



# **General Certificate of Secondary Education**

## **Drama 3241/W**

# **Mark Scheme**

*2007 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.

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Set and published by the Assessment and Qualifications Alliance.

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

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

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

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

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

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

## Section A

- 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.
- 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.
- 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.
- 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.
- 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 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.

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## Section B

**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.

**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.

**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.

**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.

**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 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.

- 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.
- 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.
- 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.

## MARK SCHEMES FOR INDIVIDUAL QUESTIONS

### SECTION A: SET PLAYS

BRECHT: *The Caucasian Chalk Circle*

**1 EITHER** (a) Selected scene: Scene Three 'The Flight into the Northern Mountains'.

From: '*In front of a caravansary. GRUSHA dressed in the brocade coat is seen approaching two elegant ladies. She holds the child in her arms.*'

To: 'GRUSHA: (*confused*) I'm not up to any mischief. I just thought you might take us a little way in your carriage. Please, I ask you, don't make a noise, I'll go on my own.'

Discuss, in detail, how you would play **either** Grusha **or** The Elder Lady 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 some of the following aspects of performance:

- voice – accent, pitch, tone, emphasis
- movement, gesture, posture
- facial expression
- interaction with others on stage

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

- need to show that she is a fugitive and is caring for a child that is not hers
- attempts to appear rich or aristocratic in order to ingratiate herself with the two ladies – mock surprise on greeting them
- some exaggeration of upper-class accent and mannerisms – exclamation marks offer indication of hearty tone
- false air of confidence and complicity in references to coachman and Persian shoes
- perhaps nods in agreement as the Elder Lady speaks but retreats into background
- reactions needed to the conversation – she is under strain and fears exposure
- interjects line about her son catching cold to help persuade the innkeeper
- reactions to innkeeper – disappointment at there being no room, alarm at 'fugitive'
- suppressed horror at the price followed by almost pleading 'In a way. I'm also in need...'
- perhaps defensive, hugging Michael as the Younger Lady appears to be rejecting her
- relief on the Younger Lady's apparent change of attitude
- enters the caravansary last - returns '*from the rear of the opposite side of the stage*' following servant with luggage
- reacts to request to pay half with false excuse – playing a role still
- replies to Elder Lady's question about money with brisk hauteur

- possibly looks glumly round at room as the two ladies exchange words
- becomes practical and brisk as she '*puts down the child*' and sweeps the floor
- gradually lapses into old self as she improvises speech about her husband – voice exaggeratedly upper-class but undermined by her skill at sweeping and bed-making
- recognition that the ladies may have seen through her deception perhaps pushes her to further exaggeration of upper-class voice and mannerisms
- '*frightened*' reaction to 'Let's have a look at your hands.' - details needed
- shows her hands reluctantly, possibly still trying to maintain the illusion but faltering
- devastation at being found out
- *confused* and pleading in final speech – pitiful contrast with her previous 'act'

**The Elder Lady** – expect references to include some of the following:

- patrician voice and mannerisms - impatience at having to wait
- appears polite and gracious towards the innkeeper –to avoid antagonising him or because that is her nature?
- appears to be concerned for the Younger Lady, might adjust her scarf round her neck
- makes flattering comment but then gets to nub of matter 'Shall we go in?'
- responses needed to innkeeper's situation – anxious? disbelieving?
- speaks '*drily*' 'How much?'- suggesting a shrewd, businesslike approach
- adopts patronising tone then offers the impression that she is not particularly desperate
- aware that the negotiation is now stuck, dismisses talk of 'cut throats' and, perhaps imperiously, declares 'Shall we go in?'
- unsympathetic and dismissive towards Younger Lady - 'Must you talk about Igor?'
- sarcastic and cruel on 'Like your husband?'
- as Grusha sweeps and makes up beds, watches her and '*exchanges glances*' with the Younger Lady – '*watches her strangely, whispering*'
- '*imperiously*' and with a touch of sarcasm asks to look at Grusha's hands
- reaction to Grusha's 'cracked' hands needed
- '*(goes to the door and shouts) Service!*'
- reaction to Grusha's pleading – perhaps a haughty smile of triumph

### Mark Bands

*For the award of Band 1 marks (33-40)*, 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 Grusha or The Elder Lady.

*For the award of Band 2 marks (25-32)*, 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 Grusha or The Elder Lady.

*For the award of Band 3 marks (17-24)*, 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 Grusha or The Elder Lady.

*For the award of Band 4 marks (9-16)*, 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 Grusha or The Elder Lady.

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



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**OR** (b) Selected scene: Scene Two 'The Noble Child'.

From: The start of Scene Two.

To: 'THE SECOND DOCTOR: Oh, go to hell! (*Exit.*)'

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 approaches
- choice of period – must be justified
- costumes, fabrics, textures, colours – Governor's family '*elaborately dressed*', Ironshirts, Doctors
- use of space and levels – palace gateway, church doorway mentioned
- make-up, puppets or masks – justification in terms of style, proportion, colour, use
- lighting, colours, intensity, plot, special effects
- sounds – '*a horn sounds*'
- properties and their use and management – petitions, coins and purse, whips, ornate pram, roll of documents, bundle of large green leaves, lance mentioned
- awareness of health and safety factors
- integration with overall design concept

### Mark Bands

*For the award of Band 1 marks (33-40)*, 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 Noble Child scene.

*For the award of Band 2 marks (25-32)*, 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 Noble Child scene.

*For the award of Band 3 marks (17-24)*, 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 Noble Child scene.

*For the award of Band 4 marks (9-16)*, 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 Noble Child scene.

*For the award of Band 5 marks (0-8)*, candidates will refer to some of the indicators mentioned. There will be **some attempt** to offer a design for The Noble Child scene, but at a **simplistic level**.

FOXTON: *Sepia and Song*

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

From: '(Enter Mansfield from stage right to Robertson.)'

To: '(Banner-carrier '1898', Mansfield and Robertson exit stage right.)'

Discuss, in detail, how you would play **either** Mansfield **or** Robertson 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:

- voice – accent, pitch, tone, emphasis
- movement, gesture, posture
- facial expression
- interaction with others on stage

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

- awareness of period style – 'demands a music-hall style'
- the chosen character's age and status – "caricatures representing 'types' rather than subtle individuals"
- publisher '*taking manuscript*' sceptical tone
- dismissive on 'Tea from China' speech
- distant and patronising on 'I grant you that, Robertson' speech
- '*Mansfield and Robertson look through the manuscript. Ismay and Pirie enter...*' – is there a freeze or do they mime conversation during the following dialogue?
- dismissive tone on Jules Verne speech, with stress on '*our*', becoming complacent and assertive before finally sneering at 'fairy stories'
- voice and body language again dismissive on 'I can't see it, Robertson!'
- '*(They peruse the manuscript again)*' – details needed - Ismay and Pirie speak over this
- '*The two groups now continue their conversations, together, and ultimately they overlap – this will need careful balancing of voices and good timing.*'
- questioning tone, gradually becoming more excited and convinced until...
- 'The biggest in the world!'
- incredulous tone on 'You ask us to believe...' speech, then dismissive
- appears to be rejecting Ismay's thesis though *gains in momentum* before...
- 'We'll print it!' – carefully timed to fit in with Pirie's and Ismay's exclamations
- Almost as an aside asks 'What's your liner called?'
- exits '*stage right*' with Robertson after '*The Titan, Mr Mansfield.*'

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

- awareness of period style – ‘demands a music-hall style’
- the chosen character’s age and status – ‘caricatures representing ‘types’ rather than subtle individuals’
- ‘*struggling author*’ carrying ‘*novel in manuscript form*’
- possibly defensive on first line, or puzzled
- assertive on ‘Imaginative, surely, Mr Mansfield’
- ‘*Mansfield and Robertson look through the manuscript. Ismay and Pirie enter...*’ – is there a freeze or do they mime conversation during the following dialogue?
- coldly asserts ‘This is no fairy story...’ perhaps emphasising the words in quotation marks to distance himself
- ‘*(They peruse the manuscript again)*’ – details needed - Ismay and Pirie speak over this
- ‘*The two groups now continue their conversations, together, and ultimately they overlap – this will need careful balancing of voices and good timing.*’
- confident and secure in his information becoming enthused until...
- ‘The biggest in the world!’ (*Out to audience*)
- perhaps defensive on ‘A possibility.’
- pleading tone on ‘But Mr Mansfield...’ and cut off. What might he be about to say?
- perhaps dejected body language as it appears that his publisher is about to reject him, then change to surprise on ‘You will?’
- proudly declaims ‘The *Titan*. Mr Mansfield.’- exits *stage right* with Robertson

### Mark Bands

*For the award of Band 1 marks (33-40)*, 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 Mansfield or Robertson.

*For the award of Band 2 marks (25-32)*, 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 Mansfield or Robertson.

*For the award of Band 3 marks (17-24)*, 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 Mansfield or Robertson.

*For the award of Band 4 marks (9-16)*, 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 Mansfield or Robertson.

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

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**OR** (b) 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: 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 – described as “a ‘spoof’ documentary” links to *Bugsy Malone*
- communication of period or place – Roaring Twenties America-‘Big Joe’s Elbow Room’
- costumes, fabrics, textures, colours – ‘flapper’ dresses, headbands, beads, feather boas for dancing girls, double-breasted suits, garish ties, trilbies for the gangsters. Tramp costume for Spats, change of costume to dancing girl costumes for Nick and the Boss
- use of space and levels – chairs and tables, performance space for the girls
- make-up, puppets or masks – justification in terms of style, proportion, colour, use
- lighting, colours, intensity, plot, special effects
- sound of two gunshots offstage
- properties and their use and management – violin case, period telephone, custard pie
- awareness of health and safety factors
- integration with overall design concept

### Mark Bands

*For the award of Band 1 marks (33-40)*, 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 (25-32)*, 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 (17-24)*, 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 (9-16)*, 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 (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**.

MILLER: *The Crucible***3 EITHER** (a) Selected scene: Act Two.

From: 'MARY WARREN. (*Dissatisfied, uncertain of herself, she goes out.*) *Wide-eyed, both PROCTOR and ELIZABETH stand staring.*'

To: 'HALE: I will. (*He sits.*)'

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

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

- voice, accent, pitch, tone, emphasis
- movement, gesture, posture
- facial expression
- interaction with others on stage

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

- awareness of period or style
- the chosen character's age and status
- *a farmer in his middle thirties* – has just had a disturbing altercation with Mary Warren
- reassuringly confident on 'There'll be no noose.' – if irony mentioned, how is it to be handled here?
- attempts to take control of situation but with some difficulty – '*He speaks quietly, trying to keep his wits.*'
- perhaps he would sit or kneel next to her
- speaks encouragingly to reassure her, perhaps disregarding her sarcasm and speeding up as the practical suggestion of seeking Ezekiel Cheever comes to mind.
- response to Elizabeth's favour, *his soul hardening as he senses* – How is this shown?
- '*striving against his anger*'- how?
- '*Proctor's anger is rising; he cannot speak*' – some indication of posture, facial expression, gesture needed as he responds to Elizabeth's speech
- over emphatic on "She cannot think it! '*(He knows it is true.)*'
- status is now reversed and he is becoming defensive 'I may blush for my sin.'
- replies quickly on 'And what see you?...' – heatedly
- pain and remorse in 'When will you know me, woman?'
- '*(between his teeth)*' Good, then I'll go. '*(He starts for his rifle.)*'
- '*(turning on her, rifle in hand)*' rapid and vehement delivery as his anger is given some release
- some exasperation on 'Woman, am I so base?...' speech
- quick responses needed, pushing pace along building to anger, hurt and frustration on '...and I will never tear it free!'
- response to entrance of Mr Hale - '*still in his shock*' perhaps a touch of false heartiness in his greeting to cover his awkwardness
- interjects quickly, answering for Elizabeth
- '*setting down his gun*' attempts to appear normal but his manner should reveal his discomfort – '*to explain his nervousness*' – perhaps over solicitous as a host

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

- awareness of period or style
- the chosen character's age and status
- is hurt by Proctor's adultery and is disturbed by Mary Warren's disclosure
- first line '*quietly* ...the noose is up!' suggests an acknowledgement of the inevitable
- some degree of resignation in 'she wants me dead' speeches
- '*sits, trembling*' – possibly closed body language
- responds to Proctor's 'we must be wise' '*with sarcasm, and a sense of being lost*' – how?
- frames her request for a favour with some awkwardness, perhaps
- '*delicately*' - tone of voice and facial expression needed on 'John – grant me this...'
- speaks earnestly because convinced of the truth of her argument – is now in position of higher status
- speeches delivered '*reasonably*' and '*conceding*' leading to her instruction 'Then go and tell her she's a whore...' – change of pace and energy
- reaction to Proctor '*trembling, fearfully*'
- incredulous on 'Your anger!' - quick on cues to help pace the end of the section
- possibly will need to rise from seat at some stage during this exchange
- final speech '*crying out*' – perhaps pointing accusingly
- response to entrance of Mr Hale?
- might appear startled - which would justify Hale's question
- her denial may be a little too quick and emphatic to be convincing and could trail away rather than be interrupted by Hale's next statement
- reactions to both Hale and Proctor – still standing, possibly with closed body language

### Mark Bands

*For the award of Band 1 marks (33-40)*, 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 Elizabeth.

*For the award of Band 2 marks (25-32)*, 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 Elizabeth.

*For the award of Band 3 marks (17-24)*, 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 Elizabeth.

*For the award of Band 4 marks (9-16)*, 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 Elizabeth.

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

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

From: *'Enter MARSHALL HERRICK, a man in his early thirties, who is somewhat shamefaced at the moment.'*

To: The end of Act Two.

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

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

- style of production
- communication of period or place – Salem, Massachusetts, 1692. The common room in Proctor's house, details given in stage directions at start of Act Two
- 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
- sound effects – clank of chain, men's voices heard, horses and a wagon creaking heard
- properties and their use and management – warrant, 'poppet', long needle,
- awareness of health and safety factors
- integration with overall design concept

### Mark Bands

*For the award of Band 1 marks (33-40)*, 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 (25-32)*, 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 (17-24)*, 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 (9-16)*, 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 (0-8)*, candidates will refer to some of the indicators mentioned. There will be **some attempt** to offer a design solution for the selected scene, but at a **simplistic level**.

POTTER: *Blue Remembered Hills*

**4 EITHER** (a) Selected scene: Scene 6 'The old oak. Same time'.

From: The start of Scene 6.

To: 'They all laugh.'

Discuss, in detail, how you would play **either** John **or** Willie 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:

- movement, gesture, posture (young children)
- facial expression
- interaction with others on stage

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

- the chosen character's age and status
- voice – accent, pitch, tone, emphasis (Forest of Dean)
- response to squirrel – *'immediately close up around the animal, frenziedly kicking at it...giggle and grunt and gasp with shocked awe and excitement. The violent activity stops suddenly...looking at each other guiltily...a feeling of murder'*
- *awed* 'Him couldn't live through that.'
- *'John shifts from foot to foot'*
- attempts to justify their actions – stress on 'had' – but wavers '(He swallows) Didn't us?'
- *'They look at each other, uncertain'*
- generally supportive to Raymond over knife – speaks for him and helps over his stutter
- stands up for him against Peter
- faces up to Peter – degree of comedy in the confrontation
- *'They are toe to toe, but each is unsure enough of the other not to be too eager to put it to the test. Pause – John: (none too confident) Yeh?'*
- speaks for Raymond and protects him from the predations of Peter and Willie
- *'They all look at the squirrel again.'*
- shows moral support for Willie and Raymond - 'And me.'
- disguises his squeamishness by offering a practical objection – 'all gristle and stuff...'
- supports Willie's argument on 'like when our dog got knocked down'
- changes the subject with the reference to jam jars
- picks up on Willie's mention of Donald Duck – *'interested'* - reaction to Willie's speech?
- contemptuous of Donald
- *'They all laugh'*



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

- the chosen character’s age and status
- voice – accent, pitch, tone, emphasis (Forest of Dean)
- response to squirrel – *‘immediately close up around the animal, frenziedly kicking at it...giggle and grunt and gasp with shocked awe and excitement. The violent activity stops suddenly...looking at each other guiltily...a feeling of murder’*
- fear and uncertainty on ‘We bent going to cut his tail off, bent us?’
- *‘They look at each other, uncertain’*
- sympathetic towards Raymond – this might inform his reaction to the face off between John and Peter
- wistful when talking about the knife – *‘sighing’*
- coaxingly asks to see the knife
- *‘They all look at the squirrel again. Pause. Willie, now, is also close to tears.’*
- *upset* and thus finds it difficult to articulate his thoughts
- *‘(sucking in his breath) I bent touching him!’*
- dissuades Peter by dwelling exaggeratedly on the gory consequences then calming Raymond with - ‘Nice dog, wasn’t he?’
- interjects to undermine Peter’s dismissive attitude
- earnest and boastful as he describes his encounter with Donald –*‘giggles’*- shows a darker side of his character
- *‘They all laugh’*

### Mark Bands

*For the award of Band 1 marks (33-40)*, 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 John or Willie.

*For the award of Band 2 marks (25-32)*, 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 John or Willie.

*For the award of Band 3 marks (17-24)*, 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 John or Willie.

*For the award of Band 4 marks (9-16)*, 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 John or Willie.

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

- OR** (b) Selected scenes: Scenes 20 'The Hollow', 21 'The Old Barn', 22 'The Hollow' and 23 'The Old Barn'.

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

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

- style of production
- period – 1943; location - Forest of Dean
- costumes, fabrics, textures, colours – children, rural less well-off, '*hobnailed, toe-scuffed boots*'
- use of space and levels – composite set – design solutions to what was originally a television play – The Hollow, Scenes 20 and 22; The Old Barn, with trough or cartwheel, Scenes 21 and 23.
- make-up, puppets or masks – justification in terms of style, proportion, colour, use
- lighting, colours, intensity, plot, special effects - '*a small flame flutters, almost dies, then very slowly curls and licks along the edge of the hay.*'
- sound '*Crackle-crackle-crackle-crackle...he feeds the fire with some of the drier hay*', Scene 23 possible bird song for The Hollow
- properties and their use and management – matches and England's Glory box, pram
- awareness of health and safety factors – safe solution required for the fire scenes
- integration with overall design concept

### Mark Bands

*For the award of Band 1 marks (33-40)*, 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 scenes.

*For the award of Band 2 marks (25-32)*, 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 scenes.

*For the award of Band 3 marks (17-24)*, 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 scenes.

*For the award of Band 4 marks (9-16)*, 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 scenes.

*For the award of Band 5 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**.

SHAKESPEARE: *Twelfth Night*

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

From: '[*Exeunt Maria and Attendants.*']

To: 'VIOLA...And let your fervour like my master's be  
Placed in contempt. Farewell, fair cruelty! *Exit*'.

Discuss, in detail, how you would play **either** Olivia **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:

- voice – accent, pitch, tone, emphasis
- movement, gesture, posture
- facial expression
- interaction with others on stage

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

- the chosen character's age and status
- aristocratic and powerful – in mourning for her brother – vowed to wear her veil for seven years
- adopts a playful tone that helps distance her from Viola's mission
- amused that Viola takes up and returns her references and may appear complacent on 'it is heresy' – confident that she has won and is in control
- perhaps slightly taken aback by Viola's forwardness and becoming attracted to 'him'
- removes her veil as if revealing a painting – secure, amused tone, fishing for compliments or approval
- reaction to 'if God did all' needed
- 'Tis in grain' speech - possibly be delivered somewhat tartly, or smoothly to hide any offence taken by Olivia
- responses to Viola's speech needed – does she accept the compliment? notice the dig at her?
- playful and witty on 'inventory' speech – scope for counting items on fingers – perhaps flattered
- possible change of tone on 'Were you sent here to praise me?' – quizzical? amused? shrewd?
- delivery of 'How does he love me?' - how? motivation?
- perhaps dismissive of 'adorations, fertile tears' - shaking her head
- offers acknowledgement of Orsino's virtues but rejects him firmly
- is 'hooked' by Viola's declaration – tone and delivery of 'Why, what would you do?'
- touched and moved by Viola's willow cabin speech
- thoughtful on 'You might do much' possible pause before 'What is your parentage?'
- sends Viola away firmly then offers hint that 'he' may return to report – offers money as a reward

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

- the chosen character's age and status
- in disguise as Cesario and acting as envoy for Orsino
- wittily picks up Olivia's theme and retorts in kind
- changes tack on 'let me see thy face'
- response needed to Olivia's unveiling
- plays up to Olivia with 'Excellently done' then interjects 'if God did all' to undermine her arrogance
- "Tis beauty truly blent' speech may not necessarily be the unqualified compliment that it appears – Viola having a joke at Olivia's expense?
- offers a further double edged compliment and playfully turns it into an argument for marrying
- perhaps reveals own response in 'you are too proud' then sticks to her task as she acknowledges Olivia's beauty
- states Orsino's passion – perhaps ruefully?
- fervent in 'master's flame' speech building up to the passion and poetry of the 'willow cabin' speech – culminating in 'But you should pity me.'-thinking of her own love for Orsino?
- 'I am a gentleman' speech –returns to present, ambiguous, situation
- haughty and almost contemptuous reaction to being offered a payment

### Mark Bands

*For the award of Band 1 marks (33-40)*, 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 Olivia or Viola.

*For the award of Band 2 marks (25-32)*, 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 Olivia or Viola.

*For the award of Band 3 marks (17-24)*, 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 Olivia or Viola.

*For the award of Band 4 marks (9-16)*, 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 Olivia or Viola.

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

**OR** (b) Selected scene: Act 1, Scene 3.

From: The start of Act 1, Scene 3. 'Enter Sir Toby Belch and Maria.'

To: The end of Act 1, Scene 3.

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:

- room in Olivia's palace – appropriate furniture, perhaps table, benches, stools to fit period chosen
- style of production
- choice of period – justification needed
- costumes, fabrics, textures, colours – details with justifications required
- use of space and levels
- make-up or masks – justification in terms of style, proportion, colour, use
- lighting, colours, intensity, plot, special effects – very late evening
- sound – details with justifications required
- properties and their use and management – bottles or tankards appropriate to period chosen
- awareness of health and safety factors – especially if candles are to be used
- integration with overall design concept

### Mark Bands

*For the award of Band 1 marks (33-40)*, 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 scenes.

*For the award of Band 2 marks (25-32)*, 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 scenes.

*For the award of Band 3 marks (17-24)*, 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 scenes.

*For the award of Band 4 marks (9-16)*, 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 scenes.

*For the award of Band 5 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**.

WATERHOUSE and HALL: *Billy Liar*

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

From: 'There is a pause ALICE : You should have called me.'

To: 'GEOFFREY: I'll give you a hand, anyway.'

Discuss, in detail, how you would play **either** Alice **or** Geoffrey 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:

- voice, accent (urban West Riding of Yorkshire), pitch, tone, emphasis
- movement, gesture, posture
- facial expression
- interaction with others on stage

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

- the chosen character's age and status
- is responding to Geoffrey's account of her mother's death
- quietly reproving on 'You should have called me, Geoffrey.'
- retreats into practical considerations on 'no baths on Tuesday' – regretful tone on 'wish I'd have seen Mr Duxbury'
- questioning tone about 'bother at work' – responses needed to Geoffrey's reply
- weary resignation on 'I can't understand him'
- probing and perhaps suspicious on 'what did Mr Duxbury say about him?'
- accusing and perhaps louder on 'You didn't say anything about postage money...'
- gradually becoming worried about Billy and the revelations about the money and London
- regret on 'He used to get on her nerves'
- resignation on 'I don't know where he's got to'
- states she doesn't want any more rows – in effect blames Geoffrey's row with Billy as being the cause of Florence's attack
- 'They are building up to an argument'
- defensive and gradually becoming 'almost in tears' as she thinks about the afternoon
- sadly reflects on what it will be like tomorrow without Florence
- snaps 'Well I like to think she will! (*She rises and crosses toward the kitchen*)'
- quiet, hurt and withdrawn '(*Alice goes into the kitchen and Geoffrey crosses to join her.*)'

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

- the chosen character's age and status
- '*suddenly compassionate*' – we see a different side of Geoffrey here – how is it shown?
- replies with gentleness then '*reverting to his normal tones*' – what? how?- as he speaks of Billy
- more matter of fact speaking of Mr Duxbury and the funeral arrangements
- contemptuous tone when mentioning Billy then becoming more inflamed as he recalls the events – '*losing his temper*' – 'and all he can do is watch Noddy'
- angry and exasperated as he comments on Billy
- turns on Alice on 'You've been too bloody soft with him' gradually building up momentum to asserting 'There's going to be some changes in this house'
- rough sympathy as he states 'he used to lead her a dog's life' then increase in anger as he says what he'll do when Billy returns
- defensive at Alice's accusation
- '*They are building up to an argument*'
- insensitive and assertive 'You should have gone with her' and 'She hadn't been all right for bloody months'
- loud and aggressive as he shouts about the mugs of tea
- tries to make up for his insensitivity – drops volume and reverts to approximation of his earlier compassionate tone
- '*(Alice goes into the kitchen and Geoffrey crosses to join her)* GEOFFREY: I'll give you a hand, anyway'

### Mark Bands

*For the award of Band 1 marks (33-40)*, 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 Alice or Geoffrey.

*For the award of Band 2 marks (25-32)*, 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 Alice or Geoffrey.

*For the award of Band 3 marks (17-24)*, 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 Alice or Geoffrey.

*For the award of Band 4 marks (9-16)*, 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 Alice or Geoffrey.

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

**OR** (b) Selected scene: Act 2.

From: 'ALICE *turns away from him and walks briskly into the hall where she picks up the phone. BILLY stands indecisively for a moment and then crosses through into the hall and up the stairs as ALICE dials the number...*

To: '(RITA *enters the garden and stands, for a moment, hesitantly outside the front door.*)

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
- style of production
- period – 1960 – details given in stage directions Act 1 and Act 2
- costumes, fabrics, textures, colours – appropriate to period
- use of space and levels – multiple set requires living room with kitchen off, staircase, front door and garden area
- lighting, colours, intensity, plot, special effects – late afternoon and just after tea time
- sound – telephone ringing
- properties and their use and management - telephone
- awareness of health and safety factors
- integration with overall design concept

NB Note the drawings in Blackie and Heinemann editions, stage plan in French's edition; direct copies will be self-penalising but be prepared to reward such candidates' personal justifications.

### Mark Bands

*For the award of Band 1 marks (33-40), 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 (25-32), 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 (17-24), 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 (9-16), 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 (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**.*



## SECTION B

### RESPONSE TO LIVE PRODUCTIONS SEEN DURING THE COURSE

- 7 Choose **one** production you have seen during your course in which the actors worked well together on stage.

Discuss, in detail, the way in which any **two** performers played their roles and interacted together on stage in at least one specific scene or section. You will need to include reference to voice, movement, characterisation and relationships between characters on stage.

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

- candidate's interpretation or definition of 'scene or section'
- focus on interaction on stage
- 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 (33-40)*, 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 selected scene(s) or section(s).

*For the award of Band 2 marks (25-32)*, 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 selected scene(s) or section(s).

*For the award of Band 3 marks (17-24)*, 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 selected scene(s) or section(s).

*For the award of Band 4 marks (9-16)*, 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 selected scene(s) or section(s).

*For the award of Band 5 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**.

- 8** Choose **one** production you have seen during your course in which acting **or** design were particularly interesting.

Discuss, in detail, at least one scene or section and state why you found it interesting.

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

- candidate's interpretation or definition of 'scene or section'
- indication of what candidate found interesting in 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

### Mark Bands

*For the award of Band 1 marks (33-40)*, 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/or design skills displayed in the selected scene(s) or section(s).

*For the award of Band 2 marks (25-32)*, candidates will refer **confidently** to a **good range** of the indicators mentioned, showing good knowledge, understanding and insight into the performance and/or design skills displayed in the selected scene(s) or section(s).

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

*For the award of Band 4 marks (9-16)*, 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/or design skills displayed in the selected scene(s) or section(s).

*For the award of Band 5 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**.

- 9** Choose **one** production you have seen during your course where design of the set **or** costumes **or** lighting added to your appreciation of the play.

Discuss how and why, in at least one scene or section, the set **or** costumes **or** lighting added to your appreciation of the play. 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:

- candidate's interpretation or definition of 'scene or section'
- positive response is expected and 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 and appropriateness for costumes, set or lighting
- 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 as related to set design
- use of music and/or sound where appropriate
- relationship of design skills to performance
- statement of how design elements contributed to the candidate's appreciation of the play

NB Rubric demands discussion of "set **or** costumes **or** lighting" – candidates who write on more than one aspect will be self-penalising unless they can demonstrate relevant links, for example how the lighting was used to enhance or change the appearance of the set or the costumes

### Mark Bands

*For the award of Band 1 marks (33-40)*, 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 scene(s) or section(s).

*For the award of Band 2 marks (25-32)*, 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 section(s).

*For the award of Band 3 marks (17-24)*, 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 scene(s) or section(s).

*For the award of Band 4 marks (9-16)*, 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 scene(s) or section(s).

*For the award of Band 5 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**.

**10** Choose **one** production you have seen during your course that strongly moved or entertained the audience.

Discuss, in detail, at least one scene or section and explain how the production strongly moved or entertained the audience.

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

- candidate's interpretation or definition of 'scene or section'
- the audience response – 'moved or entertained'
- explanation of how the production achieved the stated response
- 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 vocal and physical expression on stage
- use of music and/or sound

Answers which focus mainly on themes or text will be self-penalising and are unlikely to gain marks above mark band 4.

### Mark Bands

*For the award of Band 1 marks (33-40)*, 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 into the emotional effectiveness of the specific scene(s) or section(s).

*For the award of Band 2 marks (25-32)*, candidates will refer **confidently** to a **good range** of the indicators mentioned, showing good knowledge and understanding with insight into the emotional effectiveness of the specific scene(s) or section(s).

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

*For the award of Band 4 marks (9-16)*, candidates will make **some reference** to a **limited range** of the indicators mentioned and will show **some evidence** of knowledge and understanding with insight into the emotional effectiveness of the specific scene(s) or section(s).

*For the award of Band 5 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**.