



General Certificate of Secondary Education

Drama 3241/W

Mark Scheme

2008 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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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 5 and 6.

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.
- 17-25** 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.

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: Near the end of Scene Two 'The Noble Child'.

From: *'Enter the soldier SIMON CHACHAVA, searching the crowd for GRUSHA.'*

To: *'He bows low before her; she bows low before him. Then she runs off without looking round. Enter THE ADJUTANT from the gateway.'*

Discuss, in detail, how you would play **either** Simon **or** Grusha 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.

Answers should offer clear realisation of practical performance details.

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

Simon– expect references to include some of the following:

- Simon's age and/or status
- enters *'searching the crowd for Grusha'*
- response to The Adjutant driving the servants out is needed
- comments needed on seeing Grusha again
- changes from being slightly dismissive to *'polite again'*
- *'serious: That's a fact'*
- formal tone - addresses Grusha in third person - yet also very keen on her
- *'A message will come'* - possible stress on *'will'* - then hesitation before *'And finally...'*
- *'very embarrassed'*- details needed as to how this would be communicated
- surprise and pleasure possibly shown on *'So the young lady has already made enquiries?'*
- possible mixture of tenderness and awkwardness as he gives Grusha the cross and chain
- *'They stand together undecided.'* - some interpretation is needed
- responses during Grusha's song are needed
- formal farewell *'He bows low to her; she bows low to him'*

Grusha – expect references to include some of the following:

- Grusha's age and/or status
- comments needed on her reaction to seeing Simon again
- matter of fact tone when speaking of herself changes to concern for Simon
- puzzled tone and expression perhaps on 'Hasn't the Palace Guard mutinied?'
- some indignation perhaps at Simon's soldierly response - revealing her feelings for him
- response to the calls offstage needed - claims to being in a hurry are undermined by her willingness to stay and answer Simon's questions - tension here - is she guessing where he is leading?
- interpretation of her delivery of the answers is needed - also justification of choices
- presses Simon to get to the point as response to second call for her - 'The answer is 'Yes'.'
- Grusha's feelings may be communicated despite the low key verbal responses to Simon - What? How?
- interpretation of the delivery of Grusha's song is needed
- formal farewell '*He bows low to her; she bows low to him. Then she runs off without looking round.*'

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 Simon or Grusha.

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 Simon or Grusha.

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 Simon or Grusha.

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 Simon or Grusha.

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 Simon or Grusha, but at a **simplistic level**.

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

From: ‘THE SINGER:

As Grusha Vachnadze wandered northwards
She was followed by the Prince’s Ironshirts.’

To: ‘*There is a knocking at the door. The women don’t answer. Enter the Ironshirts. The peasant woman bows deeply.*’

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 practical realisation of 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 – Singer, Musicians, The Corporal, Two Ironshirts, Grusha, The Peasant, Peasant Woman
- use of space and levels – various changes of location – *‘in front of a farm, door and threshold, behind a tree, a peasant’s cottage, looking out of the window’*
- make-up
- masks or puppets – if offered, must be justified in terms of text and performance needs
- lighting - colours, intensity, plot, special effects
- sounds – *knocking on the door*
- properties and their use and management – *‘child in a sack, in one hand a bundle, in the other a big stick’, ‘milk can’, ‘lance’, ‘child’s crib’*
- awareness of health and safety factors
- some integration of design elements into overall design concepts

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 a 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**.

FOXTON: Sepia and Song

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

From: '(Main stage lights back up, spotlight out. Break the freeze). Lizzie (*Says or sings, moving to centre*):
I love little pussy
Her coat is so warm ...'

To: 'Christy: We always get to do what you want'.

Discuss, in detail, how you would play **either** Irma **or** Lizzie 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.

Answers should offer clear realisation of practical performance details.

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 (American accents required)
- movement, gesture, posture
- facial expression
- interaction with others on stage

Irma – expect references to include some of the following:

- awareness of period and/or style – Fall River, Massachusetts 1871/2, semi-documentary using flash-forward witness statements
- Irma's age and/or status
- has '*obviously been talking and whispering in small groups*'
- child, perhaps slightly more assertive than the others - 'Go on ...you ask her.'
- calls out to Lizzie but presses Eliza to question her - manipulative?
- 'So tell then.' - possibly smug and certain of herself, enjoying Lizzie's discomfort
- 'Aw come on, Lizzie -tell us.' - wheedling and persuasive, almost friendly perhaps on 'Come on, Lizzie.'
- change of tactics and sounding reasonable on 'And Kathy's' but then being firm with 'You did too.'
- '*freeze*' on Lizzie's solo
- insinuation that Lizzie has something to hide on 'Anyhow why won't you tell? Eh?' - accusatory pause before 'Eh?' perhaps, and maybe a triumphal smile.
- gradually helps build impetus of the children's taunting of Lizzie to a sudden silence on Rachel's speech
- joins in the clamour to find out what Rachel knows - '*Ad lib*'
- returns to persuasive and probably insincere tone on 'Come on, Rache...'
- response needed when Lizzie snatches Rachel's doll
- noticeably does not intervene when the others are accusing Lizzie of being a bully
- '*freeze*' with rest of the cast after Christie's line at end of the selected scene

Lizzie— expect references to include some of the following:

- awareness of period and/or style – Fall River, Massachusetts 1871/2, semi-documentary using flash-forward witness statements
- Lizzie's age and/or status - about 12 in the playground scenes (1872) - 32 in the trial statements (1892)
- 'says or sings' the song - a decision is to be expected with reasons given for choice
- reward mention of the effect created by the juxtaposition of the song and the previous speech ending '*You go downstairs and you'll find your cat.*'
- perhaps surly and un-cooperative on her first two speeches
- reaction as Eliza '*whispers to her*' - then emphatic - 'No I shan't.'
- forceful rejection of Eliza then possible change to assumed indifference from 'Nothin'.' to 'Don't care if you do.'
- more forceful and perhaps derisive on 'No she won't ...don't you pretend she will.' - becoming more secure of her status as she adds 'And anyway, you don't know my sister.'
- vehement and assertive on 'No I never did.' gradually showing signs of weakness 'I never said...you just thought I did.'
- '*spotlight on Lizzie*' - aged 32, speaking as the accused at her trial for murder. Formal and careful delivery. Interpretation could be informed by previous assertions 'You tell lies, Lizzie Borden' and 'You make things up.' - or by the fact that she was acquitted
- increasingly agitated by the children's taunting her, there needs to be a build-up to Rachel's statement at which she becomes forceful again
- Real threat and menace needed on '*Don't you dare tell*' - which needs to be sustained through 'Rachel! (*She snatches her doll*).' up to '...Or else.'
- response to Christy's and Dorothy's speeches needed.

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 Irma or Lizzie.

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 Irma or Lizzie.

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 Irma or Lizzie.

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 Irma or Lizzie.

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 Irma or Lizzie, but at a **simplistic level**.

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

From: '(Six chairs are brought on and placed in a row at front of stage. A bell rings and six Suffragette Prisoners enter and sit down, escorted by two Wardresses...'

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 practical realisation of some of the following aspects of design:

- style of production - semi-documentary
- communication of period and/or place – Edwardian period, various locations: prison ('Six chairs are brought on.'), street scenes, the Derby, Suffragette rally
- Costumes - fabrics, textures, colours - clear indication of period needed, will depend on whether there is a large cast or multi-role performances requiring quick changes. Expect choices to be justified. Black arm bands needed
- furniture - six chairs (to be set and struck by the actors)
- use of space and levels - directions suggest a raised area upstage
- make-up, masks or puppets – if offered, must be justified in terms of text and performance needs
- lighting - colours, intensity, plot, special effects – opportunities offered by changes of time, place and mood
- sound effects – bell, barrel organ music, race-horses
- properties, their use and management – newspaper
- awareness of health and safety factors
- some integration of design elements into overall design concepts

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 One.

From: Near the start of the play. Parris is beside Betty's bed. *'He is bending to kneel again when his niece, Abigail Williams, seventeen, enters - a strikingly beautiful girl, an orphan, with an endless capacity for dissembling.'*

To: *'ABIGAIL: She hates me, uncle, she must, for I would not be her slave. It's a bitter woman, a lying, cold, snivelling woman, and I will not work for such a woman!'*

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

Answers should offer clear realisation of practical performance details.

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 the other characters on stage

Parris – expect references to include some of the following:

- awareness of period and/or style
- Parris' age and/or status - a minister, aged *'middle forties'*, deeply concerned about his daughter's illness and fearful of the implications, uncle to Abigail
- *'He looks to her - Oh? Let her come...'* possibly distracted at first, then becoming eager for hopeful news
- *'(his eyes going wide): No - no. There be no unnatural cause here'* - strong reaction needed to Susanna's *'unnatural things for the cause of it.'*
- conveys some of the reason for his anxiety in *'speak nothing of unnatural causes'*
- *'pressed, turns on her'* possibly spits out the words *'And what shall I say to them?'* - sarcastically
- more measured and reasoning as he spells out *'I cannot go to the congregation when I know you have not opened with me.'* possibly lowering his tone and being more gentle and encouraging on *'What did you do with her in the forest?'*
- reaction to Abigail's admission is needed with perhaps evident struggle for self-control on *'Child. Sit you down.'*
- sense of urgency and desperation as he tries to gain a confession and reveals his fear of what his enemies might make of the situation
- changes to anger and revulsion on *'obscene practice'* and *'Abominations are done in the forest.'*
- *'pointing at Betty'* anger subsides as *'he pleads'* then becomes more accusing *'I cannot blink what I saw.'* Perhaps a pause after *'For God's sake tell it to me. (She is silent.)'*
- interpretation needed for *'it is very hard to say...'* - some sense of shock, disbelief, embarrassment
- continues *'with anger'* and is emphatic. *'He moves from her. Then, resolved'* - interpretation needed
- Takes a less angry approach as he states the importance of the issue - almost reasonable though his priorities are revealing
- *'studies her, then nods, half convinced'* tries to reason with her with a touch of moral blackmail. Awkwardly introduces the issue of her reputation in town
- *'to the point'* - more challenging and forthright as he enquires as to why Goody Proctor dismissed her

Abigail – expect references to include some of the following:

- awareness of period and/or style
- Abigail's age and/or status - '*seventeen, strikingly beautiful, with an endless capacity for dissembling. Now she is all worry and apprehension and propriety.*', niece to Parris
- announces arrival of Susanna Walcott - '*leaning out the door to call to Susanna, who is down the hall a few steps.*'
- reactions to Susanna's news from Doctor Griggs and an interest in the condition of Betty are needed
- 'Speak nothing' of it in the village, Susanna.' suggests she has something to cover up
- mentions the rumour of witchcraft. Urges Parris to 'go down and deny it' - appearance of innocence
- offers admission of having danced as a damage limitation - plausible but not wholly convincing
- '*quavering as she sits*' communicates a sense of realising depth of her trouble and with perhaps a touch of insincerity in her assertions of love
- emphatic denial - 'But we never conjured spirits.' however '*lowers her eyes*' perhaps acknowledging her part in Betty's illness
- possibly just touch of knowingness in acknowledging 'I have heard of it, uncle.'
- 'It were sport, uncle!' exclaimed, incredulous that he should describe it as 'obscene' and 'abomination'
- '*lowers her eyes*' again when Betty is mentioned. '*She is silent*' on his appeal for the truth
- quick to state 'She always sings her Barbados songs, and we dance.' by way of innocent explanation
- '*(innocently): A dress?*' - genuine or assumed innocence? Justification needed
- sudden change - '*in terror*' on mention of 'naked' as the enormity of what she faces dawns on her
- needs to appear abashed and almost innocent on 'There's nothing more, I swear it, uncle.'
- '*edge of resentment*' shown in her defence of her reputation - suggestion that she is not as innocent as she claims to be
- Outburst of anger and resentment as she speaks of Goody Proctor

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 Parris or Abigail.

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 Parris or Abigail.

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 Parris or Abigail.

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 Parris or Abigail.

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 Parris or Abigail, but at a **simplistic level**.

OR**(b)**

Selected scene: Act Four.

From: The start of Act Four.

To: *'Reverend Hale enters. They look at him for an instant in silence. He is steeped in sorrow, exhausted, and more direct than he ever was.'*

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 practical realisation of some of the following aspects of design:

- style of production
- communication of period or place – *A cell in Salem jail. That Fall' 1692* – set details at the start of Act Four
- costumes - fabrics, textures, colours – 'puritan', plain, homespun, rags, greatcoats and hats,
- use of space and levels – *'high barred window'-'great heavy door' - 'Along the walls there are two benches'*
- make-up, masks or puppets – if offered, must be justified in terms of text and performance needs
- lighting - colours, intensity, plot, special effects - *'in darkness but for the moonlight seeping through the bars'* light from lantern
- properties and their use and management - lantern, flask, dispatch case and flat wooden box with writing materials
- sound effects - footsteps, rattle of keys, bellowing of cow
- awareness of health and safety factors
- some integration of design elements into overall design concepts

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 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 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 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 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 scene, but at a **simplistic level**.*

POTTER: Blue Remembered Hills

4 EITHER (a) Selected scenes: Scene 16 *'The Hollow'*.

From: The start of scene 16.

To: *'Peter looks at John, and decides to line up with him.'*

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

Answers should offer clear realisation of practical performance details.

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 (Forest of Dean)
- movement, gesture, posture (children)
- facial expression
- interaction with the others on stage

John – expect references to include some of the following:

- John's age and/or status, *seven year old boy played by an adult*
- *'The five plunge for safety into a natural, grassy, scooped out hollow in the middle of the trees. they huddle together breathless and scared'*
- starts with an assumed confidence, gradually becoming *'unsure'* in the face of the others' fear
- reassures the others - assumes role of leader and matter of fact tone *'Shoot him'*
- changes tone and with hesitation after *'In a minute'* as the implication of his comment dawns on him
- fear creeps in - *'licking his lips'* as he modifies his offer to get the pram
- *'alarmed What?'* - *'John sees Audrey looking at him and lowers his eyes'*
- emphatic and perhaps blustering *'Course not!'* in response to Audrey
- Anger on being taunted by Audrey subsides into sulky *'muttering'*
- response to Raymond's *'chilling urgency'* - *'freeze in terror'*
- *'The five huddle closer in desperation'*
- *'Shamefaced'* reaction on seeing Peter
- blustering reply to accusation of fear *'Me? Course I warn't'*
- quick to denigrate Donald *'The sissy'*
- self-justification - *'(stung) That's 'cos we had you girls along, ennit?'*
- *'annoyed'* he manages to turn pressure off himself by mentioning the prisoner's knife
- bluffs his way despite Willie's doubts with a logic Peter succumbs to *'Him'd have to kill - oodn't he?'*
- confident, firm and callous response to Willie *'Nobody's stopping you.'*

Raymond – expect references to include some of the following:

- Raymond's age and/or status
- 'seven-year-old boy played by an adult'
- 'The five plunge for safety into a natural, grassy, scooped out hollow in the middle of the trees. \they huddle together breathless and scared'
- emphasis and fear needed on 'Him!'
- confusion and worry on 'I d-u-don't know.'
- '(whispering) Till d-dark – shall us?' – afraid of being heard by the 'Itie' and anxious about getting home safely
- reactions to others' distress needed as well as rising panic about passage of time – '(whispering) Must be d-du-dinner time.'
- comment needed on his actions while John and Audrey argue, building up to:
- 'L-Lul-Listen!! *Raymond's way of saying this is, again, of such chilling urgency that the others freeze in sheer terror.*'
- 'Eyes wide, Raymond clutches at the nearest arm' – requires an interpretation
- '(desperately) Hark!... *The five huddle closer in desperation, whimpering*'
- incredulous, perhaps relieved slightly, on Peter's return
- needs to respond to Peter and reference to Donald Duck – 'Where is he?'
- supportive of John – emphatic and face-saving 'C-cu-course not.' And is possibly watching and aware of Peter's 'flicker of anxiety'
- 'No that's right, m-mum-mind.' Giving an emphatic support to John's exaggerations and possibly some awareness of the effect they are having on Peter
- some reactions to John's – 'They don't just open the gate' and his assertions about the prisoner are needed, building towards '(worries) L-lul-let's go home.'
- response to John's unexpected put-down is needed, with justifications
- 'Raymond looks at the others' – interpretation required 'Ent you c-cu-coming--?'

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 Raymond.

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 Raymond.

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 Raymond.

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 Raymond.

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 Raymond, but at a **simplistic level**.

OR (b) Selected scene: Scene 1. *'West Country. The long summer holiday 1943'*.

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 practical realisation of some of the following aspects of design:

- style of production
- period and location - 1943, Forest of Dean
- costumes - fabrics, textures, colours – young children, rural, less well-off, '*short trousers*'
- use of space and levels – composite set, Peter descends from tree - how is this managed?
- design solution to what was originally written as a television script – need to integrate the various locations
- make-up, masks or puppets
- sound – if offered, must be justified in terms of text and performance needs
- lighting, colours, intensity, plot, special effects
- properties and their use and management - cooking apple
- awareness of health and safety factors
- some integration of design elements into overall design concepts

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 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 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 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 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 scenes, but at a **simplistic level**.

SHAKESPEARE: Twelfth Night

5 EITHER (a) Selected scene: Act 3, Scene 4.

From: 'SIR ANDREW: Pray God he keep his oath.
VIOLA: I do assure you 'tis against my will.
(*They draw.*) Enter ANTONIO.'

To: The end of Act 3, Scene 4.

Discuss, in detail, how you would play **either** Viola **or** Antonio 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.

Answers should offer clear realisation of practical performance details.

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

Viola – expect references to include some of the following:

- Viola's age and/or status
- girl disguised as boy having to fight a duel against her inclination and ability
- some comic business as both participants are afraid and incompetent
- relief at Antonio's intervention followed by puzzled incomprehension
- polite request to Sir Andrew to 'put up your sword'
- response to Antonio's 'This comes with seeking you...'
- bafflement on 'What money, sir?'
- offers what little money she has -somewhat ruefully
- reaction needed to its refusal
- expresses confusion and incomprehension in 'I know of none ...' speech
- responses to the officers' speeches required
- reaction to the name 'Sebastian'
- slow dawning on possibility that she has been mistaken for her brother
- building elation on 'He nam'd Sebastian...' speech
- manner of exit

Antonio – expect references to include some of the following:

- Antonio's age and/or status
- friend of Sebastian, Viola's brother
- 'drawing' mistakes Viola for Sebastian - halts duel - actions need to be suggested
- response to Sir Toby's intervention and to the arrival of the officers
- bold attempt to avoid trouble in 'You do mistake me, sir.'
- resigned gesture perhaps on 'I must obey.' then aggrieved aside to Viola
- entreats for money he had loaned to Sebastian
- rejects offer of money as it is less than he had given
- disappointed by the lack of gratitude expressed by 'Sebastian'
- builds into a distressed outburst in the 'This youth here...' speech
- admonishes 'Sebastian' for his hard nature
- shows resignation in 'Lead me on.'

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 Viola or Antonio.

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 Viola or Antonio.

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 Viola or Antonio.

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 Viola or Antonio.

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 Viola or Antonio, but at a **simplistic level**.

OR (b) Selected scene: Act 5, Scene 1.

From: The start of Act 5, Scene 1:
'Enter FESTE and FABIAN.'

To: 'OLIVIA: Get him to bed and let his hurt be looked to.
Exeunt Feste, Fabian, Sir Toby and Sir Andrew.'

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 practical realisation of some of the following aspects of design:

- style of production
- choice of period, with justification for periods other than Shakespearean
- costumes - fabrics, textures, colours
- use of space and levels – in some editions describes as 'garden' or 'Olivia's Orchard'
- make-up, masks or puppets – if offered, must be justified in terms of text and performance needs
- sound (outdoors)
- lighting (outdoors) - colours, intensity, plot, special effects
- properties and their use and management – swords required for Viola, Sir Andrew, Sir Toby and officers, purse with few coins for Viola
- awareness of health and safety factors
- some integration of design elements into overall design concepts

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**.

WATERHOUSE and HALL: Billy Liar

6 EITHER (a) Selected scene: Act One.

From: 'GEOFFREY: (*almost rising from his chair*) Here, here, here! Who do you think you're bloody talking to? You're not out with your daft mates now. And what time did you get in last night? If it was night. This bloody morning, more like.'

To: 'GEOFFREY: Script-writing! He can't write his bloody name so you can read it. Who'd set him on?'

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

Answers should offer clear realisation of practical performance details.

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 – urban West Riding of Yorkshire
- movement, gesture, posture
- facial expression
- interaction with the other characters on stage

Geoffrey – expect references to include some of the following:

- Geoffrey's age and/or status
- '*Tall man in his early fifties*' - is seated in armchair, going through his invoices
- responds angrily to Billy's sarcasm - '*almost rising from his chair*'
- 'More like one o'clock' - could be said almost as if it is part of a routine, not glancing from his invoices
- stern and addressing Billy directly on 'And I'm not having any more of your bloody lip.'
- perhaps only half listening as he goes through the invoices, perhaps giving some more attention, sorting
- 'He'll finish up on his bloody ear-hole...' perhaps said to himself then addresses Alice as he asserts his authority
- next two lines might be said as asides as he sorts his invoices on the arm of the chair
- possibly looks up sharply on 'Who the bloody hell is Rita?'
- 'He's never satisfied with what he's got' - engages with Alice
- 'You what?' - surprised and focussed on Billy
- '*turning away in disgust* Don't talk bloody wet' - dismissive and contemptuous - possibly returns to the invoices, shaking his head in disbelief
- 'Bloody script writing.' - again dismissive and unbelieving
- 'Script writing!' speech addressed to Alice
- addresses Billy in the third person - contempt and low esteem
- stage directions suggest he remain seated until the next page of the play - justifications needed for alternative ideas

Alice – expect references to include some of the following:

- Alice's age and/or status
- '*middle forties - enters from kitchen*' - perhaps carrying Billy's breakfast
- response needed to 'Good morning, Mother' - perhaps pursed lips and annoyance
- accusing manner on 'What were you doing down at Foley Bottoms...?'
- Presses the point with 'Never mind who says...' confident that she has evidence and is displeased
- 'It is our business.' - follows with admonishment, treating Billy as a child
- interrupts Billy's excuses sharply - perhaps with softer expression of sympathy for Barbara
- '*(ignoring him)* I can't understand that Barbara' - may seem genuinely puzzled
- continues to address Billy directly '*(ignoring Geoffrey and Florence)* showing her low opinion of Liz
- persists in interrogatory approach then threatens to inform Barbara
- sudden surprise and shock, perhaps, on 'What do you mean?'
- baffled tone and expression on 'What script writing?'

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 Geoffrey or Alice.

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 Geoffrey or Alice.

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 Geoffrey or Alice.

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 Geoffrey or Alice.

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 Geoffrey or Alice, but at a **simplistic level**.

OR (b) Selected scene: Act Two.

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

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 practical realisation of some of the following aspects of design:

- complex set with interior/exterior locations – see stage directions at beginning of Act 1 and Act 2
- style of production
- period – 1960
- costumes - fabrics, textures, colours
- use of space and levels - requires staircase, front door and garden
- make-up, masks or puppets - if offered, must be justified in terms of text and performance needs
- sound
- lighting – (afternoon) exterior/interior, colours, intensity, plot, special effects
- properties and their use and management - engagement ring
- awareness of health and safety factors
- some integration of design elements into overall design concepts

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 there was at least **one** acting performance that you considered to be successful.

Discuss, in detail, the performance skills of **one** actor. You will need to give details of at least one particular scene or section and include reference to characterisation, voice, movement, 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'
- reference to specific scenes or sections – accept candidate's interpretation or definition
- focus on contribution of one performance which was considered as being successful
- 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

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 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 performance skills displayed in 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, understanding and insight into the performance skills displayed in 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 performance skills displayed in 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**.

- 8** Choose **one** production you have seen during your course in which you considered the acting **or** the design to be theatrically effective.

Discuss, in detail, the ways in which **either** the acting **or** the design was theatrically effective. You will need to refer to at least one particular scene or section.

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

- candidate's interpretation of 'scene or section'
- explanation and justification of ways in which the acting or the design was theatrically effective – a positive response is expected
- audience reaction
- style of production or interpretation of text
- communication of period or place

Design aspects

- set design
- costumes - fabrics, textures, colours
- use of space and levels
- make-up, puppets or masks
- lighting - colours, intensity, plot, special effects
- properties and their use and management
- use of music and/or sound

Performance aspects

- 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

Effective and well-labelled sketches or diagrams should be credited on the strength of the level of understanding and knowledge communicated

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 or design skills displayed in 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 performance or design skills displayed in 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, understanding and insight into the performance or design skills displayed in 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 performance or design skills displayed in 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**.

- 9** Choose **one** production you have seen during your course in which you considered the design to be outstanding.

Discuss, in detail, what made **either** the set **or** the costumes **or** lighting in at least one scene or section outstanding.

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

- candidate's interpretation of 'scene or section'
- reference to 'outstanding' design of **either** the set **or** the costumes **or** lighting
- style of production
- communication of period or place
- set design – textures, colours, materials
- costumes - textures, colours, fabrics
- use of space and levels
- make-up, puppets or masks in as much as they affect the set, costumes or lighting
- lighting - colours, intensity, plot, special effects
- properties and their use and management in as much as they affect the set, costumes or lighting
- use of music and/or sound in as much as they affect the set, costumes or lighting
- statement of how the design elements contributed to the overall visual effect
- effective and well-labelled sketches or diagrams should be credited on the strength of the level of understanding and knowledge communicated

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 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 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 the production you have seen during your course that impressed you most as a piece of theatre.

Discuss, in detail, why the production impressed you as a piece of theatre. 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:

- candidate's interpretation of 'scene or section'
- the reasons as to why the production was impressive, 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 and engagement with audience

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 as to why this production was impressive.*

*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 as to why this production was impressive.*

*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 as to why this production was impressive.*

*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 as to why this production was impressive.*

*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**.*