



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

**Drama and Theatre Studies**

**DRAM1B**

**(Specification 2240)**

**Unit 1B: Prescribed Play**

**Final**

***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

JUNE 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)

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

## DRAMA AND THEATRE STUDIES (DRAM1B)

### Shorthand/symbols for Examiners

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

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^ ^

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

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

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **N**

factually wrong = **X**

contradiction = **C**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehersal [underline or ring]

example needed = **eg?**

literary argument = **lit**

generalised = **G**

specialist terminology needed = **term?**

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

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

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

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

**Sophocles: Antigone – 01**

*How would you want your audience to respond to the character of Creon in his first and his final appearance in the play? Explain how you would perform the role, in the sections identified below, in order to achieve your aims.*

*[You should consider the section from Creon's first entrance up until the entrance of the Sentry and from his entrance following the Messenger's news up until the end of the play.]*

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 audience response to the character of Creon</li> <li>performance ideas calculated to elicit the desired response to Creon in the specified sections</li> </ul>	<ul style="list-style-type: none"> <li>possible audience responses to Creon, for example: respect, admiration, contempt, pity, sympathy, anger, fear</li> <li>aspects of Creon's character likely to achieve the preferred response, for example:                             <ul style="list-style-type: none"> <li>his statesman-like attitude, his determination, his status and authority, his role as head of the family</li> <li>his desperation, his sorrow, his hubris, his desire for death, recognition of his own fate</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 Creon'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>Creon's role and function in the specified sections</li> <li>the play's period, genre and style (or justified transposed period)</li> <li>the candidate's preferred audience response(s)</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 Creon'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 eliciting a specific audience response</li> </ul>	<b>Band 4</b> 1-7 marks

Mark Scheme – General Certificate of Education (A-level) Drama and Theatre Studies  
Unit 1: Live Theatre Production Seen and Prescribed Play – June 2013

<p>specific moments, for example, in the first section:</p> <ul style="list-style-type: none"> <li>- his entrance</li> <li>- his opening speech to the Chorus</li> <li>- his exchange with the Chorus Leader</li> </ul> <p>in the final section:</p> <ul style="list-style-type: none"> <li>- his entrance and reaction to Haemon's body</li> <li>- his reaction to the news of Eurydice's death</li> <li>- his final exit</li> </ul> <ul style="list-style-type: none"> <li>• thematic and theoretical aspects of the play in terms of its genre, style and its original context.</li> </ul>	<p><b>Band 3</b> 4-7 marks</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 Creon's role and function in the specified section</li> <li>• Brief relevant reference is made to the classical Greek or justified transposed period and/or to the tragic genre</li> <li>• Some attention is given to eliciting a specific audience response</li> </ul>	<p><b>Band 3</b> 8-15 marks</p>
	<p><b>Band 2</b> 8-12 marks</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 Creon's role and function in the specified section</li> <li>• Useful reference is made to the classical Greek or justified transposed period and/or to the tragic genre</li> <li>• Useful attention is given to eliciting a specific audience response</li> </ul>	<p><b>Band 2</b> 16-24 marks</p>
	<p><b>Band 1</b> 13-17 marks</p>	<ul style="list-style-type: none"> <li>• The candidate offers consistently 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 Creon's role and function in the specified section</li> <li>• Purposeful reference is made to the classical Greek or justified transposed period and/or to the tragic genre</li> <li>• Focused attention is given to eliciting a specific audience response</li> </ul>	<p><b>Band 1</b> 25-33 marks</p>

**Sophocles: Antigone – 02**

Explain how you would direct the actors playing Antigone and Ismene in the opening section of the play in order to reveal the differences between their characters.

[You should consider the section from the opening of the play up until they both exit prior to the first choral ode.]

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 director's perspective</li> <li>clear focus on the differences between Antigone's and Ismene's characters</li> <li>directorial ideas calculated to reveal the differences between the two characters</li> </ul>	<ul style="list-style-type: none"> <li>the differences between Antigone and Ismene which might include, for example: perceived status, age, emotional response to the death of their brothers and to Creon's edict, attitudes to each other</li> <li>aspects of their characters likely to reveal the differences, for example:                             <ul style="list-style-type: none"> <li>Antigone's belief in the law of the gods, her fiery nature, her lack of care for her own well-being</li> <li>Ismene's more conservative attitude, her fear, her love for her sister</li> </ul> </li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating:                             <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate directorial interpretation of the section of the play, 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 directorial ideas for revealing the differences between Antigone's and Ismene's characters</li> </ul> </li> </ul>	
	<ul style="list-style-type: none"> <li>directorial suggestions which might include ideas for the actors' performances, ideas for setting, for costume, props and accessories</li> <li>casting suggestions, where these help to clarify differences 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,</li> </ul>	<p><b>Band 4</b> 1-3 marks</p>	<ul style="list-style-type: none"> <li>The candidate identifies some directorial elements to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides some directorial ideas but they are not coherent or may be inconsistent with the content/action of the specified section</li> <li>A few references may be made to the classical Greek or justified, transposed period and/or to the tragic genre</li> <li>A little attention is given to revealing the differences between Antigone's and Ismene's characters</li> </ul>	<p><b>Band 4</b> 1-7 marks</p>

Mark Scheme – General Certificate of Education (A-level) Drama and Theatre Studies  
Unit 1: Live Theatre Production Seen and Prescribed Play – June 2013

<ul style="list-style-type: none"> <li>physical contact, use of space</li> <li> <ul style="list-style-type: none"> <li>• directorial suggestions at specific moments, clearly intended to reveal the differences between the sisters' characters                             <ul style="list-style-type: none"> <li>- their entrance, separately or together</li> <li>- Ismene's response to Creon's edict and Antigone's decision</li> <li>- the stichomythic exchange</li> <li>- their separate exits</li> </ul> </li> <li>• thematic and theoretical aspects of the play in terms of its genre, style and original context.</li> </ul> </li> </ul>	<p><b>Band 3</b> 4-7 marks</p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable directorial ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's directorial ideas are a little disjointed or not entirely compatible with the content/action of the specified section</li> <li>• Brief relevant reference is made to the classical Greek or justified, transposed period and/or to the tragic genre</li> <li>• Some attention given to revealing the differences between Antigone's and Ismene's characters</li> </ul>	<p><b>Band 3</b> 8-15 marks</p>
	<p><b>Band 2</b> 8-12 marks</p>	<ul style="list-style-type: none"> <li>• The candidate offers consistently inventive suggestions and 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 specified section</li> <li>• Useful reference is made to the classical Greek or justified, transposed period and/or to the tragic genre</li> <li>• Useful attention given to revealing the differences between Antigone's and Ismene's characters</li> </ul>	<p><b>Band 2</b> 16-24 marks</p>
	<p><b>Band 1</b> 13-17 marks</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 specified section</li> <li>• Purposeful reference is made to the classical Greek or justified, transposed period and/or to the tragic genre</li> <li>• Focused attention given to revealing the differences between Antigone's and Ismene's characters</li> </ul>	<p><b>Band 1</b> 25-33 marks</p>

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

As a designer, outline and justify your preferred style for the play and explain how you would use set and costume design in Act One, Scene One in order to achieve this style.

[Act One, Scene One begins with the first entrance of Lucentio and Tranio.]

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 designer's perspective</li> <li>clear focus on a preferred style</li> <li>set and costume design ideas calculated to establish the preferred style for the play</li> </ul>	<ul style="list-style-type: none"> <li>appropriate preferred style for the play which might include, for example: Elizabethan or transposed period, naturalistic, Italianate or transposed location, stylised, comic, cartoonesque, commedia influenced, play within a play</li> <li>the staging form chosen, studio space, proscenium, in-the-round, traverse, thrust</li> <li>set design fundamentals – scale, shape, colour, texture</li> <li>furnishings and set dressings as appropriate to accommodate the action of the scene</li> <li>use of levels, rakes, steps,</li> <li>cyclorama, backdrops, gauzes</li> <li>costume design fundamentals - period and style, fit, cut, silhouette, condition, colour, fabric, texture, hemlines,</li> <li>accessories, for example, wigs, masks, make-up, hairstyles, shoes</li> <li>design requirements of the specified section, for example:                             <ul style="list-style-type: none"> <li>location of a street in Padua</li> <li>the requirement for a range of entrances and exits</li> <li>opportunities for characters to be concealed</li> <li>appropriate place for Sly, if required</li> </ul> </li> <li>thematic and theoretical aspects of</li> </ul>		In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <li>appropriate selection and application of set and costume 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 Act One, Scene One of the play in design terms, 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 (or justified transposed alternative)</li> <li>the candidate's preferred style</li> </ul> </li> </ul>	
		<b>Band 4</b> 1-3 marks	<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 set and costume ideas but they are not coherent or may be inconsistent with the content/action of Act One Scene One</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 establishing a preferred style for the play</li> </ul>	<b>Band 4</b> 1-7 marks

Mark Scheme – General Certificate of Education (A-level) Drama and Theatre Studies  
Unit 1: Live Theatre Production Seen and Prescribed Play – June 2013

<p>the play in terms of its genre, style and its original context.</p> <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions</i></p>	<p><b>Band 3</b> 4-7 marks</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 set and costume ideas are a little disjointed or not entirely compatible with the content/action of Act One Scene One</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 establishing a preferred style for the play</li> </ul>	<p><b>Band 3</b> 8-15 marks</p>
	<p><b>Band 2</b> 8-12 marks</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 set and costume ideas are quite unified and are reasonably compatible with the content/action of Act One Scene One</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 establishing a preferred style for the play</li> </ul>	<p><b>Band 2</b> 16-24 marks</p>
	<p><b>Band 1</b> 13-17 marks</p>	<ul style="list-style-type: none"> <li>The candidate offers consistently inventive suggestions and 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 set and costume ideas are coherent and completely compatible with the content/action of Act One Scene One</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 establishing a preferred style for the play</li> </ul>	<p><b>Band 1</b> 25-33 marks</p>

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

Explain how you would perform the role of Katherina in Act Two, Scene One in order to convey your interpretation of the character to the audience.

[Act Two, Scene One begins with Katherina leading in Bianca and includes the first meeting between Katherina and Petruchio.]

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 performer's perspective</li> <li>clear focus on an interpretation of Katherina</li> <li>performance ideas clearly calculated to convey the desired interpretation of Katherina</li> </ul>	<ul style="list-style-type: none"> <li>possible interpretations of Katherina in the specified section, for example: a cruel, bullying, jealous, taunting, provoked sister, an unloved daughter, a fearless foil to Petruchio's wit, an angered 'shrew', an intelligent woman, an outsider</li> <li>aspects of her character as revealed through                             <ul style="list-style-type: none"> <li>her physical appearance, age, height, build, colouring, facial features</li> <li>make-up</li> <li>vocal qualities, pitch, pace, tone, accent, use of aside</li> <li>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 Katherina at specific moments, for example:                             <ul style="list-style-type: none"> <li>her entrance with Bianca tied and her subsequent chastisement</li> <li>her response to Baptista's anger at her</li> <li>her re-entrance and banter</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 Katherina'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>Katherina's role and function in Act Two Scene One</li> <li>the play's period, genre and style (or justified transposed alternative)</li> <li>the candidate's ideas for conveying an interpretation of the 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 content/action of the scene</li> <li>A few references may be made to the Elizabethan or justified transposed period and/or to the comic genre</li> <li>A little attention is given to conveying an interpretation of Katherina</li> </ul>	<b>Band 4</b> 1-7 marks
		<b>Band 3</b> 4-7	<ul style="list-style-type: none"> <li>The candidate offers occasional invention</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's performance ideas are a</li> </ul>	<b>Band 3</b> 8-15

Mark Scheme – General Certificate of Education (A-level) Drama and Theatre Studies  
Unit 1: Live Theatre Production Seen and Prescribed Play – June 2013

	<p>with Petruccio</p> <ul style="list-style-type: none"> <li>- her attitude towards his praise of her</li> <li>- her response to the news of the marriage and exit with Petruccio</li> </ul> <ul style="list-style-type: none"> <li>• thematic and theoretical aspects of the play in terms of its genre, style and its original context</li> </ul>	marks	<p>and a few suitable performance ideas</p> <ul style="list-style-type: none"> <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>	<p>little disjointed or not entirely compatible with the content/action of the scene</p> <ul style="list-style-type: none"> <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 Katherina</li> </ul>	marks
		<b>Band 2</b> 8-12 marks	<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 content/action of the scene</li> <li>• Useful reference is made to the Elizabethan or justified transposed period and/or to the comic genre</li> <li>• Useful attention is given to conveying an interpretation of Katherina</li> </ul>	<b>Band 2</b> 16-24 marks
		<b>Band 1</b> 13-17 marks	<ul style="list-style-type: none"> <li>• The candidate offers consistently 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 content/action of the scene</li> <li>• Purposeful reference is made to the Elizabethan or justified transposed period and/or to the comic genre</li> <li>• Focused attention is given to conveying an interpretation of Katherina</li> </ul>	<b>Band 1</b> 25-33 marks

**Ibsen: A Doll's House – 05**

How would you want your audience to respond to Krogstad during his exchange with Mrs Linde at the start of Act Three? Explain how you would perform the role, in the section identified below, in order to achieve your aims.

[You should consider the section from the opening of Act Three up until Krogstad's exit.]

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 response to the character of Krogstad</li> <li>performance ideas calculated to elicit the desired response to Krogstad</li> </ul>	<ul style="list-style-type: none"> <li>possible audience responses to Krogstad which might include, for example: sympathy, respect, dislike, irritation, concern, pleasure</li> <li>aspects of Krogstad's character likely to achieve the preferred response, for example, his initial wariness of Mrs Linde and subsequent anticipation of renewing his relationship with her, his love for her, his regret at delivering the letter and understanding of Mrs Linde's request</li> <li>his physical appearance, age, height, build, colouring, facial features</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines</li> <li>interaction with Mrs Linde, 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 response at specific moments, for example:               <ul style="list-style-type: none"> <li>his entrance and initial caution with Mrs Linde</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 Krogstad's character</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>an appropriate interpretation of the character, compatible with:               <ul style="list-style-type: none"> <li>Krogstad'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> 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 Krogstad's role and function in Act Three 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> 1-7 marks
		<b>Band 3</b>	<ul style="list-style-type: none"> <li>The candidate offers occasional invention</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's performance ideas are a</li> </ul>	<b>Band 3</b>

Mark Scheme – General Certificate of Education (A-level) Drama and Theatre Studies  
Unit 1: Live Theatre Production Seen and Prescribed Play – June 2013

<ul style="list-style-type: none"> <li>- his growing realisation that there is hope for their relationship</li> <li>- his reaction to the news of the job</li> <li>- his understanding of Mrs Linde's views about the Helmers</li> <li>- his joy</li> <li>- his exit</li> <li>• thematic and theoretical aspects of the play in terms of its genre, style and its original context.</li> </ul>	4-7 marks	<ul style="list-style-type: none"> <li>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>little disjointed or not entirely compatible with Krogstad's role and function in Act Three 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>	8-15 marks
	<b>Band 2</b> 8-12 marks	<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 Krogstad's role and function in Act Three 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>	<b>Band 2</b> 16-24 marks
	<b>Band 1</b> 13-17 marks	<ul style="list-style-type: none"> <li>• The candidate offers consistently 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 Krogstad's role and function in Act Three 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>	<b>Band 1</b> 25-33 marks

**Ibsen: A Doll's House – 06**

As a director, what effects would you wish to create for your audience in the closing section of Act One? Explain how you would stage the section in order to achieve your aims.

[You should consider the section that starts from the point where Krogstad leaves up until the end of the Act.]

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>clearly defined effects for the specified section</li> <li>staging suggestions calculated to create the preferred effects</li> </ul>	<ul style="list-style-type: none"> <li>preferred effects which might include, for example: a growing sense of tension or unease, fear for Nora, a false normality or jollity, recognition of Nora's attempt to manipulate Torvald, contempt for Torvald's views, sympathy for Nora's situation, sense of fragmentation of the household</li> <li>staging suggestions which might include ideas for the actors' performances as well as ideas for the use of the setting, for costume and for technical elements to support the action</li> <li>choice of staging form, set design to convey a room within the Helmer's house, furnishings</li> <li>the physical appearance of the characters in terms of age, height, build, colouring, facial features</li> <li>presentation of the children</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>movement, gesture, gait, posture, energy, expression</li> <li>interaction with others, eye contact, spatial relationships, physical contact, use of space</li> <li>specific directorial ideas intended to reveal the preferred effects at particular moments which might include, for example:</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of 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 closing section of Act One</li> <li>the play's period, genre and style (or justified transposed period)</li> <li>the candidate's staging ideas for revealing their preferred effects</li> </ul> </li> </ul>	
		<p><b>Band 4</b> 1-3 marks</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 closing section of Act One</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 revealing the preferred effects</li> </ul>	<p><b>Band 4</b> 1-7 marks</p>
		<p><b>Band 3</b></p>	<ul style="list-style-type: none"> <li>The candidate offers occasional invention</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's staging ideas are a little</li> </ul>	<p><b>Band 3</b></p>

Mark Scheme – General Certificate of Education (A-level) Drama and Theatre Studies  
Unit 1: Live Theatre Production Seen and Prescribed Play – June 2013

<ul style="list-style-type: none"> <li>- Nora alone with the children</li> <li>- her attempt to create normality</li> <li>- Torvald's attitude to Krogstad's visit and Nora's response to this</li> <li>- Nora's manipulation of Torvald</li> <li>- Torvald's paternalistic attitude and Nora's response at the end of the Act.</li> <li>• thematic and theoretical aspects of the play in terms of its genre, style and its original context.</li> </ul>	<p>4-7 marks</p>	<p>and a few suitable staging ideas</p> <ul style="list-style-type: none"> <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>	<p>disjointed or not entirely compatible with the content and action of the closing section of Act One</p> <ul style="list-style-type: none"> <li>• Brief relevant reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>• Some attention given to revealing the preferred effects</li> </ul>	<p>8-15 marks</p>
	<p><b>Band 2</b> 8-12 marks</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 closing section of Act One</li> <li>• Useful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>• Useful attention given to revealing the preferred effects</li> </ul>	<p><b>Band 2</b> 16-24 marks</p>
	<p><b>Band 1</b> 13-17 marks</p>	<ul style="list-style-type: none"> <li>• The candidate offers consistently inventive suggestions and 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 closing section of Act One</li> <li>• Purposeful reference is made to the Nineteenth Century or justified, transposed period and/or to the naturalistic genre</li> <li>• Focused attention given to revealing the preferred effects</li> </ul>	<p><b>Band 1</b> 25-33 marks</p>

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

Explain how you would perform the role of Minnie Powell in her interactions with Davoren in Act One in order to demonstrate her growing attraction to him.

The demands of Question 07	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a performer's perspective</li> <li>clear focus on Minnie's growing attraction to Davoren during their interactions</li> <li>performance ideas calculated to reveal Minnie's growing attraction to Davoren</li> </ul>	<ul style="list-style-type: none"> <li>appropriate suggestions for the aspects of Minnie Powell's character most likely to demonstrate her growing attraction to Davoren which might include, for example: her flirtatiousness, infatuation, romanticism, intrigue, naivety, simple nature</li> <li>her physical appearance: use of O'Casey's description of her;</li> <li>age, height, build, colouring, facial features</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines</li> <li>interaction with other characters; 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 demonstrate Minnie's growing attraction to Davoren at specific moments, for example:               <ul style="list-style-type: none"> <li>her confident entrance</li> <li>her belief that Davoren is a gunman</li> <li>her flirtation with him</li> <li>her frustration at Tommy's arrival</li> <li>her admiration for the letter</li> <li>her willingness for Davoren to kiss her</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 Minnie Powell's character</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>an appropriate interpretation of the character, compatible with:               <ul style="list-style-type: none"> <li>Minnie Powell's role and function in the specified section of Act One</li> <li>the play's period, tragi-comic genre and style</li> <li>the candidate's ideas for demonstrating Minnie's growing attraction to Davoren</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 Minnie Powell's role and function in Act One</li> <li>A few references may be made to the period and/or to the tragi-comic genre</li> <li>A little attention is given to demonstrating Minnie's growing attraction to Davoren</li> </ul>	<b>Band 4</b> 1-7 marks
		<b>Band 3</b>	<ul style="list-style-type: none"> <li>The candidate offers occasional invention</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's performance ideas are a</li> </ul>	<b>Band 3</b>

Mark Scheme – General Certificate of Education (A-level) Drama and Theatre Studies  
Unit 1: Live Theatre Production Seen and Prescribed Play – June 2013

<ul style="list-style-type: none"> <li>- her exit and promised return</li> <li>• thematic and theoretical aspects of the play in terms of its genre, style and its original context</li> </ul>	4-7 marks	<ul style="list-style-type: none"> <li>• 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>• little disjointed or not entirely compatible with Minnie Powell's role and function in Act One</li> <li>• Brief relevant reference is made to the period and/or to the tragi-comic genre</li> <li>• Some attention is given to demonstrating Minnie's growing attraction to Davoren</li> </ul>	8-15 marks
	<b>Band 2</b> 8-12 marks	<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 Minnie Powell's role and function in Act One</li> <li>• Useful reference is made to the period and/or to the tragi-comic genre</li> <li>• Useful attention is given to demonstrating Minnie's growing attraction to Davoren</li> </ul>	<b>Band 2</b> 16-24 marks
	<b>Band 1</b> 13-17 marks	<ul style="list-style-type: none"> <li>• The candidate offers consistently 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 Minnie Powell's role and function in Act One</li> <li>• Purposeful reference is made to the period and/or to the tragi-comic genre</li> <li>• Focused attention is given to demonstrating Minnie's growing attraction to Davoren</li> </ul>	<b>Band 1</b> 25-33 marks

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

As the designer for Act Two, outline your ideas for the set **and** for the costumes of Seumas Shields and Mrs Grigson and explain how these designs could be used to help reveal the poverty of the period in which the play is set.

The demands of Question 08	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a designer's perspective</li> <li>clear outline of set design and costume designs for Seumas Shields and Mrs Grigson</li> <li>explanation as to how the design ideas help to reveal the poverty of the period</li> </ul>	<ul style="list-style-type: none"> <li>understanding of the poverty of the period as revealed through appropriate design ideas which might include, for example:                             <ul style="list-style-type: none"> <li>a room in a tenement house, the cramped conditions, O'Casey's description of 'absolute untidiness', costume ideas which reveal Shields' role as a 'primitive man' and Mrs Grigson's role of 'cave dweller'</li> </ul> </li> <li>choice of staging form</li> <li>a naturalistic setting or justified alternative</li> <li>set design fundamentals: scale, shape, colour, texture</li> <li>use of door, windows, fireplace, beds, chairs, religious iconography</li> <li>costume design fundamentals: colour, fabric, cut, fit, silhouette, condition</li> <li>style of costumes: indications of period setting, O'Casey's descriptions of the characters – elements of design that indicate poverty</li> <li>suggestions for the selected design elements at particular moments which have the potential to reveal poverty, for example:                             <ul style="list-style-type: none"> <li>Shields both in and out of bed</li> <li>Mrs Grigson's entrances and her different appearance in each one</li> </ul> </li> </ul>		In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <li>appropriate selection and application of set and costume, 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>an appropriate interpretation of Act Two of the play in design terms, compatible with:                             <ul style="list-style-type: none"> <li>the content and action of the Act</li> <li>the play's period, tragi-comic genre and style</li> <li>the candidate's ideas for revealing the poverty of the period through the use of set and costumes for Seumas Shields and Mrs Grigson</li> </ul> </li> </ul>	
		<b>Band 4</b> 1-3 marks	<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 Act</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 revealing the poverty of the period through the use of set and costumes for Seumas Shields and Mrs Grigson</li> </ul>	<b>Band 4</b> 1-7 marks
		<b>Band 3</b>	<ul style="list-style-type: none"> <li>The candidate offers occasional invention</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's design ideas are a little</li> </ul>	<b>Band 3</b>

Mark Scheme – General Certificate of Education (A-level) Drama and Theatre Studies  
Unit 1: Live Theatre Production Seen and Prescribed Play – June 2013

<p>- use of the set and space by each of the visitors, Mrs Grigson, Mr Grigson, Minnie, the Auxiliary</p> <p>• thematic and theoretical aspects of the play in terms of its genre, style and its original context.</p> <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions</i></p>	4-7 marks	<p>and a few suitable design ideas</p> <ul style="list-style-type: none"> <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>	<p>disjointed or not entirely compatible with the content/action of the Act</p> <ul style="list-style-type: none"> <li>• Brief relevant reference is made to the period and/or to the tragi-comic genre</li> <li>• Some attention is given to revealing the poverty of the period through the use of set and costumes for Seumas Shields and Mrs Grigson</li> </ul>	8-15 marks
	<b>Band 2</b> 8-12 marks	<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 Act</li> <li>• Useful reference is made to the period and/or to the tragi-comic genre</li> <li>• Useful attention is given to revealing the poverty of the period through the use of set and costumes for Seumas Shields and Mrs Grigson</li> </ul>	<b>Band 2</b> 16-24 marks
	<b>Band 1</b> 13-17 marks	<ul style="list-style-type: none"> <li>• The candidate offers consistently inventive suggestions and 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 Act</li> <li>• Purposeful reference is made to the period and/or to the tragi-comic genre</li> <li>• Focused attention is given to revealing the poverty of the period through the use of set and costumes for Seumas Shields and Mrs Grigson</li> </ul>	<b>Band 1</b> 25-33 marks

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

How would you direct the actors in the 'Christmas in the Trenches' scene in order to create your preferred effects?

[You should consider the section that starts with the Newspanel 'Trench Warfare begins' after the song HITCHY KOO and ends with the soldiers picking up their signs and going off.]

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 director's perspective</li> <li>clearly defined effects for the specified section</li> <li>directorial suggestions calculated to create the preferred effects</li> </ul>	<ul style="list-style-type: none"> <li>preferred effects which might include, for example: comedy, sympathy, tension, routine normality, celebration, suspicion, camaraderie, a sense of the futility of war</li> <li>casting suggestions, where these help to reveal the preferred effects 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>use of costume, props and accessories</li> <li>delivery of specific lines, interaction between characters, eye contact, spatial relationships, physical contact, use of space</li> <li>the treatment of the songs</li> <li>choice of staging form and relationship with audience</li> <li>directorial suggestions at specific moments, clearly intended to reveal the preferred effects, for example:               <ul style="list-style-type: none"> <li>the setting up of the trench</li> <li>the card game and routine normality</li> <li>the delivery of 'Heilige Nacht'</li> </ul> </li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating:               <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate directorial interpretation of the section of the play, compatible with               <ul style="list-style-type: none"> <li>the content and action of the 'Christmas in the Trenches' scene</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> 1-3 marks</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 section</li> <li>A few references may be made to the period and/or to the genre</li> <li>A little attention is given to creating the preferred effects</li> </ul>	<p><b>Band 4</b> 1-7 marks</p>
		<p><b>Band 3</b></p>	<ul style="list-style-type: none"> <li>The candidate offers occasional invention</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's directorial ideas are a little</li> </ul>	<p><b>Band 3</b></p>

Mark Scheme – General Certificate of Education (A-level) Drama and Theatre Studies  
Unit 1: Live Theatre Production Seen and Prescribed Play – June 2013

<ul style="list-style-type: none"> <li>- the exchange across no-man's land</li> <li>- the delivery of 'Christmas Day in the Cookhouse'</li> <li>- the exchange of the 'gifts'</li> <li>- the meeting and exit</li> <li>• thematic and theoretical aspects of the play in terms of its genre, style and its original context.</li> </ul>	4-7 marks	<ul style="list-style-type: none"> <li>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>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 genre</li> <li>• Some attention is given to creating the preferred effects</li> </ul>	8-15 marks
	<b>Band 2</b> 8-12 marks	<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 section</li> <li>• Useful reference is made to the period and/or to the genre</li> <li>• Useful attention is given to creating the preferred effects</li> </ul>	<b>Band 2</b> 16-24 marks
	<b>Band 1</b> 13-17 marks	<ul style="list-style-type: none"> <li>• The candidate offers consistently inventive suggestions and 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 section</li> <li>• Purposeful reference is made to the period and/or to the genre</li> <li>• Focused attention is given to creating the preferred effects</li> </ul>	<b>Band 1</b> 25-33 marks

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

*As a member of the ensemble in a production of the play, how would you perform the roles of the Kaiser in Act One and the Chaplain in Act Two, in order to convey the differences between the characters and to achieve contrasting audience responses?*

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 performer's perspective</li> <li>clear understanding of the differences between the characters of the Kaiser and the Chaplain and clearly defined audience responses</li> <li>performance ideas calculated to elicit the desired responses to the Kaiser and the Chaplain and convey the differences between them</li> </ul>	<ul style="list-style-type: none"> <li>possible differences between the Kaiser and the Chaplain which might include, for example: the Kaiser's patriotism, his pomposity, his lack of concern; the Chaplain's religious fervour, his lack of awareness, his sanctimony</li> <li>possible audience responses to the characters which might include, for example:               <ul style="list-style-type: none"> <li>the Kaiser – dislike, distrust, amusement,</li> <li>the Chaplain – amusement, sympathy, anger, dislike</li> </ul> </li> <li>physical appearance, age, height, build, colouring, facial features</li> <li>methods of differentiating the characters through their:               <ul style="list-style-type: none"> <li>vocal qualities, pitch, pace, tone, accent</li> <li>movement, gesture, gait, posture, tempo, energy, demeanour, facial expressions</li> </ul> </li> <li>use of costume, use of props/accessories</li> <li>delivery of specific lines</li> <li>interaction with other characters, eye contact, spatial relationships, physical contact, use of space</li> <li>specific performance ideas which are clearly intended to convey their differences and to elicit the preferred responses at specific moments, for example:               <ul style="list-style-type: none"> <li>the Kaiser's entrance as part</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 characters, compatible with:               <ul style="list-style-type: none"> <li>their roles and functions in the specified sections</li> <li>the play's period, genre and style</li> <li>the candidate's ideas for conveying the differences between the characters and their preferred audience responses</li> </ul> </li> </ul>	
		<p><b>Band 4</b> 1-3 marks</p>	<ul style="list-style-type: none"> <li>The candidate identifies some performance elements to consider for practical suggestions</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate provides some performance ideas but they are not coherent or may be inconsistent with the characters' roles and functions in the specified sections</li> <li>A few references may be made to the period and/or to the genre</li> <li>A little attention is given to conveying the differences between characters and to achieving their preferred audience responses</li> </ul>	<p><b>Band 4</b> 1-7 marks</p>
		<p><b>Band 3</b></p>	<ul style="list-style-type: none"> <li>The candidate offers occasional invention</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's performance ideas are a</li> </ul>	<p><b>Band 3</b></p>

Mark Scheme – General Certificate of Education (A-level) Drama and Theatre Studies  
Unit 1: Live Theatre Production Seen and Prescribed Play – June 2013

<p>of the 'March of the Gladiators'</p> <ul style="list-style-type: none"> <li>- his attitude towards the MC</li> <li>- his involvement in the Schlieffen plan</li> <li>- the Chaplain's entrance with Haig and the Nurse</li> <li>- his singing of the correct version of the hymn</li> <li>- his delivery of the prayer and lack of awareness of the soldiers singing</li> </ul> <ul style="list-style-type: none"> <li>• thematic and theoretical aspects of the play in terms of its genre, style and its original context.</li> </ul>	<p>4-7 marks</p>	<p>and a few suitable performance ideas</p> <ul style="list-style-type: none"> <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>	<p>little disjointed or not entirely compatible with the characters' roles and functions in the specified sections</p> <ul style="list-style-type: none"> <li>• Brief relevant reference is made to the period and/or to the genre</li> <li>• Some attention is given to conveying the differences between the characters and to achieving their preferred audience responses</li> </ul>	<p>8-15 marks</p>
	<p><b>Band 2</b> 8-12 marks</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 characters' roles and functions in the specified sections</li> <li>• Useful reference is made to the period and/or to the genre</li> <li>• Useful attention is given to conveying the differences between the characters and to achieving their preferred audience responses</li> </ul>	<p><b>Band 2</b> 16-24 marks</p>
	<p><b>Band 1</b> 13-17 marks</p>	<ul style="list-style-type: none"> <li>• The candidate offers consistently 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 characters' roles and functions in the specified sections</li> <li>• Purposeful reference is made to the period and/or to the genre</li> <li>• Focused attention is given to conveying the differences between the characters and to achieving their preferred audience responses</li> </ul>	<p><b>Band 1</b> 25-33 marks</p>

**De Angelis: Playhouse Creatures – 11**

*How would you want your audience to respond to Nell during the latter stages of the play? Explain how you would perform the role in Act Two, Scenes Six and Seven in order to achieve your aims.*

*[Act Two, Scene Six contains Nell's epilogue and in Scene Seven, Nell is visited by Mrs Betterton and Doll.]*

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 performer's perspective</li> <li>clearly defined audience response to the character of Nell</li> <li>performance ideas calculated to elicit the nominated audience response to Nell in the specified sections</li> </ul>	<ul style="list-style-type: none"> <li>possible audience responses to Nell, which might include for example: respect, amusement, pleasure in her new-found success, distrust, compassion</li> <li>aspects of Nell's character likely to achieve the nominated response, for example, her enthusiasm, her changed circumstances and status, her performance on stage, her attitude to wealth, her bravado, her pride and uncertainty about the future</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 others, eye contact, spatial relationships, physical contact, use of space</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 delivery of the epilogue and relationship with the</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>Nell's role and function in the specified scenes</li> <li>the play's period, genre and style</li> <li>the candidate's preferred audience response</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 Nell's role and function in the specified scenes</li> <li>A few references may be made to the Restoration period and/or to the historical genre</li> <li>A little attention is given to achieving the preferred audience response</li> </ul>	<b>Band 4</b> 1-7 marks
		<b>Band 3</b>	<ul style="list-style-type: none"> <li>The candidate offers occasional invention</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's performance ideas are a little</li> </ul>	<b>Band 3</b>

Mark Scheme – General Certificate of Education (A-level) Drama and Theatre Studies  
Unit 1: Live Theatre Production Seen and Prescribed Play – June 2013

<p>unseen audience</p> <ul style="list-style-type: none"> <li>- her transition from 'on-stage' to 'off-stage'</li> <li>- her relationship with Doll and Mrs Betterton</li> <li>- her response to the 'acting lesson'</li> <li>- her description of the promised house</li> <li>- her exit</li> </ul> <ul style="list-style-type: none"> <li>• thematic and theoretical aspects of the play in terms of its genre, style and its original context.</li> </ul>	<p>4-7 marks</p>	<p>and a few suitable performance ideas</p> <ul style="list-style-type: none"> <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>	<p>disjointed or not entirely compatible with Nell's role and function in the specified scenes</p> <ul style="list-style-type: none"> <li>• Brief relevant reference is made to the Restoration period and/or to the historical genre</li> <li>• Some attention is given to achieving the preferred audience response</li> </ul>	<p>8-15 marks</p>
	<p><b>Band 2</b> 8-12 marks</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 Nell's role and function in the specified scenes</li> <li>• Useful reference is made to the Restoration period and/or to the historical genre</li> <li>• Useful attention is given to achieving the preferred audience response</li> </ul>	<p><b>Band 2</b> 16-24 marks</p>
	<p><b>Band 1</b> 13-17 marks</p>	<ul style="list-style-type: none"> <li>• The candidate offers consistently 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 Nell's role and function in the specified scenes</li> <li>• Purposeful reference is made to the Restoration period and/or to the historical genre</li> <li>• Focused attention is given to achieving the preferred audience response</li> </ul>	<p><b>Band 1</b> 25-33 marks</p>

**De Angelis: Playhouse Creatures – 12**

As a director, how would you stage Act One, Scenes Four and Five in order to convey the different moods and atmospheres of the scenes?

[Scene Four starts with the extract from ‘Antony and Cleopatra’ and Scene Five includes the list of the forthcoming season’s work.]

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 director's perspective</li> <li>clear focus on the different moods and atmospheres in the specified scenes</li> <li>directorial suggestions calculated to convey the different moods and atmospheres</li> </ul>	<ul style="list-style-type: none"> <li>the different moods and atmospheres which might include, for example:                             <ul style="list-style-type: none"> <li>in Scene Four – an appropriate mood created in the approach to the extract from <i>Antony and Cleopatra</i>, tension, comedy</li> <li>in Scene Five – routine normality, anger, surprise, shock, amusement</li> </ul> </li> <li>directorial suggestions which might include ideas for the actors' performances, setting, lighting and sound, costume, props and accessories,</li> <li>choice of staging form and relationship with audience</li> <li>an awareness of the need for two different locations, transitions</li> <li>use of props and accessories</li> <li>casting suggestions in terms of physical appearance, age, height, build, colouring, facial features</li> <li>the actors' vocal qualities, pitch, pace, tone, accent</li> <li>their movement qualities, gesture, gait, posture, tempo, energy, demeanour, facial expressions</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 specified scenes, compatible with:                             <ul style="list-style-type: none"> <li>the content and action of the scenes</li> <li>the play's period, genre and style</li> <li>the candidate's ideas for conveying the different moods and atmospheres</li> </ul> </li> </ul>	
		<b>Band 4</b> 1-3 marks	<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 specified scenes</li> <li>A few references may be made to the Restoration period and/or to the historical genre</li> <li>A little attention is given to conveying the different moods and atmospheres</li> </ul>	<b>Band 4</b> 1-7 marks
		<b>Band 3</b>	<ul style="list-style-type: none"> <li>The candidate offers occasional invention</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's directorial ideas are a</li> </ul>	<b>Band 3</b>

Mark Scheme – General Certificate of Education (A-level) Drama and Theatre Studies  
Unit 1: Live Theatre Production Seen and Prescribed Play – June 2013

<ul style="list-style-type: none"> <li>• delivery of specific lines, interaction between characters, eye contact, spatial relationships, physical contact, use of space</li> <li>• directorial suggestions at specific moments, clearly intended to convey the different moods and atmospheres, for example <ul style="list-style-type: none"> <li>- the delivery of the extract from <i>Antony and Cleopatra</i></li> <li>- Mrs Betterton's exit</li> <li>- Mrs Marshall's and Mrs Farley's responses to the offstage noise and Mrs Marshall's anger</li> <li>- their exit from stage</li> <li>- their entrance into the Tiring Room</li> <li>- the emptying of the pot</li> <li>- Mrs Betterton's announcement of the season and their responses</li> <li>- Mrs Marshall's explanation of her meeting with the Earl</li> </ul> </li> <li>• thematic and theoretical aspects of the play in terms of its genre, style and its original context.</li> </ul>	4-7 marks	<ul style="list-style-type: none"> <li>• 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>• little disjointed or not entirely compatible with the content and action of the specified scenes</li> <li>• Brief relevant reference is made to the Restoration period and/or to the historical genre</li> <li>• Some attention is given to conveying the different moods and atmospheres</li> </ul>	8-15 marks
	<b>Band 2</b> 8-12 marks	<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 specified scenes</li> <li>• Useful reference is made to the Restoration period and/or to the historical genre</li> <li>• Useful attention is given to conveying the different moods and atmospheres</li> </ul>	<b>Band 2</b> 16-24 marks
	<b>Band 1</b> 13-17 marks	<ul style="list-style-type: none"> <li>• The candidate offers consistently inventive suggestions and 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 specified scenes</li> <li>• Purposeful reference is made to the Restoration period and/or to the historical genre</li> <li>• Focused attention is given to conveying the different moods and atmospheres</li> </ul>	<b>Band 1</b> 25-33 marks