see Torvald - his re-entrance catching Nora 'off-guard' - his discussion about Mrs Linde and her job at the bank - his request that Nora use her influence with Torvald - his confession to Nora of his 	<p>Band 4 1-3 marks</p>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> - dramatic invention within practical performance suggestions which demonstrate understanding of Krogstad's character - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by apt textual illustration - accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> - Krogstad's role and function in Act One - the play's period, genre and style (or justified transposed period) - the revelation of Krogstad's attitude(s) toward Nora 	<p>Band 4 1-7 marks</p>

	<ul style="list-style-type: none"> • 'indiscretion' his reminder to her of the forgery and therefore the illegal nature of the loan • his thinly veiled threat and subsequent exit • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable performance ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<p>Band 3 8-15 marks</p> <ul style="list-style-type: none"> • The candidate's performance ideas are a little disjointed or not entirely compatible with Krogstad's role and function in Act One • Brief relevant reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre • Some attention is given to revealing Krogstad's attitude(s) towards Nora
<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 Krogstad's role and function in Act One • Useful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre • Useful attention is given to revealing Krogstad's attitude(s) towards Nora 		
<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 Krogstad's role and function in Act One • Purposeful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre • Focused attention is given to revealing Krogstad's attitude(s) towards Nora 		

Ibsen: 'A Doll's House' – 06

Outline and justify your setting and costume design ideas for Act Two of 'A Doll's House' and explain how they would help to create an appropriate mood and atmosphere for the action.

The demands of Question 06	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> • a designer's perspective • clearly defined mood and atmosphere for Act Two • design ideas calculated to create mood and atmosphere for Act Two of the play 	<ul style="list-style-type: none"> • appropriate mood and atmosphere for the action of Act Two which might include, for example, a sense of neglect from the previous Act, of impending doom, of anticipation, of entrapment, an atmosphere of thinly veiled anxiety • preferred staging form • the style of the production • ideas for a naturalistic or more symbolic setting • design fundamentals, scale, shape, colour, texture • set design ideas, that might include, for example: <ul style="list-style-type: none"> - choice of furnishings and dressings to emphasise the Doll's House theme and/or Nora's growing feeling of entrapment - positioning of doors, seats, the stove, the window, the style/condition of the Christmas tree and other decorations • costume design ideas that might include, for example: <ul style="list-style-type: none"> - reference to period - choice of fabrics, style, fit and condition to reflect the social status of the various characters or to highlight aspects of character and their contribution to the prevailing mood and 	<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 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"> • appropriate interpretation of Act Two of the play in design terms, compatible with: <ul style="list-style-type: none"> - the content/action of the Act and its design needs - the play's period, genre and style (or justified transposed period) - the candidate's understanding of mood and atmosphere 	<p>Band 4 1-7 marks</p>

	<p>atmosphere and their function within the act, for example, their entrances near the end of the Act from the party; Nora's shawl for the Tarantella</p> <ul style="list-style-type: none"> - use of props and accessories - lighting and/or sound ideas to establish mood and atmosphere and reflect a change from the previous Act • suggestions for design elements at specific moments which clearly affect the mood or atmosphere, for example: <ul style="list-style-type: none"> - the opening of the Act, revealing a difference from Act One - the addition of the dressing-up clothes and Nora's reaction to them - lighting and/or sound effects used to highlight characters' entrances or exits - the sombre mood that accompanies Rank's visit - Nora's frantic dancing of the Tarantella • 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 design ideas are a little disjointed or not entirely compatible with the content/action of the Act • 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 an appropriate mood and atmosphere 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 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 design ideas are quite unified and are reasonably compatible with the content/action of the Act • Useful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre • Useful attention is given to creating an appropriate mood and atmosphere 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 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 design ideas are coherent and completely compatible with the content/action of the Act • Purposeful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre • Focused attention is given to creating an appropriate mood and atmosphere for an audience

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

Explain how you would perform the role of Tommy Owens in Act One in order to convey your interpretation of the character to your audience.

<p>The demands of Question 07</p> <ul style="list-style-type: none"> a performer's perspective clearly defined interpretation of Tommy Owens' character performance ideas calculated to convey the intended interpretation of the role 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> possible interpretations of Tommy Owens, for example: an insensitive youth, a naïve hero-worshipper, an aggressive patriot, a dangerous gossip, a braggart his physical appearance, age, height, build, colouring, facial features, reference to O'Casey's description of him his vocal qualities, pitch, pace, tone, accent his movement, gesture, gait, posture style and use of costume, accessories and props delivery of specific lines, interaction between characters, eye contact, spatial relationships, physical contact, use of space specific performance ideas clearly intended to convey the preferred interpretation of character at specific moments, for example: <ul style="list-style-type: none"> his entrance interrupting Davoren and Minnie and his response to them his veiled reference to Davoren's role his rendition of the song his welcoming in of Mrs Henderson and Mr Gallagher his assumed self-importance regarding the reading of the letter and subsequent interruptions thematic/theoretical aspects 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 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"> Tommy Owens' role and function in Act One the play's period, tragic-comic genre and style the candidate's ideas for conveying the role of Tommy 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some performance elements to consider for practical suggestions of the text informing practical decisions</p> <ul style="list-style-type: none"> 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 Tommy's role and function in Act One</p> <ul style="list-style-type: none"> A few references may be made to the period and/or to the tragic-comic genre A little attention is given to conveying an interpretation of Tommy 	<p>Band 4 1-7 marks</p>

	play, its genre and style; its original cultural context	<p>Band 3 4-7 marks</p> <ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable performance ideas There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate 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 Tommy's role and function in Act One Brief relevant reference is made to the period and/or to the tragi-comic genre Some attention is given to conveying an interpretation of Tommy
		<p>Band 2 8-12 marks</p> <ul style="list-style-type: none"> The candidate's ideas are regularly quite inventive revealing a range of suitable performance ideas There is evidence of a secure theoretical understanding of the text, informing practical decisions There is relevant use of the text in action to illustrate ideas Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's 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 Tommy's role and function in Act One Useful reference is made to the period and/or to the tragi-comic genre Useful attention is given to conveying an interpretation of Tommy
		<p>Band 1 13-17 marks</p> <ul style="list-style-type: none"> The candidate's ideas are consistently inventive revealing a good range of appropriate performance ideas There is evidence of a very sound theoretical understanding of the text, informing practical decisions There is purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's 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 Tommy's role and function in Act One Purposeful reference is made to the period and/or to the tragi-comic genre Focused attention is given to conveying an interpretation of Tommy

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

Briefly outline and justify your casting decisions for Adolphus Grigson and then explain how you would direct your actor in Act Two in order to create comedy for your audience.

The demands of Question 08	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> a director's perspective clear focus on creating comedy casting and directorial ideas calculated to create comedy 	<ul style="list-style-type: none"> the potentially comic aspects of Grigson's character, for example, his drunkenness, his sycophancy, his sentimentality and patriotism, his lack of awareness of others casting suggestions in terms of Grigson's physical appearance, age, height, build, colouring, facial features O'Casey's description of him as being well-fed, fresh-faced complexion and livelier than his wife his vocal qualities, pitch, pace, pause, tone, accent interaction with others, eye contact, spatial relationships, physical contact, use of space movement, gesture, gait, posture, expression choice of costume, use of props delivery of specific lines at particular moments which reveal Grigson's comic potential, for example: <ul style="list-style-type: none"> his stumbling, drunken entrance in his outdoor clothes the volume of his voice and clumsiness of his movement his lack of awareness of Davoren's and Shields' privacy his attitude to Mrs Grigson his drunken singing and 	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical directorial suggestions designed to create comedy 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"> Grigson's role and function in Act Two of the play the play's period, tragi-comic genre and style the creation of comedy 	<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"> The candidate provides some directorial ideas but they are not coherent or may be inconsistent with Grigson's role and function in Act Two A few references may be made to the period and/or to the tragi-comic genre A little attention is given to creating comedy for an audience

	<p>apparent bonhomie</p> <ul style="list-style-type: none"> - his abrupt sobering up in the threat of danger and very hasty exit - his apparent nonchalance in his appearance following the raid - his final panicked exit • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable casting/directorial ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<p>Band 3 8-15 marks</p> <ul style="list-style-type: none"> • The candidate's directorial ideas are a little disjointed or not entirely compatible with Grigson's role and function in Act Two • Brief relevant reference is made to the period and/or to the tragi-comic genre • Some attention is given to creating comedy 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 casting/directorial ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<p>Band 2 16-24 marks</p> <ul style="list-style-type: none"> • The candidate's directorial ideas are quite unified and are reasonably compatible with Grigson's role and function in Act Two • Useful reference is made to the period and/or to the tragi-comic genre • Useful attention is given to creating comedy 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 casting/directorial ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • There is purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> • The candidate's directorial ideas are coherent and completely compatible with Grigson's role and function in Act Two • Purposeful reference is made to the period and/or to the tragi-comic genre • Focused attention is given to creating comedy for an audience

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

Explain how you would perform the role of Sir John French in the following section of Act One in order to reveal his attitudes towards the other characters that appear in this section:

after the end of the song ‘I’LL MAKE A MAN OF YOU’ on the stage direction: ‘An Army Driver sets four cones to represent a car’ up until the stage direction: ‘Lanrezac and his Aide salute and go’.

The demands of Question 09	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> a performer’s perspective clear focus on revealing French’s attitudes towards other characters performance ideas calculated to demonstrate French’s attitude towards other characters 	<ul style="list-style-type: none"> possible attitudes that French might show towards the other characters, for example, contempt, disrespect, disregard, xenophobia, condescension, mock humility, superciliousness his physical appearance, age, height, build, colouring, facial features his presentation as a ‘real’ historical figure vocal qualities, pitch, pace, tone, accent interaction with others, eye contact, spatial relationships, physical contact, use of space movement, gesture, gait, posture, tempo, demeanour, facial expressions style and use of costume, accessories and props an awareness of the comic potential of the section performance ideas and delivery of specific lines which are clearly intended to reveal his attitudes towards the other characters, for example: <ul style="list-style-type: none"> his function as a representative 	<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 the character, compatible with: <ul style="list-style-type: none"> French’s role and function in the specified section of the play the play’s period, genre and style French’s attitudes towards other characters as defined by the candidate 	<p>Band 4 1-7 marks</p>

	<p>of the upper classes revealed through his attitude to the driver and/or Aide</p> <ul style="list-style-type: none"> - his lack of interest in what Wilson has to say - his lack of concern at his inability to speak or fully understand French in the exchange with Lanrezac - his dismissive attitude towards Wilson and subsequent anger - his complete disregard for Moranneville at the end - his condescension towards Lanrezac with the medal <ul style="list-style-type: none"> • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable 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 French's role and function in the specified section • Brief relevant reference is made to the period and/or to the genre • Some attention is given to revealing French's attitudes towards other characters
		<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 French's role and function in the specified section • Useful reference is made to the period and/or to the genre • Useful attention is given to revealing French's attitudes towards other characters
		<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 French's role and function in the specified section • Purposeful reference is made to the period and/or to the genre • Focused attention is given to revealing French's attitudes towards other characters

Littlewood and Theatre Workshop: ‘Oh What a Lovely War’ – 10

As a director, explain how you would stage the following section of Act Two in order to highlight the horrors of war:

from the start of the song ‘I WORE A TUNIC’ up until the end of the song ‘KEEP THE HOME FIRES BURNING’.

The demands of Question 10	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> a director’s perspective clear focus on highlighting the horrors of war for the audience staging ideas calculated to highlight the horrors of war 	<ul style="list-style-type: none"> the potential for highlighting the horrors of war in, for example: the juxtaposition of religion and war, use of the songs, graphic presentations of life in the trenches, suggestion of routine, use of slides staging suggestions which might include ideas for the actors’ performances, blocking, ideas for setting, for costume, for lighting and/or sound choice of staging form, set design, furnishings, devices for alternating between the locations, use of levels the use of slides and the News/panel casting suggestions and use of multi-role or ensemble work ideas for representation of Haig as a real historical figure the actors’ vocal qualities, pitch, pace, tone, accent their movement, gesture, gait, posture delivery of specific lines, interaction between characters, eye contact, spatial relationships, physical contact, use of space staging suggestions for specific moments clearly intended to highlight the horrors of war, for example: <ul style="list-style-type: none"> delivery of ‘I wore a tunic’ 	<p>Band 4 1-3 marks</p>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of staging methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical directorial suggestions calculated to highlight the horrors of war theoretical understanding of the play, informing practical decisions knowledge and understanding of the play’s potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the scene, in staging terms, compatible with: <ul style="list-style-type: none"> the content/action of the section the play’s period, genre and style the candidate’s intended methods for highlighting the horrors of war 	<p>Band 4 1-7 marks</p>

	<ul style="list-style-type: none"> - the creation of a 'church' and the Chaplain's sanctimonious attitude - the soldiers' delivery of the 'hymns' - the exchange between Haig, the Chaplain and the Nurse - the juxtaposition of the slides with the song 'I want to go home' - the irony of Haig's words juxtaposed against 'The bells of hell' - the split focus of Haig reading the letter and the soldiers in the trenches - the poignancy of 'Keep the home fires burning' • 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 period and/or to the genre • Some attention is given to highlighting the horrors of war
		<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 period and/or to the genre • Useful attention is given to highlighting the horrors of war
		<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 period and/or to the genre • Focused attention is given to highlighting the horrors of war

De Angelis: ‘Playhouse Creatures’ – 11

Explain how your set and lighting design ideas would create the various locations and moods in the following section of Act One:

from the start of the Prologue up until the end of Act One, Scene Three.

The demands of Question 11	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates will be 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 changes in location and mood set and lighting design ideas calculated to create the various locations and moods for the opening of the play 	<ul style="list-style-type: none"> the range of locations in the specified section: a timeless/placeless location, a London street, the stage at the playhouse, backstage appropriate range of moods in the specified section, for example: nostalgic, cold, summery, squalid, exotic, erotic the period of the play – 1669, post-puritan London the staging form chosen: studio space, proscenium, in the round, traverse, thrust the set design style used to assist in changing the location: composite or discrete, realistic or stylised/symbolic designs that support the episodic structure of the play set design fundamentals, scale, shape, colour, texture furnishings, set dressings as appropriate to convey location use of levels, steps, revolves, cyclorama, backdrops, gauzes due consideration given to entrances and exits revealing an awareness that the scenes are located within different parts of the theatre or outside it lighting design that creates suitable locations and moods for the action: 	<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"> appropriate interpretation of the opening section of the play, in design terms, compatible with: <ul style="list-style-type: none"> the content and action of the section and its set and lighting design needs the play’s period, genre and style the candidate’s understanding of the various locations and moods 	<p>The candidate provides some design ideas but they are not coherent or may be inconsistent with the content/action of the section</p> <ul style="list-style-type: none"> A few references may be made to the Restoration period and/or to the historical genre of the play A little attention is given to creating the various locations and moods 	<p>Band 4 1-3 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some design aspects to consider for practical suggestions</p> <ul style="list-style-type: none"> There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<p>The candidate provides some design ideas but they are not coherent or may be inconsistent with the content/action of the section</p> <ul style="list-style-type: none"> A few references may be made to the Restoration period and/or to the historical genre of the play A little attention is given to creating the various locations and moods 	<p>Band 4 1-7 marks</p>

	<ul style="list-style-type: none"> interior and exterior colour, intensity, angle, positioning use of lanterns, gobos, shutters, projections, new technologies lighting and set working together to create a unified design concept specific references to changes in location and mood, for example: <ul style="list-style-type: none"> - the contrast between the nameless place of the Prologue/Scene One and the bright summer's day of Scene Two - the juxtaposition of the bright summer day and the squalor of London - the change to the action on stage and then to being backstage thematic/theoretical aspects of the play, its genre and style; its original cultural context <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	<p>Band 3 4-7 marks</p> <ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable design ideas There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's ideas are regularly quite inventive revealing a range of suitable design ideas There is evidence of a secure theoretical understanding of the text, informing practical decisions There is relevant use of the text in action to illustrate ideas Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 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 3 8-15 marks</p> <ul style="list-style-type: none"> The candidate's design ideas are a little disjointed or not entirely compatible with the content/action of the section Brief relevant reference is made to the Restoration period and/or to the historical genre of the play Some attention is given to creating the various locations and moods 	<p>Band 2 16-24 marks</p> <ul style="list-style-type: none"> The candidate's design ideas are quite unified and are reasonably compatible with the content/action of the section Useful reference is made to the Restoration period and/or to the historical genre of the play Useful attention is given to creating the various locations and moods 	<p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> The candidate's design ideas are coherent and completely compatible with the content/action of the section Purposeful reference is made to the Restoration period and/or to the historical genre of the play Focused attention is given to creating the various locations and moods
--	--	---	--	--	--	--

De Angelis: ‘Playhouse Creatures’ – 12

How would you perform the role of Doll Common in Act Two, Scenes Two and Three in order to achieve your preferred audience response(s) to the character?

<p>The demands of Question 12</p> <ul style="list-style-type: none"> a performer’s perspective clearly defined audience response to the character of Doll performance ideas calculated to elicit the nominated audience response to Doll in the preferred scenes 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> preferred audience responses to Doll which might include, for example, amusement, disgust, sympathy, admiration performance ideas to reveal aspects of Doll’s character, for example, her age, her loyalty towards Mrs Betterton, her appearance, her apparent lack of status, her knowledge her physical appearance, age, height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent delivery of specific lines interaction with others, eye contact, spatial relationships, physical contact, use of space movement, gesture, gait, posture, tempo, energy, demeanour, facial expressions style and use of costume, accessories and props specific performance ideas which are clearly intended to elicit the preferred audience response at specific moments, for example: <i>In Act Two, Scene Two</i> her response to Mrs Betterton’s admission to hearing voices her wiliness in extracting money from Mrs Farley her attitude to her pregnancy her contempt 	<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"> Doll’s role and function in the specified scenes of the play the play’s period, genre and style the candidate’s preferred 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 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 Doll’s role and function in the specified 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 achieving the preferred audience response(s)</p>	<p>Band 4 1-7 marks</p>

	<ul style="list-style-type: none"> - her role in the attempted abortion - <i>In Act Two, Scene Three</i> - her position as 'hired help' to the others - her obvious superior knowledge of past events - her shock at Mrs Betterton's announcement and obvious affection for her - her perceived wisdom • 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 Doll'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 achieving the preferred 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 Doll'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 achieving the preferred 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 Doll'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 achieving the preferred audience response(s)