



AS

Drama and Theatre Studies

DRAM1B Unit 1 Prescribed Play

Mark scheme

2240

June 2016

Version 1.0: Final Mark Scheme

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

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

Further copies of this mark scheme are available from aqa.org.uk.

AS UNIT 1 (PRESCRIBED PLAY) MARK SCHEME**JUNE 2016****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
Total Marks	50

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 rehearsal [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.

DRAM1B	Overall Performance Bands		
	AO2	AO3	
	Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	Candidates interpret plays from different periods and genres	
Band 1 13-17	<ul style="list-style-type: none"> The candidate reveals consistent inventiveness in the application of a good range of performance and/or production elements There is evidence of a very sound theoretical understanding of the text, informing practical decisions Purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's ideas that relate to the focus of the question are coherent and entirely compatible with the content/action of the nominated section or the role/function of the nominated character(s) within the section Purposeful reference is made to period/genre Focused attention is given to fulfilling the precise demands of the question 	Band 1 25-33
Band 2 8-12	<ul style="list-style-type: none"> The candidate is regularly quite inventive in the application of a range of performance and/or production elements There is evidence of a secure theoretical understanding of the text, informing practical decisions Relevant use of the text in action to illustrate ideas Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's ideas that relate to the focus of the question are quite unified and reasonably compatible with the content/action of the nominated section or the role/function of the nominated character(s) within the section Useful reference is made to period/genre Useful attention is given to fulfilling the precise demands of the question 	Band 2 16-24
Band 3 4-7	<ul style="list-style-type: none"> The candidate is sometimes inventive in the application of performance and/or production elements There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's ideas that relate to the focus of the question are a little disjointed or not entirely compatible with the content/action of the nominated section or the role/function of the nominated character(s) within the section Brief relevant reference is made to period/genre Some attention is given to fulfilling the precise demands of the question 	Band 3 8-15
Band 4 1-3	<ul style="list-style-type: none"> The candidate identifies some performance and/or production elements There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> The candidate's ideas that relate to the focus of the question are not coherent or may be inconsistent with the content/action of the nominated section or the role/function of the nominated character(s) within the section A few references may be made to period/genre A little attention is given to fulfilling the precise demands of the question 	Band 4 1-7

Antigone: Sophocles

- 0 1** How would you want your audience to respond to Haemon's gradual change from obedient to defiant son? Explain how you would perform the role in order to achieve your aims.

[50 marks]

The demands of Question 01

- a performer's perspective
- a clearly defined audience response to Haemon's changing character
- performance ideas calculated to demonstrate his change from obedience to defiance

Indicative material: in answering this question, and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- possible audience responses to Haemon which might include, for example: respect, understanding, sympathy, anger, dismay, fear
- the context of the section: Haemon's only appearance in the play
- his physical appearance, age, height, build, colouring, facial features
- vocal qualities: pitch, pace, tone, accent
- delivery of specific lines
- interaction with Creon, eye line, spatial relationships, physical contact, use of space
- movement, gesture, gait, posture, tempo, energy, demeanour, facial expression
- choice of costume and accessories, use of props
- specific performance ideas which are clearly intended to elicit the preferred response at particular moments, for example:
 - his entrance following the Choral ode
 - his initial diplomatic approach to Creon
 - his responses to Creon's one-sided opinions
 - his attempts at logical persuasion
 - the stichomythic exchange and his growing anger
 - his furious exit
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

Sophocles: Antigone

0 2 Explain how you would direct the Chorus in order to create your preferred effects during the section of the play from Antigone's final exit to the entrance of Tiresias.

[50 marks]

The demands of Question 02

- a director's perspective
- clearly defined effects to be achieved for the audience through the direction of the Chorus
- directorial suggestions calculated to achieve the preferred effects

Indicative material: in answering this question, and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- the preferred effects which may include, for example: tension, awe, anticipation, empathy, horror, respect for their viewpoint, a sense of the inevitability of fate
- physical appearance of the Chorus: number, gender, age
- the role and function of the Chorus as, for example:
 - commentators
 - narrators
 - exponents of the social/religious content of the play
- a traditional interpretation or justified alternative
- vocal qualities: pitch, pace, accent, unison, song
- movement, gesture, use of space, synchronised movement, dance
- facial expressions
- costume ideas: traditional Greek or transposed; use of mask (full or half), make-up
- use of accessories, props
- directorial ideas related to, for example:
 - the stories of Danae, Lycurgus, and the unnamed princess/queen
 - response to the entrance of Tiresias
- sensitivity to the shifting moods within the ode
- specific directorial ideas clearly intended to elicit preferred effects
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

Shakespeare: The Taming of the Shrew

0 3 How would you perform the role of Lucentio in Act One, Scene One in order to convey his relationship with his servant, Tranio?

[50 marks]

The demands of Question 03

- a performer's perspective
- clear focus on Lucentio's relationship with Tranio
- performance ideas calculated to convey the relationship

Indicative material: in answering this question, and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- possible interpretations of Lucentio's relationship with Tranio in the specified scene, for example, Lucentio as the fair or domineering master to Tranio's quick witted/scheming servant
- his physical appearance, age, height, build, colouring, facial features
- his vocal qualities, pitch, pace, tone, accent, use of aside
- his movement, gesture, gait, posture
- choice of costume and accessories, use of props
- interaction between characters, for example: delivery of specific lines, eye contact, physical contact, use of space and spatial relationships
- specific performance ideas clearly intended to convey Lucentio's relationship with Tranio at specific moments for example:
 - his entrance with Tranio
 - his immediate love for Bianca and expression of this to Tranio
 - his responses to Tranio's efforts to 'bring him down to earth'
 - his revelation of the plan to change identity and the swapping of their clothes
 - his response to Biondello's entrance and their subsequent exit together
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

Shakespeare: The Taming of the Shrew

- 0 4** As a director, what effects would you wish to create for your audience in Scenes One and Two of the Induction? Explain how you would stage these scenes in order to achieve your aims.

[The Induction appears at the beginning of the play and includes the trick played upon Sly.]

[50 marks]

The demands of Question 04

- a director's perspective
- clearly defined effects for the specified section
- staging suggestions calculated to create the preferred effects

Indicative material: in answering this question, and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- preferred effects which might include, for example: the creation of the world of the play, introduction to the characters, ideas for creating comedy that emerge from, for example: Sly's drunkenness, the trick played upon him
- staging suggestions which might include ideas for the actors' performances, possibilities for multi-roling as well as ideas for the use of the setting, for costume and for technical elements to support the action
- choice of staging form, set designs to convey the street outside the alehouse and the bedroom
- the physical appearance of the characters in terms of age, height, build, colouring, facial features
- vocal qualities, pitch, pace, tone, accent
- movement, gesture, gait, posture, energy, expression
- interaction with others, eye contact, spatial relationships, physical contact, use of space
- specific directorial ideas intended to reveal the preferred effects at particular moments which might include, for example:
 - Sly's drunkenness
 - the entry of the Lord and discovery of the sleeping Sly
 - the tricking of Sly
 - the 'disguise' of the Page as Sly's 'lady'
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

Ibsen: A Doll's House

0 5 As an actor, how would you want your audience to respond to the character of Nils Krogstad in Act One of the play? Explain how you would perform the role in order to achieve your aims.

[50 marks]

The demands of Question 05

- a performer's perspective
- clearly defined audience response to the character of Krogstad
- performance ideas calculated to elicit the desired response to Krogstad in Act One

Indicative material: in answering this question, and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- possible audience responses to Krogstad which might include, for example: initial indifference, dislike, distrust, pity, suspicion
- the context of the section: Krogstad's first appearance in the play ostensibly to see Helmer about his position and subsequently the threat he poses to Nora
- his physical appearance, age, height, build, colouring, facial features
- vocal qualities: pitch, pace, tone, accent
- delivery of specific lines
- interaction with Nora, eye line, spatial relationships, physical contact, use of space
- movement, gesture, gait, posture, tempo, energy, demeanour, facial expression
- choice of costume and accessories, use of props
- specific performance ideas which are clearly intended to elicit the preferred response at particular moments, for example:
 - his entrance and announcement that he wishes to see Torvald
 - his re-entrance catching Nora 'off-guard'
 - his discussion about Mrs Linde and her job at the bank
 - his request that Nora use her influence with Torvald
 - his confession to Nora of his 'indiscretion'
 - his reminder to her of the forgery and therefore the illegal nature of the loan
 - his thinly veiled threat
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

Ibsen: A Doll's House

0 6 As a director, explain how you would direct your actors in the final section of Act Two in order to highlight the growing tension on stage.

[You should consider the section from Mrs Linde's entrance with Nora's 'fancy dress' tarantella costume until the end of the act.]

[50 marks]

The demands of Question 06

- a director's perspective
- clear focus on highlighting the growing tension on stage
- directorial suggestions calculated to highlight the growing tension

Indicative material: in answering this question, and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- the potential for highlighting the growing tension such as, the secrecy between Nora and Mrs Linde, Nora's fear and concern, Torvald's obliviousness to the situation, his confusion at Nora's behaviour, Nora's frantic dancing and feigned happiness
- the physical appearance of the characters in terms of age: height, build, colouring, facial features
- their vocal qualities, pitch, pace, tone, accent
- interaction with others, eye contact, spatial relationships, physical contact, use of space
- movement, gesture, gait, posture, energy, expression
- directorial suggestions for the actors' performances, for costume, use of props and use of space
- staging form, set design
- specific directorial ideas which are clearly intended to highlight the growing tension at particular moments, for example:
 - Nora's and Mrs Linde's whispered exchange
 - Mrs Linde's urgent departure
 - Torvald's entrance and Nora's attempts to persuade him not to think of work
 - Nora's fear as Torvald moves towards the letter box; the start of the piano playing and subsequent violent dancing
 - her pleas to Torvald
 - Dr Rank's responses to the tarantella
 - Mrs Linde's reappearance and Nora's anticipation of 'the miracle'
 - Nora's final moments of the act alone on stage prior to Torvald re-appearing
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

O’Casey: The Shadow of a Gunman

0 7 Explain how you would perform the role of Minnie Powell in Act One in order to achieve a changing audience response to her.

[50 marks]

The demands of Question 07

- a performer’s perspective
- a clearly defined changing audience response to the character of Minnie Powell in Act One
- performance ideas calculated to elicit a changing response to Minnie Powell

Indicative material: in answering this question, and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- possible audience responses to Minnie, for example: sympathy, amusement, empathy, irritation
- specific aspects of Minnie’s character likely to elicit specific audience responses, for example:
 - her enthusiasm for life
 - her susceptibility to Davoren’s charm and concern for him
 - her inquisitiveness
 - her romanticism
 - her innocence
- O’Casey’s description of her as a girl with ‘a force and an assurance beyond her years’
- vocal qualities, pitch, pace, tone, accent
- delivery of specific lines
- physical qualities, movement, gesture, gait, posture, demeanour
- appearance: age, height, build, colouring, features
- choice and use of costume and accessories, use of props
- interaction with others, eye contact, spatial relationships, use of space
- performance suggestions at specific moments likely to elicit a changing audience response, for example:
 - her confident entrance
 - her belief that Davoren is a gunman
 - her flirtation with Davoren
 - her frustration at Tommy’s arrival
 - her admiration for the letter
 - her willingness for Davoren to kiss her
 - her exit and promised return
- the comic potential of the section
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

O’Casey: The Shadow of a Gunman

0 8 As a designer, explain how your ideas for lighting and sound for Act Two would help to create appropriate moods and atmospheres.

[50 marks]

The demands of Question 08

- a designer’s perspective
- clearly defined moods and atmospheres for Act Two
- lighting and sound design ideas calculated to create moods and atmospheres for Act Two of the play

Indicative material: in answering this question, and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- appropriate moods and atmospheres which might include, for example: night-time, comedy, confusion, suspicion, claustrophobia, squalor, fear, tension
- lighting design fundamentals to establish mood and atmosphere:
 - colour, intensity, angle, positioning
 - use of lanterns, gobos, shutters, barn-doors, projections
 - use of lighting and sound in keeping with the naturalism, for example:
 - to create the effect of night
 - lighting changes accompanying the opening and closing of the door to the hallway
 - live and/or recorded sound effects
- sound design fundamentals:
 - pitch, tone, volume, rhythm, direction panning, echo, amplification, effect
 - the use of sound effects
 - the use of music
- specific moments of action where lighting and sound might be employed, for example:
 - to establish the change of time from Act One
 - the ‘moon shining through the window’
 - the extinguishing of the candle
 - the volley of shots from the lane
 - Mrs Grigson’s knocking at the door
 - the sound of Adolphus in the hall
 - the vehicle approaching
 - the shouting and shots outside
 - the forced entry: breaking glass and knocking
 - the raid orders, shouting, footsteps
 - the explosions and rapid revolver fire and off-stage voices
- methods for using sound as underscore to the action in order to create or enhance the mood
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

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

Littlewood: Oh What a Lovely War

- 0 9** Explain how you would perform the role of the M.C. in the opening section of the play in order to establish a relationship with the audience.

[You should consider the section from the M.C.'s first entrance prior to the song ROW, ROW, ROW up to his line 'Well, that's the end of Part One of the War Game'.]

[50 marks]

The demands of Question 09

- a performer's perspective
- clearly defined relationship with the audience
- performance ideas calculated to establish a relationship with the audience in the specified section

Indicative material: in answering this question, and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- possible relationships that the MC might have with the audience, which might include for example as: narrator, informer, confidante, controller
- aspects of the MC's character likely to influence his relationship, for example, his control and authority, his apparent knowledge, his wit
- his reactions to the responses of the audience
- his physical appearance, age, height, build, colouring, facial features
- vocal qualities, pitch, pace, tone, accent
- physical qualities, movement, gesture, gait, posture, dance during song
- choice and use of costume, accessories and make-up
- use of props
- delivery of specific lines, interaction between characters, eye contact, spatial relationships, physical contact, use of space,
- his function as narrator and use of direct address
- his presence on stage when not delivering lines
- specific performance ideas clearly intended to establish an appropriate relationship at specific moments for example:
 - his entrance
 - his use of the 'ad-lib'
 - his control of the pierrots
 - his role as 'ringmaster' and introduction of the 'wargame'
 - multi-roling within the action
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

Littlewood: Oh What a Lovely War

- 1 0** As a designer, explain how your use of visual elements would help to create the different moods and atmospheres from the opening of Act Two until the end of the song GASSED LAST NIGHT.

[The term 'visual elements' refers to: lighting, set, costume, make up, projections.]

[50 marks]

The demands of Question 10

- a designer's perspective
- clearly defined moods and atmospheres to be achieved for the audience through visual elements
- visual elements calculated to establish appropriate moods and atmospheres

Indicative material: in answering this question, and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- appropriate moods and atmospheres for the specified section which might include, for example: sadness, shock, horror, hope, despair, humour
- choice of staging form to allow for the action of the specified section
- lighting design fundamentals
 - colour, intensity, angle, positioning, focus
 - type of lantern used,
 - use of gobos, lenses, gels, special effects: lasers, holograms
 - silhouette, back lighting, shadow
 - timing of lighting changes
- set design fundamentals: scale, shape, colour, texture
 - use of cyclorama, gauzes, backdrops and projections
 - set dressings, furnishings
- costume design fundamentals: colour, fabric, cut, fit, silhouette, condition, period
 - particular consideration for the characters, for example: the pierrots, the MC, the members of the 'shooting party'
- make-up
 - to de-humanise the actors
 - to create characters
- projections
 - choice of technology
 - newspanel
 - choice of image and/or text
- design ideas which help to create appropriate moods and atmospheres in the specified section, for example:
 - the upbeat mood of OH IT'S A LOVELY WAR
 - the representation of the nations in the 'shooting party'
 - the horror of the use of gas as revealed through the song and slides
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

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

De Angelis: Playhouse Creatures

- 1 1** How would you perform the role of Mrs Marshall in Act One Scenes Seven and Eight in order to reveal how the character changes from when she is in the Tiring Room to being 'onstage' at the Playhouse?

[50 marks]

The demands of Question 11

- a performer's perspective
- clearly defined changes for the character in the two scenes
- performance ideas calculated to reveal the changes from being in the Tiring Room to being 'onstage' at the Playhouse

Indicative material: in answering this question, and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- possible changes in character which might include, for example; in Scene Seven, her bravado, confidence, vulgarity, irritation at Nell and in Scene Eight, her heightened acting style, on-stage characterisation
- her physical appearance, age, height, build, colouring, facial features,
- vocal qualities: pitch, pace, tone, accent
- delivery of specific lines
- interaction with the other actresses, 'on' and 'off' stage, eye contact, spatial relationships, physical contact, use of space, restoration acting style
- movement, gesture, gait, posture, tempo, energy, demeanour, facial expression
- choice of costume and accessories, use of props
- specific performance moments, which might include, for example:
 - her description of the salon
 - her pride in being an actress
 - her response to Nell's entrance
 - her attitude to the unseen audience
 - her performance onstage and exit following Nell's silence
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.

De Angelis: Playhouse Creatures

- 1 2** As a director, explain how you would stage the Prologue, Act One, Scene One and Act Two, Scene Eight in order to create your preferred effects.

[These scenes all take place in the 'nether world'.]

[50 marks]

The demands of Question 12

- a director's perspective
- clearly defined effects for the specified scenes
- staging suggestions calculated to create the preferred effects

Indicative material: in answering this question, and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- preferred effects which might include, for example: creation of a non-naturalistic location, creation of appropriate mood and atmosphere, an introduction to the characters (in the Prologue and Scene One), appropriate audience responses to Nell and Doll
- staging suggestions, which might include ideas for the actors' performances, ideas for setting, for costume, for lighting and/or sound
- choice of staging form, set design, furnishings
- casting suggestions for Nell and Doll in terms of physical appearance, age, height, build, colouring, facial features
- the actors' vocal qualities, pitch, pace, tone, accent
- their movement, gesture, gait, posture
- choice of costume, use of props/accessories
- delivery of specific lines, interaction between characters, eye contact, spatial relationships, physical contact, use of space
- staging suggestions for specific moments clearly intended to create the preferred effects for the audience for example:
 - in the Prologue
 - the effect of Doll as a vagrant and the timeless quality of the scene
 - in Act One, Scene One
 - the relationship between Nell and Doll
 - Nell's confusion
 - In Act Two, Scene Eight
 - the characters' reminiscences
 - their attitude
 - a positive ending
- thematic and theoretical aspects of the play in terms of its genre, style and its original context.