



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

**Drama and Theatre Studies**

**DRAM1B**

**(Specification 2240)**

**Unit 1B: Prescribed Play**

***Mark Scheme***

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

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

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## AS UNIT 1 (PRESCRIBED PLAY) MARK SCHEME

JANUARY 2012

### INTRODUCTION

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

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

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

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

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

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

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

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

**DRAMA AND THEATRE STUDIES (DRAM1B)**

**Shorthand/symbols for Examiners**

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

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^ ^

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

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

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **N**

factually wrong = **X**

contradiction = **C**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehersal [underline or ring]

example needed = **eg?**

literary argument = **lit**

generalised = **G**

specialist terminology needed = **term?**

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

**OVERALL PERFORMANCE BANDS FOR UNIT ONE SECTION B**

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

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

***Sophocles: 'Antigone' – 01***

*Explain how you would perform the role of Tiresias in his interaction with Creon in order to gain audience respect for Tiresias.*

The demands of Question 01	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>• a performer's perspective</li> <li>• clearly defined focus on gaining respect for the character</li> <li>• performance ideas calculated to gain audience respect</li> </ul>	<ul style="list-style-type: none"> <li>• the aspects of Tiresias' role that are likely to gain respect, for example, his age, blindness, wisdom, passion, reputation, previous support for Creon, ability to predict the future and inspire awe</li> <li>• the context of the section; the last character to attempt to persuade Creon to change his mind</li> <li>• his physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities: pitch, pace, tone, accent</li> <li>• methods of communicating his blindness</li> <li>• delivery of specific lines</li> <li>• interaction with Creon and the boy, eye line, spatial relationships, physical contact, use of space</li> <li>• movement, gesture, gait, posture, tempo, energy, demeanour, facial expression</li> <li>• style and use of costume/make-up; use of props and accessories</li> <li>• specific performance moments, which might include, for example:               <ul style="list-style-type: none"> <li>- his guided entrance</li> <li>- his initial greeting to Creon and apparent mutual respect</li> </ul> </li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate selection and application of performance methods, demonstrating:               <ul style="list-style-type: none"> <li>- dramatic invention within practical performance suggestions which demonstrate understanding of Tiresias' character</li> <li>- theoretical understanding of the play, informing practical decisions</li> <li>- knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>- accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate interpretation of the character, compatible with:               <ul style="list-style-type: none"> <li>- Tiresias' role and function in the specified section of the play</li> <li>- the play's period, genre and style (or justified transposed period)</li> <li>- a respectful audience response</li> </ul> </li> </ul>	
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate identifies some performance elements to consider for practical suggestions</li> <li>• There is a restricted theoretical understanding of the text informing practical decisions</li> <li>• There are a few references to the text in action</li> <li>• The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate provides some performance ideas but they are not coherent or may be inconsistent with Tiresias' role and function in the specified section</li> <li>• A few references may be made to the classical Greek or justified, transposed period and/or to the tragic genre</li> <li>• A little attention is given to gaining audience respect</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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

**Sophocles: 'Antigone' – 02**

*Explain how you would direct the Chorus during Antigone's final appearance in order to reveal their attitude(s) towards her as she faces her death.*

The demands of Question 02	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director's perspective</li> <li>clearly defined attitude(s) towards Antigone</li> <li>directorial ideas calculated to reveal the Chorus' attitude(s) towards Antigone in the specified section</li> </ul>	<ul style="list-style-type: none"> <li>the Chorus' possible attitudes to Antigone which might include, for example; support, pity, sympathy, annoyance, respect, fear, distress</li> <li>the style of the production: traditional Greek or justified alternative</li> <li>number and gender of the Chorus</li> <li>the role and function of the Chorus in this section as, for example:               <ul style="list-style-type: none"> <li>commentators</li> <li>narrators</li> <li>Creon's advisers</li> </ul> </li> <li>the role of the Chorus leader and, if required, methods of differentiating the role from the remainder of the Chorus</li> <li>vocal qualities: pitch, pace, accent, unison, song</li> <li>physical qualities: movement, gesture, use of space, synchronised movement, dance</li> <li>facial expressions</li> <li>costume ideas: traditional Greek or transposed, use of mask (full or half), make-up</li> <li>use of accessories, props</li> <li>specific directorial ideas intended to reveal their attitude(s) at specific moments, for example:               <ul style="list-style-type: none"> <li>their distress at Antigone's entrance</li> <li>their supportive response to Antigone's initial despair</li> </ul> </li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating:           <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate directorial interpretation of the section, compatible with:           <ul style="list-style-type: none"> <li>the content/action of the section</li> <li>the play's period, genre and style (or justified transposed period)</li> <li>the candidate's ideas for the revelation of the Chorus' attitude(s) towards Antigone</li> </ul> </li> </ul>	
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate identifies some directorial elements to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides some directorial ideas but they are not coherent or may be inconsistent with the content/action of the specified section</li> <li>A few references may be made to the classical Greek or justified, transposed period and/or to the tragic genre</li> <li>A little attention is given to revealing the Chorus' attitude(s) towards Antigone</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>



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	<ul style="list-style-type: none"> <li>- their warning about comparing herself to a god</li> <li>- their recognition of fate</li> <li>- their response to her final exit</li> <li>• sensitivity to the changing moods of the section</li> <li>• specific directorial ideas clearly intended to reveal their attitude(s) towards Antigone</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable directorial ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are a little disjointed or not entirely compatible with the content/action of the specified section</li> <li>• Brief relevant reference is made to the classical Greek or justified, transposed period and/or to the tragic genre</li> <li>• Some attention is given to revealing the Chorus' attitude(s) towards Antigone</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
		<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive, revealing a range of suitable directorial ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are quite unified and are reasonably compatible with the content/action of the specified section</li> <li>• Useful reference is made to the classical Greek or justified, transposed period and/or to the tragic genre</li> <li>• Useful attention is given to revealing the Chorus' attitude(s) towards Antigone</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
		<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive, revealing a good range of appropriate directorial ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are coherent and completely compatible with the content/action of the specified section</li> <li>• Purposeful reference is made to the classical Greek or justified, transposed period and/or to the tragic genre</li> <li>• Focused attention is given to revealing the Chorus' attitude(s) towards Antigone</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

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

Explain how you would perform the role of Tranio in Act Four, Scene Two in order to reveal the comic nature of his scheming.

(The scene starts with Tranio disguised as Lucentio and ends with him plotting with the Pedant. In some editions the Pedant appears as the Merchant.)

The demands of Question 03	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a performer's perspective</li> <li>clearly defined focus on comic scheming</li> <li>performance ideas calculated to reveal the character's comic scheming</li> </ul>	<ul style="list-style-type: none"> <li>aspects of Tranio's character likely to reveal the comic nature of his scheming, for example: his different attitudes towards the other characters, his 'play acting' feigned surprise, anger, sycophancy; his quick-wittedness, his enjoyment of the situations, his imitation of Lucentio</li> <li>his physical appearance, age, height, build, colouring, facial features</li> <li>his vocal qualities, pitch, pace, tone, accent, use of aside</li> <li>his movement, gesture, gait, posture</li> <li>style and use of costume and accessories, his disguise, use of props</li> <li>delivery of specific lines, interaction between characters, eye contact, spatial relationships, physical contact, use of space</li> <li>specific performance ideas clearly intended to reveal the comic nature of his scheming at specific moments, for example:               <ul style="list-style-type: none"> <li>his pretence with Hortensio and the obvious setting up</li> </ul> </li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating:               <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions which demonstrate understanding of Tranio's character</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the character, compatible with:               <ul style="list-style-type: none"> <li>Tranio's role and function in Act Four, Scene Two</li> <li>the play's period, genre and style (or justified transposed period)</li> <li>the candidate's ideas for revealing the comic nature of Tranio's scheming</li> </ul> </li> </ul>	
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate identifies some performance elements to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides some performance ideas but they are not coherent or may be inconsistent with Tranio's role and function in the specified scene</li> <li>A few references may be made to the Elizabethan or justified, transposed period and/or to the comic genre</li> <li>A little attention is given to revealing the comic nature of Tranio's scheming</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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<ul style="list-style-type: none"> <li>- of the situation</li> <li>- his response to Lucentio's declaration of love to Bianca</li> <li>- his response to Hortensio's revelation that he is not Litio</li> <li>- his persuasion of Hortensio to forswear his love</li> <li>- his pride in telling Lucentio and Bianca of the success of the plot</li> <li>- his manipulation of the Pedant</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable performance ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are a little disjointed or not entirely compatible with Tranio's role and function in the specified scene</li> <li>• Brief relevant reference is made to the Elizabethan or justified, transposed period and/or to the comic genre</li> <li>• Some attention is given to revealing the comic nature of Tranio's scheming</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive, revealing a range of suitable performance ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are quite unified and are reasonably compatible with Tranio's role and function in the specified scene</li> <li>• Useful reference is made to the Elizabethan or justified, transposed period and/or to the comic genre</li> <li>• Useful attention is given to revealing the comic nature of Tranio's scheming</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive, revealing a good range of appropriate performance ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are coherent and completely compatible with Tranio's role and function in the specified scene</li> <li>• Purposeful reference is made to the Elizabethan or justified, transposed period and/or to the comic genre</li> <li>• Focused attention is given to revealing the comic nature of Tranio's scheming</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

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

Explain how your design ideas for the costumes, accessories and props for **two or more** characters would create your intended effects for an audience at particular moments in the wedding day scene: Act Three, Scene Two.

The demands of Question 04	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a designer's perspective</li> <li>clear focus on the intended effects for the audience</li> <li>costume design suggestions for the chosen characters calculated to reveal the intended effects for the audience at particular moments in the scene</li> </ul>	<ul style="list-style-type: none"> <li>intended effects for the audience which might include, for example: a sense of occasion, ceremonial, contrast between wedding party and Petruchio, comedy, differences in status between the characters</li> <li>costume design fundamentals: colour, fabric, cut, fit, silhouette, condition</li> <li>style of costumes: period or justified transposed alternative</li> <li>particular considerations for the characters:               <ul style="list-style-type: none"> <li>Baptista: father of the bride, wealth, status</li> <li>Katherina: bride, wedding dress; lavish or makeshift</li> <li>Petruchio: groom, interpretation of Biondello's description, comic elements</li> <li>Bianca: sister of the bride; bridesmaid</li> <li>Biondello: servant</li> <li>Gremio: elderly, elements of 'Pantaloone'</li> </ul> </li> <li>indications of status or wealth</li> <li>prop design fundamentals: scale, shape, colour, texture</li> <li>use of accessories to support intended effects: hats, jewellery, flowers</li> <li>a consideration of the function of</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of design elements, demonstrating:               <ul style="list-style-type: none"> <li>theatrical invention within practical design suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by relevant reference to the text in action</li> <li>accurate use of appropriate theatre/design terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the scene, in design terms, compatible with:               <ul style="list-style-type: none"> <li>the content/action of the scene</li> <li>the play's period, genre and style (or justified transposed period)</li> <li>the candidate's ideas for revealing their intended effects at particular moments</li> </ul> </li> </ul>	
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate identifies some design aspects to consider for practical suggestions</li> <li>There is a limited theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides some design ideas but they are not coherent or may be inconsistent with the content/action of the scene</li> <li>A few references may be made to the Elizabethan or justified, transposed period and/or to the comic genre</li> <li>A little attention is given to revealing the intended effects at particular moments</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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

**Ibsen: 'A Doll's House' – 05**

Explain how you would perform the role of Dr Rank in his first and final appearances in order to highlight how the character develops over the course of the play.

(Dr Rank's first appearance is in Act One and his final appearance is in Act Three.)

The demands of Question 05	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a performer's perspective</li> <li>clear focus on highlighting the development in Dr Rank's character between Act One and Act Three</li> <li>performance ideas calculated to reveal Dr Rank's development</li> </ul>	<ul style="list-style-type: none"> <li>Dr Rank's development, for example: from comparative optimism to acceptance of his impending death; from cynical observer or bon viveur to bitter or sorrowful man</li> <li>his physical appearance, age, height, build, colouring, facial features</li> <li>his vocal qualities, pitch, pace, tone, accent</li> <li>his movement, gesture, gait, posture, demeanour</li> <li>style and use of costume/make-up; use of props and accessories</li> <li>delivery of specific lines, interaction between characters, eye contact, spatial relationships, physical contact, use of space</li> <li>performance methods for altering any of the above to highlight the development in his character between the start and end of the play</li> <li>performance ideas clearly intended to reveal Dr Rank's development, for example:               <ul style="list-style-type: none"> <li>to establish his state of health</li> </ul> </li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating:               <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the character, compatible with:               <ul style="list-style-type: none"> <li>Dr Rank's role and function in the specified sections</li> <li>the play's period, genre and style (or justified transposed period)</li> <li>the evident development of the character</li> </ul> </li> </ul>	
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate identifies some performance elements to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides some performance ideas but they are not coherent or may be inconsistent with Dr Rank's role and function in the specified sections</li> <li>A few references may be made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>A little attention is given to highlighting how the character develops over the course of the play</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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<ul style="list-style-type: none"> <li>- his remedy for Mrs Linde's run-down state</li> <li>- his views on Krogstad and society in general</li> <li>- the light-hearted banter about the macaroons</li> <li>- recognition that he will be spending Christmas with the Helmers</li> </ul> <p>in Act Three:</p> <ul style="list-style-type: none"> <li>- his deteriorating health</li> <li>- his interruption of Nora and Torvald and lack of awareness</li> <li>- his attitude to the Helmers' home</li> <li>- the references to his 'experiment'</li> <li>- the references to being 'invisible' and wearing black for the forthcoming ball</li> <li>- the cigar and his exit</li> <li>- the placing of visiting cards in the letter box</li> </ul> <ul style="list-style-type: none"> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable performance ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are a little disjointed or not entirely compatible with Dr Rank's role and function in the specified sections</li> <li>• Brief relevant reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>• Some attention is given to highlighting how the character develops over the course of the play</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive, revealing a range of suitable performance ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are quite unified and are reasonably compatible with Dr Rank's role and function in the specified sections</li> <li>• Useful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>• Useful attention is given to highlighting how the character develops over the course of the play</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive, revealing a good range of appropriate performance ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are coherent and completely compatible with Dr Rank's role and function in the specified sections</li> <li>• Purposeful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>• Focused attention is given to highlighting how the character develops over the course of the play</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

**Ibsen: 'A Doll's House' – 06**

Briefly outline and justify your casting decisions for Nora and Torvald and then explain how you would direct your actors, in the section of Act Two where the couple discuss Krogstad's position at the bank, in order to convey your interpretation of their relationship at this stage in the play.

(This section starts with Torvald's first entrance in Act Two and ends with the arrival of Dr Rank.)

The demands of Question 06	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director's perspective</li> <li>casting and directorial suggestions calculated to convey an interpretation of the relationship</li> <li>clearly defined focus on the relationship between Nora and Torvald</li> </ul>	<ul style="list-style-type: none"> <li>possible interpretations of their relationship which might include, for example: Torvald's dominant or patronising nature and Nora's subservience or portrayal as the 'little squirrel', Torvald's sense of his own self-importance and Nora's increasing desperation, Nora's attempts to maintain the façade of a happy marriage in the face of Torvald's pompousness</li> <li>justified casting suggestions for Nora and Torvald in terms of their physical appearance, age, height, build, colouring, facial features</li> <li>their vocal qualities, pitch, pace, pause, tone, accent</li> <li>delivery of specific lines</li> <li>interaction with each other, eye contact, spatial relationships, physical contact, use of space</li> <li>movement, gesture, gait, posture, tempo, energy, demeanour and facial expression</li> <li>style and use of costume/make-up/mask; use of props and accessories</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within appropriate practical directorial suggestions designed to demonstrate the nature of Nora's and Torvald's relationship</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate directorial interpretation of the section, compatible with: <ul style="list-style-type: none"> <li>Nora's and Torvald's role and function in the specified section</li> <li>the play's period, genre and style (or justified transposed period)</li> <li>the candidate's interpretation of the relationship at this stage</li> </ul> </li> </ul>	
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate identifies some casting/directorial aspects to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides some casting/directorial ideas but they are not coherent or may be inconsistent with Nora's and Torvald's role and function in the section</li> <li>A few references may be made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>A little attention is given to conveying an interpretation of the relationship</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>



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<ul style="list-style-type: none"> <li>specific directorial ideas intended to convey their relationship at specific moments, for example: <ul style="list-style-type: none"> <li>Nora's greeting of Torvald</li> <li>Nora's attempts to be the dutiful wife</li> <li>her approach to the subject of Krogstad and Torvald's response</li> <li>Torvald's growing anger and insistence that he will send the letter</li> <li>his patronising forgiveness of Nora</li> <li>Nora's realisation that she is unable to stop him</li> </ul> </li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p> <ul style="list-style-type: none"> <li>The candidate offers occasional invention and a few suitable casting/directorial ideas</li> <li>There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>There are several references to the text in action</li> <li>Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's casting/directorial ideas are a little disjointed or not entirely compatible with Nora's and Torvald's role and function in the section</li> <li>Brief relevant reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>Some attention is given to conveying an interpretation of the relationship</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p> <ul style="list-style-type: none"> <li>The candidate's ideas are regularly quite inventive, revealing a range of suitable casting/directorial ideas</li> <li>There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>There is relevant use of the text in action to illustrate ideas</li> <li>Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's casting/directorial ideas are quite unified and are reasonably compatible with Nora's and Torvald's role and function in the section</li> <li>Useful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>Useful attention is given to conveying an interpretation of the relationship</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p> <ul style="list-style-type: none"> <li>The candidate's ideas are consistently inventive, revealing a good range of appropriate casting/directorial ideas</li> <li>There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>There is purposeful use of the text in action to illustrate ideas</li> <li>Information is well-organised. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's casting/directorial ideas are coherent and completely compatible with Nora's and Torvald's role and function in the section</li> <li>Purposeful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>Focused attention is given to conveying an interpretation of the relationship</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

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

*Explain how you would perform the role of Davoren in the second half of Act Two, from the exit of the Auxiliary up to the end of the play, in order to demonstrate his growing sense of guilt.*

The demands of Question 07	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>• a performer's perspective</li> <li>• clear focus on Davoren's growing guilt</li> <li>• performance ideas calculated to demonstrate Davoren's growing sense of guilt</li> </ul>	<ul style="list-style-type: none"> <li>• the aspects of Davoren's character likely to demonstrate guilt, for example: his cowardice, his fondness for Minnie, his fear of being caught up in the action, his attitudes to the other characters</li> <li>• his physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities: pitch, pace, tone, accent</li> <li>• delivery of specific lines</li> <li>• interaction with the other characters, eye contact, spatial relationships, physical contact, use of space</li> <li>• movement, gesture, gait, posture, tempo, energy, demeanour, facial expression</li> <li>• style and use of costume/make-up; use of props and accessories</li> <li>• awareness/application of devices to reveal the tragi-comic nature of the play</li> <li>• specific performance moments, which might include, for example:               <ul style="list-style-type: none"> <li>- his reaction to the Auxiliary's exit in pursuit of whiskey</li> <li>- his desire for Mrs Grigson</li> </ul> </li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate selection and application of performance methods, demonstrating:               <ul style="list-style-type: none"> <li>- dramatic invention within practical performance suggestions</li> <li>- theoretical understanding of the play, informing practical decisions</li> <li>- knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>- accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate interpretation of the character, compatible with:               <ul style="list-style-type: none"> <li>- Davoren's role and function in the latter part of the play</li> <li>- the play's period, tragi-comic genre and style</li> <li>- the candidate's ideas for demonstrating Davoren's growing sense of guilt</li> </ul> </li> </ul>	
		<p><b>Band 4</b> 1-3 marks</p>	<ul style="list-style-type: none"> <li>• The candidate identifies some performance elements to consider for practical suggestions</li> <li>• There is a restricted theoretical understanding of the text informing practical decisions</li> <li>• There are a few references to the text in action</li> <li>• The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate provides some performance ideas but they are not coherent or may be inconsistent with Davoren's role and function in the specified section</li> <li>• A few references may be made to the period and/or to the tragi-comic genre</li> <li>• A little attention is given to demonstrating his growing sense of guilt</li> </ul>	<p><b>Band 4</b> 1-7 marks</p>

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<ul style="list-style-type: none"> <li>- to leave</li> <li>- his reactions to the sounds of the raid and fear for Minnie</li> <li>- his panic at the sound of the off-stage voices</li> <li>- his final despair</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable performance ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are a little disjointed or not entirely compatible with Davoren's role and function in the specified section</li> <li>• Brief relevant reference is made to the period and/or to the tragi-comic genre</li> <li>• Some attention is given to demonstrating his growing sense of guilt</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive, revealing a range of suitable performance ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are quite unified and are reasonably compatible with Davoren's role and function in the specified section</li> <li>• Useful reference is made to the period and/or to the tragi-comic genre</li> <li>• Useful attention is given to demonstrating his growing sense of guilt</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive, revealing a good range of appropriate performance ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are coherent and completely compatible with Davoren's role and function in the specified section</li> <li>• Purposeful reference is made to the period and/or to the tragi-comic genre</li> <li>• Focused attention is given to demonstrating his growing sense of guilt</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

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

As a designer, explain how you would use visual elements in the section of Act One from the start of the play up to and including Minnie Powell's entrance, in order to establish appropriate mood(s) and atmosphere(s).

The demands of Question 08	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>• a designer's perspective</li> <li>• clearly defined mood(s) and atmosphere(s) to be achieved for the audience through visual design ideas</li> <li>• visual design ideas calculated to establish appropriate mood(s) and atmosphere(s)</li> </ul>	<ul style="list-style-type: none"> <li>• appropriate mood(s) and atmosphere(s) which might include, for example: claustrophobic, poverty- stricken, squalid, comic, confusing</li> <li>• the creation of a morning-time setting for the action</li> <li>• a naturalistic setting or justified alternative</li> <li>• choice of staging form to create the tenement house and accommodate the action</li> <li>• reference to O'Casey's stage directions and description of the room as being 'one of absolute untidiness'</li> <li>• set design fundamentals: scale, shape, colour, texture</li> <li>• use of door, windows, fireplace, beds, chairs, typewriter</li> <li>• use of cyclorama, gauzes, backdrops</li> <li>• set dressings, furnishings</li> <li>• costume design fundamentals: colour, fabric, cut, fit, silhouette, condition</li> <li>• particular consideration of the characters, for example:               <ul style="list-style-type: none"> <li>- Davoren: the poet with 'an eternal war between weakness and strength'</li> <li>- Seumas' congenital</li> </ul> </li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate selection and application of design elements, demonstrating:               <ul style="list-style-type: none"> <li>- theatrical invention within practical visual design suggestions</li> <li>- theoretical understanding of the play, informing practical decisions</li> <li>- knowledge and understanding of the play's potential in performance supported by relevant reference to the text in action</li> <li>- accurate use of appropriate theatre/design terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate interpretation of the section in design terms, compatible with:               <ul style="list-style-type: none"> <li>- the content/action of the start of Act One</li> <li>- the play's period, tragi-comic genre and style</li> <li>- the candidate's ideas for establishing mood(s) and atmosphere(s)</li> </ul> </li> </ul>	
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate identifies some visual design aspects to consider for practical suggestions</li> <li>• There is a restricted theoretical understanding of the text informing practical decisions</li> <li>• There are a few references to the text in action</li> <li>• The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate provides some visual design ideas but they are not coherent or may be inconsistent with the content/action of the specified section</li> <li>• A few references may be made to the period and/or to the tragi-comic genre</li> <li>• A little attention is given to establishing appropriate mood(s) and atmosphere(s)</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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<p>slovenliness</p> <ul style="list-style-type: none"> <li>- Maguire's appearance and 'bag'</li> <li>- the Landlord's 'blue serge suit'</li> <li>- Minnie's charming 'tailor-made costume'</li> </ul> <ul style="list-style-type: none"> <li>• lighting design fundamentals: <ul style="list-style-type: none"> <li>- angle, focus, colour, intensity, shadow, silhouette</li> <li>- use of gobos, lenses, gels, barn doors, irises</li> <li>- use of different forms of light: wash, spotlight</li> <li>- use of projections</li> </ul> </li> <li>• specific design ideas for particular moments, for example: <ul style="list-style-type: none"> <li>- the opening of the play, Davoren at the table and Seumas in bed</li> <li>- Maguire's rapid entrance and the depositing of the bag and his equally rapid exit</li> <li>- the Landlord's entrance and exit</li> <li>- Minnie's entrance</li> </ul> </li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul> <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable visual design ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's visual design ideas are a little disjointed or not entirely compatible with the content/action of the specified section</li> <li>• Brief relevant reference is made to the period and/or to the tragi-comic genre</li> <li>• Some attention is given to establishing appropriate mood(s) and atmosphere(s)</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive, revealing a range of suitable visual design ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's visual design ideas are quite unified and are reasonably compatible with the content/action of the specified section</li> <li>• Useful reference is made to the period and/or to the tragi-comic genre</li> <li>• Useful attention is given to establishing appropriate mood(s) and atmosphere(s)</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive, revealing a good range of appropriate visual design ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's visual design ideas are coherent and completely compatible with the content/action of the specified section</li> <li>• Purposeful reference is made to the period and/or to the tragi-comic genre</li> <li>• Focused attention is given to establishing appropriate mood(s) and atmosphere(s)</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

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

In a multi-role production of the play, explain how you would perform **two** of the following roles in order to achieve your preferred audience responses:

*the Irish Sergeant (in Act Two)*

*Mrs Pankhurst (in Act Two)*

*the Nurse (in Act Two).*

The demands of Question 09	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a performer’s perspective</li> <li>clearly defined audience responses to the chosen characters</li> <li>performance ideas calculated to elicit the nominated audience responses to the chosen characters in the specified sections</li> </ul>	<ul style="list-style-type: none"> <li>possible audience responses to the characters, for example:               <ul style="list-style-type: none"> <li>the Irish Sergeant: amusement, sympathy, dismay, horror, contempt</li> <li>Mrs Pankhurst: respect, pity, empathy</li> <li>the Nurse: respect, sympathy, empathy</li> </ul> </li> <li>aspects of their characters likely to achieve the nominated response(s), for example, their status, their attitude towards others, their situation, their role and function in the specified sections</li> </ul>		In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating:               <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play’s potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> <li>appropriate interpretation of the chosen characters, compatible with:               <ul style="list-style-type: none"> <li>their role and function in the specified sections</li> <li>the play’s period, genre and style</li> <li>the candidate’s preferred audience responses</li> </ul> </li> </ul>	
		<b>Band 4</b>  <b>1-3 marks</b>	<ul style="list-style-type: none"> <li>The candidate identifies some performance aspects to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides some performance ideas but they are not coherent or may be inconsistent with the characters’ role and function in the specified sections</li> <li>A few references may be made to the period and/or to the genre</li> <li>A little attention is given to achieving the preferred audience responses</li> </ul>	<b>Band 4</b>  <b>1-7 marks</b>

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<ul style="list-style-type: none"> <li>accessories and props</li> <li>specific performance moments, which might include, for example: <ul style="list-style-type: none"> <li>- the entrance of the Sergeant with the other two soldiers and their dancing of the jig</li> <li>- his reaction to the snipers' bullets and gunfire</li> <li>- his despatching of the two soldiers</li> <li>- his own 'death'</li> <li>- Mrs Pankhurst's entrance with the crowd</li> <li>- her responses to the heckling</li> <li>- her attempts to get her views across</li> <li>- the Nurse's relationship with the Chaplain and others</li> <li>- her attitude towards the wounded soldiers</li> <li>- her delivery of 'KEEP THE HOME FIRES BURNING'</li> </ul> </li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate offers occasional invention and a few suitable performance ideas</li> <li>There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>There are several references to the text in action</li> <li>Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's performance ideas are a little disjointed or not entirely compatible with the characters' role and function in the specified sections</li> <li>Brief relevant reference is made to the period and/or to the genre</li> <li>Some attention is given to achieving the preferred audience responses</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate's ideas are regularly quite inventive, revealing a range of suitable performance ideas</li> <li>There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>There is relevant use of the text in action to illustrate ideas</li> <li>Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's performance ideas are quite unified and are reasonably compatible with the characters' role and function in the specified sections</li> <li>Useful reference is made to the period and/or to the genre</li> <li>Useful attention is given to achieving the preferred audience responses</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate's ideas are consistently inventive, revealing a good range of appropriate performance ideas</li> <li>There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>There is purposeful use of the text in action to illustrate ideas</li> <li>Information is well-organised. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's performance ideas are coherent and completely compatible with the characters' role and function in the specified sections</li> <li>Purposeful reference is made to the period and/or to the genre</li> <li>Focused attention is given to achieving the preferred audience responses</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

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

As a director, explain how you would stage **at least two** of the following songs in order to create contrasting moods for an audience:

'I'LL MAKE A MAN OF YOU' (in the middle of Act One)

'OH IT'S A LOVELY WAR' (at the start of Act Two)

'AND WHEN THEY ASK US' (at the end of Act Two).

The demands of Question 10	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director's perspective</li> <li>clearly defined aims for creating contrasting moods for the audience during the selected songs</li> <li>staging strategies that are calculated to achieve the contrasting moods</li> </ul>	<ul style="list-style-type: none"> <li>contrasting moods for the audience which might include, for example:               <ul style="list-style-type: none"> <li>'I'LL MAKE A MAN OF YOU': titillating, informative, glamorisation of war, comic, optimistic</li> <li>'OH IT'S A LOVELY WAR': comic, ironic, light-hearted</li> <li>'AND WHEN THEY ASK US': ironic, sad, sympathetic</li> </ul> </li> <li>juxtaposition of the songs with the imagery of the slides/newspanel</li> <li>staging suggestions which might include ideas for the actors' performances, ensemble work, choreography, ideas for setting, for costume, for lighting and/or sound</li> <li>choice and use of musical accompaniment, the tone and delivery of the song</li> <li>choice of staging form and set design</li> <li>casting suggestions in terms of physical appearance, age, height, build, colouring, facial features</li> <li>the actors' vocal qualities, pitch, pace, tone, accent</li> <li>their movement qualities, gesture,</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of staging methods, demonstrating:               <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by relevant reference to the text in action</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the songs in staging terms, compatible with               <ul style="list-style-type: none"> <li>the content/action of the songs</li> <li>the play's period, genre and style</li> <li>the candidate's creation of contrasting moods</li> </ul> </li> </ul>	
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate identifies some aspects of staging to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides some staging ideas but they are not coherent or may be inconsistent with the content/action of the songs</li> <li>A few references may be made to the period and/or to the genre</li> <li>A little attention is given to creating contrasting moods for the audience</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>



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<p>gait, posture, tempo, energy, demeanour, facial expressions</p> <ul style="list-style-type: none"> <li>• style and use of costume/make-up/props</li> <li>• delivery of specific moments, interaction with audience, eye contact, spatial relationships, physical contact, use of space</li> <li>• directorial suggestions for specific moments in the songs designed to create contrasting moods, for example: <ul style="list-style-type: none"> <li>- 'I'LL MAKE A MAN OF YOU': to inform about the recruiting process</li> <li>- 'OH IT'S A LOVELY WAR': as an introduction to Act Two, as an ironic comment on the progress of the war</li> <li>- 'AND WHEN THEY ASK US': as a conclusion to the play revealing the ironies of war</li> </ul> </li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable staging ideas</li> <li>• There is evidence of a partial theoretical understanding of the text informing practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's staging ideas are a little disjointed or not entirely compatible with the content/action of the songs</li> <li>• Brief relevant reference is made to the period and/or to the genre</li> <li>• Some attention is given to creating contrasting moods for the audience</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive, revealing a range of suitable staging ideas</li> <li>• There is evidence of a secure theoretical understanding of the text informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's staging ideas are quite unified and are reasonably compatible with the content/action of the songs</li> <li>• Useful reference is made to the period and/or to the genre</li> <li>• Useful attention is given to creating contrasting moods for the audience</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive, revealing a good range of appropriate staging ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's staging ideas are coherent and completely compatible with the content/action of the songs</li> <li>• Purposeful reference is made to the period and/or to the genre</li> <li>• Focused attention is given to creating contrasting moods for the audience</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

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

Explain how you would direct the actors playing Mrs Betterton, Doll and Nell in order to highlight the differences between them in Act One, Scene Six.

(Act One, Scene Six begins with Mrs Betterton reciting from 'Macbeth'.)

The demands of Question 11	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director's perspective</li> <li>clear focus on highlighting the differences between the specified characters</li> <li>directorial suggestions calculated to highlight the differences</li> </ul>	<ul style="list-style-type: none"> <li>possible differences between the characters which might include, for example: Mrs Betterton's status, experience, poise and refined speech, Doll's age and apparent low status, Nell's youth, inexperience, poor diction/accents and desire to learn</li> <li>casting suggestions for the characters designed to highlight their differences in terms of physical appearance, age, height, build, colouring, facial features</li> <li>their vocal qualities, pitch, pace, pause, tone, accent</li> <li>delivery of specific lines</li> <li>interaction with each other, eye contact, spatial relationships, physical contact, use of space</li> <li>movement, gesture, gait, posture, tempo, energy, demeanour and facial expression</li> <li>style and use of costume/make-up; use of props and accessories; hairstyle</li> <li>staging ideas, furniture and layout of the space and its use by the actors</li> <li>specific directorial ideas intended to highlight their differences at specific moments, for example:</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate directorial interpretation of the scene, compatible with: <ul style="list-style-type: none"> <li>Mrs Betterton's, Doll's and Nell's role and function in the specified scene of the play</li> <li>the play's period, genre and style</li> <li>the candidate's ideas for highlighting the differences between the characters</li> </ul> </li> </ul>	
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate identifies some directorial aspects to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides some directorial ideas but they are not coherent or may be inconsistent with the characters' role and function in the specified scene</li> <li>A few references may be made to the Restoration period and/or to the historical genre</li> <li>A little attention is given to highlighting the differences between the characters</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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<ul style="list-style-type: none"> <li>- Mrs Betterton's delivery as Lady Macbeth and instructions to Doll</li> <li>- Doll's function as 'servant'</li> <li>- Nell's entrance 'from the shadows'</li> <li>- Doll's and Mrs Betterton's attitudes to Nell</li> <li>- the acting lesson</li> <li>- Doll's reminder to Nell of the hierarchy</li> </ul> <ul style="list-style-type: none"> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable directorial ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are a little disjointed or not entirely compatible with the characters' role and function in the specified scene</li> <li>• Brief relevant reference is made to the Restoration period and/or to the historical genre</li> <li>• Some attention is given to highlighting the differences between the characters</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive, revealing a range of suitable directorial ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are quite unified and are reasonably compatible with the characters' role and function in the specified scene</li> <li>• Useful reference is made to the Restoration period and/or to the historical genre</li> <li>• Useful attention is given to highlighting the differences between the characters</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive, revealing a good range of appropriate directorial ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are coherent and completely compatible with the characters' role and function in the specified scene</li> <li>• Purposeful reference is made to the Restoration period and/or to the historical genre</li> <li>• Focused attention is given to highlighting the differences between the characters</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

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

How would you perform the role of Mrs Marshall in Act One, Scenes Eight and Nine in order to achieve your preferred audience response(s)?

(In Act One, Scene Eight Mrs Marshall performs on stage and Scene Nine includes her discussion of Nell’s performance and her re-entrance “covered in muck”.)

The demands of Question 12	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a performer’s perspective</li> <li>clearly defined audience response to the character of Mrs Marshall</li> <li>performance ideas calculated to elicit the nominated audience response to Mrs Marshall in the specified scenes</li> </ul>	<ul style="list-style-type: none"> <li>possible audience responses to Mrs Marshall, for example: sympathy, respect, amusement, admiration, shock</li> <li>aspects of Mrs Marshall’s character likely to achieve the nominated response(s), for example: her youth, her beauty, her performance as an actress, her irritation and anger at Nell, her fury and frustration at the muck</li> <li>her physical appearance, age, height, build, colouring, facial features</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play’s potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> <li>Mrs Marshall’s role and function in Act One, Scenes Eight and Nine of the play</li> <li>the play’s period, genre and style</li> <li>the candidate’s preferred audience response(s)</li> </ul> </li> </ul>	
	<ul style="list-style-type: none"> <li>vocal qualities: pitch, pace, tone, accent</li> <li>delivery of specific lines</li> <li>interaction with the other actresses, ‘on’ and ‘off’ stage, eye contact, spatial relationships, physical contact, use of space</li> <li>movement, gesture, gait, posture, tempo, energy, demeanour, facial expression</li> <li>style and use of costume/make-up; use of props and accessories</li> <li>specific performance moments, which might include, for example: <ul style="list-style-type: none"> <li>her performance onstage and exit following Nell’s</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate identifies some performance elements to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides some performance ideas but they are not coherent or may be inconsistent with Mrs Marshall’s role and function in the specified scenes</li> <li>A few references may be made to the Restoration period and/or to the historical genre</li> <li>A little attention is given to achieving the preferred audience response(s)</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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<p>silence</p> <ul style="list-style-type: none"> <li>- her response to having left Nell on stage</li> <li>- her attitude to Nell's entrance</li> <li>- her exit to investigate the noise and re-entrance covered in the muck</li> <li>- her explanation as to what happened</li> </ul> <ul style="list-style-type: none"> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable performance ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are a little disjointed or not entirely compatible with Mrs Marshall's role and function in the specified scenes</li> <li>• Brief relevant reference is made to the Restoration period and/or to the historical genre</li> <li>• Some attention is given to achieving the preferred audience response(s)</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive, revealing a range of suitable performance ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are quite unified and are reasonably compatible with Mrs Marshall's role and function in the specified scenes</li> <li>• Useful reference is made to the Restoration period and/or to the historical genre</li> <li>• Useful attention is given to achieving the preferred audience response(s)</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive, revealing a good range of appropriate performance ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are coherent and completely compatible with Mrs Marshall's role and function in the specified scenes</li> <li>• Purposeful reference is made to the Restoration period and/or to the historical genre</li> <li>• Focused attention is given to achieving the preferred audience response(s)</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>