



# General Certificate of Secondary Education

## *Drama 3241*

# Mark Scheme

## *2005 examination - June series*

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.

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

## **MARK SCHEME FOR GCSE DRAMA 3241**

### **June 2005**

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: Scene Four “In the Northern Mountains”.

**From:** The start of the scene.

**To:** “GRUSHA *collapses*. LAVRENTI *takes hold of her*.  
THE SINGER: The sister was too ill...”

Discuss, in detail, how you would play **either** Lavrenti (The Brother) **or** Aniko (The Sister-in Law) 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

**Lavrenti** – expect references to include some of the following:

- “fat peasant” – rises from table, napkin around his neck
- surprise as he greets sister Grusha – stress on “you”
- awkward as he introduces Aniko – divided loyalties becoming apparent?
- more awkwardness and embarrassment mentioning riots and bring Aniko into speech
- drops voice, does not want wife to hear on “Is there a father?” – wants to avoid scandal
- brotherly concern to fore when Grusha collapses
- tries to minimise Grusha’s illness to Aniko
- torn loyalty between two women – but sits and eats at Aniko’s command
- seems afraid of annoying Aniko and is anxious to keep the peace
- deliberately tells untruths about husband and farm to placate Aniko
- replies on Grusha’s behalf
- again stresses “it’s just a weakness” and is anxious to get Aniko out of the room
- speaks urgently to his sister and makes excuses for Aniko’s attitude
- seems more concerned about appearances and what Aniko might say than about Grusha
- some mention of involvement in continuation of scene but only as it impacts on this one

**Aniko** – expect references to include some of the following:

- “fat peasant” who “waddles”
- shows no concern for Grusha – speaks instead to servant – to avoid embarrassment?
- addresses Grusha formally – suggests a coldness and uncaring attitude
- dismissive attitude towards riots in city
- very bossy towards servants
- no warmth in her question “You have a child?”
- her comments on Grusha’s illness reflect own selfishness

- refers to Grusha distantly in third person
- tells Lavrenti to eat but fails to offer his sister anything
- her concern with material matters such as a farm
- total lack of sympathy or human concern for Grusha’s plight

## 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 Lavrenti or Aniko, 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 Lavrenti or Aniko.

*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 Lavrenti or Aniko.

*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 Lavrenti or Aniko.

*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 Lavrenti or Aniko.

**OR** (b) Selected scene: Scene Six “The Chalk Circle”.

**From:** The start of the scene.

**To:** “SHAUVA brings the Statute Book and puts it on the Judge’s seat. AZDAK sits on it.

AZDAK: I receive!”

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 – a “gateway” is mentioned – “law court” – “beam”
- make-up, puppets or masks – justification in terms of style, proportion, colour, use
- lighting, colours, intensity, plot, special effects – “red sky”
- sounds – “distant noises”
- properties and their use and management – lances, rope over beam, chains
- 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 Chalk Circle 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 Chalk Circle 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 Chalk Circle 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 Chalk Circle 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 Chalk Circle scene.*



*FOXTON: Sepia and Song*

**2 EITHER** (a) Selected scene: Taken from *The Godmother*.

**From:** “SPATS: Velma...get me a drink.”

**To:** “SPATS (*To audience*): You never argue with Nick the Stoat.”

Discuss, in detail, how you would play **either** Spats **or** Velma 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 (described as a “spoof documentary”)
- the chosen character’s age and status
- voice, accent, pitch, tone, emphasis (American accents required – alternatives must be justified)
- movement, gesture, posture
- facial expression
- interaction with others on stage

**Velma** – expect references to include some of the following:

- sarcastic and strong-willed
- hard-boiled and brusque towards Alice
- aggressive – squares up to Alice
- sarcastic towards her boss “Spatsy baby”
- possibly adopts a dubious or incredulous tone on “Not a Polak?”
- might say “Could’ve been worse” as an aside
- recites list of vacancies at great speed
- snaps at Alice, maintaining earlier animosity
- ways of responding in the “ad lib” section
- she is unwilling to leave Spats and Nick together
- exit is sulky and with bad grace

**Spats** – expect references to include some of the following:

- possible Italian accent (Valetta)
- gives orders, showing his status, but is rather dazed
- during dance routine “sits dazed” – perhaps brushes away questions absently
- sudden change and appearance of resolve on “Hold it!”
- sharp and sarcastic towards Alice – responds to Lucy’s “sexy” tone
- technical points on presenting half of a telephone conversation
- sense of anxiety mounting during phone call
- direct address to audience – he is returning to his function as narrator
- bonhomie (false?) shown to Nick
- maybe mops brow to suggest increasing nervousness
- possible air of resignation on final 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 Velma or Spats, 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 Velma or Spats.*

*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 Velma or Spats.*

*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 Velma or Spats.*

*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 Velma or Spats.*

**OR** (b) Selected scene: Taken from *I was a Good Little Girl* 'til...

**From:** “(He exits through auditorium. The Street Scene is re-formed. Ponsonby enters...)”.

**To:** “ETHEL: This ‘ere Act is only to ‘elp the upperclasses – starvin’s new to them – it isn’t to us!”

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 – composite set – Edwardian England
- costumes, fabrics, textures, colours – Suffragette colours of purple and green – prison aprons and caps needed
- use of space and levels –elevated seat for Chaplain SR
- make-up, puppets or masks – justification in terms of style, proportion, colour, use
- lighting, colours, intensity, plot, special effects – solo speeches in single spot (gobo of chapel window, perhaps?)
- barrel organ music needed offstage
- properties and their use and management – news stans for vendors, newspapers, Suffragette sashes and/or rosettes, perhaps
- 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.

MILLER: The Crucible

**3 EITHER** (a) Selected scene: Act One.

**From:** “Enter MRS ANN PUTNAM. *She is a twisted soul of forty-five, a death-ridden woman, haunted by dreams.*”

**To:** “Enter MERCY LEWIS, *the Putnam’s servant, a fat, sly, merciless girl of eighteen.*”

Discuss, in detail, how you would play **either** Parris **or** Mrs. Putnam 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 others on stage.

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

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

**Parris** – expect references to include some of the following:

- is engaged in middle of heated conversation with Abigail when he notices the door opening
- reacts with peremptory tone which changes as he realises that it is Mrs. Putnam and *a certain deference springs into him, although his worry remains*
- difficulty in stopping her flow of excitement shown in sequence of unfinished sentences – need for careful pacing of these speeches
- shocked response to ‘Your Ruth is sick?’ with some concern perhaps revealed in facial expression
- change of tone and demeanour with *dwindling conviction now* as he states ‘A precaution only’
- conciliatory and almost desperate on his ‘leap not into witchcraft’ speech
- sense of pressure building as his utterances are interrupted by Putnam
- need for facial and physical expression in response to Mrs. Putnam’s speeches
- surprise and degree of incomprehension on ‘To Tituba! What my Tituba - ?’
- shocked response ‘*(horrificed)* Woman!’ needs to build up with *a frantic terror rising in him*
- stern and condemnatory address to Abigail changes to
- dawning realisation of the situation showing possible resignation and despair – *turns now, with new fear, and goes to Betty, looks down on her, and the gazing off* ‘Oh Abigail...’
- perhaps raises voice on ‘In my house?’ and is yet again interrupted, again undermining what authority he has and demonstrating that he is beaten

**Mrs. Putnam** – expect references to include some of the following:

- described as *a twisted soul of forty-five, a death-ridden woman, haunted by dreams*
- status indicated by *a certain deference* on the part of Parris
- arrives *full of breath, shiny eyed* – how will this be interpreted and communicated?
- only *glancing at Betty*, she is revelling in the situation and *very pleased by it*
- reactions are needed the cautious response of Parris and her husband’s entrance
- moves with Putnam to the bed and registers surprise, possibly by eye contact on ‘Look you, Ann’

- abrupt change of tone to *vicious certainty* with ‘I’d not call it sick...’ with accompanying change of body language
- maybe softens a little as she speaks of Ruth’s condition but this is not sustained
- shows dogmatic certainty with ‘he has indeed...’ and may point a finger for emphasis on ‘let you remember that.’
- important speech about her babies gives scope for changes in pace, tone and mood and we witness her pain, incomprehension and fear that led to her seeking out Tituba
- may drop her voice and lean in conspiratorially on ‘Tituba knows how to speak to the dead’
- dogmatically assertive on ‘They were murdered’ with appropriate body-language and maybe an increase in pace and energy building up to ‘It is a marvellous sign’
- reactions and responses required for moments when she is silent
- response to entrance of her servant, Mercy Lewis

### 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 Parris or Mrs. Putnam, 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 Parris or Mrs. Putnam.

*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 Parris or Mrs. Putnam.

*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 Parris or Mrs. Putnam.

*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 Parris or Mrs. Putnam.

**OR** (b) Selected scene: Act Four.

**From:** “HALE (*quickly to Danforth*): Excellency, it is enough he confess himself. Let him sign it, let him sign it.”

**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 – a cell in Salem Jail, 1962 – benches, high barred window, great heavy door
- costumes, fabrics, textures, colours – “puritan”, plain, homespun
- use of space and levels
- make-up, puppets or masks – justification in terms of style, proportion, colour, use
- lighting, colours, intensity, plot, special effects – dark and shadowy, moonlight seeping through bars – use gobos – changing to morning sunshine
- sound effects – drum rolls – “rattle-like bones”
- properties and their use and management – confession document, period writing materials
- 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 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 10 “The Open Ground”.

**From:** “*In the distance, Audrey and Angela are approaching, pushing the squeaky pram*”

**To:** “*Raymond stands on his head*”

Discuss, in detail, how you would play **either** Audrey **or** Raymond 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:

- enters in distance, pushing squeaky pram and talking to Angela
- use comments made by others while she is out of earshot to help establish character
- calls to Peter – coy expression? Triumphant?
- smug declaration to Peter – smirk mentioned
- proprietorial in “cabin” section
- threatening body language on “Smack him, Aud”
- questioning glances to Angela deciding whether to admit cabin does not exist
- hesitant pause before “Not yet – does not wish to admit to empty boast
- reactions to boys’ talk of fort – are they taking over?
- relationship with Peter on – “Give him a penny?” – showing she supports him?
- reactions to others in scene, especially Peter

**Raymond**– expect references to include some of the following:

- his stammer
- grinning on “Her’s p-pup-retty”
- responses to conversation about girls – “titters”
- concern that Audrey will hear uncomplimentary remarks – fears her reaction to “Frightened of her, are you Raymond?”
- mocking of Peter
- reactions to talk of “cabin” and Peter’s swearing – “chortles”
- rejection of girls’ idea – but still asking for support from boys
- shooting noises and lead pistol
- defensive during discussion of him being a marine
- absurd but childlike – “I can stand on my head, though”
- negotiation of bet
- preparation for, and actual, headstand

## 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 Raymond, 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 Raymond.

*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 Raymond.

*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 Raymond.

*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 Raymond.

**OR** (b) Selected scenes: Scene 2 “Deep in the Woods”, Scene 3 “The Chase”, and Scene 4 “The Old Oak”.

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 solutions to what was originally a television play
- make-up, puppets or masks – justification in terms of style, proportion, colour, use
- lighting, colours, intensity, plot, special effects
- properties and their use and management – squirrel
- 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 2, Scene 4.

**From:** “DUKE ORSINO: Let all the rest give place.”

**To:** The end of the scene.

Discuss, in detail, how you would play **either** The Duke Orsino **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:

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

**Duke Orsino** – expect references to include some of the following:

- lovesick for Olivia but blind to disguised Viola
- seems earnest and (exaggeratedly?) passionate
- shows authority and firmness in “It cannot be so answered”
- shift of reaction on “What dost thou know?” – where is emphasis placed?
- gradually absorbed by Viola’s story
- demonstrates concern and sympathy
- manner of exit

**Viola** – expect references to include some of the following:

- in disguise and in love with Orsino
- concern and pain in “But if she cannot love you, Sir” – emphasis on which words?
- wry amusement or irritation at Orsino’s assertions about woman’s love?
- almost declares herself in “Ay, but I know” – then recovers ground
- dramatic irony of declaring her love to Orsino but at a distance
- sad and poignant moment of “I am all the daughters...”
- thoughtful pause after “...yet I know not...” – perhaps pulls herself together and is more brisk with “Sir, shall I to this lady?”

### **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 Duke Orsino 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 Duke Orsino 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 Duke Orsino 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 Duke Orsino 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 Duke Orsino or Viola.

**OR** (b) Selected scenes: Act 1, Scene 1, and Act 1, Scene 2.

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:

- set in Duke's palace and sea-coast: ways of accommodating both
- room in Duke Orsino's palace – furniture?
- style of production
- choice of period – justification needed
- costumes, fabrics, textures, colours – richness of court; contrast with shipwrecked sailors
- use of space and levels
- make-up or masks – justification in terms of style, proportion, colour, use
- lighting, colours, intensity, plot, special effects
- 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 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 selected 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 selected 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 selected 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 selected scenes.

*WATERHOUSE and HALL: Billy Liar*

**6 EITHER** (a) Selected scene: Act 2.

**From:** “(At which point RITA makes up her mind, and, without knocking, marches into the house and into the living-room.)”

**To:** “BILLY: Does this mean you’re breaking off our engagement?”

Discuss, in detail, how you would play **either** Billy **or** Rita 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 – urban West Riding of Yorkshire
- movement, gesture, posture
- facial expression
- interaction with others on stage

**Rita** – expect references to include some of the following:

- returning after earlier encounter with Billy and is angry at having been let down
- loud, brash, coarse and totally focussed on getting her ring back
- snide reference to Billy’s earlier excuse about Alice going to the lavatory
- refuses to be pushed out by Billy
- exaggeration in her mocking copy of Billy’s comment
- dismissive and contemptuous, especially when she rounds on Barbara
- indignation and self righteousness in ‘witness’ speech
- fast-paced and indignant with masses of energy
- confident that she has a watertight case against him – triumphal on ‘Town Hall’
- deliberately provokes Alice and Barbara with the sexual suggestiveness in ‘Ask him if he was under age down at Foley Bottoms last night’
- again imitates Barbara’s words and tone before her onslaught upon Billy
- rapid build up of pace and energy hardly giving him time to interject his comment, possibly emphasising ‘miserable lying rotten stinking get’ with a beat on each word
- offer a brief pause to allow Billy’s punchline.

**Billy** – expect references to include some of the following:

- attempts to retrieve situation by being formal ‘Rita, I don’t think you’ve met my mother’
- clumsy effort to guide Rita out of room is thwarted
- possibly unsettled by talk of engagement
- desperation as he is caught out in the middle of three women whose good will he wishes to keep
- clutching at straws as he states ‘I think I can explain’
- pathetic reason offered with attempt at conviction
- perhaps sheepish response to ‘Billy!’
- perhaps unsettled at further talk of witnesses and invocation of Town Hall
- desperately trying to silence Rita’s revelations about Foley Bottoms possibly with facial expression and gestures
- ineffectively attempts to stop her flow of vituperation – ‘Yes, but, look, Rita...’
- must gain a laugh on ‘Does this mean you’re breaking off our engagement?’ by precise timing and serious or concerned facial expression.

## 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 Rita 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 Rita 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 Rita 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 Rita 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 Rita or Billy.*

**OR** (b) Selected scene: Act 3.

**From:** “GEOFFREY goes into the kitchen as the lights fade down in the living-room. The lights come up in the garden – both from the porch and the street lamp...”

**To:** “(BILLY glances in fear at the envelopes on the floor.)”

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 – details given in stage directions Act 1 and Act 3. Sideboard in living-room.
- costumes, fabrics, textures, colours – Liz – black skirt, white blouse and green suede jacket. Arthur probably in suit, dressed for Saturday night dancing
- use of space and levels – multiple set requires living room with kitchen off, staircase, front door and garden seat in garden area
- lighting, colours, intensity, plot, special effects – *the lights fade down in the living-room. The lights come up in the garden – both from the porch and the street lamp. We discover Billy sitting on the garden seat...* Near the end of the selected scene, *lights begin to come up in the living room...fade in the garden.*
- properties and their use and management – garden cane, cigarettes, envelopes on floor in living-room
- 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 **one** production you have seen during your course in which the acting was effective.

Discuss, in detail, the way in which any **two** performers contributed to the overall effectiveness of the production. You will need to refer to at least one specific 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:

- accept candidate's interpretation or definition of scene or section
- focus on characterisation
- the chosen characters' age and status
- voice, accent, pitch, tone, emphasis
- movement, gesture, posture
- facial expression
- interaction with others on stage

**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 from which you were able to learn something as a performer **or** designer.

Discuss, in detail, the scene or section that you found most inspiring and state what you were able to learn from it. You may wish to refer to the activity on stage, the audience reaction, lighting, sound, set design or costume.

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

- accept candidate's interpretation or definition of scene or section
- indication of what candidate learnt from the production
- style of production
- communication of period or place
- set design
- costumes, fabrics, texture, colours
- use of space and levels
- use of 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 chosen character's age and status
- voice, accent, pitch, tone, emphasis
- movement, gesture, posture
- facial expression, interaction with others on stage
- awareness of effective integration of design and performance elements

### **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/or 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/or 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/or 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/or design skills displayed in the selected scene or section.*



- 9 Choose a production you have seen during your course in which you felt the design of the costumes **or** the set played an important part.

Discuss, in detail, the theatrical effectiveness of **either** the costumes **or** the set. You must justify your answer with examples and explanations.

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

- positive response expected, but negative critical response to poor design acceptable – either or both must be fully justified to gain marks in top bands
- style of production
- communication of period or place
- set design – construction, materials, textures, colours, style, appropriateness
- costumes – fabrics, textures, colours, style, appropriateness
- use of space and levels
- make-up – style
- puppets or masks – types, styles, proportions, methods of use as related to chosen area of design
- lighting, colours, intensity, plot, special effects
- properties and their use and management
- use of music and/or sound where appropriate
- relationship of design skills to performances
- statement of how 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 production.

*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 production.

*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 production.

*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 production.

**10** Choose a production you have seen during your course that you felt made a strong impact on the audience.

Discuss, in detail, the ways in which at least one scene or section made its impact on the audience.

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

- accept candidate's interpretation or 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 of the chosen production.*

*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 of the chosen production.*

*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 of the chosen production.*

*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 of the chosen production.*

*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 of the chosen production*