



**General Certificate of Education (A-level)  
January 2013**

**Drama and Theatre Studies**

**DRAM1B**

**(Specification 2240)**

**Unit 1B: Prescribed Play**

***Mark Scheme***

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

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

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## **AS UNIT 1 (PRESCRIBED PLAY) MARK SCHEME**

**JANUARY 2013**

### **INTRODUCTION**

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

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

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

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

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

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

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

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

## DRAMA AND THEATRE STUDIES (DRAM1B)

### Shorthand/symbols for Examiners

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

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^ ^

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

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

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **N**

factually wrong = **X**

contradiction = **C**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehersal [underline or ring]

example needed = **eg?**

literary argument = **lit**

generalised = **G**

specialist terminology needed = **term?**

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

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

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

**Sophocles: 'Antigone' - 01**

Explain how you would perform the role of the Sentry in his two exchanges with Creon in order to create a sympathetic character for your audience.

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

The demands of Question 01	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>• a performer's perspective</li> <li>• clearly defined focus on creating a sympathetic character for the Sentry</li> <li>• performance ideas calculated to create sympathy</li> </ul>	<ul style="list-style-type: none"> <li>• appropriate aspects of the Sentry's character or situation likely to create sympathy which might include, for example, his fear of Creon, his tiredness, his prevarication, his attempts to stand up to Creon, his fear for his life and subsequent relief at being spared</li> <li>• the context of the section: the Sentry's entrance with the news of the burial following Creon's edict</li> <li>• his physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities: pitch, pace, tone, volume, accent</li> <li>• methods of creating sympathy                             <ul style="list-style-type: none"> <li>- relationship with audience and Chorus</li> <li>- delivery of specific lines</li> <li>- interaction with Creon, eye line, spatial relationships, physical contact, use of space</li> <li>- movement, gesture, gait, posture, tempo, energy, demeanour, facial expression</li> <li>- choice and use of costume, mask and accessories, use of props</li> </ul> </li> <li>• specific performance moments, calculated to elicit sympathy, for example:</li> </ul>		In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <li>• appropriate selection and application of performance methods, demonstrating:                             <ul style="list-style-type: none"> <li>- dramatic invention within practical performance suggestions which demonstrate understanding of the Sentry's character</li> <li>- theoretical understanding of the play, informing practical decisions</li> <li>- knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>- accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> <li>• appropriate interpretation of the character, compatible with:                             <ul style="list-style-type: none"> <li>- the Sentry's role and function in the specified section of the play</li> <li>- the play's period, genre and style (or justified transposed period)</li> <li>- creating a sympathetic character</li> </ul> </li> </ul>	
		<b>Band 4</b> 1-3 marks	<ul style="list-style-type: none"> <li>• The candidate identifies some performance elements to consider for practical suggestions</li> <li>• There is a restricted theoretical understanding of the text informing practical decisions</li> <li>• There are a few references to the text in action</li> <li>• The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate provides some performance ideas but they are not coherent or may be inconsistent with the Sentry's role and function in the specified sections</li> <li>• A few references may be made to the classical Greek or justified transposed period and/or to the tragic genre</li> <li>• A little attention is given to creating a sympathetic character</li> </ul>	<b>Band 4</b> 1-7 marks

<ul style="list-style-type: none"> <li>- his entrance and evidence of his journey</li> <li>- his reluctance to get to the point</li> <li>- his description of the burial and subsequent lot-drawing</li> <li>- his attempts to reason with Creon</li> <li>- his exit and re-entrance with Antigone</li> <li>- his relieved description of finding her and his exit</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable performance ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are a little disjointed or not entirely compatible with the Sentry's role and function in the specified sections</li> <li>• Brief relevant reference is made to the classical Greek or justified transposed period and/or to the tragic genre</li> <li>• Some attention is given to creating a sympathetic character</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive, revealing a range of suitable performance ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• Relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are quite unified and are reasonably compatible with the Sentry's role and function in the specified sections</li> <li>• Useful reference is made to the classical Greek or justified transposed period and/or to the tragic genre</li> <li>• Useful attention is given to creating a sympathetic character</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers very inventive suggestions and a good range of appropriate performance ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• Purposeful use of the text in action to illustrate ideas</li> <li>• 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</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are coherent and completely compatible with the Sentry's role and function in the specified sections</li> <li>• Purposeful reference is made to the classical Greek or justified transposed period and/or to the tragic genre</li> <li>• Focused attention is given to creating a sympathetic character</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

**Sophocles: 'Antigone' - 02**

As a designer, explain how your ideas for costumes and accessories would help to create an appropriate period for the play and communicate the status of **at least two** characters who appear in the opening section.

[You should consider the section from the start of the play up to and including the entrance of the Sentry. The characters that appear in this section are: Antigone, Ismene, the Chorus, Chorus Leader, Creon, and the Sentry.] [In some editions, the Sentry appears as the Soldier or Guard.]

The demands of Question 02	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates may refer to:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a designer's perspective</li> <li>clearly defined explanation of an appropriate period for the play and a focus on the status of the selected characters</li> <li>costume design ideas calculated to create an appropriate style and communicate status</li> </ul>	<ul style="list-style-type: none"> <li>appropriate period which might include, for example, traditional Greek or justified transposed alternative</li> <li>appropriate status of the characters which recognises the potential differences between: Antigone and Ismene, Creon and the Chorus, the Chorus Leader and the rest of the Chorus, Creon and the Sentry</li> <li>costume design fundamentals: colour, fabric, fit, condition, silhouette</li> <li>style of costume, indication of period or a suitably justified alternative</li> <li>design ideas that reflect character, for example, Antigone's, Ismene's and Creon's royal heritage, Antigone's wildness, Ismene's more subdued demeanour, Creon's power and control, the Chorus as elders of Thebes or justified alternative, a reflection of their age or hierarchical status, the Sentry's low status</li> <li>use of accessories, jewellery, mask</li> <li>suggestions for the way that</li> </ul>		In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <li>appropriate selection and application of design elements, demonstrating:                             <ul style="list-style-type: none"> <li>theatrical invention in practical design suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by relevant reference to the text in action</li> <li>accurate use of appropriate theatre design terminology</li> </ul> </li> </ul>	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> <li>appropriate interpretation of the play's period and status of the characters, in design terms, compatible with:                             <ul style="list-style-type: none"> <li>the content and action of the opening section and its design needs</li> <li>the play's period, genre and style (or justified transposed period)</li> <li>the candidate's intentions for creating period and communicating status for an audience</li> </ul> </li> </ul>	
		<b>Band 4</b>  <b>1-3 marks</b>	<ul style="list-style-type: none"> <li>The candidate identifies some aspects of design to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides some design ideas but they are not coherent or may be inconsistent with the content/action of the specified section</li> <li>A few references may be made to the classical Greek or justified, transposed period or to the tragic genre</li> <li>A little attention is given to creating an appropriate period and communicating status</li> </ul>	<b>Band 4</b>  <b>1-7 marks</b>

<p>costume design is clearly intended to convey status</p> <ul style="list-style-type: none"> <li>suggestions for the use of the costume design at specific moments, clearly intended to create appropriate style and communicate status                             <ul style="list-style-type: none"> <li>Antigone's and Ismene's first entrance</li> <li>Appearance of the Chorus and the effect of costume on the first choral ode</li> <li>Creon's entrance and interaction with the Chorus</li> <li>The Sentry's entrance and his interaction with Creon</li> </ul> </li> <li>thematic/theoretical aspects of the play in terms of its genre, style and original context</li> </ul> <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions</i></p>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate offers occasional invention and a few suitable design ideas</li> <li>There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>There are several references to the text in action</li> <li>Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's design ideas are a little disjointed or not entirely compatible with the content/action of the specified section</li> <li>Brief relevant reference is made to the classical Greek or justified, transposed period or to the tragic genre</li> <li>Some attention is given to creating an appropriate period and communicating status</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate's ideas are regularly quite inventive, revealing a range of suitable design ideas</li> <li>There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>Relevant use of the text in action to illustrate ideas</li> <li>Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's design ideas are quite unified and are reasonably compatible with the content/action of the specified section</li> <li>Useful reference is made to the classical Greek or justified, transposed period or to the tragic genre</li> <li>Useful attention is given to creating an appropriate period and communicating status</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate's ideas are consistently inventive, revealing a good range of appropriate design ideas</li> <li>There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>Purposeful use of the text in action to illustrate ideas</li> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's design ideas are coherent and completely compatible with the content/action of the specified section</li> <li>Purposeful reference is made to the classical Greek or justified, transposed period or to the tragic genre</li> <li>Focused attention is given to creating an appropriate period and communicating status</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

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

How would you perform the role of Baptista in Act Three Scene Two in order to convey your interpretation of the character at this point in the play?

[In this scene Baptista is waiting for Petruchio to arrive for the wedding.]

The demands of Question 03	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>• a performer's perspective</li> <li>• clearly defined interpretation of the character of Baptista</li> <li>• performance ideas calculated to convey the intended interpretation of the role</li> </ul>	<ul style="list-style-type: none"> <li>• possible interpretations of Baptista in the specified section, a concerned or loving father, a man desperate to be rid of his daughter; incredulous, upset, annoyed, diplomatic</li> <li>• aspects of his character as revealed through:                             <ul style="list-style-type: none"> <li>- his physical appearance, age, height, build, colouring, facial features</li> <li>- make-up</li> <li>- his vocal qualities, pitch, pace, tone, accent, use of aside</li> <li>- his movement, gesture, gait, posture</li> <li>- choice and use of costume and accessories</li> <li>- use of props</li> </ul> </li> <li>• delivery of specific lines</li> <li>• interaction with others, eye contact, spatial relationships, physical contact, use of space</li> <li>• specific performance ideas clearly intended to convey the preferred interpretation of Baptista at specific moments, for example:                             <ul style="list-style-type: none"> <li>- his entrance with the others</li> <li>- his attitude towards Katherina</li> <li>- his confusion regarding Biondello's responses</li> <li>- his reaction to Petruchio's</li> </ul> </li> </ul>		In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <li>• appropriate selection and application of performance methods, demonstrating:                             <ul style="list-style-type: none"> <li>- dramatic invention within practical performance suggestions which demonstrate understanding of Baptista's character</li> <li>- theoretical understanding of the play, informing practical decisions</li> <li>- knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>- accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> <li>• appropriate interpretation of the character, compatible with:                             <ul style="list-style-type: none"> <li>- Baptista's role and function in Act Three Scene Two of the play</li> <li>- the play's period, genre and style (or justified transposed period)</li> <li>- the candidate's ideas for conveying the role of Baptista</li> </ul> </li> </ul>	
		<b>Band 4</b>  <b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• The candidate identifies some performance elements to consider for practical suggestions</li> <li>• There is a restricted theoretical understanding of the text informing practical decisions</li> <li>• There are a few references to the text in action</li> <li>• The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate provides some performance ideas but they are not coherent or may be inconsistent with Baptista's role and function in Act Three Scene Two</li> <li>• A few references may be made to the Elizabethan or justified transposed period and/or to the comic genre</li> <li>• A little attention is given to conveying an interpretation of Baptista</li> </ul>	<b>Band 4</b>  <b>1-7 marks</b>

<p>entrance and his exchange with him</p> <ul style="list-style-type: none"> <li>- his exit following Petruchio</li> <li>- his re-entry and reaction to events</li> </ul> <ul style="list-style-type: none"> <li>• thematic/theoretical aspects of the play, its genre and style; its original context</li> </ul>	<p><b>Band 3</b></p> <p><b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable performance ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are a little disjointed or not entirely compatible with Baptista's role and function in Act Three Scene Two</li> <li>• Brief relevant reference is made to the Elizabethan or justified transposed period and/or to the comic genre</li> <li>• Some attention is given to conveying an interpretation of Baptista</li> </ul>	<p><b>Band 3</b></p> <p><b>8-15 marks</b></p>
	<p><b>Band 2</b></p> <p><b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive, revealing a range of suitable performance ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• Relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are quite unified and are reasonably compatible with Baptista's role and function in Act Three Scene Two</li> <li>• Useful reference is made to the Elizabethan or justified transposed period and/or to the comic genre</li> <li>• Useful attention is given to conveying an interpretation of Baptista</li> </ul>	<p><b>Band 2</b></p> <p><b>16-24 marks</b></p>
	<p><b>Band 1</b></p> <p><b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers very inventive suggestions and a good range of appropriate performance ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• Purposeful use of the text in action to illustrate ideas</li> <li>• 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</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are coherent and completely compatible with Baptista's role and function in Act Three Scene Two</li> <li>• Purposeful reference is made to the Elizabethan or justified, transposed period and/or to the comic genre</li> <li>• Focused attention is given to conveying an interpretation of Baptista</li> </ul>	<p><b>Band 1</b></p> <p><b>25-33 marks</b></p>

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

Explain how you would direct the actors in Act Three Scene One in order to demonstrate Bianca's attitudes towards her suitors, Lucentio and Hortensio.

[In this scene Lucentio and Hortensio are disguised as Cambio and Litio and they give Bianca lessons in Latin and Music.]

The demands of Question 04	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>• a director's perspective</li> <li>• clear focus on demonstrating Bianca's attitudes to Lucentio and Hortensio</li> <li>• directorial ideas calculated to demonstrate Bianca's attitudes in the specified section</li> </ul>	<ul style="list-style-type: none"> <li>• appropriate suggestions for Bianca's attitudes to her suitors which might include, for example: annoyance, irritation, flirtatiousness, amusement, love, disgust, repulsion</li> <li>• directorial suggestions which might include ideas for the actors' performances</li> <li>• ideas for the actors' use of space and setting, costume, disguises, props and accessories</li> <li>• choice of staging form, set design, furnishings</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate selection and application of directorial methods, demonstrating:                             <ul style="list-style-type: none"> <li>- dramatic invention within practical directorial suggestions</li> <li>- theoretical understanding of the play, informing practical decisions</li> <li>- knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>- accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate directorial interpretation of the scene, compatible with:                             <ul style="list-style-type: none"> <li>- the content/action of Act Three Scene One</li> <li>- the play's period, genre and style (or justified transposed alternative)</li> <li>- the candidate's ideas for demonstrating Bianca's attitudes towards Lucentio and Hortensio</li> </ul> </li> </ul>	
		<ul style="list-style-type: none"> <li>• casting suggestions, where these help to clarify attitudes in terms of physical appearance, age, height, build, colouring, facial features</li> <li>• the actors' vocal qualities, pitch, pace, tone, accent</li> <li>• their movement qualities, gesture, gait, posture, tempo, energy, demeanour, facial expressions</li> <li>• delivery of specific lines, interaction between characters, eye contact, spatial relationships, physical contact, use of space</li> <li>• directorial suggestions for specific moments, clearly intended to reveal Bianca's attitudes which might include, for example:                             <ul style="list-style-type: none"> <li>- her unspoken responses</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate identifies some directorial elements to consider for practical suggestions</li> <li>• There is a restricted theoretical understanding of the text informing practical decisions</li> <li>• There are a few references to the text in action</li> <li>• The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate provides some directorial ideas but they are not coherent or may be inconsistent with the content/action of the scene</li> <li>• A few references may be made to the Elizabethan period and/or to the comic genre</li> <li>• A little attention is given to demonstrating Bianca's attitudes towards Lucentio and Hortensio</li> </ul>

<p>during the initial argument between Lucentio and Hortensio</p> <ul style="list-style-type: none"> <li>- her decision to be tutored by Lucentio first</li> <li>- her response to his confession of love and to Hortensio's attempts to interrupt</li> <li>- her encouragement of Lucentio and dismissal of Hortensio</li> <li>- her exit</li> </ul> <ul style="list-style-type: none"> <li>• thematic/theoretical aspects of the play, its genre and style; its original context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable directorial ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are a little disjointed or not entirely compatible with the content/action of the scene</li> <li>• Brief relevant reference is made to the Elizabethan period and/or to the comic genre</li> <li>• Some attention is given to demonstrating Bianca's attitudes towards Lucentio and Hortensio</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive, revealing a range of suitable directorial ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• Relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are quite unified and are reasonably compatible with the content/action of the scene</li> <li>• Useful reference is made to the Elizabethan period and/or to the comic genre</li> <li>• Useful attention is given to demonstrating Bianca's attitudes towards Lucentio and Hortensio</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive, revealing a good range of appropriate directorial ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• Purposeful use of the text in action to illustrate ideas</li> <li>• 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</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are coherent and completely compatible with the content/action of the scene</li> <li>• Purposeful reference is made to the Elizabethan period and/or to the comic genre</li> <li>• Focused attention is given to demonstrating Bianca's attitudes towards Lucentio and Hortensio</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

**Ibsen: 'A Doll's House' - 05**

Explain how you would perform the role of Mrs Linde in each of her appearances in Act Two of the play in order to achieve your preferred audience responses to the character.

[Mrs Linde appears three times in Act Two: towards the start of the Act following Nora's exchange with the Nurse, after Nora's conversation with Krogstad and briefly at the end whilst Nora is rehearsing the Tarantella.]

The demands of Question 05	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>▪ a performer's perspective</li> <li>▪ clearly defined audience responses to the character of Mrs Linde</li> <li>▪ performance ideas calculated to elicit the desired responses to Mrs Linde</li> </ul>	<ul style="list-style-type: none"> <li>• possible audience responses to Mrs Linde which might include, for example: sympathy, respect, irritation, concern, understanding</li> <li>• aspects of Mrs Linde's character likely to achieve the preferred responses, for example, her attitude towards Nora, her condescension, her willingness to help, her concern, her stoicism, her pragmatism</li> <li>• her physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• delivery of specific lines</li> <li>• interaction with Nora, eye contact, spatial relationships, physical contact, use of space</li> <li>• movement, gesture, gait, posture, tempo, energy, demeanour, facial expressions</li> <li>• use of costume, use of props/accessories</li> <li>• specific performance ideas which are clearly intended to elicit the preferred responses at specific moments, for example:                             <ul style="list-style-type: none"> <li>- her entrance</li> </ul> </li> </ul>		In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <li>• appropriate selection and application of performance methods, demonstrating:                             <ul style="list-style-type: none"> <li>- dramatic invention within practical performance suggestions which demonstrate understanding of Mrs Linde's character</li> <li>- theoretical understanding of the play, informing practical decisions</li> <li>- knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>- accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> <li>• an appropriate interpretation of the character, compatible with:                             <ul style="list-style-type: none"> <li>- Mrs Linde's role and function in the specified section of the play</li> <li>- the play's period, genre and style (or justified transposed period)</li> <li>- the candidate's preferred audience response</li> </ul> </li> </ul>	
		<b>Band 4</b>  <b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• The candidate identifies some performance elements to consider for practical suggestions</li> <li>• There is a restricted theoretical understanding of the text informing practical decisions</li> <li>• There are a few references to the text in action</li> <li>• The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate provides some performance ideas but they are not coherent or may be inconsistent with Mrs Linde's role and function in Act Two of the play</li> <li>• A few references may be made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>• A little attention is given to eliciting a specific audience response</li> </ul>	<b>Band 4</b>  <b>1-7 marks</b>

<ul style="list-style-type: none"> <li>- her sewing of the dress</li> <li>- her exit to the nursery and subsequent return towards the end of the act</li> <li>- her response to Nora's explanation about the letter and her agreement to visit Krogstad</li> <li>- her final appearance watching Nora dance and her explanation that Krogstad has left town.</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable performance ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are a little disjointed or not entirely compatible with Mrs Linde's role and function in Act Two of the play</li> <li>• Brief relevant reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>• Some attention is given to eliciting a specific audience response</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive, revealing a range of suitable performance ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• Relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are quite unified and are reasonably compatible with Mrs Linde's role and function in Act Two of the play</li> <li>• Useful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>• Useful attention is given to eliciting a specific audience response</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers very inventive suggestions and a good range of appropriate performance ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• Purposeful use of the text in action to illustrate ideas</li> <li>• 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</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are coherent and completely compatible with Mrs Linde's role and function in Act Two of the play</li> <li>• Purposeful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>• Focused attention is given to eliciting a specific audience response</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

**Ibsen: 'A Doll's House' - 06**

As a director, how would you stage the opening of the play in order to reveal the underlying tension in the relationship between Nora and Torvald?

[You should consider the section from the start of the play up until Mrs Linde's first entrance.]

The demands of Question 06	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director's perspective</li> <li>clear focus on revealing the underlying tension in Nora's and Torvald's relationship</li> <li>staging suggestions calculated to create an atmosphere of underlying tension</li> </ul>	<ul style="list-style-type: none"> <li>underlying tension created from, for example: Nora's and Torvald's differing attitudes and approaches to one another, their respective attitudes towards money, Christmas and 'treats', her genuine love for him</li> <li>casting suggestions for Torvald and Nora designed to highlight underlying tension in the relationship in terms of physical appearance, age, height, build, colouring, facial features</li> <li>their vocal qualities, pitch, pace, pause, tone, accent,</li> <li>delivery of specific lines</li> <li>interaction with each other, eye contact, spatial relationships, physical contact, use of space</li> <li>movement, gesture, gait, posture, tempo, energy, demeanour and facial expression</li> <li>choice of costume, hairstyle, props/accessories</li> <li>staging ideas, furniture and layout of the room and its use by the actors</li> <li>use of symbolism within design to reveal subtext, sense of being caged, trapped, or doll-like</li> <li>specific directorial ideas intended to reveal the underlying tension in</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of staging methods, demonstrating:                             <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the section of the play, in staging terms, compatible with:                             <ul style="list-style-type: none"> <li>the content and action of the opening of the play</li> <li>the play's period, genre and style (or justified transposed period)</li> <li>the candidate's staging ideas for revealing the underlying tension in the relationship</li> </ul> </li> </ul>	
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate identifies some aspects of staging to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides some staging ideas but they are not coherent or may be inconsistent with the content and action of the opening of the play</li> <li>A few references may be made to the Nineteenth Century or justified, transposed period or to the naturalistic genre</li> <li>A little attention is given to revealing the underlying tension in the relationship</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

<p>their relationship, for example:</p> <ul style="list-style-type: none"> <li>- Nora's entrance with the porter and reference to money</li> <li>- her secretive eating of the macaroons and listening at Torvald's door</li> <li>- Torvald's entrance and Nora's reaction to him</li> <li>- the discussion about money</li> <li>- their respective role playing as 'squirrel' and protector</li> <li>- the discussion about the macaroons and Nora's apparent spend-thriftiness the previous Christmas</li> </ul> <ul style="list-style-type: none"> <li>• thematic/theoretical aspects of the play in terms of its genre, style and its original context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable staging ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's staging ideas are a little disjointed or not entirely compatible with the content and action of the opening of the play</li> <li>• Brief relevant reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>• Some attention is given to revealing the underlying tension in the relationship</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive, revealing a range of suitable staging ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• Relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's staging ideas are quite unified and are reasonably compatible with the content and action of the opening of the play</li> <li>• Useful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>• Useful attention is given to revealing the underlying tension in the relationship</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive, revealing a good range of appropriate staging ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• Purposeful use of the text in action to illustrate ideas</li> <li>• 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</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's staging ideas are coherent and completely compatible with the content and action of the opening of the play</li> <li>• Purposeful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>• Focused attention is given to revealing the underlying tension in the relationship</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

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

How would you want your audience to respond to the character of Seumas Shields in the opening section of Act Two? Explain how you would perform the role in order to achieve your aims.

[You should consider the section from the start of the Act up until the volley of shots is heard.]

The demands of Question 07	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a performer's perspective</li> <li>clearly defined audience response to the character of Seumas Shields</li> <li>performance ideas calculated to elicit the desired response to Seumas Shields</li> </ul>	<ul style="list-style-type: none"> <li>possible audience responses to Seumas Shields, for example: amusement, irritation, affection</li> <li>aspects of Shields' character likely to achieve the preferred response, for example, his simple nature, his superstition, his relationship with Davoren, his attitude towards Minnie Powell, his patriotism, his fear</li> <li>his physical appearance: use of O'Casey's description of him, age, height, build, colouring, facial features</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines, misuse of language, repetitions</li> <li>interaction with Davoren, eye contact, spatial relationships, physical contact, use of space</li> <li>movement, gesture, gait, posture, tempo, energy, demeanour, facial expressions</li> <li>choice of costume, use of props/accessories</li> <li>specific performance ideas which are clearly intended to elicit the preferred response at specific moments, for example:                             <ul style="list-style-type: none"> <li>the opening of the act,</li> </ul> </li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating:                             <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions which demonstrate understanding of Seumas Shields' character</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>an appropriate interpretation of the character, compatible with:                             <ul style="list-style-type: none"> <li>Seumas Shields' role and function in the specified section of Act Two</li> <li>the play's period, tragi-comic genre and style</li> <li>the candidate's preferred audience response</li> </ul> </li> </ul>	
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate identifies some performance elements to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides some performance ideas but they are not coherent or may be inconsistent with Seumas Shields' role and function in the specified section of Act Two</li> <li>A few references may be made to the period and/or to the tragi-comic genre</li> <li>A little attention is given to eliciting a specific audience response</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

<ul style="list-style-type: none"> <li>- night-time</li> <li>- his attitude towards Davoren's writing</li> <li>- the tapping</li> <li>- the discussion about Minnie, Davoren's belief in her inherent goodness, his philosophising about death</li> <li>- Shields' belief in nationalism but ultimate cowardice, his superstition</li> <li>- his attitude to the war</li> <li>- his response to the sound of gunfire</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable performance ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are a little disjointed or not entirely compatible with Seumas Shields' role and function in the specified section of Act Two</li> <li>• Brief relevant reference is made to the period and/or to the tragi-comic genre</li> <li>• Some attention is given to eliciting a specific audience response</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive, revealing a range of suitable performance ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• Relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are quite unified and are reasonably compatible with Seumas Shields' role and function in the specified section of Act Two</li> <li>• Useful reference is made to the period and/or to the tragi-comic genre</li> <li>• Useful attention is given to eliciting a specific audience response</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers very inventive suggestions and a good range of appropriate performance ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• Purposeful use of the text in action to illustrate ideas</li> <li>• 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</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's performance ideas are coherent and completely compatible with Seumas Shields' role and function in the specified section of Act Two</li> <li>• Purposeful reference is made to the period and/or to the tragi-comic genre</li> <li>• Focused attention is given to eliciting a specific audience response</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

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

Briefly outline and justify your casting decisions for Mrs Henderson and Mr Gallogher and then explain how you would direct your actors in order to highlight the comic nature of their relationship.

[You should consider the section from the entrance of Mrs Henderson and Mr Gallogher up until the end of the Act.]

The demands of Question 08	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>• a director's perspective</li> <li>• clear explanation of the comic nature of Mrs Henderson's and Mr Gallogher's relationship</li> <li>• casting and directorial ideas calculated to highlight the comic nature of the relationship</li> </ul>	<ul style="list-style-type: none"> <li>• the potential for comedy in the relationship based on, for example: Mrs Henderson's self-confidence and larger than life attitude, their mutual affection for one another, her control and his subservience</li> <li>• casting suggestions in terms of Mrs Henderson's and Mr Gallogher's contrasting physical appearance, age, height, build, colouring, facial features, O'Casey's descriptions of the characters</li> <li>• their vocal qualities, pitch, pace, pause, tone, accent</li> <li>• delivery of specific lines</li> <li>• interaction between Mrs Henderson and Mr Gallogher</li> <li>• movement, gesture, gait, posture, tempo, energy, demeanour and facial expression</li> <li>• use of costume and props to highlight comic moments</li> <li>• choice of staging form, set design, furnishings</li> <li>• specific directorial ideas intended to highlight the comic nature of their relationship at specific moments, for example:                             <ul style="list-style-type: none"> <li>- their entrance</li> <li>- Mrs Henderson's introduction</li> </ul> </li> </ul>		In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <li>• appropriate selection and application of directorial methods, demonstrating:                             <ul style="list-style-type: none"> <li>- dramatic invention within practical directorial suggestions</li> <li>- theoretical understanding of the play, informing practical decisions</li> <li>- knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>- accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> <li>• an appropriate directorial interpretation for the specified section of Act One, compatible with:                             <ul style="list-style-type: none"> <li>- the content/action of the section</li> <li>- the play's period, tragi-comic genre and style</li> <li>- the candidate's ideas for highlighting the comic nature of Mrs Henderson's and Mr Gallogher's relationship</li> </ul> </li> </ul>	
		<b>Band 4</b>  <b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• The candidate identifies some casting/directorial aspects to consider for practical suggestions</li> <li>• There is a restricted theoretical understanding of the text informing practical decisions</li> <li>• There are a few references to the text in action</li> <li>• The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate provides some casting/directorial ideas but they are not coherent or may be inconsistent with the content/action of the section</li> <li>• A few references may be made to the period and/or to the tragi-comic genre</li> <li>• A little attention is given to highlighting the comic nature of Mrs Henderson's and Mr Gallogher's relationship</li> </ul>	<b>Band 4</b>  <b>1-7 marks</b>

<p>of Mr Gallogher and the letter</p> <ul style="list-style-type: none"> <li>- her interruptions during the reading of the letter and his responses</li> <li>- her pride in him and his response to her admiration</li> <li>- their exit together</li> </ul> <ul style="list-style-type: none"> <li>• thematic/theoretical aspects of the play in terms of its genre, style and its original context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable casting/directorial ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's casting/directorial ideas are a little disjointed or not entirely compatible with the content/action of the section</li> <li>• Brief relevant reference is made to the period and/or to the tragi-comic genre</li> <li>• Some attention is given to highlighting the comic nature of Mrs Henderson's and Mr Gallogher's relationship</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive, revealing a range of suitable casting/directorial ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• Relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's casting/directorial ideas are quite unified and are reasonably compatible with the content/action of the section</li> <li>• Useful reference is made to the period and/or to the tragi-comic genre</li> <li>• Useful attention is given to highlighting the comic nature of Mrs Henderson's and Mr Gallogher's relationship</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive, revealing a good range of appropriate casting/directorial ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• Purposeful use of the text in action to illustrate ideas</li> <li>• 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</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's casting/directorial ideas are coherent and completely compatible with the content/action of the section</li> <li>• Purposeful reference is made to the period and/or to the tragi-comic genre</li> <li>• Focused attention is given to highlighting the comic nature of Mrs Henderson's and Mr Gallogher's relationship</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

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

As a designer, explain how your ideas for lighting, projections and sound in the final section of Act Two would help create appropriate mood(s) and atmosphere(s).

[You should consider the section from the start of the song, KEEP THE HOME FIRES BURNING, until the end of the play.]

The demands of Question 09	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>• a designer’s perspective</li> <li>• clear focus on explaining how lighting, projectors and sound would help create appropriate mood(s) and atmosphere(s)</li> </ul>	<ul style="list-style-type: none"> <li>• appropriate mood(s) and atmosphere(s) for the specified section which might include, for example: sadness, shock, horror, hope, despair, humour</li> <li>• lighting design fundamentals                             <ul style="list-style-type: none"> <li>- colour, intensity, angle, positioning, focus</li> <li>- type of lantern used,</li> <li>- use of gobos, lenses, gels,</li> <li>special effects: lasers, holograms</li> <li>- silhouette, back lighting, shadow</li> <li>- timing of lighting changes</li> <li>- use of gauze</li> </ul> </li> <li>• projections                             <ul style="list-style-type: none"> <li>- choice of technology</li> <li>- newspanel</li> <li>- justified choice of images and/or text</li> </ul> </li> <li>• sound design fundamentals                             <ul style="list-style-type: none"> <li>- music: live or recorded</li> <li>- sound effects</li> <li>- levels, intensities, fades, amplification</li> </ul> </li> <li>• design ideas which help to create appropriate mood(s) and atmosphere(s) in the specified section, for example:                             <ul style="list-style-type: none"> <li>- the poignancy of KEEP THE HOME FIRES BURNING</li> </ul> </li> </ul>		In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <li>• appropriate selection and application of lighting, projection and sound design elements, demonstrating:                             <ul style="list-style-type: none"> <li>- theatrical invention in practical design suggestions</li> <li>- theoretical understanding of the play, informing practical decisions</li> <li>- knowledge and understanding of the play’s potential in performance supported by relevant reference to the text in action</li> <li>- accurate use of appropriate theatre design terminology</li> </ul> </li> </ul>	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> <li>• appropriate interpretation of the specified section of Act Two of the play in design terms, compatible with:                             <ul style="list-style-type: none"> <li>- the content and action of the final section of the play and its lighting, projection and sound design requirements</li> <li>- the play’s period, genre and style</li> <li>- the candidate’s ideas for creating appropriate mood(s) and atmosphere(s)</li> </ul> </li> </ul>	
		<b>Band 4</b> <b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• The candidate identifies some aspects of design to consider for practical suggestions</li> <li>• There is a restricted theoretical understanding of the text informing practical decisions</li> <li>• There are a few references to the text in action</li> <li>• The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate provides some lighting, projection and sound design ideas but they are not coherent or may be inconsistent with the content/action in the specified section</li> <li>• A few references may be made to the period or to the genre</li> <li>• A little attention is given to creating appropriate mood(s) and atmosphere(s)</li> </ul>	<b>Band 4</b> <b>1-7 marks</b>

<ul style="list-style-type: none"> <li>- the sadness/relief of the women looking at the casualty list</li> <li>- the anticipation of the arrival of the 'Aussies'</li> <li>- the passing of time</li> <li>- the black humour of the French being led like sheep</li> <li>- the contrasting moods of the final songs juxtaposed against the slides</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original context</li> </ul> <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions</i></p>	<p><b>Band 3</b> <b>4-7 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable design ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's lighting, projection and sound design ideas are a little disjointed or not entirely compatible with the content/action in the specified section</li> <li>• Brief relevant reference is made to the period or to the genre</li> <li>• Some attention is given to creating appropriate mood(s) and atmosphere(s)</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive, revealing a range of suitable design ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• Relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's lighting, projection and sound design ideas are quite unified and are reasonably compatible with the content/action in the specified section</li> <li>• Useful reference is made to the period or to the genre</li> <li>• Useful attention is given to creating appropriate mood(s) and atmosphere(s)</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive, revealing a good range of appropriate design ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• Purposeful use of the text in action to illustrate ideas</li> <li>• 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</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's lighting, projection and sound design ideas are coherent and completely compatible with the content/action in the specified section</li> <li>• Purposeful reference is made to the period or to the genre</li> <li>• Focused attention is given to creating appropriate mood(s) and atmosphere(s)</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

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

Explain how you would direct the actors from the start of Act Two up until the end of the ‘Shooting Party’, in order to create your preferred effects.

The demands of Question 10	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>• a director’s perspective</li> <li>• clearly defined effects for the specified section</li> <li>• directorial strategies that are calculated to achieve the nominated effects</li> </ul>	<ul style="list-style-type: none"> <li>• preferred effects which might include, for example: comedy, satire, shock, creating stereotypes, conveying political message</li> <li>• use of costume, props and accessories</li> <li>• choice of staging form, set design, furnishings</li> <li>• casting suggestions in terms of physical appearance, age, height, build, colouring, facial features</li> <li>• characterisation in terms of the actors’                             <ul style="list-style-type: none"> <li>- vocal qualities: pitch, pace, tone, accent</li> <li>- movement qualities: gesture, gait, posture, tempo, energy, demeanour, facial expressions</li> </ul> </li> <li>• delivery of specific lines, interaction with each other, eye contact, spatial relationships, physical contact, use of space</li> <li>• the treatment of the song, use of musicians/instruments</li> <li>• directorial suggestions for specific moments, clearly intended to create the preferred effects for the audience                             <ul style="list-style-type: none"> <li>- the opening song</li> <li>- the exchange about conscription</li> <li>- the introduction to the shooting party</li> </ul> </li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate selection and application of directorial methods, demonstrating:                             <ul style="list-style-type: none"> <li>- dramatic invention within practical directorial suggestions</li> <li>- theoretical understanding of the play, informing practical decisions</li> <li>- knowledge and understanding of the play’s potential in performance supported by apt textual illustration</li> <li>- accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>• an appropriate directorial interpretation for the opening section of Act Two, compatible with:                             <ul style="list-style-type: none"> <li>- the content and action of the section</li> <li>- the play’s period, style and genre</li> <li>- the candidate’s creation of preferred effects</li> </ul> </li> </ul>	
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate identifies some directorial aspects to consider for practical suggestions</li> <li>• There is a restricted theoretical understanding of the text informing practical decisions</li> <li>• There are a few references to the text in action</li> <li>• The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate provides some directorial ideas but they are not coherent or may be inconsistent with the content/action of the section</li> <li>• A few references may be made to the period or to the genre and style</li> <li>• A little attention is given to creating the preferred effects</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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

**De Angelis: ‘Playhouse Creatures’ – 11**

Explain how you would direct your cast, from the entrance of Mrs Marshall in Act One Scene Ten up until the end of the scene, in order to create comedy for your audience.

[This scene includes the carving of the wax man.]

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

<ul style="list-style-type: none"> <li>- Mrs Farley's entrance and hunt for costume</li> <li>- Doll's allegiance to Mrs Betterton</li> <li>- Mrs Betterton's pomposity</li> <li>- the exchange about the 'young' and 'old' actors</li> <li>- the revealing of the effigy and subsequent chant</li> <li>- Nell's jig</li> <li>- Nell's announcement of her access to the king</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable directorial ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are a little disjointed or not entirely compatible with the content and action of the section of the specified scene</li> <li>• Brief relevant reference is made to the Restoration period and/or to the historical genre and style</li> <li>• Some attention is given to the creation of comedy</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are regularly quite inventive, revealing a range of suitable directorial ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• Relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are quite unified and are reasonably compatible with the content and action of the section of the specified scene</li> <li>• Useful reference is made to the Restoration period and/or to the historical genre and style</li> <li>• Useful attention is given to the creation of comedy</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate's ideas are consistently inventive, revealing a good range of appropriate directorial ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• Purposeful use of the text in action to illustrate ideas</li> <li>• 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</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are coherent and completely compatible with the content and action of the section of the specified scene</li> <li>• Purposeful reference is made to the Restoration period and/or to the historical genre and style</li> <li>• Focused attention is given to the creation of comedy</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

**De Angelis: 'Playhouse Creatures' - 12**

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

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

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