



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark scheme

June 2003

GCSE

Drama

3241

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MARK SCHEME FOR GCSE DRAMA 3241

This paper assesses Assessment Objectives 1, 2 and 3, with relative weightings of 20%, 10% and 10% respectively:

AO1: “demonstrate ability in and knowledge and understanding of the practical skills in drama necessary for the realisation of a presentation to an audience, working constructively with others”

AO2: “respond with knowledge and understanding to plays and other types of drama from a performance perspective and to explore relationships and comparisons between texts and dramatic styles of different periods and of different cultures in order to show an awareness of their social context and genre”

AO3: “analyse and evaluate the effectiveness of their own and others’ work with sensitivity as they develop and present their work in an appropriate format for communication”

A mark out of 40 will be awarded taking account of the weightings of the Assessment Objectives according to the banding definitions given below.

Section A

0-8 Answers will offer a simple response to the question and will occasionally display some basic knowledge and understanding of practical skills in the chosen area, but few proposals for practical realisation of performance or design will be suggested.

Responses to the play will be simple and unimaginative. Answers will show limited understanding of performance potential, with little awareness of the play’s social context and genre.

Candidates will make a simple assessment of their proposals for performance or design, but there will be little or no attempt at justification.

9-16 Answers will display a limited knowledge and understanding of practical skills in the chosen area. Some proposals for performance or design will be suggested, but these will demonstrate limited awareness of requirements for the realisation of the play for presentation to an audience.

Responses to the play will be unimaginative or clichéd. They will demonstrate some understanding of performance potential, with some awareness of the play’s social context and genre.

Candidates will give some opinions on the effectiveness of their proposals for performance or design, but justification will be limited and lacking in depth.

- 17-24** Answers will display a reasonable knowledge and understanding of practical skills in the chosen area. Proposals for performance or design will be appropriate to the needs of the play and there will be some recognition of the interaction of different elements.

Responses to the play will display some imagination and perception. Answers will show understanding of a range of aspects of the play's performance potential and an awareness of the play's social context and genre.

Candidates will give opinions on the effectiveness of their proposals for performance or design, offering some straightforward justification.

- 25-32** Answers will display a good knowledge and understanding of practical skills in the chosen area. Proposals for performance or design will demonstrate insight and sensitivity and there will be clear understanding of the interaction of different elements.

Responses to the play will display imagination, perception and sensitivity. There will be a clear understanding of performance potential and a secure awareness of the play's social context and genre.

Candidates will give clear opinions on the effectiveness of their proposals for performance or design, offering some sound justification.

- 33-40** Answers will display thorough knowledge and understanding of practical skills in the chosen area. Proposals for performance or design will demonstrate a high level of insight and sensitivity and there will be a very clear understanding of the interaction of different elements.

Responses to the play will demonstrate a high level of imagination, perception and sensitivity. There will be a strong and wide-ranging understanding of performance potential, showing awareness of a range of aspects of the play's social context and genre.

Candidates will give well-reasoned opinions on the effectiveness of their proposals for performance or design, and will offer full and detailed justification.

Note: Some editions of set plays may include editorial notes. Examiners should therefore be alert to the possible use of "lifted" material by comparison with the remainder of the answer in order that it is not given undue credit.

Section B

- 0-8** Answers will offer a simple response to the question and will occasionally display some basic knowledge and understanding of practical skills involved in the production, but will cover few aspects.

Responses to the production will be simple and unimaginative. They will show limited understanding of the contribution of the acting performances and/or technical and design elements to the production, with little awareness of social context and genre.

Candidates will make a simple assessment of the effectiveness of the production, but there will be little or no attempt at justification.

- 9-16** Answers will display a limited knowledge and understanding of practical skills involved in the production. There will be some understanding of the demands of the production.

Responses to the production will be unimaginative or clichéd. They will demonstrate some understanding of aspects of the contribution of the acting performances and/or technical and design elements to the production, with some awareness of social context and genre.

Candidates will give some opinions on the effectiveness of the production, but justification will be limited and lacking in depth.

- 17-24** Answers will display a reasonable knowledge and understanding of practical skills involved in the production. Comments will show understanding of the demands of the production and recognition of the interaction of different elements.

Responses to the production will display some imagination and perception. Answers will show understanding of a range of aspects of the contribution of the acting performances and/or technical and design elements to the production and an awareness of social context and genre.

Candidates will give opinions on the effectiveness of the production, offering some straightforward justification.

- 25-32** Answers will display a good knowledge and understanding of practical skills involved in the production. Comments will demonstrate insight and sensitivity and there will be clear understanding of the interaction of different elements.

Responses to the production will display imagination, perception and sensitivity. There will be a clear understanding of the contribution of the acting performances and/or technical and design skills to the production and a secure awareness of social context and genre.

Candidates will give clear opinions on the effectiveness of the production, offering some sound justification.

- 33-40** Answers will display thorough knowledge and understanding of practical skills involved in the production. Comments will demonstrate a high level of insight and sensitivity and there will be a very clear understanding of the interaction of different elements.

Responses to the production will demonstrate a high level of imagination, perception and sensitivity. There will be a strong and wide-ranging understanding of the contribution of the acting performances and/or technical and design skills to the production, showing awareness of a range of aspects of social context and genre.

Candidates will give well-reasoned opinions on the effectiveness of the production, and will offer full and detailed justification.

Quality of Written Communication

Quality of written communication is assessed in both Sections A and B and the following criteria should be taken into account alongside those stated above.

- 0-16** Some of the information is presented in a form that suits its purposes. Generally the text is legible. Although there are errors in spelling, punctuation and grammar, the candidate's meaning can be understood.
- 17-32** Information is clearly presented in a form that suits its purposes. The text is legible. Candidates generally spell, punctuate and use the rules of grammar accurately. Although there may be some errors, the meaning is clear.
- 33-40** Information is well-organised, presented clearly and fluently in a form that suits its purposes. The text is legible. Candidates spell, punctuate and use the rules of grammar accurately, enabling their meaning to be clearly understood.

MARK SCHEMES FOR INDIVIDUAL QUESTIONS

SECTION A: SET PLAYS

BRECHT: The Caucasian Chalk Circle

1 EITHER (a) Selected scene: Near the end of Scene Four “In the Northern Mountains”.

From: “*Michael runs away, and the children run after him. Grusha laughs ...*”

To: The end of Scene Four.

Discuss, in detail, how you would play **either** Grusha **or** Simon in the selected scene. You will need to refer to voice, movement, gesture and facial expression, as well as to how your chosen character responds to others on stage.

In relation to the Assessment Criteria below, expect answers to include reference to the following aspects of performance:

- the chosen character’s age and status
- voice, accent, pitch, tone, emphasis
- movement, gesture, posture
- facial expression
- interaction with others character on stage

Grusha – expect references to include some of the following:

- shocked surprise at seeing Simon
- perhaps some suggestion of pleasure in second “Simon!”
- playful and lively on *gets up gaily and bows deeply*
- responds knowingly to Simon’s reference to ‘putting her leg in the water’
- some mention of Grusha’s first meeting with Simon
- change of mood from playful to tearful as Grusha remembers
- shake of head and silence in response to Simon’s speech
- finds it difficult to tell Simon of the changes in her circumstances
- cannot say directly that she is married
- her despair and pain as she calls him to cross the stream
- desperate attempt to reassure Simon that she is not the mother of Michael
- dejection on Simon’s response
- desperate and pleading as she calls Simon back
- aghast at news that Ironshirts have come for Michael
- torn between Simon and Michael but runs after Ironshirts claiming Michael as hers

Simon – expect references to include some of the following:

- perhaps puzzled expression as he sees Grusha but is uncertain if it is she
- polite and formal tone as he addresses her at first
- responds positively to Grusha’s reply and manner though still unsure of himself
- tests her with sly reference to Grusha washing linen in the stream
- becomes perhaps more confident as Grusha shows that she remembers their engagement
- troubled expression and some anxiety shown on Grusha’s silent shake of the head
- pragmatic response to the admission that Grusha had assaulted an Ironshirt
- puzzled failure to understand the thrust of Grusha’s comments

- maybe slightly sulky on his line “Perhaps it’s no longer necessary”
- emotionally wounded, carves stick as a displacement activity
- jumps to wrong conclusion about Grusha
- perhaps angry as he tells her to throw the cross into the stream
- some reaction to ‘two Ironshirts, with Michael between them, come towards her’
- pauses hoping perhaps to find his suspicions are false but hastens away when Grusha replies “Yes” to the Ironshirts

Mark Bands

For the award of Band 1 marks (0-8), candidates will refer to some of the indicators mentioned. There will be some attempt to realise the role of Grusha or Simon, but at a simplistic level.

For the award of Band 2 marks (9-16), candidates will make adequate reference to a limited range of the indicators mentioned and will show some evidence of knowledge, understanding and insight into the needs of the role of Grusha or Simon.

For the award of Band 3 marks (17-24), candidates will refer appropriately to a reasonable number of the indicators mentioned, showing a grasp of knowledge, understanding and insight into the needs of the role of Grusha or Simon.

For the award of Band 4 marks (25-32), candidates will refer confidently to a fair range of the indicators mentioned, showing good knowledge, understanding and insight into the needs of the role of Grusha or Simon.

For the award of Band 5 marks (33-40), candidates will give a sound and competent discussion using many of the indicators mentioned. There will be a high degree of sensitivity, understanding and insight into the needs of the role of Grusha or Simon.

OR (b) Selected scene: Towards the end of Scene Three “The Flight into the Northern Mountains”.

From: “THE SINGER:
When Grusha Vachandze, pursued by the Ironshirts
Came to the narrow footbridge on the Eastern slope ...”

To: The end of Scene Three

Discuss, in detail, how one area of design might add to the overall effectiveness of the selected scene. In your answer you will need to show how your ideas relate to other aspects of design.

In relation to the Assessment Criteria below, expect answers to include reference to the following aspects of design:

- style of production – may mention Brechtian approaches
- choice of period
- costumes, fabrics, textures, colours
- use of space and levels – specific mention in text of bridge, ‘one rope is broken, and half the bridge is hanging down precipice’ therefore practical solution is required
- make-up
- masks or puppets – if offered, must be justified in terms of text and performance needs
- lighting, colours, intensity, plot, special effects – ‘visible in semi-darkness’, ‘Snow starts falling’
- sounds – ‘A wind has risen’, ‘Shouts from distance’

- properties and their use and management – stick, sack
- awareness of health and safety factors
- some integration of design elements into overall design concepts

Mark Bands

For the award of Band 1 marks (0-8), candidates will refer to some of the indicators mentioned. There will be some attempt to offer a design for the flight into the Northern Mountains scene, but at a simplistic level.

For the award of Band 2 marks (9-16), candidates will make adequate reference to a limited range of the indicators mentioned and will show some evidence of knowledge, understanding and insight into the design needs of the flight into the Northern Mountains scene.

For the award of Band 3 marks (17-24), candidates will refer appropriately to a reasonable number of the indicators mentioned, showing a grasp of knowledge, understanding and insight into the design needs of the flight into the Northern Mountains scene.

For the award of Band 4 marks (25-32), candidates will refer confidently to a fair range of the indicators mentioned, showing a good knowledge, understanding and insight into the design needs of the flight into the Northern Mountains scene.

For the award of Band 5 marks (33-40), candidates will give a sound and competent discussion using many of the indicators mentioned. There will be a high degree of sensitivity, understanding and insight into the design needs of the flight into the Northern Mountains scene.

FOXTON: *Sepia and Song*

2 EITHER (a) Selected scene: Taken from *A Memory of Lizzie*.

From: “*Lizzie Borden is caught on the fourth chop. She is normally very sure of herself but now she screams and a spotlight comes up on Lizzie ...*”

TO: “FRANCES: ... Finally Lizzie said, ‘*You go downstairs and you’ll find your cat*’.”

Discuss, in detail, how you would play **either** Lizzie **or** Frances/Francis in the selected scene. You will need to refer to voice, movement, gesture and facial expression, as well as to how your chosen character responds to others on stage.

In relation to the Assessment Criteria below, expect answers to include reference to the following aspects of performance:

- awareness of period style – Massachusetts 1871/2 and 1892
- the chosen character’s age and status
- voice, accent, pitch, tone, emphasis (American accents required)
- movement, gesture, posture
- facial expression
- interaction with others on stage

Lizzie – expect references to include some of the following:

- loud child-like scream on the fourth chop
- first speech delivered as an adult accused of murder
- sudden flashback – struggles, as child of 12 trapped in uncongenial game
- resentful tone as she claims to be victimised – flounces off in anger
- may perhaps remain on stage with back to audience depending on convention adopted
- re-enters and, again, speaks as if in court – formal, facing audience, possibly neutral tone
- sudden flashback as twelve year old telling story – savouring the sensational details and the attention it brings her
- some sense of Lizzie enjoying manipulating others as well as perhaps expressing her own feelings about having a stepmother
- secure that she has total attention of her audience as she begins her tale, drops voice and adopts sinister tone, aiming to shock
- freeze on Georgina’s speech
- gradual build-up of irritation as the others argue about details
- incredulous and possibly angered on ‘Don’t you wanna hear about the wicked stepmother?’, with some suggestion that she is speaking about her own circumstances
- increases intensity of her displeasure on ‘Don’t you care how bad she was?’ – rather pained at their lack of interest
- walks away disgruntled, distancing herself in her body language as the others play
- angry and venomous on ‘No, you ain’t gonna catch me out again ...’
- freeze on speech by Frances

Frances/Francis – expect references to include some of the following:

- enters playing singing game ‘Oranges and Lemons’ – suggesting age and location
- her responses to Lizzie’s assertion that she is always being picked on
- involvement in playground games during following conversation
- forceful assertion ‘She thinks she owns the whole world’ caps Dorothy’s line

- contributions to discussion suggest she is keen to assert her knowledge and authority – ‘Course she has’
- freeze when Lizzie enters and speaks
- reactions to Lizzie’s story telling – possibly slower than others to gather round her
- freeze on Georgina’s speech
- increasingly involved in Lizzie’s story – supports it with line ‘Yeah and the roof was all sugar’
- perhaps challenging tone on ‘What’s that?’
- triumphant and positive on ‘I tell you it was sugar – like icing’ perhaps facing Eliza down
- gradually increase in volume and intensity as she argues
- response to Dorothy ending the argument
- moves off to play ‘Pig in the Middle’
- positions self for freeze and spotlight on her speech
- delivers lines as older and possibly garrulous woman giving evidence with perhaps a hint of malice since the testimony is damning against Lizzie
- knowing and chilling final line perhaps said with a low, sly tone

Mark Bands

For the award of Band 1 marks (0-8), candidates will refer to some of the indicators mentioned. There will be some attempt to realise the role of Lizzie or Frances, but at a simplistic level.

For the award of Band 2 marks (9-16), candidates will make adequate reference to a limited range of the indicators mentioned and will show some evidence of knowledge, understanding and insight into the needs of the role of Lizzie or Frances.

For the award of Band 3 marks (17-24), candidates will refer appropriately to a reasonable number of the indicators mentioned, showing a grasp of knowledge, understanding and insight into the needs of the role of Lizzie or Frances.

For the award of Band 4 marks (25-32), candidates will refer confidently to a fair range of the indicators mentioned, showing good knowledge, understanding and insight into the needs of the role of Lizzie or Frances.

For the award of Band 5 marks (33-40), candidates will give a sound and competent discussion, using many of the indicators mentioned. There will be a high degree of sensitivity, understanding and insight into the needs of the role of Lizzie or Frances.

OR (b) Selected scene: Taken from *The Godmother*.

From: The start of the play.

To: “SHOWGIRLS (*Sing ‘That’s my weakness now’*) ... (*The song is sung as a routine ... They are all breathless at the end.*)”

Discuss, in detail, how one area of design might add to the overall effectiveness of the selected scene. In your answer you will need to show how your ideas relate to other aspects of design.

In relation to the Assessment Criteria below, expect answers to include reference to the following aspects of design:

- style of production

- communication of period or place – America, 1920s the play starts in a theatrical agent’s office and moves to ‘Big Joe’s Elbow Room’ therefore some awareness of need for composite set is required – bright ‘Jazz Age’ style, art deco perhaps
- costumes, fabrics, textures, colours – ‘flapper’ dresses, coats and cloche hats for girls, fedora hats and loud suits, dark shirts, pale ties for boys – change from tramp to gangster for Spats
- use of space and levels – mention of screen for Spats’ costume change
- make-up
- masks or puppets – if offered, must be justified in terms of text and performance needs
- lighting, colours, intensity, plot, special effects
- sound effects – phone rings (U.S. ringtone needed) music for song and dance routine
- properties and their use and management – piece of paper for list, perhaps old typewriter to establish office and period
- awareness of health and safety factors
- some integration of design elements into overall design concept

NB Be aware of the photograph in the text, direct copies will be self-penalising but be prepared to reward candidates' personal justifications for this design.

Mark Bands

For the award of Band 1 marks (0-8), candidates will refer to some of the indicators mentioned. There will be some attempt to offer a design for the selected scene, but at a simplistic level.

For the award of Band 2 marks (9-16), candidates will make adequate reference to a limited range of the indicators mentioned and will show some evidence of knowledge, understanding and insight into the design needs of the selected scene.

For the award of Band 3 marks (17-24), candidates will refer appropriately to a reasonable number of the indicators mentioned, showing a grasp of knowledge, understanding and insight into the design needs of the selected scene.

For the award of Band 4 marks (25-32), candidates will refer confidently to a fair range of the indicators mentioned, showing good knowledge, understanding and insight into the design needs of the selected scene.

For the award of Band 5 marks (33-40), candidates will give a sound and competent discussion using many of the indicators mentioned. There will be a high degree of sensitivity, understanding and insight into the design needs of the selected scene.

MILLER: The Crucible

3 EITHER (a) Selected scene: Act One.

From: “ABIGAIL: Gah! I’d almost forgot how strong you are, John Proctor!”

To: “ABIGAIL ... John, pity me, pity me!”

Discuss, in detail, how you would play **either** Proctor **or** Abigail in the selected scene. You will need to refer to voice, movement, gesture and facial expression, as well as to how your chosen character responds to the other main character on stage.

In relation to the Assessment Criteria below, expect answers to include some of the following:

- awareness of period style
- the chosen character’s age and status
- voice, accent, pitch, tone, emphasis
- movement, gesture, posture
- facial expression
- interaction with the any other character on stage (may or may not respond to Betty lying in bed)
- awareness of problems and strengths of ensemble playing

Abigail – expect references to include some of the following:

- ‘Seventeen ... strikingly beautiful ... endless capacity for dissembling’
- stage directions mention ‘ ... stood as though on tiptoe, absorbing his presence, wide-eyed’
- may give some suggestion of their previous relationship but at first is uncertain of Proctor’s response
- ‘Winningly she comes a little closer, with a confidential, wicked air.’
- Steadily gains confidence ‘trill of expectant laughter’, ‘dares come closer, feverishly looking into his eyes’
- ‘springs into his path’ showing ‘concentrated desire’ on ‘Give me a word, John’
- speaks *tauntingly*, confident that she can win him back
- at first may express puzzlement at Proctor’s response then desperation on ‘(grasping his hand before he can release her) John – I am waitin’ for you every night.’
- begins to display anger and disbelief, possibly with raised tones, as she realises that Proctor is adamant
- speeches become increasingly passionate, with possibly an accusing tone on ‘Do you tell me you’ve never looked up at my window?’
- softens on Proctor’s admission – delivers the lines ‘weeping’ and finally ‘clutches him desperately’
- responds to word ‘Child’ with anger that increases in bitterness
- increases volume as she speaks disparagingly of Elizabeth
- change to tearful and almost desperate in her final speech of the section (spoken against the sound offstage of the psalm)
- builds up to climax on ‘John, pity me, pity me!’

Proctor – expect references to include some of the following:

- has crossed to look at Betty in bed when Abigail speaks
- farmer ... in his middle thirties ... quiet confidence
- scarcely appears to notice Abigail at first, and when he does so it is with ‘the faintest suggestion of a knowing smile’ amused by her and with just a hint of their previous relationship

- his pleasure in her company changes as he senses her '*concentrated desire*' – his smile fades and his body language may become more tense
- moves her out of his way physically and is forcefully emphatic on 'Put it out of mind, Abby.'
- solid and implacable in his responses until he admits 'I may have looked up' – possibly in low voice with perhaps a touch of shame
- gently presses her from him '*with great sympathy but firmly*' and may react with pained expression to her '*flash of anger*'
- softness of tone and manner on 'Abby, I may think of you softly' then firm and possibly urgent on 'Wipe it out of your mind. We never touched, Abby' [Is he telling the truth?]
- caps Abigail's line decisively with 'Aye, but we did not' – possibly maintaining eye-contact
- at reference to Elizabeth bursts into anger which is expressed in physically shaking Abigail
- some reference to his reactions to her final outburst before turning abruptly to go

Mark Bands

For the award of Band 1 marks (0-8), candidates will refer to some of the indicators mentioned. There will be some attempt to realise the role of Abigail or Proctor, but at a simplistic level.

For the award of Band 2 marks (9-16), candidates will make adequate reference to a limited range of the indicators mentioned and will show some evidence of knowledge, understanding and insight into the needs of the role of Abigail or Proctor.

For the award of Band 3 marks (17-24), candidates will refer appropriately to a reasonable number of the indicators mentioned, showing a grasp of knowledge, understanding and insight into the needs of the role of Abigail or Proctor.

For the award of Band 4 marks (25-32), candidates will refer confidently to a fair range of the indicators mentioned, showing good knowledge, understanding and insight into the needs of the role of Abigail or Proctor.

For the award of Band 5 marks (33-40), candidates will give a sound and competent discussion using many of the indicators mentioned. There will be a high degree of sensitivity, understanding and insight into the needs of the role of Abigail or Proctor.

OR (b) Selected scene: Act Two.

From: "PROCTOR (*impatiently, pointing at the doll in Cheever's hand*): This poppet, this poppet."

To: The end of Act Two.

Discuss, in detail, how one area of design might add to the overall effectiveness of the selected scene. In your answer you will need to show how your ideas relate to other aspects of design.

In relation to the Assessment Criteria below, expect answers to include reference to the following aspects of design:

- style of production
- communication of period or place – *The common room of Proctor's house ...* see stage directions at beginning of scene
- costumes, fabrics, textures, colours – 'puritan', plain, homespun
- use of space and levels – *At the right is a door leading to fields outside*
- make-up

- masks or puppets – if offered, must be justified in terms of text and performance needs
- lighting, colours, intensity, plot, special effects – the room is dark, fire in fireplace, reference in text to ‘facing the open sky’
- sound effects – clank of chain, horses and creaking wagon
- properties and their use and management – rag doll or ‘poppet’, warrant
- awareness of health and safety factors
- some integration of design elements into overall design concept

Mark Bands

For the award of Band 1 marks (0-8), candidates will refer to some of the indicators mentioned. There will be some attempt to offer a design solution for the scene, but at a simplistic level.

For the award of Band 2 marks (9-16), candidates will make adequate reference to a limited range of the indicators mentioned and will show some evidence of knowledge, understanding and insight into the design needs of the scene.

For the award of Band 3 marks (17-24), candidates will refer appropriately to a reasonable number of the indicators mentioned, showing a grasp of knowledge, understanding and insight into the design needs of the scene.

For the award of Band 4 marks (25-32), candidates will refer confidently to a fair range of the indicators mentioned, showing good knowledge, understanding and insight into the design needs of the scene.

For the award of Band 5 marks (33-40), candidates will give a sound and competent discussion using many of the indicators mentioned. There will be a high degree of sensitivity, understanding and insight into the design needs of the selected scene.

POTTER: Blue Remembered Hills

4 EITHER (a) Selected scene: Scene 16 “The Hollow”.

From: The start of the scene.

To: “AUDREY: (*half-excited*) Did he?”

Discuss, in detail, how you would play **either** Audrey **or** John in the selected scene. You will need to refer to voice, movement, gesture and facial expression, as well as to how your chosen character responds to others on stage.

In relation to the Assessment Criteria below, expect answers to include reference to the following aspects of performance:

- the chosen character’s age and status
- voice, accent, pitch, tone, emphasis (Forest of Dean)
- movement, gesture, posture (children)
- facial expression
- interaction with others on stage

Audrey – expect references to include some of the following:

- huddled down, breathless and scared
- urgency and some fear in her voice as she asks Raymond what he has heard
- seeks reassurance perhaps in ‘What’ll they do to him?’
- possible firm nod and brisk tone on ‘Good job’
- perhaps distances herself from Angela’s show of tears
- belligerently dismisses idea of going to get the pram – gains in confidence
- watches John’s reluctance to act and locks onto his fear
- might say ‘You’re not frightened. Are you?’ Probing with triumphant glint in eye
- senses advantage and belittles John with references to Wallace Wilson and Peter by sly stress on each of the names
- returns to fear on Raymond’s cry, cowering and whimpering, listening
- relief on seeing Peter, perhaps first to see humour of situation as she says ‘We thought you was that Wop’
- realigns herself with Peter and reacts angrily to John’s revisionist account – hard and unrelenting (*jabbing with her fingers*) ‘You wouldn’t even have a peep, John’
- some measure of uncertainty perhaps as Peter’s confidence falters
- *half-excited* and relishing the violence on ‘Did he?’

John – expect references to include some of the following:

- breathless after running away, huddled with others but taking role of leader
- may sound confident on ‘Ne-ver’ but is increasingly less sure of himself
- shows anxiety and break in voice on ‘Did-did you *see* him?’
- attempts to offer leadership but is really terrified like the others
- tries to reassure himself as much as others when he mentions the guards
- not keen on rescuing the pram, obviously procrastinating
- licks his lips and is reluctant to look over the top of their hide-out
- aware he has been seen through by Audrey and lowers his eyes in shame
- becomes angry and defensive when challenged by Audrey, and eventually sulky on the reference to Peter
- huddles down and cowers with others on Raymond’s cry of alarm

- shamefaced, sheepish and much relieved to discover Peter
- defensive on (rightly) being accused of cowardice
- anxious to justify himself and retain his former short lived status
- desperately offers obvious untruths to try and save face

Mark Bands

For the award of Band 1 marks (0-8), candidates will refer to some of the indicators mentioned. There will be some attempt to realise the role of Audrey or John, but at a simplistic level.

For the award of Band 2 marks (9-16), candidates will make adequate reference to a limited range of the indicators mentioned and will show some evidence of knowledge, understanding and insight into the needs of the role of Audrey or John.

For the award of Band 3 marks (17-24), candidates will refer appropriately to a reasonable number of the indicators mentioned, showing a grasp of knowledge, understanding and insight into the needs of the role of Audrey or John.

For the award of Band 4 marks (25-32), candidates will refer confidently to a fair range of the indicators mentioned, showing good knowledge, understanding and insight into the needs of the role of Audrey or John.

For the award of Band 5 marks (33-40), candidates will give a sound and competent discussion, using many of the indicators mentioned. There will be a high degree of sensitivity, understanding and insight into the needs of the role of Audrey or John.

OR (b) Selected scenes: Scenes 12 “Outside the Barn”, 13 “The Barn”, 14 “At the Door of the Barn”, and 15 “The Wood”.

Discuss, in detail, how one area of design might add to the overall effectiveness of the selected scenes. In your answer you will need to show how your ideas relate to other aspects of design.

In relation to the Assessment Criteria below, expect answers to include reference to the following aspects of design:

- style of production
- period - 1943
- costumes, fabrics, textures, colours – children, rural less well-off
- use of space and levels – composite set
- design solution to what was originally written as a television script
- make-up
- masks or puppets – if offered, must be justified in terms of text and performance needs
- lighting, colours, intensity, plot, special effects – old barn, wooden, scatter of tools
- properties and their use and management awareness of health and safety factors
- integration with overall design concept

Mark Bands

For the award of Band 1 marks (0-8), candidates will refer to some of the indicators mentioned. There will be some attempt to offer a design for the scenes, but at a simplistic level.

For the award of Band 2 marks (9-16), candidates will make adequate reference to a limited range of the indicators mentioned and will show some evidence of knowledge, understanding and insight into the design needs of the scenes.

For the award of Band 3 marks (17-24), candidates will refer appropriately to a reasonable number of the indicators mentioned, showing a grasp of knowledge, understanding and insight into the design needs of the scenes.

For the award of Band 4 marks (25-32), candidates will refer confidently to a fair range of the indicators mentioned, showing good knowledge, understanding and insight into the design needs of the scenes.

For the award of Band 5 marks (33-40), candidates will give a sound and competent discussion using many of the indicators mentioned. There will be a high degree of sensitivity, understanding and insight into the design needs of the scenes.

SHAKESPEARE: Twelfth Night

5 EITHER (a) Selected scene: Act 1, Scene 3.

From: The start of the scene:

“SIR TOBY: What a plague means
my niece, to take the death of her brother thus?”

To: “MARIA: Ay, sir; I have them at my fingers’ ends; marry,
now I let go your hand, I am barren.”

Discuss, in detail, how you would play **either** Sir Toby Belch **or** Maria in the selected scene. You will need to refer to voice, movement, gesture and facial expression, as well as to how your chosen character responds to others on stage.

In relation to the Assessment Criteria below, expect answers to include reference to the following aspects of performance:

- the chosen character’s age and status
- voice, accent, pitch, tone, emphasis
- movement, gesture, posture
- facial expression
- interaction with others on stage

Sir Toby Belch – expect references to include some of the following:

- first entrance therefore need for impact – conventionally presented as large, fat drunk – needs to have degree of charm to win over both audience and Maria
- selfish, insensitive and thoughtless on first line
- dismissive and contemptuous of Olivia in ‘Let her except ...’
- bluster and self-justifying on ‘Confine ...’ speech
- possible surprise on reference to Sir Andrew
- may appear sincere in listing Sir Andrew’s ‘qualities’ to give sense of the ridiculous
- appears heated on ‘they are liars and substractors’
- may offer a disarming smile as he attempts to justify his drinking – does he really expect Maria (us) to believe him?
- perhaps spins Maria awkwardly in drunken dance on ‘parish top’ line
- encouraging towards Sir Andrew and urges him on
- possibly whispers prompt ‘An thou parts so ...’ into Sir Andrew’s ear
- mention of his reactions to the exchange between Sir Andrew and Maria – possibly pouring a drink in anticipation of ‘thou lacks a cup of Canary ...’;

Maria – expect references to include some of the following:

- starts by upbraiding Sir Toby for his faults – exasperated by him
- perhaps softens and shows her concern on ‘quaffing and drinking will undo you’
- contempt and amusement as she speaks of Sir Andrew
- her tone could be gossipy and confidential as she relates what she has heard about him
- may react to Sir Toby’s attempts at self-justification by shaking her head in an amused way – she shows him too well to be fooled
- may allow herself to be grabbed by the waist and spun round by Sir Toby – protesting but also enjoying the attention perhaps?
- deliberately mock-demure on being introduced to Sir Andrew
- ‘My name is Mary, Sir’ could be uttered in a coy tone, mockingly
- sustains this arch, mocking tone as she trades words with Sir Andrew

- aware of having put him down successfully, she trips off amused

Mark Bands

For the award of Band 1 marks (0-8), candidates will refer to some of the indicators mentioned. There will be some attempt to realise the role of Sir Toby Belch or Maria, but at a simplistic level.

For the award of Band 2 marks (9-16), candidates will make adequate reference to a limited range of the indicators mentioned and will show some evidence of knowledge, understanding and insight into the needs of the role of Sir Toby Belch or Maria.

For the award of Band 3 marks (17-24), candidates will refer appropriately to a reasonable number of the indicators mentioned, showing a grasp of knowledge, understanding and insight into the needs of the role of Sir Toby Belch or Maria.

For the award of Band 4 marks (25-32), candidates will refer confidently to a fair range of the indicators mentioned, showing good knowledge, understanding and insight into the needs of the role of Sir Toby Belch or Maria.

For the award of Band 5 marks (33-40), candidates will give a sound and competent discussion, using many of the indicators mentioned. There will be a high degree of sensitivity, understanding and insight into the needs of the role of Sir Toby Belch or Maria.

OR (b) Selected scene: Act 4, Scene 2.

The start of the scene:

From: "MARIA: Nay, I prithee, put on this gown and this beard...."

To: The end of the scene.

Discuss, in detail, how one area of design might add to the overall effectiveness of the selected scene. In your answer you will need to show how your ideas relate to other aspects of design.

In relation to the Assessment Criteria below, expect answers to include reference to the following aspects of design:

- may be a room in Olivia's house – possibly a closet or cage to hold Malvolio
- style of production
- choice of period
- costumes, fabrics, textures, colours – disguise for Maria as Sir Topaz (black gown), Malvolio dishevelled
- use of space and levels – placing of Malvolio's cell
- make-up or masks – false beard for Maria
- puppets – if offered, must be justified in terms of text and performance needs
- lighting, colours, intensity, plot, special effects – gloomy perhaps, using gobo
- properties and their use and management
- awareness of health and safety factors
- integration with overall design concept

Mark Bands

For the award of Band 1 marks (0-8), candidates will refer to some of the indicators mentioned. There will be some attempt to offer a design for the selected scene, but at a simplistic level.

For the award of Band 2 marks (9-16), candidates will make adequate reference to a limited range of the indicators mentioned and will show some evidence of knowledge, understanding and insight into the design needs of the selected scene.

For the award of Band 3 marks (17-24), candidates will refer appropriately to a reasonable number of the indicators mentioned, showing a grasp of knowledge, understanding and insight into the design needs of the selected scene.

For the award of Band 4 marks (25-32), candidates will refer confidently to a fair range of the indicators mentioned, showing good knowledge, understanding and insight into the design needs of the selected scene.

For the award of Band 5 marks (33-40), candidates will give a sound and competent discussion using many of the indicators mentioned. There will be a high degree of sensitivity, understanding and insight into the design needs of the selected scene.

WATERHOUSE and HALL: Billy Liar

6 EITHER (a) Selected scene: Act 1.

From: "BILLY: Yes. (BARBARA *turns away abruptly.*) Are you cross?"

To: "BILLY: You and your bloody oranges!"

Discuss, in detail, how you would play **either** Barbara **or** Billy in the selected scene. You will need to refer to voice, movement, gesture and facial expression, as well as to how your chosen character responds to the other character on stage.

In relation to the Assessment Criteria below, expect answers to include reference to the following aspects of performance:

- the chosen character's age and status
- voice, accent, pitch, tone, emphasis – urban West Riding of Yorkshire
- movement, gesture, posture
- facial expression
- interaction with the other character on stage

Barbara – expect references to include some of the following:

- *about nineteen years old, a large well-built girl – uses endearments coldly and flatly*
- upset at being lied to by Billy, sits with head turned away from him in the first part of scene
- softens on 'I forgive you' but backs away from proffered kiss
- accepts Billy's statement, that he'll never lie again, at face value – comic effect
- gives him sympathetic peck of a kiss
- accepts drink with reluctance and sips it
- comic potential of her talk of soft furnishings as Billy hopes to seduce her with 'passion pills'
- displacement activity of peeling and eating orange as they talk about the cottage
- sudden change of mood on mention of lily pond
- leaden approach, lacks response to Billy's advances – comic foil
- only positive reaction is to offer an orange
- horrified reaction to Billy's outburst

Billy – expect references to include some of the following:

- vehement that he is not ashamed of his father – perhaps too strong for credibility
- does he almost tell the shameful (to Billy) truth as he stops himself on 'conscientious ob ...' or is it another lie suppressed?
- false attempt at sincerity as he 'confesses'
- his 'understanding' manner is only a ruse to get the ring off Barbara so that he can return it to Rita
- opportunistically moves to cocktail cabinet (and passion pills) when Barbara kisses him
- his attempts at seduction are comically frustrated by her leaden responses
- need for careful timing of the business with the orange and his attempts to kiss her
- simulated dreamy voice and evocation of garden frustrated by her safety objections – it is hard work for him
- comic effect of his assumption that the 'passion pills' are working and Barbara's stolid lack of response
- build up to Billy's frustrated action of throwing the bag and oranges over the floor

Mark Bands

For the award of Band 1 marks (0-8), candidates will refer to some of the indicators mentioned. There will be some attempt to realise the role of Barbara or Billy, but at a simplistic level.

For the award of Band 2 marks (9-16), candidates will make adequate reference to a limited range of the indicators mentioned and will show some evidence of knowledge, understanding and insight into the needs of the role of Barbara or Billy.

For the award of Band 3 marks (17-24), candidates will refer appropriately to a reasonable number of the indicators mentioned, showing a grasp of knowledge, understanding and insight into the needs of the role of Barbara or Billy.

For the award of Band 4 marks (25-32), candidates will refer confidently to a fair range of the indicators mentioned, showing good knowledge, understanding and insight into the needs of the role of Barbara or Billy.

For the award of Band 5 marks (33-40), candidates will give a sound and competent discussion, using many of the indicators mentioned. There will be a high degree of sensitivity, understanding and insight into the needs of the role of Barbara or Billy.

OR (b) Selected scene: Act 3.

From: “GEOFFREY: Go, then! I’ve finished with you!
BILLY *enters the hall and moves up the stairs*. GEOFFREY
crosses to the door and calls after BILLY ...”

To: The end of the play.

Discuss, in detail, how one area of design might add to the overall effectiveness of the selected scene. In your answer you will need to show how your ideas relate to other aspects of design.

In relation to the Assessment Criteria below, expect answers to include reference to the following aspects of design:

- complex set with interior/exterior
- style of production
- period - 1960
- costumes, fabrics, textures, colours, use of space and levels – requires staircase, front door and garden
- make-up
- masks or puppets – if offered, must be justified in terms of text and performance needs
- lighting, colours, intensity, plot, special effects
- properties and their use and management awareness of health and safety factors
- integration with overall design concept

NB Note the drawings in Blackie edition, direct copies will be self-penalising but be prepared to reward candidates’ personal justifications for this design.

Mark Bands

For the award of Band 1 marks (0-8), candidates will refer to some of the indicators mentioned. There will be some attempt to offer a design for the selected scene, but at a simplistic level.

For the award of Band 2 marks (9-16), candidates will make adequate reference to a limited range of the indicators mentioned and will show some evidence of knowledge, understanding and insight into the design needs of the selected scene.

For the award of Band 3 marks (17-24), candidates will refer appropriately to a reasonable number of the indicators mentioned, showing a grasp of knowledge, understanding and insight into the design needs of the selected scene.

For the award of Band 4 marks (25-32), candidates will refer confidently to a fair range of the indicators mentioned, showing good knowledge, understanding and insight into the design needs of the selected scene.

For the award of Band 5 marks (33-40), candidates will give a sound and competent discussion using many of the indicators mentioned. There will be a high degree of sensitivity, understanding and insight into the design needs of the selected scene.

SECTION B: RESPONSE TO LIVE PRODUCTIONS SEEN DURING THE COURSE

7 Choose a scene or section from a production you have seen during your course.

Discuss, in detail, what you felt to be **either** the strongest **or** the weakest performance by **one** actor and explain the reasons for the strengths or weaknesses. You will need to give details of a particular scene or section. You may wish to include reference to voice, movement, characterisation and relationships between characters on stage.

In relation to the Assessment Criteria below, expect answers to include reference to some of the following aspects:

- accept candidates definition of scene or section
- focus on strongest or weakest performance
- details of a particular scene or section
- the age and status of the character being played
- voice, accent, pitch, tone, emphasis
- movement, gesture, posture
- facial expression
- interaction with other characters on stage
- impact on audience
- characterisation

Mark Bands

For the award of Band 1 marks (0-8), candidates will refer to some of the indicators mentioned. There will be some attempt to offer a discussion, but at a simplistic level.

For the award of Band 2 marks (9-16), candidates will make adequate reference to a limited range of the indicators mentioned and will show some evidence of knowledge, understanding and insight into the performance skills displayed in the selected scene or section.

For the award of Band 3 marks (17-24), candidates will refer appropriately to a reasonable number of the indicators mentioned, showing a grasp of knowledge, understanding and insight into the performance skills displayed in the selected scene or section.

For the award of Band 4 marks (25-32), candidates will refer confidently to a fair range of the indicators mentioned, showing good knowledge, understanding and insight into the performance skills displayed in the selected scene or section.

For the award of Band 5 marks (33-40), candidates will give a sound and competent discussion using many of the indicators mentioned. There will be a high degree of sensitivity, understanding and insight into the performance skills displayed in the selected scene or section.

- 8** Choose a production you have seen during your course in which the acting or the design surprised you.

Discuss, in detail, how **either** the acting **or** the design contributed to the overall effectiveness of **one** scene or section and explain in what ways you found it surprising.

In relation to the Assessment Criteria below, expect answers to include reference to some of the following aspects:

- accept candidates definition of scene or section
- explanation and justification of ways in which the acting or design was surprising
- audience reaction
- style of production or interpretation of text
- communication of period or place
- set design
- costumes, fabrics, textures, colours
- use of space and levels
- make-up, puppets or masks
- lighting, colours, intensity, plot, special effects
- properties and their use and management
- movement on stage
- use of sound and/or music

Mark Bands

For the award of Band 1 marks (0-8), candidates will refer to some of the indicators mentioned. There will be some attempt to offer a discussion, but at a simplistic level.

For the award of Band 2 marks (9-16), candidates will make adequate reference to a limited range of the indicators mentioned and will show some evidence of knowledge, understanding and insight into the performance and design skills displayed in the selected scene or section.

For the award of Band 3 marks (17-24), candidates will refer appropriately to a reasonable number of the indicators mentioned, showing a grasp of knowledge, understanding and insight into the performance and design skills displayed in the selected scene or section.

For the award of Band 4 marks (25-32), candidates will refer confidently to a fair range of the indicators mentioned, showing good knowledge, understanding and insight into the performance and design skills displayed in the selected scene or section.

For the award of Band 5 marks (33-40), candidates will give a sound and competent discussion, using many of the indicators mentioned. There will be a high degree of sensitivity, understanding and insight into the performance and design skills displayed in the selected scene or section.

- 9 Choose a production you have seen during your course in which design played an important part.

Discuss, in detail, the strengths and/or weaknesses of **one** scene or section. You will need to give reasons to justify your answer. You will need to explain in what ways the design contributed to the production.

In relation to the Assessment Criteria below, expect answers to include reference to some of the following aspects:

- accept candidates definition of scene or section
- focus on scene or section
- strengths and weaknesses
- style of production
- communication of period or place
- set design
- costumes, fabrics, textures, colours
- use of space and levels
- make-up, puppets or masks
- lighting, colours, intensity, plot, special effects
- properties and their use and management
- use of music and/or sound
- statement of how the design elements contributed to the overall effectiveness

Mark Bands

For the award of Band 1 marks (0-8), candidates will refer to some of the indicators mentioned. There will be some attempt to offer a discussion, but at a simplistic level.

For the award of Band 2 marks (9-16), candidates will make adequate reference to a limited range of the indicators mentioned and will show some evidence of knowledge, understanding and insight into the design needs of the selected scene or section.

For the award of Band 3 marks (17-24), candidates will refer appropriately to a reasonable number of the indicators mentioned, showing a grasp of knowledge, understanding and insight into the design needs of the selected scene or section.

For the award of Band 4 marks (25-32), candidates will refer confidently to a fair range of the indicators mentioned, showing good knowledge, understanding and insight into the design needs of the selected scene or section.

For the award of Band 5 marks (33-40), candidates will give a sound and competent discussion, using many of the indicators mentioned. There will be a high degree of sensitivity, understanding and insight into the design needs of the selected scene or section.

10 Choose a production you have seen during your course that created a strong audience response.

Discuss, in detail, the scene or section that made the strongest impression and explain how the effect on the audience was created.

In relation to the Assessment Criteria below, expect answers to include reference to some of the following aspects:

- accept candidates definition of scene or section
- the strong audience response
- explanation of how the impact was created
- style of production
- communication of period or place
- set design
- costumes, fabrics, textures, colours
- use of space and levels
- make-up, puppets or masks
- lighting, colours, intensity, plot, special effects
- properties and their use and management
- movement on stage
- use of music and/or sound

Mark Bands

For the award of Band 1 marks (0-8), candidates will refer to some of the indicators mentioned. There will be some attempt to offer a response, but at a simplistic level and with little indication of understanding of the dramatic effectiveness and/or emotional impact of the chosen scene or section.

For the award of Band 2 marks (9-16), candidates will make adequate reference to a limited range of the indicators mentioned and will show some evidence of knowledge and understanding with insight into the dramatic effectiveness and/or emotional impact of the chosen scene or section.

For the award of Band 3 marks (17-24), candidates will refer appropriately to a reasonable number of the indicators mentioned, showing a grasp of knowledge and understanding with competent insight into the dramatic effectiveness and/or emotional impact of the chosen scene or section.

For the award of Band 4 marks (25-32), candidates will refer confidently to a fair range of the indicators mentioned, showing good knowledge and understanding with insight into the dramatic effectiveness and/or emotional impact of the chosen scene or section.

For the award of Band 5 marks (33-40), candidates will give a sound and competent discussion, using many of the indicators mentioned. There will be a high degree of sensitivity and understanding with incisive insight into the dramatic effectiveness and/or emotional impact of the chosen scene or section.