

GCSE 2004

June Series



Mark Scheme

Drama

(3241)

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 meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting 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 the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

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Dr Michael Cresswell Director General

JUNE 2004

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 Six “The Chalk Circle”.

From: “AZDAK: How did you get into that mountain village?”

To: “*Enter a very old couple.*”

Discuss, in detail, how you would play **either** Grusha **or** Azdak 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 and/or style
- the chosen character’s age and status
- voice, accent, pitch, tone, emphasis
- movement, gesture, posture
- facial expression
- interaction with others on stage

Grusha – expect references to include some of the following:

- some brief reference to the situation she is in – the trial in which the birth mother is seeking to regain custody of the abandoned child that Grusha, a young peasant, had rescued and cared for
- respectful tone and manner as she gives evidence, defensive, perhaps, on “And he was mine”
- offended response to Azdak’s innuendo, hurt and anxious to justify herself
- speaks *angrily* then *does not answer* Azdak’s offensive comment, possibly seeming to hold back a retort
- stands up to Azdak’s line of questioning with a deliberate evasion “He had a nose on his face”
- change of mood to aggressive with *sudden* outburst accusing Azdak of corruption
- *while the cook tries to restrain her* she might deliver her line as if scoring a point off
- reacts positively to Simon’s intervention, conveying encouragement as Simon appears to be winning, then annoyance at Azdak for fining him
- strong indignation in voice and manner in her exchange about Justice, tone of contempt as she speaks of the Governor’s Wife and of Azdak’s inadequacy as a judge
- reactions as Azdak delivers his speech fining her, building up to her long speech
- need to shape and pace the long speech as Grusha is no longer subservient but is perhaps temporarily unafraid as she delivers her *scolding*
- reaction is needed to Azdak’s reply, maybe she is dejected as she realises that she may have destroyed her case by attacking the corrupt judge so openly
- response needed to the statement “You won’t get the child now”

Azdak – expect references to include some of the following:

- *village clerk, tipsy*, corrupt – elevated to position of judge by chance of fate.
- interrupts lawyer with his question – curiosity, perhaps?
- response to Simon’s remark, *winking at Grusha, pointing at Simon*

- possible enjoyment shown as he makes his offensive comments
- may repeat Grusha's line deliberately, weighing it before stating bluntly "I'll cut things short now, and listen no longer to your lies"
- perhaps knowing and contemptuous as he addresses the group of defendants – "You're swindlers"
- sharp retort to Grusha on "Shut up!"
- unabashed as he speaks about taking bribes
- *eagerly accepting the challenge* he trades quotations with Simon, perhaps banging his gavel as he fines him – comments may be usefully made here about pace and energy
- relishes the power of his position and his ability to show contempt for the people in the court
- possibly a change to a more reflective tone on "There's something in that" before fining Grusha for contempt of Court
- response to Grusha's scolding – *Azduk gets up. He begins to beam. With a little hammer he knocks at the table half-heartedly as if to get silence. But as Grusha's scolding continues, he only beats time with it.* Details of when and how are required here
- *sitting down* at the end of Grusha's speech Azduk may show amusement at being able to increase the fine
- some affected lack of interest and boredom as he adjourns the case – perhaps he yawns or pours out a drink in the space before his next line

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 Azduk, 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 Azduk.

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 Azduk.

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 Azduk.

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 Azduk.

OR (b) Selected scene: Scene Four "In the Northern Mountains".

From: "THE SINGER:

The bridegroom was lying on his deathbed, when the bride arrived."

To: "THE SINGER:

Oh confusion! The wife discovers that she has a husband!"

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 *A space divided by a partition. On one side a bed*
- make-up
- masks or puppets – if offered, must be justified in terms of text and performance needs
- lighting, colours, intensity, plot, special effects
- sounds – *The musicians play a musical medley*
- properties and their use and management – personal props are, licence, money, trays of cakes, two bottles, shawl, chain with cross.
- 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 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 a 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.

FOXTON: Sepia and Song

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

From: “(Lizzie re-enters with a bunch of wild flowers from the left.)

ELIZA: Hey, look, it’s Lizzie!”

To: The end of the play.

Discuss, in detail, how you would play **either** Lizzie **or** Rachel 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 and/or 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:

- context – Lizzie as a bully and an outsider
- enters *with a bunch of wild flowers* – totally absorbed, ignoring others on stage, gaining their attention
- deliberately allows others to become curious about her – might share slight smile with audience
- does not wish to appear too keen on, “Don’t cha wanna play?”
- emphatically retorts, “Tis so!”
- deliberate put-down for May – but she ignores the hurtful response
- some sense of Lizzie enjoying manipulating others as she accepts their shock at the matter-of-fact approach she has to funerals
- aware that she has their total interest, she builds up the tension until the mood is threatened on “She’s makin’ it all up” then appears casual, secure in her knowledge that they will want to hear
- plays at being unwilling then uses their keenness to get them to play
- Singles out Rachel – deliberate act of revenge and malice
- Appears to be reasonable on “Tell you what...we’ll use your doll” but with sinister undercurrent
- totally in control of the situation and group – stress on “Sing!” is important as she leaves
- returns in veil, back to audience, sinister effect needed as she intones Lord’s Prayer
- turns to audience to reveal blood splattered costume
- freeze on final section

Rachel – expect references to include some of the following:

- is youngest member of group
- previously had provoked Lizzie “I know her name”
- though she does not speak, she is involved in the general curiosity to know what Lizzie is up to
- reactions to others’ speeches

- contributions to ad lib section as they gather round Lizzie
- horrified focus on Lizzie, perhaps
- reactions to Lizzie's "I've helped him"
- joins in repetitions of Lizzie's statements, increasing in volume
- reaction to Anne's scathing comment
- curiosity takes hold, perhaps, or maybe she responds in a shocked and frightened way
- shrinks on "Who's gonna be dead?"
- panic and fear on being singled out
- builds up to point of hysteria – no support from others
- sits *crying and holding the flowers centre*
- (*Screams*): "No!" (*She rushes to Lizzie and snatches the box and opens it – she screams and takes out a very broken doll, clothing torn and head broken – and arm and leg missing*)
Indications of how this will be done are needed
- freezes during final sequence

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 Rachel, 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 Rachel.

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 Rachel.

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 Rachel.

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 Rachel.

OR (b) Selected scene: Taken from *Titanic*.

From: "(Comedian exits stage right, M.C. exits stage left. A group comes forward from the rear to represent ladies in the First Class Saloon: the Steward hovers stage left with coffee pot.)"

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:

- style of production

- communication of period or place –The Titanic, April 1912
- costumes, fabrics, textures, colours – need for indications of costumes to show period and status, need for quick changes
- use of space and levels – rostra for life-boats, perhaps
- make-up
- masks or puppets – if offered, must be justified in terms of text and performance needs
- lighting, colours, intensity, plot, special effects – sea, lights on lifeboats
- sounds – ripping noise, sea sounds, atmospheric effects
- properties and their use and management – whistles
- awareness of health and safety factors
- some integration of design elements into overall design concepts

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 Four.

From: “*Alone, PROCTOR walks to her, halts. It is as though they stood in a spinning world. It is beyond sorrow, above it. He reaches out his hand, as though toward an embodiment not quite real...*”

To: “PROCTOR (*in great pain*): Enough, enough–”

Discuss, in detail, how you would play **either** Proctor **or** Elizabeth 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:

- awareness of period and/or style
- the chosen character’s age and status
- voice, accent, pitch, tone, emphasis
- movement, gesture, posture
- facial expression
- interaction with the other character on stage

Proctor – expect references to include some of the following:

- *his wrists are chained. He is another man, bearded, filthy, his eyes misty as though webs have grown over them* – reward personal interpretation of this detail rather than direct quotes
- *reaches out his hand as though toward an embodiment not quite real, and as he touches her, a strange soft sound, half laughter, half amazement comes from his throat. He pats her hand. She covers his hand with hers. And then, weak, he sits* – only reward personal interpretation
- tender, poignant and awkward in his questioning of Elizabeth
- searches for right word in pause before “marvel”
- low key response on “Aye”, perhaps, followed by pregnant pause, then quiet statement “They come for my life now”
- possibly seeks information in restrained but eager manner paced to point of “I hear nothing...” then incredulous in his reaction to news of Cory’s death
- pained responses – (*numbed – a thread to weave his agony*)
- *great force of will, but not quite looking at her* as he raised possibility of making a false confession
- note the pregnant pause, then (*simply, a pure question*): “What would you have me do?”
- hesitantly asks about Giles’ wife – thoughtful pause on “She will not” – prompts him to open up
- *for the first time he turns directly to her* – motivation and effect? “What say you?”
- reactions to Elizabeth’s speech – *turns away in great agony, stands as though in great physical pain, turns his doubting searching gaze upon her*
- sense of guilt on (*in great pain*): “Enough, enough–”

Elizabeth – expect references to include some of the following:

- *she covers her hand with his, she sits facing him*

- short awkward replies to Proctor's questions – holding back her emotions (*she catches a weakening in herself and downs it*)
- ignores compliment – raises point about torture hesitantly
- struggles for control on John's answer – *will not let herself be drowned in the sea that threatens her*
- delivery of details of those who have confessed and description of death of Giles Cory – *quietly, factually*
- *gently*, and *with a tender smile for the old man*, she mentions his punishment
- reacts with *shows nothing* on John's enquiry – then "I want you living"
- comment on her response *she is silent* to John disclaimer of sainthood
- attempts to encourage him "That speak goodness in you"
- impact of John's appeal for forgiveness – her reactions?
- *upon a heaving sob that always threatens, it is difficult to say, and she is on the verge of tears*
- response to "Enough, enough—"

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 Proctor or Elizabeth, 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 Proctor or Elizabeth.

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 Proctor or Elizabeth.

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 Proctor or Elizabeth.

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 Proctor or Elizabeth.

OR (b) Selected scene: Act Three.

From: "MERCY LEWIS (*pointing*): It's on the beam! Behind the rafter!"

To: The end of Act 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
- communication of period or place – *the vestry room of the Salem meeting house* – details at the start of Act Three

- costumes, fabrics, textures, colours – ‘puritan’, plain, homespun
- use of space and levels –
- make-up
- masks or puppets – if offered, must be justified in terms of text and performance needs
- lighting, colours, intensity, plot, special effects
- sounds
- properties and their use and management
- 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 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 scene.

POTTER: Blue Remembered Hills

4 EITHER (a) Selected scene: Scene 13 “The Barn”.

From: The start of the scene.

To: “*Peter looks at him, and the pain gets through*”

Discuss, in detail, how you would play **either** Peter **or** Donald 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:

- awareness of style and/or period – *The long summer holiday, 1943*
- the chosen character’s age and status
- voice, accent, pitch, tone, emphasis (Forest of Dean)
- movement, gesture, posture (children aged 7-8)
- facial expression
- interaction with others on stage

Peter – expect references to include some of the following:

- *mooches about, whistling tunelessly*
- first line delivered aggressively, unaware he is being observed
- *whirls round* might register relief and aggression
- *scowls at him, then relaxes* as Donald does not represent a threat to him
- perhaps proud on, “I been fighting”, then snaps *aggressively* at Donald
- *reluctantly* states, “More like a draw” – it is not true and Peter feels sensitive about it
- *snarling*, he again shows he’s insecure by bullying Donald
- *feels his eye* remembering that he *was* beaten, then *glares at* Donald as he challenges him
- *looks around suspicious* before putting pressure on Donald verbally and with *his fist to his mouth in a threatening gesture*
- continues to dominate Donald, gradually taking in his claims until he *gapes at him, light dawning*
- his incredulity to and after *lets out a long whistle* and *still cannot quite take it in* needs to be shown physically
- impressed in spite of himself, but still uses Donald’s insecurity to support his own status “You’ll go to gaol, won’t you?”
- trying to get cigarettes off Donald by suggestion of blackmail he raises the issue of Donald’s dad insensitively – some suggestions on speeches, motivation and responses needed
- *looks at him and the pain gets through* – crucial moment

Donald – expect references to include some of the following:

- *coughs nervously* is *scared* when Peter turns to him – stammers reply
- attempts to ingratiate himself but on being rebuffed responds *gulping*
- *swallows* showing his fear, and his comment is ‘*craven*’, low status with regard to Peter
- lowest point – *looks at him, then beats his arm up and down, eyes moist*
- responds *nervously* and *backs away with fear*
- desperate to placate Peter
- gradually reveals his secret but unwillingly *he swallows, nervous laugh*

- fails to realise that Peter is bemused and almost impressed *giggles*
- *hugs himself, his laughter rather manic* – potential for higher status is dissipated
- changes to anxiety with thought that Peter might tell on him
- responds to Peter’s cold blackmail with *anything*
- gradually breaks down at Peter’s insensitivity – *sobbing*
- makes human contact with Peter on “My poor old dad”

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 Peter or Donald, 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 Peter or Donald.

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 Peter or Donald.

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 Peter or Donald.

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 Peter or Donald.

OR (b) Selected scenes: Scenes 26 “Outside the Barn”, 27 “The Old Barn”, and 28 “Outside the Barn”.

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, old barn, wooden – collapses around Donald
- 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 – illusion of fire needed
- special effects – fire effect – smoke machine
- properties and their use and management – scatter of tools
- 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 5, Scene 1.

From: “*Enter* SEBASTIAN.

SEBASTIAN: I am sorry, madam, I have hurt your kinsman;
But had it been the brother of my blood,
I must have done no less with wit and safety.”

To: “OLIVIA: He shall enlarge him. Fetch Malvolio hither.”

Discuss, in detail, how you would play **either** Sebastian **or** Viola 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 style and/or period
- the chosen character’s age and status
- voice, accent, pitch, tone, emphasis
- movement, gesture, posture
- facial expression
- interaction with others on stage

Sebastian – expect references to include some of the following:

- apologetic, sincere, but also self-justifying in tone, towards Olivia to whom he had recently become betrothed
- notices Olivia’s reaction, though misinterprets her feelings, not realising that she and the Duke are more amazed by his similarity to Cesario
- emotional response to seeing Antonio safe, reassuring him that he is, indeed, Sebastian
- irony that he is still unaware that he appears to have a double
- amazement on noticing Cesario/Viola, poignantly referring to his sister, Viola, whom he believes is dead and questioning her as to their relationship
- lightens Viola’s talk of spirits with almost bluff reference to being “in that dimension grossly clad”
- dramatic irony of the “Were you a woman, as the rest goes even” speech needs to be marked in performance
- importance of quick, excited pace of sharing common experiences, reaches climax on “That day that made my sister thirteen years”
- may move towards her to embrace, only to be stopped early in the “Do not embrace me, till each circumstance...” speech
- perhaps amused tone as he speaks to Olivia on the fortuitous outcome of the confusion, “betroth’d both to a maid and to a man”

Viola – expect references to include some of the following:

- is disguised as a youth, Cesario
- reactions toward seeing her brother Sebastian – disbelief perhaps, or even fear that this is a ghostly apparition
- possibly hesitant as she speaks of him “So went he to his watery tomb”
- perhaps backs away on “You come to fright us”

- gradually emboldened as Sebastian speaks of “Thrice welcome, drowned Viola”
- eagerly offers detail “My father had a mole upon his brow”
- keen to have her hopes sustained – “And died that day...” speech uttered quickly on cue, probably with close eye contact
- delighted to see Sebastian but still reticent, overcome with emotion, perhaps, to embrace whilst in “this my masculine usurp’d attire”
- reactions to Sebastian’s speech to Olivia needed
- intensity of response to Duke’s affection
- emphatic and sincere declaration that “all those sayings I will over-swear”
- takes Duke’s hand and states the situation of the captain, perhaps with a degree of concern in her voice for this situation “now in durance, at Malvolio’s suit”

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 Sebastian or Viola, 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 Sebastian or Viola.

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 Sebastian or Viola.

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 Sebastian or Viola.

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 Sebastian or Viola.

OR (b) Selected scene: Act 2, Scene 5.

From: The start of the scene:
“SIR TOBY: Come thy ways, Signior Fabian”

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:

- style of production, choice of period, with justification
- costumes, fabrics, textures, colours
- use of space and levels – usually set in garden, text refers to ‘box-tree’. A place of concealment consistent with text and style is needed, all suggestions and alternatives must be justified.
- make-up or masks
- 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 - letter
- 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: “(ALICE goes out into the hall and puts on a coat which is hanging on the rack...)”

To: “(FLORENCE crosses the room and disappears up the stairs into the bedroom.)”

Discuss, in detail, how you would play **either** Billy **or** Florence 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 style and/or period – 1960’s
- 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 others on stage

Florence – expect references to include some of the following:

- *old lady in her eighties, who finds it impossible to accustom herself to the modern way of life...in the habit of addressing her remarks to inanimate objects* – reward personal interpretation only
- *continually talks to herself and when she cannot be heard her lips continually move*
- *raising her voice* asks about the pork pies
- mutters about being left alone and anxiety about the insurance man arriving
- delivers lines about waste generally and certainly not directly to Billy though he is the apparent focus of them
- following dialogue is presented without engagement with Billy *in own separate dreamworld*
- even when she makes her comment about Billy’s bizarre behaviour she addresses him *in the third person*
- her actions on Arthur’s entrance and the subsequent dialogue will need to be addressed – suggestions given in stage directions quoted above
- annoyed at their noise – perhaps lack of understanding of their game
- *(getting up from the couch)*. “They’re all idle. They’re all the same. They make me badly.” – indications of difference between their worlds and experiences
- awareness of the hard life experienced by Florence – that she does have some dignity and is neither a caricature or a figure of fun

Billy – expect references to include some of the following:

- *nineteen years old and slightly built*
- possibly is reading the newspaper during Alice and Geoffrey’s exchange
- *goes into the kitchen* then returns *carrying a cup and teapot*
- perhaps grimaces on “I can’t eat that egg” and maybe toys with it, tapping it’s shell, possibly mouthing her lines mockingly while Florence is in full flood
- *(sitting down he pours himself a cup of tea)* – is this directed at Florence to shut her up?

- *(he drinks and grimaces)*. “They drink tea in London.” – starts a daydream
- totally separate from Florence as he speaks, ignoring her comments but paced to fit in with them
- *(addressing an imaginary companion)* his voice would change not only in tone but in accent as Billy takes on a fantasy persona
- *(Billy slowly levers himself out of the chair and limps slowly and painfully around the room leaning heavily against the furniture.)* – influenced by film *Reach for the Sky?*
- *(Billy realises he is being watched and comes out of his fantasy)* – explanation as to how is needed here
- *(rubbing his leg by way of explanation)*. Cramp – should appear ridiculous and unconvincing
- Arthur’s entrance – ‘grim up North’ routine with *thick north-country accent* – exaggerated with strong comic effect
- *(they enter together and march into the living-room where they both dissolve into laughter.)*
- change of mood as the reality of the world of work impinges

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 Florence 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 Florence 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 Florence 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 Florence 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 Florence or Billy.

OR (b) Selected scene: Act 2.

From: The start of Act 2.

To: “(ALICE, GEOFFREY and BILLY turn and look at FLORENCE who is sitting slumped in her chair.)”

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 locations – see stage directions at beginning of Act 2
- style of production
- period – 1960

- costumes, fabrics, textures, colours
- use of space and levels - requires staircase, front door and garden
- make-up – expect justification in terms of age and period
- masks or puppets – unlikely in this instance - if offered, must be justified in terms of text and performance needs
- lighting, colours, intensity, plot, special effects – late afternoon, interior
- properties and their use and management
- awareness of health and safety factors
- integration with overall design concept

NB Note the drawings in some editions, 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 production you have seen during your course that you considered successful.

Discuss, in detail, the contribution of **one** performer to the success of the production. You will need to give details of at least one particular scene or section and 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:

- explanation and justification of ways in which the performance contributed to the success of the production
- reference to at least one specific scene or section – accept candidate’s interpretation or definition
- 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 specific scenes or sections.

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 specific scenes or sections.

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 specific scenes or sections.

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 specific scenes or sections.

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

Discuss, in detail, the ways in which **either** the acting **or** the design made the production enjoyable. You will need to refer to at least one particular scene or section that you found especially effective.

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

- reference to at least one specific scene or section – accept candidate’s interpretation
- explanation and justification of ways in which the acting or the design was enjoyable
- 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 music and/or sound
- 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 and design skills displayed in the specific scenes or sections.

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 specific scenes or sections.

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 specific scenes or sections.

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 specific scenes or sections.

- 9 Choose a production you have seen during your course in which you felt design helped to create a strong effect on you as a member of the audience.

Discuss, in detail, at least one scene or section in which the design elements had a strong effect on you.

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

- reference to at least one specific scene or section – accept candidate’s interpretation or definition
- strengths and/or 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 specific scenes or sections.

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 specific scenes or sections.

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 specific scenes or sections.

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 specific scenes or sections.

10 Choose a production you have seen during your course that you would recommend to others.

Discuss, in detail, at least one scene or section that would justify your recommendation.

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

- reference to at least one specific scene or section – accept candidate’s interpretation or definition
- the reasons for recommendation to others, with justifications
- explanation of how the production’s impression on the candidate was achieved
- 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.

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 as to why this production is to be recommended.

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 as to why this production is to be recommended.

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 as to why this production is to be recommended.

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 as to why this production is to be recommended.