

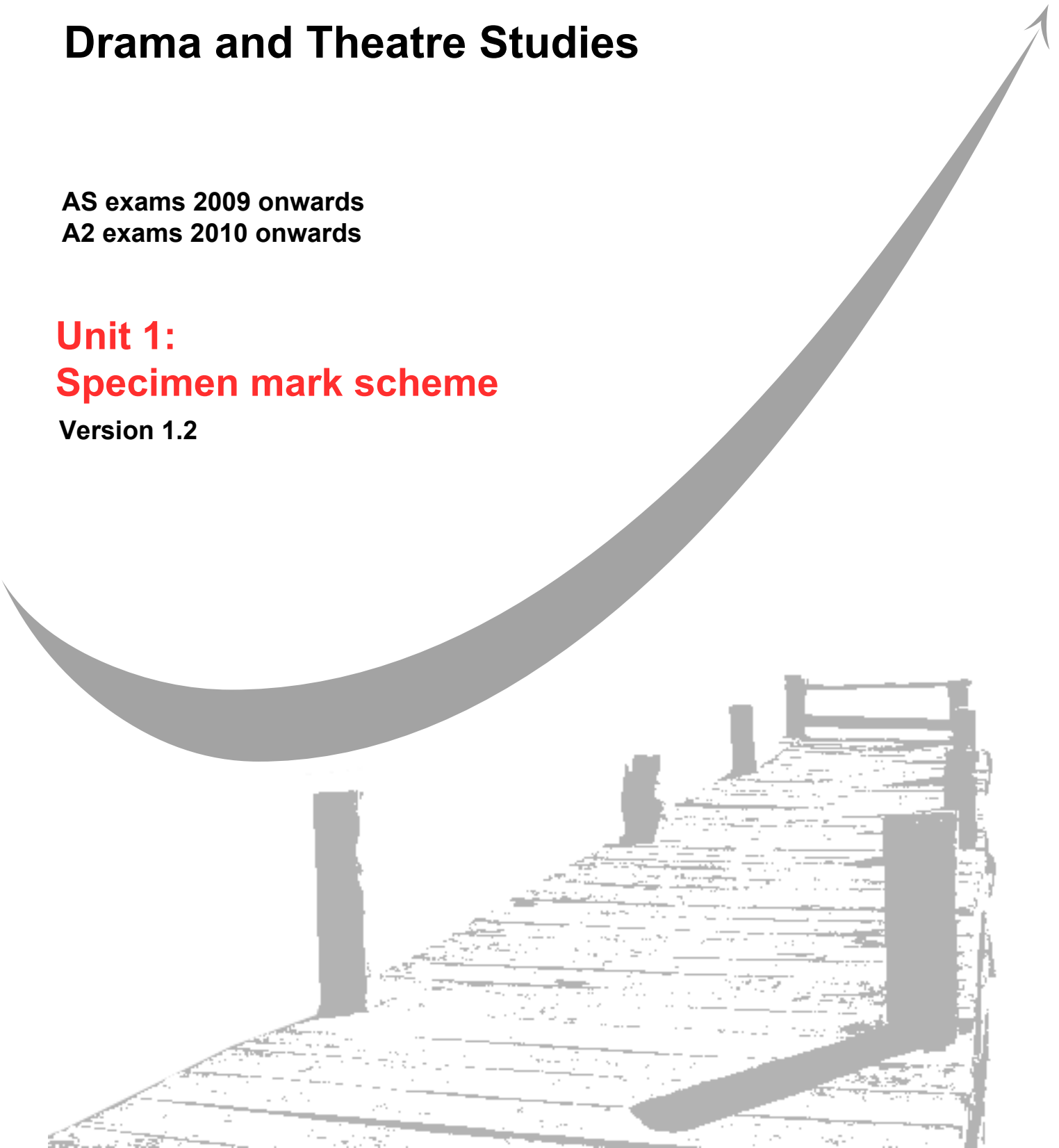
GCE
AS and A Level

Drama and Theatre Studies

AS exams 2009 onwards
A2 exams 2010 onwards

Unit 1: **Specimen mark scheme**

Version 1.2



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AS UNIT 1 (LIVE THEATRE PRODUCTION SEEN AND PRESCRIBED PLAY) MARK SCHEME

JUNE 2009 (specimen)

INTRODUCTION

This unit assesses Assessment Objectives 2, 3 and 4.

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”.

AO4 requires that candidates “make critical and evaluative judgements of live theatre”.

Section A (Live Theatre Production Seen) assesses AO2 and AO4 with weightings of 10% and 20% respectively.

Section B (Prescribed Play) assesses AO2 and AO3 with 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.

The quality of written communication (QWC) is also assessed in this unit. 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.

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OVERALL PERFORMANCE BANDS FOR UNIT ONE SECTION A

	AO2	AO4
	Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	Candidates make critical and evaluative judgements of live theatre
Band 4	<ul style="list-style-type: none"> • The candidate identifies some aspects of the style and form of the chosen production • There is a restricted theoretical understanding of the production aims of the production team • There are a few references to specific aspects of the production • 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 selects a production, but it is largely inappropriate to the question set • There is a restricted critical appreciation of production elements • An attempt is made to evaluate the success of the production
Band 3	<ul style="list-style-type: none"> • The candidate occasionally demonstrates some knowledge and understanding of the style and form of the chosen production • There is evidence of some theoretical understanding of the production aims of the production team • There are several references to specific aspects of the production • 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 are 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 displays partial discrimination in the selection of a production, which is loosely appropriate to the question set • There is a partial critical appreciation of production elements • Some evaluation of the success of the production
Band 2	<ul style="list-style-type: none"> • The candidate demonstrates quite secure knowledge and understanding of the style and form of the chosen production • There is evidence of a secure theoretical understanding of the production aims of the production team • There are numerous relevant references to specific aspects of the production • 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 displays some discrimination in the selection of a production, which is appropriate to the question set • There is some critical appreciation of production elements • Useful evaluation of the success of the production
Band 1	<ul style="list-style-type: none"> • The candidate demonstrates clear knowledge and understanding of the style and form of the chosen production • There is evidence of a very sound theoretical understanding of the production aims of the production team • There are many purposeful references to specific aspects of the production • 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 displays a good degree of discrimination in selecting a production which is entirely appropriate to the question set • There is sound critical appreciation of production elements • Purposeful evaluation of the success of the production

MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 1, SECTION A

Question 1

Outline the set design(s) in one live production that you have seen where the designer adopted a non-naturalistic approach, and evaluate the success of the designs in creating a suitable setting for the action, at particular moments from the play.

<p>The demands of Question 1</p> <ul style="list-style-type: none"> clearly explained outline of the non-naturalistic set design focus upon the set design's creation of a suitable setting for the action of the production at particular moments an evaluation of the success of the design, related to particular moments from the production 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO4, candidates may refer to:</p> <ul style="list-style-type: none"> the set design requirements of the production in terms of establishing a suitable setting, for example: <ul style="list-style-type: none"> in order to create a specific location or period in order to suggest an interior or exterior setting in order to suggest a time of year, or of day in order to suggest a specific social milieu in order to support the themes/issues of the production in order to create an abstract/stylised or symbolic setting for the piece set design fundamentals, for example: <ul style="list-style-type: none"> choice of staging form the use of colour, texture, shape, levels the use of flats, furnishings, set dressing, doors, windows, drapes, floor cloths the use of ladders, steps, ramps, revolves, flown scenery, trapdoors, 3D structures the use of gauze, cyclorama, screens, projections, placards particular moments from the production where the design created a suitable setting for the action 	<p>AO2 10%</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, "demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology" (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> evidence of knowledge and understanding of the aims of the set designer for the chosen production, based upon: <ul style="list-style-type: none"> informed reference to the non-naturalistic style and form of the production examples from the production where the set design created a suitable setting for the action some theoretical understanding of the production aims of the production team accurate use of appropriate theatre terminology 	<p>AO4 Candidates make critical evaluative judgements of live theatre</p> <p>In order to meet AO4, "make critical and evaluative judgements of live theatre" (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> critical and evaluative judgements of the set design used in a live production seen, based upon: <ul style="list-style-type: none"> experience of an appropriate production, where set design made a significant contribution to the production a critical appreciation of design fundamentals as deployed in the non-naturalistic set design personal evaluation of the success of the set design 	<p>AO4 20%</p>
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate identifies some aspects of the style and form of the chosen production There is a restricted theoretical understanding of the production aims of the production team There are a few references to specific aspects of the production 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 selects a production, but it is largely inappropriate to the question set There is a restricted critical appreciation of set design An attempt is made to evaluate the success of the designs in creating a suitable setting 	<p>Band 4 1-7 marks</p>

		<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> The candidate occasionally demonstrates some knowledge and understanding of the style and form of the chosen production There is evidence of some theoretical understanding of the production aims of the production team There are several references to specific aspects of the production 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 are 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 displays partial discrimination in the selection of a production, which is loosely appropriate to the question set There is a partial critical appreciation of set design Some evaluation of the success of the designs in creating a suitable setting 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> The candidate demonstrates quite secure knowledge and understanding of the style and form of the chosen production There is evidence of a secure theoretical understanding of the production aims of the production team There are numerous relevant references to specific aspects of the production 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 displays some discrimination in the selection of a production, which is appropriate to the question set There is some critical appreciation of set design Useful evaluation of the success of the designs in creating a suitable setting 	<p>Band 2 16-24 marks</p>	
	<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> The candidate demonstrates clear knowledge and understanding of the style and form of the chosen production There is evidence of a very sound theoretical understanding of the production aims of the production team There are many purposeful references to specific aspects of the production 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 displays a good degree of discrimination in selecting a production which is entirely appropriate to the question set There is sound critical appreciation of set design Purposeful evaluation of the success of the designs in creating a suitable setting 	<p>Band 1 25-33 marks</p>	

Question 2

Outline the use of period styling, colour, condition and accessories within the costume design of **one** live production that you have seen and assess its success in communicating character to the audience. You should consider the costumes worn by **at least two** characters at particular moments in the play.

The demands of Question 2	In meeting the demands of the question, and the assessment objectives, AO2 and AO4, candidates may refer to:	AO2 10%	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO4 Candidates make critical evaluative judgements of live theatre	AO4 20%
<ul style="list-style-type: none"> consideration of costumes worn by at least two characters an assessment of the success of the costumes in communicating character to the audience reference to particular moments within the production 	<ul style="list-style-type: none"> the types of character communicated through the costume design, with consideration given to, for example, historical context, gender, age, social status, wealth/poverty, profession/occupation, nationality, conformity, as well as to animal, alien, magical or fantastical qualities/characteristics, where appropriate costume design fundamentals, for example: <ul style="list-style-type: none"> the period and style of the costumes the use of colour, fabric and texture the fit and condition of the costumes hemlines, necklines, waistslines, lapel width, trouser shapes, jacket shapes accessories, for example, wigs, masks, make-up, hairstyles, shoes, accessories, ornamentation specific terminology associated with costume such as 'boat neck', 'raglan sleeve', 'gore ray pleats', Eton collar reference to particular moments within the production, for example: <ul style="list-style-type: none"> identify characters as members of the same 'group' the effect of the costumes on the movement of the performers to create character specific use of the costumes to communicate character, for example, melodramatically sweeping capes, nervous mannerisms involving cuffs and ties specific use of accessories to communicate character, for example, shawls, boas and beads 	<p>Band 4 1-3 marks</p>	<p>In order to meet AO2, "demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology" (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> evidence of knowledge and understanding of the aims of the costume designer for the chosen production, based upon: <ul style="list-style-type: none"> informed reference to the style and form of the production examples from the production where the costume design was intended to communicate character some theoretical understanding of the production aims of the production team accurate use of appropriate theatre terminology 	<p>In order to meet AO4 "make critical and evaluative judgements of live theatre" (weighting- 20%), candidates should offer:</p> <ul style="list-style-type: none"> critical and evaluative judgements of the costume design used in a live production seen, based upon: <ul style="list-style-type: none"> experience of an appropriate production, where costume design made a significant contribution to the production a critical appreciation of design fundamentals, period styling, colour, condition and accessories, as deployed in the costume design personal evaluation of the success of the costume design in communicating character 	<p>Band 4 1-7 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some aspects of the style and form of the chosen production</p> <p>There is a restricted theoretical understanding of the production aims of the production team</p> <p>There are a few references to specific aspects of the production</p> <p>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</p>	<p>The candidate selects a production, but it is largely inappropriate to the question set</p> <p>There is a restricted critical appreciation of costume design</p> <p>An attempt is made to evaluate the success of the costume design in communicating character</p>	<p>Band 4 1-7 marks</p>

		<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> The candidate occasionally demonstrates some knowledge and understanding of the style and form of the chosen production There is evidence of some theoretical understanding of the production aims of the production team There are several references to specific aspects of the production 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 are 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 displays partial discrimination in the selection of a production, which is loosely appropriate to the question set There is a partial critical appreciation of costume design Some evaluation of the success of the costume design in communicating character 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> The candidate demonstrates quite secure knowledge and understanding of the style and form of the chosen production There is evidence of a secure theoretical understanding of the production aims of the production team There are numerous relevant references to specific aspects of the production 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 displays some discrimination in the selection of a production, which is appropriate to the question set There is some critical appreciation of costume design Useful evaluation of the success of the costume design in communicating character 	<p>Band 2 16-24 marks</p>	
	<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> The candidate demonstrates clear knowledge and understanding of the style and form of the chosen production There is evidence of a very sound theoretical understanding of the production aims of the production team There are many purposeful references to specific aspects of the production 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 displays a good degree of discrimination in selecting a production which is entirely appropriate to the question set There is sound critical appreciation of costume design Purposeful evaluation of the success of the costume design in communicating character 	<p>Band 1 25-33 marks</p>	

Question 3

Explain how **one or more** performers used vocal, physical and facial expression to engage the audience at particular moments within **one** live production that you have seen, and assess the effectiveness of their performances.

The demands of Question 3	AO2 10%	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO4 Candidates make critical evaluative judgements of live theatre	AO4 20%
<ul style="list-style-type: none"> an explanation of how one or more performers used vocal, physical and facial expression to engage the audience reference to particular moments within the production an assessment of the effectiveness of the performances 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO4, candidates may refer to:</p> <ul style="list-style-type: none"> the characters being performed by the selected performers; their potential for engaging the audience the physical appearance of the performers, age, height, build, facial features use of costume and/or make-up to enhance physical and facial expression use of props expression of emotion the use of vocal expression by the performer(s), for example: <ul style="list-style-type: none"> pitch, pace, pause, emphasis use of projection and diction use of accent delivery of specific lines singing, chanting and vocal ensemble work non-verbal vocal work such as shrieks, cries, howls and laughter the use of physical expression, for example: <ul style="list-style-type: none"> movement, gesture, posture, gait, idiosyncrasy interaction with other characters use of dance, physical theatre, mime demonstration of physical qualities such as poise, balance, strength, timing use of facial expression and eye contact relationship with the audience <ul style="list-style-type: none"> the handling of direct address to the audience; use of the aside eye contact with audience or individuals within it audience response 	<p>In order to meet AO2, “demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology” (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> evidence of knowledge and understanding of the aims of the selected performers within the chosen production, based upon: <ul style="list-style-type: none"> informed reference to the style and form of the production examples from the production where the performers used vocal, physical and facial expression to engage the audience some theoretical understanding of the production aims of the production team accurate use of appropriate theatre terminology 	<p>In order to meet AO4, “make critical and evaluative judgements of live theatre” (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> critical and evaluative judgements of one or more performances in a live production seen, based upon: <ul style="list-style-type: none"> experience of an appropriate production, where one or more performers used vocal, physical and facial expression to engage the audience a critical appreciation of the vocal, physical and facial expression employed by one or more performers personal evaluation of the effectiveness of the performances 	<p>Band 4 1-7 marks</p>
	<p>Band 4 1-3 marks</p>	<p>The candidate identifies some aspects of the style and form of the chosen production</p> <ul style="list-style-type: none"> There is a restricted theoretical understanding of the production aims of the production team There are a few references to specific aspects of the production The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<p>The candidate selects a production, but it is largely inappropriate to the question set</p> <ul style="list-style-type: none"> There is a restricted critical appreciation of the use of vocal, physical and facial expression An attempt is made to assess the effectiveness of the performances to engage the audience 	<p>Band 4 1-7 marks</p>

		<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> The candidate occasionally demonstrates some knowledge and understanding of the style and form of the chosen production There is evidence of some theoretical understanding of the production aims of the production team There are several references to specific aspects of the production 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 are 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 displays partial discrimination in the selection of a production, which is loosely appropriate to the question set There is a partial critical appreciation of the use of vocal, physical and facial expression Some assessment of the effectiveness of the performances to engage the audience 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> The candidate demonstrates quite secure knowledge and understanding of the style and form of the chosen production There is evidence of a secure theoretical understanding of the production aims of the production team There are numerous relevant references to specific aspects of the production 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 displays some discrimination in the selection of a production, which is appropriate to the question set There is some critical appreciation of the use of vocal, physical and facial expression Useful assessment of the effectiveness of the performances to engage the audience 	<p>Band 2 16-24 marks</p>	
	<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> The candidate demonstrates clear knowledge and understanding of the style and form of the chosen production There is evidence of a very sound theoretical understanding of the production aims of the production team There are many purposeful references to specific aspects of the production 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 displays a good degree of discrimination in selecting a production which is entirely appropriate to the question set There is sound critical appreciation of the use of vocal, physical and facial expression Purposeful assessment of the effectiveness of the performances to engage the audience 	<p>Band 1 25-33 marks</p>	

Question 4

Explain how the performers used both their props and the setting within **one** live production that you have seen and assess their contribution to the creation of a sense of realism at particular moments within the production.

The demands of Question 4	In meeting the demands of the question, and the assessment objectives, AO2 and AO4, candidates may refer to:	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology (weighting - 10%), candidates should offer:	AO4 Candidates make critical evaluative judgements of live theatre	AO4 20%
<ul style="list-style-type: none"> explanation of the use of props and the setting by performers reference to particular moments within the production where the performers used props and the setting an assessment of how the use of props and the setting contributed to a sense of realism within the production 	<ul style="list-style-type: none"> the performers' realistic use of props, for example: <ul style="list-style-type: none"> working with hand props such as spectacles, bags, papers, letters, books, wallets, fans, beads, pens, clipboards eating and drinking: use of crockery and cutlery, cups and glasses adjustment of costume pieces such as shawls, hats, gloves, coats the performers' realistic use of setting, for example: <ul style="list-style-type: none"> sitting in chairs, sofas, on stools using doors, windows, curtains, lamps using items of set dressing, typewriters, fires, stoves, kitchen equipment use of mirrors use of bedding, blankets, beds reacting to sources of light; using radio/television use of space within the setting in a realistic way 	<p>In order to meet AO2, "demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology" (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> evidence of knowledge and understanding of the aims of the performers in their use of props and the setting within the production, based upon: <ul style="list-style-type: none"> informed reference to the realistic style and form of the production examples from the production where the use of props and the setting contributed to a sense of realism some theoretical understanding of the production aims of the production team accurate use of appropriate theatre terminology 	<p>In order to meet AO4, "make critical and evaluative judgements of live theatre" (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> critical and evaluative judgements of the use of props and the setting in a live production seen, based upon: <ul style="list-style-type: none"> experience of an appropriate production, where the use of props and the setting contributed to a sense of realism within the production a critical appreciation of the performers' use of props and the setting personal evaluation of the contribution made to the creation of a sense of realism 	<p>Band 4 1-7 marks</p>
	<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate identifies some aspects of the style and form of the chosen production There is a restricted theoretical understanding of the production aims of the production team There are a few references to specific aspects of the production 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 selects a production, but it is largely inappropriate to the question set There is a restricted critical appreciation of the performers' use of props and the setting An attempt is made to evaluate the performers' contribution to creating a sense of realism 	<p>Band 4 1-7 marks</p>

		<p>Band 3 4-7 marks</p> <ul style="list-style-type: none"> The candidate occasionally demonstrates some knowledge and understanding of the style and form of the chosen production There is evidence of some theoretical understanding of the production aims of the production team There are several references to specific aspects of the production 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 are 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 occasionally demonstrates some knowledge and understanding of the style and form of the chosen production There is evidence of a secure theoretical understanding of the production aims of the production team There are numerous relevant references to specific aspects of the production Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation The candidate demonstrates clear knowledge and understanding of the style and form of the chosen production There is evidence of a very sound theoretical understanding of the production aims of the production team There are many purposeful references to specific aspects of the production 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 displays partial discrimination in the selection of a production, which is loosely appropriate to the question set There is a partial critical appreciation of the performers' use of props and the setting Some evaluation of the performers' contribution to creating a sense of realism 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p> <ul style="list-style-type: none"> The candidate demonstrates quite secure knowledge and understanding of the style and form of the chosen production There is evidence of a secure theoretical understanding of the production aims of the production team There are numerous relevant references to specific aspects of the production Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation The candidate demonstrates clear knowledge and understanding of the style and form of the chosen production There is evidence of a very sound theoretical understanding of the production aims of the production team There are many purposeful references to specific aspects of the production 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 demonstrates quite secure knowledge and understanding of the style and form of the chosen production There is evidence of a secure theoretical understanding of the production aims of the production team There are numerous relevant references to specific aspects of the production Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation The candidate demonstrates clear knowledge and understanding of the style and form of the chosen production There is evidence of a very sound theoretical understanding of the production aims of the production team There are many purposeful references to specific aspects of the production 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 displays some discrimination in the selection of a production, which is appropriate to the question set There is some critical appreciation of the performers' use of props and the setting Useful evaluation of the performers' contribution to creating a sense of realism 	<p>Band 2 16-24 marks</p>	
	<p>Band 1 13-17 marks</p> <ul style="list-style-type: none"> The candidate demonstrates clear knowledge and understanding of the style and form of the chosen production There is evidence of a very sound theoretical understanding of the production aims of the production team There are many purposeful references to specific aspects of the production 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 demonstrates clear knowledge and understanding of the style and form of the chosen production There is evidence of a very sound theoretical understanding of the production aims of the production team There are many purposeful references to specific aspects of the production 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 displays a good degree of discrimination in selecting a production which is entirely appropriate to the question set There is sound critical appreciation of the performers' use of props and the setting Purposeful evaluation of the performers' contribution to creating a sense of realism 	<p>Band 1 25-33 marks</p>	

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OVERALL PERFORMANCE BANDS FOR UNIT ONE SECTION B

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

Sophocles: 'Antigone' - 1(a)

Explain how you would perform the role of the Sentry, in each of his two appearances, in order to reveal his change of attitude from his initial fear for his own life to his relief as he brings a guilty Antigone before Creon.

[In some editions, the Sentry appears as the Soldier or Guard.]

The demands of Question 1(a)	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:	AO2 10%	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 20%
<ul style="list-style-type: none"> focus on each of the Sentry's appearances, concentrating upon the Sentry's change of attitude from fear to relief a performer's perspective performance ideas calculated to reveal the Sentry's change in attitude 	<ul style="list-style-type: none"> the context of the Sentry's appearances the Sentry's role and function within the play his initial fear of Creon and the scope of his power; his relief when confronting Creon with the real 'guilty party' the Sentry's physical appearance, age, height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent; possible change in quality in the second appearance delivery of specific lines interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions choice of costume/make-up/mask use of props, if appropriate specific performance ideas, clearly intended to reveal his change in attitude thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 4 1-3 marks</p>	<p>In order to meet AO2, 'demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology' (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, "interpret plays from different periods and genres" (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> the Sentry's role and function the play's period, genre and style (or justified transposed period) the revelation of the Sentry's change in attitude 	<p>Band 4 1-7 marks</p>

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

Sophocles: 'Antigone' - 1(b)

What effects would you wish to create for your audience at the end of the play? Explain how you would direct the section from the entrance of Eurydice to the end of the play in order to achieve your aims.

The demands of Question 1(b)	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:	AO2 10%	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 20%
<ul style="list-style-type: none"> clearly defined effects to be achieved for the audience at the end of the play a director's perspective directorial strategies calculated to achieve the preferred effects 	<ul style="list-style-type: none"> preferred effects which might include creating, for example, a sense of anticipation/tension, a sense of Catharsis, a pity and fear, a sense of waste; sympathy for Eurydice, for Creon, for Haemon and Antigone, shock at the final outcome directorial suggestions which might include ideas for the actors' performances as well as ideas for use of the setting, for costume/mask, for technical elements to support the interpretation of the section choice of staging form; set design, furnishings, if appropriate the physical appearances of the characters in terms of age, height, build, colouring, facial features, perhaps with reference to the solemnity of the Messenger, the dignity of Eurydice, the altered state of Creon, the unified look of the Chorus 	<p>Band 4 1-3 marks</p> <ul style="list-style-type: none"> The candidate identifies some directorial aspects to consider for practical suggestions There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<p>In order to meet AO2, "demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology" (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical directorial suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, "interpret plays from different periods and genres" (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate directorial interpretation for the final section of the play, compatible with: <ul style="list-style-type: none"> the characters and their situation at the tragic close of the play the play's period, genre and style (or justified transposed period) the candidate's preferred effects for the audience 	<p>Band 4 1-7 marks</p> <ul style="list-style-type: none"> The candidate provides some directorial ideas but they are not coherent or may be inconsistent with the content/action of the section A few references may be made to the classical Greek, tragic genre A little attention is given to creating specific effects for an audience

	<ul style="list-style-type: none"> • their vocal qualities, pitch, pace, tone, accent, choral speech • delivery of specific lines; interaction with each other; eye contact, spatial relationships, physical contact: use of space • movement, gesture, gait, posture, energy, demeanour, and facial expressions • choice of costume/make-up; use of props • directorial suggestions for specific moments, clearly intended to create the preferred effects for the audience • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable directorial ideas • There is evidence of a partial theoretical understanding of the text, which informs practical suggestions • 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 are 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 directorial ideas are a little disjointed or not entirely compatible with the content/action of the section • Brief relevant reference is made to the classical Greek, tragic genre • Some attention given to creating specific effects for an audience 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable directorial strategies • There is evidence of a secure theoretical understanding of the text, informing practical suggestions • 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 directorial ideas are quite unified and are reasonably compatible with the content/action of the section • Useful reference is made to the classical Greek, tragic genre • Useful attention given to creating specific effects for an audience 	<p>Band 2 16-24 marks</p>	
	<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate directorial strategies • There is evidence of a very sound theoretical understanding of the text, informing practical suggestions • 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 directorial ideas are coherent and completely compatible with the content/action of the section • Purposeful reference is made to the classical Greek, tragic genre • Focused attention given to creating specific effects for an audience 	<p>Band 1 25-33 marks</p>	

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

As a designer, what effects would you want to create for your audience in Act Four, Scene One (Petruchio's homecoming with his new bride)? Explain how your set design for the scene and costume designs for two or more characters would achieve your aims.

<p>The demands of Question 2(a)</p> <ul style="list-style-type: none"> clearly defined effects to be achieved through design a designer's perspective designs for setting and costume calculated to achieve the nominated effects 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:</p> <ul style="list-style-type: none"> intended effects for the audience, for example, to create comedy through Katherina's bedraggled appearance and Petruchio's strange garb; to create sympathy for Katherina; to create a clear impression of Petruchio's household and position through smartly attired servants or liveries in disarray and/or through the grandeur/shabbiness of Petruchio's abode design fundamentals, scale, shape, colour, texture, materials, in relation to setting and costume <i>Set design</i> <ul style="list-style-type: none"> the staging form chosen scale; architectural design design of setting, entrances, doors, windows, staircases furnishings, set dressing, hangings, portraits, tables, chairs, cupboards, cushions, fireplace use of levels, steps, balconies, inner rooms use of cyclorama/gauzes/backdrops stylised suggestion of place 	<p>AO2 10%</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, "demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology" (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of design elements, demonstrating: <ul style="list-style-type: none"> theatrical invention in practical design suggestions theoretical understanding of the play informing practical decisions knowledge and understanding of the play's potential in performance supported by relevant reference to the text in action accurate use of appropriate theatre design terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, "interpret plays from different periods and genres" (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the scene, in design terms, compatible with: <ul style="list-style-type: none"> the content/ action of the scene and its design requirements the play's period, genre and style (or justified transposed period) the candidate's intended effects 	<p>AO3 20%</p>
			<p>The candidate identifies some design ideas to consider for practical suggestions</p> <ul style="list-style-type: none"> There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<p>The candidate provides some design ideas but they are not coherent or may be inconsistent with the content/action of the scene</p> <ul style="list-style-type: none"> A few references may be made to the Elizabethan or justified, transposed period and/or to the comic genre A little attention is given to creating specific effects for an audience 	<p>Band 4 1-3 marks</p>
			<p>Band 4 1-3 marks</p>	<p>Band 4 1-7 marks</p>	

	<ul style="list-style-type: none"> • <i>Costume</i> <ul style="list-style-type: none"> - style of costumes; indications of selected period setting or suggestions of universality - colour, fabric, cut, fit, condition, ornamentation - costume accessories; headaddresses, jewellery, footwear; personal props - reference to the individual costumes of Katherina, Petruchio, Grumio - reference to the group identity (or otherwise) of Petruchio's household staff which must be created, largely, through costume and action • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable setting and costume design ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate's design ideas are a little disjointed or not entirely compatible with the content/action of the scene • Brief relevant reference is made to the Elizabethan or justified, transposed period and/or to the comic genre • Some attention given to creating specific effects for an audience 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable setting and costume design ideas • 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 design ideas are quite unified and are reasonably compatible with the content/action of the scene • Useful reference is made to the Elizabethan or justified, transposed period and/or to the comic genre • Useful attention given to creating specific effects for an audience 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate setting and costume design ideas • 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 design ideas are coherent and completely compatible with the content/action of the scene • Purposeful reference is made to the Elizabethan or justified, transposed period and/or to the comic genre • Focused attention given to creating specific effects for an audience 	<p>Band 1 25-33 marks</p>

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

How would you want your audience to respond to the character of Gremio at the beginning of the play? Explain how you would perform the role in Acts One and Two in order to achieve your aims.

<p>The demands of Question 3(b)</p> <ul style="list-style-type: none"> clearly defined audience response to the character of Gremio a performer's perspective performance ideas calculated to elicit the specified response to Gremio at the beginning of the play 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:</p> <ul style="list-style-type: none"> possible audience responses to Gremio, for example, irritation, amusement, sympathy, distaste reference to aspects of Gremio's character likely to elicit specific audience responses, for example, his amorous pursuit of a young girl, his dismissive attitude towards Katherina, his self-interest the significance of his age as presented through voice, movement and mannerisms Gremio's role and function in the play as one of Bianca's undesirable suitors Gremio's physical appearance, age, height, build, colouring, facial features; caricature vocal qualities, pitch, pace, tone, accent; speaking the verse delivery of specific lines interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions choice of costume/makeup/wig/trappings use of props relevant to portraying old age, for example, spectacles, walking stick, ear trumpet specific performance ideas, clearly 	<p>AO2 10%</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, "demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology" (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, "interpret plays from different periods and genres" (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> Gremio's role and function in Acts One and Two of the play the play's period, genre and style (or justified transposed period) the candidate's nominated audience response 	<p>AO3 20%</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some performance elements to consider for practical suggestions of the text informing practical decisions</p> <p>There are a few references to the text in action</p> <p>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</p>	<p>The candidate provides some performance ideas but they are not coherent or may be inconsistent with Gremio's role and function in Acts One and Two</p> <ul style="list-style-type: none"> A few references may be made to the Elizabethan or justified, transposed period and/or to the comic genre A little attention is given to achieving a specific audience response 	<p>Band 4 1-7 marks</p>

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

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

As a director, explain how you would stage the final section of "A Doll's House" in order to achieve your preferred effects for an audience.

(You should consider the section from Torvald's exit into his study to read his letters, in the second half of Act Three, to the end of the play.)

The demands of Question 3 (a)	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:	AO2 10%	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 20%
<ul style="list-style-type: none"> clearly defined effects to be achieved for the audience at the end of the play a director's perspective staging strategies calculated to achieve the preferred effects 	<ul style="list-style-type: none"> preferred effects which might include, for example, a sense of anticipation/tension; a sense of release/relief; a sense of waste; sympathy for Nora, for Torvald or for both characters; shock at the final outcome; the illusion of reality 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 naturalistic and non-naturalistic use of lighting and/or sound to heighten tension or underscore individual moments, for example, the slamming of the door casting suggestions for Nora and Torvald in terms of physical appearance, height, build, colouring, facial features their vocal qualities, pitch, pace, tone, accent delivery of specific lines; interaction with each other; eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions choice of costume/make-up; use of 	<p>Band 4 1-3 marks</p> <ul style="list-style-type: none"> The candidate identifies some aspects of staging to consider for practical suggestions There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<p>In order to meet AO2, "demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology" (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of staging methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical directorial suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, "interpret plays from different periods and genres" (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate directorial interpretation for the final section of the play, compatible with: <ul style="list-style-type: none"> the characters and their situation in the closing stages of the play the play's period, genre and style (or justified transposed period) the candidate's preferred effects for the audience <p>The candidate provides some staging ideas but they are not coherent or may be inconsistent with the content/action of the scene</p> <ul style="list-style-type: none"> A few references may be made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre A little attention is given to creating specific effects for an audience 	<p>Band 4 1-7 marks</p>

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

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

How would you perform the role of Christine Linde in Act One of the play in order to engage the sympathy of your audience?

<p>The demands of Question 3(b)</p> <ul style="list-style-type: none"> • clear focus on a sympathetic reading of the character • a performer's perspective • performance ideas calculated to engage audience sympathy 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:</p> <ul style="list-style-type: none"> • the aspects of Christine's character that are likely to be viewed sympathetically, for example, her loneliness, her relative poverty and dependence, her selflessness • her role and function within the play as foil to Nora and how to realise this in performance • her physical appearance, age, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent • delivery of specific lines • interaction with others, eye contact, spatial relationships, physical contact; use of space • movement, gesture, gait, posture, tempo, energy, demeanour and facial expressions • choice of costume/make-up • use of props • specific performance ideas, clearly intended to elicit a sympathetic response • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>AO2 10%</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, "demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology" (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> - dramatic invention within practical performance suggestions - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by apt textual illustration - accurate use of appropriate theatre terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, "interpret plays from different periods and genres" (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> • appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> - Christine's role and function in Act One of the play - the play's period, genre and style (or justified transposed period) - a sympathetic audience response 	<p>AO3 20%</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some performance elements to consider for practical suggestions. There is a restricted theoretical understanding of the text informing practical decisions. There are a few references to the text in action. The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow.</p>	<p>The candidate provides some performance ideas but they are not coherent or may be inconsistent with Christine's role and function in Act One. A few references may be made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre. A little attention is given to engaging audience sympathy.</p>	<p>Band 4 1-7 marks</p>

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

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

Explain how you would use design elements in Act One of “The Shadow of A Gunman” in order to create an appropriate sense of period and location for the play.

The demands of Question 4(a)	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:	AO2 10%	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 20%
<ul style="list-style-type: none"> clearly defined sense of period and location a designer’s perspective design ideas calculated to create both period and location in Act One of the play 	<ul style="list-style-type: none"> the period and location of the play which is set in a cramped, Irish, tenement building at the beginning of the twentieth century reference to O’Casey’s stage directions design fundamentals, scale, shape, colour, texture, materials, lighting states, sound effects, as selected the staging form chosen the design style, realistic or stylised/symbolic design of setting, positioning of the beds, the table, the typewriter, the window, the door set dressing and props to convey the clutter of the tenement room and the poverty of its inhabitants religious pictures/icons costume ideas to reveal period, reference to O’Casey’s descriptions, if selected; attention to style, colour, fabric, fit, condition lighting and/or sound design, if selected thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 4 1-3 marks</p>	<p>In order to meet AO2, “demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology” (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of design elements, demonstrating: <ul style="list-style-type: none"> theatrical invention in practical design suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play’s potential in performance supported by relevant reference to the text in action accurate use of appropriate theatre design terminology 	<p>In order to meet AO3, “interpret plays from different periods and genres” (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the requirements of Act One of the play, in design terms, compatible with: <ul style="list-style-type: none"> the content/action of the Act and its design needs the play’s period, genre and style the candidate’s understanding of the period/location 	<p>Band 4 1-7 marks</p>

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

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

Briefly outline and justify your casting decisions for Mr Gallogher and Mrs Henderson and then explain how you would direct them in Act One of the play in order to create comedy for your audience.

The demands of Question 4(b)	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:	AO2 10%	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 20%
<ul style="list-style-type: none"> clearly defined focus upon comedy a director's perspective casting and directorial suggestions calculated to create comedy for the audience 	<ul style="list-style-type: none"> comic effects arising from, for example, the contrasting appearance of Mr Gallogher and Mrs Henderson, the incongruity of their mission with Davoren's real situation; their earnestness and response to the various reactions of the other characters the role and function of Mr Gallogher and Mrs Henderson within the play casting suggestions for Mr Gallogher and Mrs Henderson in terms of age, physical appearance, height, build, colouring, facial features; his lankiness compared to her considerable girth their vocal qualities, pitch, pace, tone, accent delivery of specific lines, their struggle to impress interaction with each other and with other characters; eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions choice of costume/make-up; use of props; comic business with Mr Gallogher's hat and with the letter directorial suggestions for specific moments, clearly intended to create comedy for the audience 	<p>Band 4 1-3 marks</p>	<p>In order to meet AO2, "demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology" (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> comic invention within practical directorial suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, "interpret plays from different periods and genres" (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> an appropriate directorial interpretation of Mr Gallogher and Mrs Henderson, compatible with: <ul style="list-style-type: none"> the characters' roles and their function in Act One the play's period, genre and style the candidate's comic intentions 	<p>Band 4 1-7 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some directorial aspects to consider for practical suggestions</p> <p>There is a restricted theoretical understanding of the text informing practical decisions</p> <p>There are a few references to the text in action</p> <p>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</p>	<p>The candidate provides some directorial ideas but they are not coherent or may be inconsistent with the content/action of the scene</p> <p>A few references may be made to the period and/or to the tragi-comic genre</p> <p>A little attention is given to creating comedy for an audience</p>	<p>Band 4 1-7 marks</p>

	<ul style="list-style-type: none"> • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable casting/directorial ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate's directorial ideas are a little disjointed or not entirely compatible with the content/action of the scene • Brief relevant reference is made to the period and/or to the tragi-comic genre • Some attention given to creating comedy for an audience 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable casting/directorial ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • 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 directorial ideas are quite unified and are reasonably compatible with the content/action of the scene • Useful reference is made to the period and/or to the tragi-comic genre • Useful attention given to creating comedy for an audience 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate casting/directorial ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • 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 directorial ideas are coherent and completely compatible with the content/action of the scene • Purposeful reference is made to the period and/or to the tragi-comic genre • Focused attention given to creating comedy for an audience 	<p>Band 1 25-33 marks</p>

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

As a designer, explain how your use of at least two of the following would help to create an appropriate mood and atmosphere for the opening sequence of “Oh What a Lovely War”:

- setting design*
- costume design*
- lighting and sound design.*

[You should consider the section from the very beginning of Act One up to the Second Newsboy’s announcement, “Extra! Russia mobilizes! Russia mobilizes!”]

The demands of Question 5(a)	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:	AO2 10%	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 20%
<ul style="list-style-type: none"> • clearly defined mood and atmosphere to be created for the audience through design • a designer’s perspective • design ideas calculated to create the specified mood and atmosphere using at least two of the nominated elements 	<ul style="list-style-type: none"> • an appropriate mood and atmosphere, for example, jolly, cynical, rowdy, comical, ominous, celebratory, informative • design fundamentals, scale, shape, colour, texture, materials, in relation to visual design elements; direction, levels, intensities, fades, in relation to sound • Joan Littlewood’s own notes on design elements • <i>Setting:</i> <ul style="list-style-type: none"> - the staging form chosen - design of setting, entrances, the positioning of the news panel, consideration of sightlines - choice and use of slides, positioning of projection equipment - furnishings, set dressing, as appropriate - use of levels - use of cyclorama/gauzes/backdrops 	<p>In order to meet AO2, “demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology” (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of design elements, demonstrating: <ul style="list-style-type: none"> - theatrical invention in practical design suggestions - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play’s potential in performance supported by relevant reference to the text in action - accurate use of appropriate theatre design terminology 	<p>In order to meet AO3, “interpret plays from different periods and genres” (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> • appropriate interpretation of the play’s mood and atmosphere, compatible with: <ul style="list-style-type: none"> - the content/action of the opening sequence and its design requirements - the play’s period, genre and style - the candidate’s intentions for an audience 	<p>The candidate provides some design ideas but they are not coherent or may be inconsistent with the content/action of the sequence and/or to the genre</p> <ul style="list-style-type: none"> • A few references may be made to the period and/or to the genre • A little attention is given to creating mood and atmosphere 	<p>Band 4 1-3 marks</p>
		<p>The candidate identifies some design aspects to consider for practical suggestions</p> <ul style="list-style-type: none"> • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 			<p>Band 4 1-7 marks</p>

	<ul style="list-style-type: none"> • <i>Costume design:</i> <ul style="list-style-type: none"> - style of costumes; Pierrot-style base costume (if selected) with accessories - uniforms, dresses, skirts, top-coats; ring-master's costume, representation of the nations - indications of selected period setting or suggestions of universality - colour, fabric, cut, fit, condition, ornamentation - costume accessories; hats, caps, jackets, medals, personal props - awareness of need for speed of costume changes • <i>Lighting design/sound design:</i> <ul style="list-style-type: none"> - colour, intensity, angle, positioning - back lighting, shadow, fades, blackouts, house lights - working lights - slide/video projection, film, gauze; strobes, lasers, new technologies - the band, the songs - music, live or recorded sound levels, intensities and fades - use of microphones • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable design ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate's design ideas are a little disjointed or not entirely compatible with the content/action of the sequence • Brief relevant reference is made to the period and/or genre • Some attention given to creating mood and atmosphere 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable design ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • Relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's design ideas are quite unified and are reasonably compatible with the content/action of the sequence • Useful reference is made to the period and/or genre • Useful attention given to creating mood and atmosphere 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate design ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • Purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's design ideas are coherent and completely compatible with the content/action of the sequence • Purposeful reference is made to the period and/or genre • Focused attention given to creating mood and atmosphere 	<p>Band 1 25-33 marks</p>

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

How would you want your audience to respond to Sir John French? Explain how you would perform the role in his appearances in Acts One and Two in order to achieve your aims.

The demands of Question 5(b)	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:	AO2 10%	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 20%
<ul style="list-style-type: none"> clearly defined audience response to the character of Sir John French a performer's perspective performance ideas calculated to elicit the specified response to Sir John in each Act 	<ul style="list-style-type: none"> possible audience responses to Sir John, for example, distaste, amusement, amazement, alienation reference to aspects of Sir John's character likely to elicit specific audience responses, for example, his struggle to speak French, his snobbery, his complacency, his rudeness, his attitude to others his role and function within the play as a representative of the upper classes and one of the instigators/beneficiaries of the misery of the 'war game' Sir John's presentation as a real historical figure: his identity linked to projection(s) Sir John's physical appearance, age, height, build, colouring, facial features; caricature vocal qualities, pitch, pace, tone, accent delivery of specific lines interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions choice of costume/make-up use of props specific performance ideas, clearly intended to elicit the preferred response 	<p>Band 4 1-3 marks</p>	<p>In order to meet AO2, "demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology" (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, "interpret plays from different periods and genres" (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> Sir John French's role and function in Acts One and Two of the play the play's period, genre and style the candidate's nominated audience response 	<p>Band 4 1-7 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some performance elements to consider for practical suggestions</p> <p>There is a restricted theoretical understanding of the text informing practical decisions</p> <p>There are a few references to the text in action</p> <p>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</p>	<p>The candidate provides some performance ideas but they are not coherent or may be inconsistent with Sir John's role and function in Acts One and Two</p> <p>A few references may be made to the period and/or to the genre</p> <p>A little attention is given to achieving a specific audience response</p>	

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

De Angelis: ‘Playhouse Creatures’ - 6(a)

How would you want your audience to respond to Mrs Farley’s disgrace? Explain how you would perform the role in Act Two, Scenes Two and Four in order to achieve your aims.

The demands of Question 6(a)	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:	AO2 10%	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 20%
<ul style="list-style-type: none"> clearly defined audience response to the character of Mrs Farley and her disgrace a performer’s perspective performance ideas calculated to elicit the specified response to Mrs Farley’s disgrace 	<ul style="list-style-type: none"> possible audience responses to Mrs Farley’s disgrace, for example, empathy, sympathy, distress, impatience aspects of Mrs Farley’s character likely to elicit specific audience responses, for example, in Scene Two, her vanity, her unfeeling attitude to her unborn child, her fear of pain; her changed circumstances in Scene Four, her misery, her sense of guilt Mrs Farley’s role and function in relation to the feminist ideas within the play Mrs Farley’s physical appearance, age, height, build, colouring, facial features; her evident pregnancy in Scene Two vocal qualities, pitch, pace, tone, accent delivery of specific lines interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions choice of costume(s)/make-up/wig(s) use of props, for example, the petticoat specific performance ideas, clearly 	<p>Band 4 1-3 marks</p> <ul style="list-style-type: none"> The candidate identifies some performance ideas to consider There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<p>In order to meet AO2, “demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology” (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play’s potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, “interpret plays from different periods and genres” (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the character, compatible with: <ul style="list-style-type: none"> Mrs Farley’s role and function in Acts One and Two of the play the play’s period, genre and style the candidate’s nominated audience response 	<p>Band 4 1-7 marks</p> <ul style="list-style-type: none"> The candidate provides some performance ideas but they are not coherent or may be inconsistent with Mrs Farley’s role and function in the two scenes A few references may be made to the Restoration period and/or to the historical genre of the play A little attention is given to achieving a specific audience response to her disgrace

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

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

As a director, explain what effects you would want to create for your audience in Act One, Scene Six (Mrs Betterton's acting class) and how you would stage the scene in order to achieve your aims.

<p>The demands of Question 6(b)</p> <ul style="list-style-type: none"> clearly defined effects to be achieved for the audience in Act One, Scene Six a director's perspective staging strategies calculated to achieve the preferred effects 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates may refer to:</p> <ul style="list-style-type: none"> effects for the audience might include admiration for Mrs Betterton's performance but surprise at her subsequent gullibility; amazement at Nell's audacity; amusement at Mrs Betterton's 'master class'; amusement at Doll's down-to-earth attitudes staging decisions, concerning, for example: <ul style="list-style-type: none"> setting: to create the impression of a stage before performance costume to highlight the relative age/youth of Mrs Betterton and Nell, Doll's lowly status lighting/sound suggestions performance ideas, for example: <ul style="list-style-type: none"> vocal and physical characterisation of Mrs Betterton, Doll and Nell, distinguishing background, class and social position directorial ideas about movement, gesture, use of space, interaction, eye contact, physical contact application of comic methods; timing, if appropriate to the desired effects 	<p>AO2 10%</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, "demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology" (weighting - 10%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of staging methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical directorial suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, "interpret plays from different periods and genres" (weighting - 20%), candidates should offer:</p> <ul style="list-style-type: none"> appropriate directorial interpretation for the scene, compatible with: <ul style="list-style-type: none"> the characters and their situation in the scene the play's period, genre and style the candidate's preferred effects for the audience 	<p>AO3 20%</p>
			<p>AO3 Candidates interpret plays from different periods and genres</p> <p>The candidate identifies some directorial aspects to consider for practical suggestions. There is a restricted theoretical understanding of the text informing practical decisions. There are a few references to the text in action. The organisation is straightforward. Information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow.</p>	<p>The candidate provides some staging ideas but they are not coherent or may be inconsistent with the content/action of the scene. A few references may be made to the Restoration period and/or to the historical genre of the play. A little attention is given to creating specific effects for an audience.</p>	<p>Band 4 1-3 marks</p>
			<p>Band 4 1-3 marks</p>	<p>Band 4 1-7 marks</p>	

	<ul style="list-style-type: none"> - sensitivity to the shape of the scene, changes in pace, tempo and mood • directorial ideas for specific moments in the scene • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable staging ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate's staging ideas are a little disjointed or not entirely compatible with the content/action of the scene • Brief relevant reference is made to the Restoration period and/or to the historical genre of the play • Some attention given to creating specific effects for an audience 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are regularly quite inventive revealing a range of suitable staging ideas • 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 staging ideas are quite unified and are reasonably compatible with the content/action of the scene • Useful reference is made to the Restoration period and/or to the historical genre of the play • Useful attention given to creating specific effects for an audience 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate's ideas are consistently inventive revealing a good range of appropriate staging ideas • 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 staging ideas are coherent and completely compatible with the content/action of the scene of the play • Purposeful reference is made to the Restoration period and/or to the historical genre of the play • Focused attention given to creating specific effects for an audience 	<p>Band 1 25-33 marks</p>