



General Certificate of Secondary Education

Drama 3241

Mark Scheme

2006 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

PLEASE NOTE:

MARK BANDS HAVE BEEN REORGANISED IN DESCENDING ORDER THROUGHOUT THE MARK SCHEME WITHOUT CHANGE OF CONTENT.

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 on pages 3 and 4.

Section A

- 40-33** 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.

- 32-25** 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.

- 24-17** 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.

- 16-9** 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.

- 8-0** 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 basic 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

- 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

- 40-33** 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.

- 32-25** 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.

- 24-17** 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.

- 16-9** 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.

- 8-0** 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 basic 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.

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.

- 40-33** 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.
- 32-17** 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.
- 16-0** 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.

MARK SCHEMES FOR INDIVIDUAL QUESTIONS

SECTION A: SET PLAYS

BRECHT: *The Caucasian Chalk Circle*

1 EITHER (a) Selected scene: Near the end of Scene Two ‘The Noble Child’.

From: ‘THE ADJUTANT (*harshly*): Harness the horses to the big carriage! Don’t stand there doing nothing, idiot!’

To: ‘THE GOVERNOR’S WIFE: Mario! Bring the child!...Fire! *She rushes off, followed by the Adjutant.*’

Discuss, in detail, how you would play **either** The Adjutant **or** The Governor’s Wife 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/or status
- voice, accent, pitch, tone, emphasis
- movement, gesture, posture
- facial expression
- interaction with other characters on stage

The Adjutant – expect references to include some of the following:

- harassed
- in position of authority and responsibility
- gives commands *harshly* but will be more deferential towards The Governor’s Wife
- attempts, unsuccessfully, to hurry her – may salute her as he leaves
- returns with a sense of urgency that will increase during the scene – leaves as if there are other pressing matters to attend to
- higher level of concern shown on third entrance – *very excited*
- increased sense of desperation *trying to pull her away*, possibly glancing as *A servant runs off*
- delivers “Where’s the child?” with urgency and concern
- as he leaves he may deliver first lines almost to himself, then stressing “And ride” as if he’s making decisions on the spot
- may run in on “Quick! Quick!”, showing a loss of composure
- is now no longer deferential as he offers The Governor’s Wife the ultimatum. It is now a matter of survival

The Governor's Wife – expect references to include some of the following:

- snobbish, fussy and totally self-absorbed as she orders servants in peremptory tones
- some awareness of the Adjutant's sense of urgency but greater concern about saving the dresses that she's *got to have*
- *pointing at some brocade dresses* she continues to command sharply, pausing perhaps to hold her head affectedly on "Where are the doctors?"
- *orders her by signs*
- *beats* her servant – will need to grasp onto her as later the direction is *letting go of the young woman*
- sudden awareness of the seriousness of her situation on "My God, do you think..."
- *all are silent. She herself begins to rummage in the trunks*
- relationship with servants on "I'll have you flogged" – controls by instilling fear
- need to convey her warped sense of priorities – dresses over town and its people
- "Maro, get the child ready!" – needs to show lack of real care as she *still rummages among her dresses*
- must be sense of total confusion around her but still delivers final line with imperious disdain

Mark Bands

For the award of Band 1 marks (40-33), candidates will give a **sound** and **competent** discussion using a **wide range** of the indicators mentioned. There will be a **high degree** of sensitivity, understanding and insight into the needs of the role of The Adjutant or The Governor's Wife.

For the award of Band 2 marks (32-25), candidates will refer **confidently** to a **good range** of the indicators mentioned, showing good knowledge, understanding and insight into the needs of the role of The Adjutant or The Governor's Wife.

For the award of Band 3 marks (24-17), candidates will refer **appropriately** to a **reasonable range** of the indicators mentioned, showing a grasp of knowledge, understanding and insight into the needs of the role of The Adjutant or The Governor's Wife.

For the award of Band 4 marks (16-9), candidates will make **some 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 The Adjutant or The Governor's Wife.

For the award of Band 5 marks (8-0), candidates will refer to some of the indicators mentioned. There will be **some attempt** to realise the role of The Adjutant or The Governor's Wife, but at a **simplistic level**.

OR (b) Selected scene: Scene Five ‘The Story of the Judge’.

From: The start of the scene.

To: ‘THE FIRST IRONSHIRT (*to AZDAK*): There you have your new age.’

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 some of the following aspects of design:

- style of production – may mention Brechtian approach
- choice of period – is a play within a play any period is acceptable but must be justified
- costumes, fabrics, textures, colours – ‘Azdak, in rags’, ‘fugitive dressed as beggar’, policeman Chauva, military costume for Ironshirts
- use of space and levels – various changes of location – starts with Azdak’s hut both interior and exterior. Moves into Court of Justice – expect mention of Judge’s chair and possibly benches, ‘From a pillar hangs a man in judge’s robes’
- make-up
- masks or puppets, sounds – if offered, must be justified in terms of text and performance needs
- lighting, colours, intensity, plot, special effects – ‘sky reddened by fire’
- sounds
- properties and their use and management – chest containing rags and a cheese, (could also be used as a seat), chains for Azdak in second section (how/when are they fitted?) bottles and tankards, document rope
- awareness of health and safety factors
- some integration of design elements into overall design concepts

Mark Bands

For the award of Band 1 marks (40-33), candidates will give a **sound** and **competent** discussion using a **wide range** of the indicators mentioned. There will be a **high degree** of sensitivity, understanding and insight into the design needs of the selected scene.

For the award of Band 2 marks (32-25), candidates will refer **confidently** to a **good 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 3 marks (24-17), candidates will refer **appropriately** to a **reasonable range** 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 (16-9), candidates will make **some 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 5 marks (8-0), 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**.

FOXTON: Sepia and Song

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

From: '(At the end of the number Spats applauds wildly. The Girls take up positions at stage right and left.)'

To: '(Nick and Boss are bundled out by the 'gangsters' and girls stage left, who then return.)'

Discuss, in detail, how you would play **either** Boss **or** Nick 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 – USA, Prohibition era
- the chosen character's age and/or status
- voice, accent, pitch, tone, emphasis (American accents required)
- movement, gesture, posture
- facial expression
- interaction with others on stage

Boss – expect references to include some of the following:

- gang boss Boss Lugano, perhaps hint of Italian accent
- interpretation of first line – is it misprint referring to Alice?
- hint of menace in his 'invitation'
- needs to sustain impression of threat and power at this point in order that the deflation at the end will have maximum comic effect
- offers an appearance of being reasonable but with underlying threat
- ironic mention of Scarface's real name – Einstein, possibly with glance to Nick as if sharing the joke
- imperious command on "Nick...get the books" – comment needed on use of the pause
- dismissive tone and gesture towards Theda, with increasing irritation
- sarcastic response- "You don't say"
- interpretation of "Yeah" – affirmative or dismissive?
- need for subtle change in status during the rest of the scene
- variety of reactions to the steady reduction of his gang to enhance comic effect
- meaningful pause in the middle of his last long speech to signal his final realisation and acceptance of the situation
- need for reaction to *Two shots ring out and appropriate shouts...* to point lowest point of status in having to ask Nick for advice

Nick – expect references to include some of the following:

- described as being ‘Boss Lugano’s chief messenger boy... ‘Nick (the Stoat) Berkowitz’ – “a petty criminal”
- *he is very small* – possibility of comedy arising from contrast of his pugnacity and small stature
- *re-enters from stage left* – perhaps self-importantly like an efficient NCO
- could take up posture as a bodyguard
- abrupt and threatening towards Alma
- beginning of running gag “And me” needs to be pointed – boastful perhaps
- could manhandle Scarface off, giving an ironic pause and laugh on “Einstein!”
- may start his speech offstage, running on with appearance of anxiety
- stress on “And me!”
- may reassume ‘bodyguard’ pose
- perhaps a hesitation after *Two shots offstage* before he exits
- could hesitate and deliver ‘We’re down to two, Boss’ apologetically
- strong reaction to Theda’s “and you!” to point the end of the running gag
- baleful exchange of glances with Boss as *Two shots ring out*
- delivers final line as punch line before being *bundled out*. Needs awareness of timing here

Mark Bands

For the award of Band 1 marks (40-33), candidates will give a **sound** and **competent** discussion using a **wide range** of the indicators mentioned. There will be a **high degree** of sensitivity, understanding and insight into the needs of the role of Boss or Nick.

For the award of Band 2 marks (32-25), candidates will refer **confidently** to a **good range** of the indicators mentioned, showing good knowledge, understanding and insight into the needs of the role of Boss or Nick.

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

For the award of Band 4 marks (16-9), candidates will make **some 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 Boss or Nick.

For the award of Band 5 marks (8-0), candidates will refer to some of the indicators mentioned. There will be **some attempt** to realise the role of Boss or Nick, but at a **simplistic level**..

OR (b) Selected scene: Taken from *A Memory of Lizzie*.

From: ‘(The rope stops. The main stage lights dim, spotlight on Dorothy. The rest of the cast freeze.)’

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 some of the following aspects of design:

- style of production
- communication of period and/or place – schoolyard, Fall River, Massachusetts, 1871/2 – courtroom 1892
- costumes, fabrics, textures, colours
- 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 – solo speeches in single spots to show ‘flash forward’ to trial, red spot on Lizzie at end of funeral section changing for the final square dance
- sound effects – square dance music
- properties and their use and management – cardboard box containing broken remains of doll
- awareness of health and safety factors
- some integration of design elements into overall design concepts

Mark Bands

*For the award of Band 1 marks (40-33), candidates will give a **sound** and **competent** discussion using a **wide range** of the indicators mentioned. There will be a **high degree** of sensitivity, understanding and insight into the design needs of the selected scene.*

*For the award of Band 2 marks (32-25), candidates will refer **confidently** to a **good range** of the indicators mentioned, showing good knowledge, understanding and insight into the design needs of the selected scene.*

*For the award of Band 3 marks (24-17), candidates will refer **appropriately** to a **reasonable range** 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 (16-9), candidates will make **some 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 5 marks (8-0), 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**.*

MILLER: *The Crucible*

3 EITHER (a) Selected scene: Act Three.

From: 'HALE (*indicating Abigail and the girls*): You cannot believe them!'

To: The end of Act Three.

Discuss, in detail, how you would play **either** Proctor **or** Mary Warren 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/or status
- voice, accent, pitch, tone, emphasis
- movement, gesture, posture
- facial expression
- interaction with the other characters on stage

Mary Warren – expect references to include some of the following:

- on trial and subject to hostile questioning about her 'powers'
- hesitant, afraid and lost for words – baffled by what is happening to the girls
- *utters something unintelligible, staring at Abigail who keeps watching the 'bird' above* – confused and fearful
- *utters, again unintelligibly* – is distressed and low in status
- unable to comprehend what is happening – *staring in horror*
- *Mary, as though infected opens her mouth and screams with them...only Mary is there staring up at the 'bird' screaming madly* – convincing build-up to hysteria needed
- on approach from Proctor *she rushes out of his reach, screaming in horror*
- hysterical cries of 'Don't touch me!'
- *pointing at Proctor* – emphatically asserts "You are the Devil's man"
- increases in confidence and strength with "I'll not hang with you!"
- build-up of hysteria her line "We must overthrow the court"
- change of tone and pace – *her sobs beginning* – "he wakes me every night"
- *screaming at Proctor then rushes to Abigail*
- allows herself to be drawn, sobbing, into Abigail's arms

Proctor – expect references to include some of the following:

- watches Mary Warren intently, possibly showing apprehension at what she might reveal to the court
- stern and reproof on “God damns liars Mary”
- encouraging and almost kindly – “Mary, remember the Angel Gabriel”
- commentary needed on his reaction to the girls’ hysteria
- anxiously *strides towards her* perhaps trying to modify the testimony she will give to the court
- *astonished* at her violent rejection of him
- *he is stopped in his tracks* – how is this performed
- “(numbed) Mary, how...?” shocked and disturbed by the turn of events – shown by?
- shows mounting horror as Mary accuses him
- appeal to Mr Hale
- mounting desperation “(as Danforth’s wide eyes pour on him): Mary!”
- deflation mixed with fear and speechless anger as Mary retreats into the arms of Abigail
- visibly struggling for control “(his mind wild, breathless): I say – I say – God is dead!”
- (laughs insanely, then) delivers “A fire is burning speech” with quickening pace and desperate intensity
- final line given as a ringing declaration and with disturbing conviction

Mark Bands

For the award of Band 1 marks (40-33), candidates will give a **sound** and **competent** discussion using a **wide range** of the indicators mentioned. There will be a **high degree** of sensitivity, understanding and insight into the needs of the role of Proctor or Mary.

For the award of Band 2 marks (32-25), candidates will refer **confidently** to a **good range** of the indicators mentioned, showing good knowledge, understanding and insight into the needs of the role of Proctor or Mary.

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

For the award of Band 4 marks (16-9), candidates will make **some 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 Mary.

For the award of Band 5 marks (8-0), candidates will refer to some of the indicators mentioned. There will be **some attempt** to realise the role of Proctor or Mary, but at a **simplistic level**.

OR (b) Selected scene: Act One.

From: The start of the play.

To: ‘Enter JOHN PROCTOR. On seeing him, MARY WARREN leaps in fright.’

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 some of the following aspects of design:

- style of production
- communication of period or place – *A small upper bedroom in the home of Reverend Samuel Parris, Salem, Massachusetts, in the Spring of 1692* – set details at the start of Act One
- costumes, fabrics, textures, colours – ‘puritan’, plain, homespun
- use of space and levels – bed to right, door to landing ‘at back’, window left
- make-up, masks or puppets, sounds – if offered, must be justified in terms of text and performance needs
- lighting, colours, intensity, plot, special effects – morning sunlight through narrow window, candle still burns near the bed
- 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 (40-33), candidates will give a **sound** and **competent** discussion using a **wide range** of the indicators mentioned. There will be a **high degree** of sensitivity, understanding and insight into the design needs of the scene.

For the award of Band 2 marks (32-25), candidates will refer **confidently** to a **good range** of the indicators mentioned, showing good knowledge, understanding and insight into the design needs of the scene.

For the award of Band 3 marks (24-17), candidates will refer **appropriately** to a **reasonable range** 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 (16-9), candidates will make **some 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 5 marks (8-0), 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**.

POTTER: Blue Remembered Hills

4 EITHER (a) Selected scenes: Scenes 18 ‘The Hollow’, 19 ‘Trees Beyond the Hollow’, 20 ‘The Hollow’, 21 ‘The Old Barn’, and 22 ‘The Hollow’.

From: The start of Scene 18 ‘*The four left behind are tense and nervous.*’

To: The end of Scene 22 ‘Peter: Come on! I byunt stopping. Let’s run for it!

And without more ado he bolts...’

Discuss, in detail, how you would play **either** Peter **or** Audrey in the selected scenes. 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/or status
- voice, accent, pitch, tone, emphasis (Forest of Dean)
- movement, gesture, posture (children)
- facial expression
- interaction with the other characters on stage

Peter – expect references to include some of the following:

- lying flat on the ground, stalking the others – joins in John’s *blood curdling cry*
- is deliberately trying to frighten the others – pretends he’s being attacked by ‘Itie’
- *rolling on the ground, helpless with suppressed, belly-aching laughter*
- inarticulate with laughter and shortage of breath
- pauses for breath and control before exploding in helpless but suppressed laughter
- reference needed as to what is to be done during scenes 20 and 21
- *pointing and whooping with delight and derision* on “Hoo! Hoo! Had ya!”
- *is knocked to the ground by Audrey – how?*
- needs to fend off blows and manage the violence
- *with a desperate heave, he rolls over and pinions her wrists*
- some triumph on ‘Give in?’ – though still struggling for supremacy over her – *gasping*
- seizes on idea for subduing her – *he makes a bubble of spit*
- response as Audrey goes on the defensive
- frozen horror on Willie’s speech – quaking
- needs to state when he gets up, possibly on, “W.where?”
- flash of temper on “*furiously* – I shall smack thou one”
- sobered by fear that “He might have heard” – possibly whispered to self
- gradually revealing more cowardice and fear as he defers to John’s advice
- panic as he delivers his line *and with no more ado he bolts*

Audrey – expect references to include some of the following:

- *tense and nervous* she is hiding from the escaped prisoner
- appears to be the most robust of the four – *snarling* “course they will”
- “Shhh!” listens intently, perhaps with finger on her lips
- *wide eyed and trembling with shock and horror...* [they] *cling to each other, moaning and sobbing*
- maintains position during scene 19
- *in painful desperation...curled up in foetal position*
- reacts to and joins in Willie’s cries of “Help!”
- *22 cries at peak of desperation...shrieking and shouting in panic, the four scramble out of the hollow as fast as they can*
- *goes wild* – leaps at Peter, fists flailing
- continues to struggle on being rolled over
- *shrill* “I shall tell our mam!”
- panic at thought of being spat upon but still defiant “No!”
- desperate and attempting to reason with Peter – *gasping* “I be a *girl* mind. A girl!”
- freezes on Willie’s statement – may brush herself down when she is released
- anger and indignation on “See! See!” speech turning into fear on “Oh my God!”
- build up of anxiety leads to “Oh let’s get home...”

Mark Bands

For the award of Band 1 marks (40-33), candidates will give a **sound** and **competent** discussion using a **wide range** of the indicators mentioned. There will be a **high degree** of sensitivity, understanding and insight into the needs of the role of Peter or Audrey.

For the award of Band 2 marks (32-25), candidates will refer **confidently** to a **good range** of the indicators mentioned, showing good knowledge, understanding and insight into the needs of the role of Peter or Audrey.

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

For the award of Band 4 marks (16-9), candidates will make **some 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 Audrey.

For the award of Band 5 marks (8-0), candidates will refer to some of the indicators mentioned. There will be **some attempt** to realise the role of Peter or Audrey, but at a **simplistic level**.

OR (b) Selected scenes: Scenes 7 ‘The Barn’ and 8 ‘The Field’.

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 some of 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 – field
- design solution to what was originally written as a television script – need to integrate the various locations
- make-up, masks or puppets, sounds – if offered, must be justified in terms of text and performance needs
- lighting, colours, intensity, plot, special effects
- properties and their use and management
- awareness of health and safety factors – scatter of tools
- integration with overall design concept

Mark Bands

For the award of Band 1 marks (40-33), candidates will give a **sound** and **competent** discussion using a **wide range** of the indicators mentioned. There will be a **high degree** of sensitivity, understanding and insight into the design needs of the scenes.

For the award of Band 2 marks (32-25), candidates will refer **confidently** to a **good range** of the indicators mentioned, showing good knowledge, understanding and insight into the design needs of the scenes.

For the award of Band 3 marks (24-17), candidates will refer **appropriately** to a **reasonable range** 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 (16-9), candidates will make **some 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 5 marks (8-0), 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**.

SHAKESPEARE: *Twelfth Night*

5 EITHER (a) Selected scene: Act 4, Scene 2.

From: 'FESTE (*Singing*): *Hey Robin, jolly Robin,
Tell me how thy lady does.*'

To: The end of the scene.

Discuss, in detail, how you would play **either** Feste/Clown **or** Malvolio 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.

Note: In some editions Feste is referred to as Clown.

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

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

Feste – expect references to include some of the following:

- interpretation of his position as 'clown'
- enters singing – possible suggestion of indifference or assumed innocence for benefit of Malvolio
- deliberately ignores Malvolio's cries then feigns surprise on "Master Malvolio!"
- false appearance of sympathy and concern towards him
- addresses Malvolio in 'reasonable' tone as he points out his 'logic'
- appears to warn Malvolio "Advise what you say" then adopts 'cleric' voice of Master Topaz
- may move and take on postures and gestures to fit voices to amuse the audience
- could drop voice conspiratorially on "I am sent for speaking" speech
- possibly cynical expression as Malvolio states "I am as well in my wits as any man"
- relents or becomes bored with tormenting Malvolio?
- sings and dances off

Malvolio – expect references to include some of the following:

- is imprisoned and considered to be mad – decision needed as to how much of him is visible
- calls to gain attention – frail and weary voice – still some indication of old character needed
- meek and pleading as he makes his request for “a candle, ink and paper”
- perhaps weary tone on “Ay good fool”
- indignation and/or self-pity on “never so notoriously abused” speech
- complains about his situation with perhaps self-pity, whining voice, indignation – choice to be justified
- perhaps is trying to convince himself of his state of mental health with “I am as well in my wit as any man”
- responds emphatically to Feste’s doubts – perhaps moderates his tone to pleading in order to win over his tormentor
- earnest and emphatic – “Believe me, I am not”
- possible relief or is it empty boasting on “I’ll requite it...”?
- urgency and desperation in last line

Mark Bands

For the award of Band 1 marks (40-33), candidates will give a **sound** and **competent** discussion, using a **wide range** of the indicators mentioned. There will be a **high degree** of sensitivity, understanding and insight into the needs of the role of Feste or Malvolio.

For the award of Band 2 marks (32-25), candidates will refer **confidently** to a **good range** of the indicators mentioned, showing good knowledge, understanding and insight into the needs of the role of Feste or Malvolio.

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

For the award of Band 4 marks (16-9), candidates will make **some 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 Feste or Malvolio.

For the award of Band 5 marks (8-0), candidates will refer to some of the indicators mentioned. There will be **some attempt** to realise the role of Feste or Malvolio, but at a **simplistic level**.

OR (b) Selected scene: Act 3, Scene 4.

From: The start of the scene:
'OLIVIA (aside): I have sent after him, he says he'll come.'

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 some of the following aspects of design:

- style of production, choice of period, with justification
- costumes, fabrics, textures, colours – cross garters and yellow stockings – solution required with justification for periods other than Shakespearean
- use of space and levels – in some editions describes as 'garden'
- make-up, masks or puppets, sounds – 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 for Sir Andrew
- awareness of health and safety factors
- integration with overall design concept

Mark Bands

*For the award of Band 1 marks (40-33), candidates will give a **sound** and **competent** discussion using a **wide range** of the indicators mentioned. There will be a **high degree** of sensitivity, understanding and insight into the design needs of the selected scene.*

*For the award of Band 2 marks (32-25), candidates will refer **confidently** to a **good range** of the indicators mentioned, showing good knowledge, understanding and insight into the design needs of the selected scene.*

*For the award of Band 3 marks (24-17), candidates will refer **appropriately** to a **reasonable range** 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 (16-9), candidates will make **some 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 5 marks (8-0), 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**.*

WATERHOUSE and HALL: Billy Liar

6 EITHER (a) Selected scene: Act 2.

From: ‘BILLY: Hey, listen! I’ve just had my fortune told by a gipsy.’

To: ‘BILLY (*he puts his arm around her*): Not with me to look after you, you wouldn’t.’

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

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

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

Billy – expect references to include some of the following:

- seeking to distract Barbara with a deliberate lie stated with energy
- does not listen to Barbara – lost in own fantasy about “gipsy”
- *crosses and sits in armchair*
- appears to have forgotten grandmother’s ‘turn’ but is inspired by the reference to slip into another fantasy
- injured pride on “How do you mean?” then dismissive on “Oh don’t you take any notice of him” – perhaps is still brooding on the previous row
- assumption of air of nonchalance – “Did he...”
- more lies to avoid Barbara in “He’s been summoned twice”
- conspiratorially, perhaps, on “there’s a very interesting story behind that” leading into another flight of fancy
- assumes role of 1930s romantic film hero in response to Barbara’s appeal – change of accent and rhythm with some overdramatic delivery
- carried away by role until brought to earth by Barbara’s “another one of your stories”
- change to normal voice “you don’t have to believe me” slips into dramatically engaging her attention with “the evidence is here” dramatic pause “in this house”
- gestures confidently towards the sideboard, knowing it is locked
- facial expression on “[*meaningly*] Yes”
- shaping of final speech important
- awareness of comic potential is essential

Barbara – expect references to include some of the following:

- *about nineteen years old, a large well-built girl in a tweed suit and flat-heeled shoes is just finished eating an orange* would wipe fingers with handkerchief not tissue
- delivers first line in flat, naïve tone – should raise a laugh from audience (reward awareness of comic potential throughout)
- concern expressed in voice and facial expression on “Do you think she’ll be alright?”
- disapproval and annoyance after “Honestly!”
- raises question of the London move tentatively with “Billy?”
- *automatically freeing her hand she takes an orange out of her handbag settles down and begin to peel the orange* – how?
- “*warningly* If this is going to be one of your stories” – some degree of uncertainty
- suggestion that she is hooked, despite her disbelief with “Evidence?”
- *rises and crosses to the sideboard. She tugs at the handle on Billy’s cupboard* – how?
- “where’s the key?” – indication that she is gripped by the ‘mystery’ conjured by Billy
- comic line “*(in half belief)* Well, we can’t all be geniuses.” – timing and delivery?

Mark Bands

For the award of Band 1 marks (40-33), candidates will give a **sound** and **competent** discussion using a **wide range** of the indicators mentioned. There will be a **high degree** of sensitivity, understanding and insight into the needs of the role of Billy or Barbara.

For the award of Band 2 marks (32-25), candidates will refer **confidently** to a **good range** of the indicators mentioned, showing good knowledge, understanding and insight into the needs of the role of Billy or Barbara.

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

For the award of Band 4 marks (16-9), candidates will make **some 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 Billy or Barbara.

For the award of Band 5 marks (8-0), candidates will refer to some of the indicators mentioned. There will be **some attempt** to realise the role of Billy or Barbara, but at a **simplistic level**.

OR (b) Selected scene: Act 1.

From: '(BILLY crosses into the hall and opens the door to admit BARBARA.)'

To: The end of Act 1.

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 some of the following aspects of design:

- complex set with interior/exterior locations – see stage directions at beginning of Act 1
- style of production
- period – 1960
- costumes, fabrics, textures, colours
- use of space and levels - requires staircase, front door and garden
- make-up, masks or puppets, sounds, if offered, must be justified in terms of text and performance needs
- lighting, colours, intensity, plot, special effects – late morning
- properties and their use and management - passion pills in bottle, port bottle and two glasses, handbag and a bag of oranges, telephone
- 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 their designs.

Mark Bands

For the award of Band 1 marks (40-33), candidates will give a **sound** and **competent** discussion using a **wide range** of the indicators mentioned. There will be a high degree of sensitivity, understanding and insight into the design needs of the selected scene.

For the award of Band 2 marks (32-25), candidates will refer **confidently** to a **good range** of the indicators mentioned, showing good knowledge, understanding and insight into the design needs of the selected scene.

For the award of Band 3 marks (24-17), candidates will refer **appropriately** to a **reasonable range** 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 (16-9), candidates will make **some 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 5 marks (8-0), 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**.

SECTION B: RESPONSE TO LIVE PRODUCTIONS SEEN DURING THE COURSE

- 7 Choose a production you have seen during your course in which there was one actor's performance that you considered to be outstanding.

Discuss, in detail, the performance of this **one** actor. 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:

- reference to specific scenes or sections – accept candidate's interpretation or definition
- accept negative interpretation of 'outstanding'
- focus on contribution of one performance which was considered 'outstanding'
- the age and/or status of the character being played
- voice, accent, pitch, tone, emphasis
- movement, gesture, posture
- facial expression
- relationships with other characters on stage
- impact on audience
- characterisation

Mark Bands

*For the award of Band 1 marks (40-33), candidates will give a **sound** and **competent** discussion using a **wide range** 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.*

*For the award of Band 2 marks (32-25), candidates will refer **confidently** to a **good 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 3 marks (24-17), candidates will refer **appropriately** to a **reasonable range** 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 (16-9), candidates will make **some 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 5 marks (8-0), candidates will refer to some of the indicators mentioned. There will be **some attempt** to offer a discussion, but at a **simplistic level**.*

- 8** Choose a production you have seen during your course in which the acting **or** the design made a positive impact on the audience.

Discuss, in detail, the ways in which **either** the acting **or** the design made an impact. 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 specific scenes or sections – accept candidate’s interpretation
- explanation and justification of ways in which the acting or the design made an impact and was effective – a positive response is required
- 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
- effective and well-labelled sketches or diagrams should be credited on the strength of the levels of understanding and knowledge communicated
- the age and/or status of the character being played
- voice, accent, pitch, tone, emphasis
- movement, gesture, posture
- facial expression
- relationships with other characters on stage
- characterisation

Mark Bands

*For the award of Band 1 marks (40-33), candidates will give a **sound** and **competent** discussion using a **wide range** 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.*

*For the award of Band 2 marks (32-25), candidates will refer **confidently** to a **good 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 3 marks (24-17), candidates will refer **appropriately** to a **reasonable range** 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 (16-9), candidates will make **some 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 5 marks (8-0), candidates will refer to some of the indicators mentioned. There will be **some attempt** to offer a discussion, but at a **simplistic level**.*

9 Choose a production you have seen during your course which you felt was visually effective.

Discuss, in detail, how **either** the set **or** the costumes **or** lighting made at least one scene or section visually effective.

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

- reference to specific scenes or sections – accept candidate’s interpretation or definition
- style of production
- communication of period or place
- set design – textures, colours
- costumes - textures, colours
- use of space and levels
- make-up, puppets or masks in as much as they affect the lighting, costumes or set
- lighting, colours, intensity, plot, special effects
- properties and their use and management in as much as they affect the lighting, costumes or set
- use of music and/or sound in as much as they affect the lighting, costumes or set
- statement of how the design elements contributed to the overall visual effectiveness
- effective and well-labelled sketches or diagrams should be credited on the strength of the levels of understanding and knowledge communicated

Mark Bands

*For the award of Band 1 marks (40-33), candidates will give a **sound** and **competent** discussion using a **wide range** 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.*

*For the award of Band 2 marks (32-25), candidates will refer **confidently** to a **good 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 3 marks (24-17), candidates will refer **appropriately** to a **reasonable range** 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 (16-9), candidates will make **some 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 5 marks (8-0), candidates will refer to some of the indicators mentioned. There will be **some attempt** to offer a discussion, but at a **simplistic level**.*

10 Choose a production you have seen during your course that, as a student of theatre, you would wish to see again.

Discuss, in detail, your reasons for wishing to see the production again. You will need to refer closely to at least one scene or section.

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

- reference to specific scenes or sections – accept candidate’s interpretation or definition
- the reasons for wishing to see the production again, 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
- use of voice and movement on stage
- characterisation and interpretation
- use of music and/or sound
- effective and well-labelled sketches or diagrams should be credited on the strength of the levels of understanding and knowledge communicated
- Impact on audience

Mark Bands

For the award of Band 1 marks (40-33), candidates will give a **sound** and **competent** discussion using a **wide range** 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.

For the award of Band 2 marks (32-25), candidates will refer **confidently** to a **good 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 3 marks (24-17), candidates will refer **appropriately** to a **reasonable range** 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 (16-9), candidates will make **some 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 5 marks (8-0), candidates will refer to some of the indicators mentioned. There will be **some attempt** to offer a response, but at a **simplistic level**.