



General Certificate of Secondary Education

Drama

Component 3

Knowledge and Understanding

[G9263]

Assessment

**MARK
SCHEME**

General Marking Instructions

Introduction

Mark schemes are intended to ensure that the GCSE examinations are marked consistently and fairly. The mark schemes provide markers with an indication of the nature and range of candidates' responses likely to be worthy of credit. They also set out the criteria which they should apply in allocating marks to candidates' responses.

Assessment objectives

Below are the assessment objectives for GCSE Drama.

Candidates must:

- AO1** create and develop ideas to communicate meaning for theatrical performance;
- AO2** apply theatrical skills to realise artistic intentions in live performance;
- AO3** demonstrate knowledge and understanding of how drama and theatre is developed and performed; and
- AO4** analyse and evaluate their own work and the work of others.

Quality of candidates' responses

In marking the examination papers, examiners should be looking for a quality of response reflecting the level of maturity which may reasonably be expected of a 16-year-old which is the age at which the majority of candidates sit their GCSE examinations.

Flexibility in marking

Mark schemes are not intended to be totally prescriptive. No mark scheme can cover all the responses which candidates may produce. In the event of unanticipated answers, examiners are expected to use their professional judgement to assess the validity of answers. If an answer is particularly problematic, then examiners should seek the guidance of the Supervising Examiner.

Positive marking

Examiners are encouraged to be positive in their marking, giving appropriate credit for what candidates know, understand and can do rather than penalising candidates for errors or omissions. Examiners should make use of the whole of the available mark range for any particular question and be prepared to award full marks for a response which is as good as might reasonably be expected of a 16-year-old GCSE candidate.

Awarding zero marks

Marks should only be awarded for valid responses and no marks should be awarded for an answer which is completely incorrect or inappropriate.

Types of mark schemes

Mark schemes for tasks or questions which candidates respond in extended written form are marked on the basis of levels of response which take account of the quality of written communication.

Other questions which require only short answers are marked on a point for point basis with marks awarded for each valid piece of information provided.

Levels of Response

Tasks and questions requiring candidates to respond in extended writing are marked in terms of levels of response. In deciding which level of response to award, examiners should look for the 'best fit' bearing in mind that weakness in one area may be compensated for by strength in another. In deciding which mark within a particular level to award to any response, examiners are expected to use their professional judgement. The following guidance is provided to assist examiners.

Threshold performance: Response which just merits inclusion in the level and should be awarded a mark at or near the bottom of the range.

Intermediate performance: Response which clearly merits inclusion in the level and should be awarded a mark at or near the middle of the range.

High performance: Response which fully satisfies the level description and should be awarded a mark at or near the top of the range.

Quality of written communication

Quality of written communication is taken into account in assessing candidates' responses to all tasks and questions that require them to respond in extended written form. These tasks and questions are marked on the basis of levels of response. The description for each level of response includes reference to the quality of written communication.

For conciseness, quality of written communication is distinguished within levels of response as follows:

Level 1: Quality of written communication is limited.

Level 2: Quality of written communication is satisfactory.

Level 3: Quality of written communication is good.

Level 4: Quality of written communication is excellent.

In interpreting these level descriptions, examiners should refer to the more detailed guidance provided below.

Level 1 (Limited): The candidate uses only a limited selection and use of an appropriate form and style of writing. The organisation of material may lack clarity and coherence. There is little use of specialist vocabulary. Presentation, spelling, punctuation and grammar may be such that intended meaning is not clear.

Level 2 (Satisfactory): The candidate uses a satisfactory selection and use of an appropriate form and style of writing. Relevant material is organised with some clarity and coherence. There is little use of specialist vocabulary. Presentation, spelling, punctuation and grammar may be such that intended meaning is not always clear.

Level 3 (Good): The candidate makes a reasonable selection and use of an appropriate form and style of writing. Relevant material is organised with a some clarity and coherence. There is some use of appropriate specialist vocabulary. Presentation, spelling, punctuation and grammar are sufficiently competent to make meaning clear.

Level 4 (Excellent): The candidate successfully selects and uses the most appropriate form and style of writing. Relevant material is organised with a high degree of clarity and coherence. There is widespread and accurate use of appropriate specialist vocabulary. Presentation, spelling, punctuation and grammar are of a sufficiently high standard to make meaning clear.

FURTHER SUPPORT for TEACHERS of GCSE DRAMA

DRAMA GCSE MARK SCHEME 2020

(This information will only be provided this year and should be read in conjunction with the 2020 mark scheme. The paper clearly suggests the allocation of time which should be spent on answering each question. Please remind candidates to read the paper carefully. Answering on the incorrect area or part of the play will lose marks and answering on the wrong character will receive no marks).

Question 1(a) this question is relatively new to teachers and carries 6 marks. Research information to support the teachers and candidates in answering the question is available on the CCEA microsite and no further information is required. The answer could be written in bullet points and the emphasis is on 'briefly outline ideas'. The two areas requested this year are cultural context and structure of the play and candidates should provide 3 points in each area to receive full marks. A candidate cannot receive more than 3 marks for each area. So, giving 6 points on cultural context would still only receive 3 marks.

Question 1(b) This question is also quite new to teachers and again guidance is available on the CCEA microsite. The candidates are expected to have experienced 'live theatre' to answer this question which includes recordings of 'live' performances which they might have available in school or which they might have viewed together on a platform such as YouTube. This year the question is on LIGHTING and it is important to note that only ONE idea is required.

There are 4 bullet points and 12 marks available. Each section must be responded to in order to gain marks. The title and theatre event will receive some marks. The description of the event should be clear and kept to a few sentences to gain marks. The analysis of how the candidate used the lighting idea in their set text will also receive marks, and finally an evaluation of what the candidate hoped to achieve by using this lighting idea will make up the full 12 marks.

Question 2(a) This question is similar to the costume question in the legacy paper. However, it must be pointed out that period, status and any quotation are NOT required in this section and will not be rewarded. 12 marks are available in this section and candidates are advised to use a full page to draw a sketch of the character in an appropriate costume for the chosen moment in the play and clearly label the sketch making reference to colour, shape, materials, make-up and any appropriate accessories and personal props which might be used by the character at this time in the play. Please remember that the sketch is a representation of the costume and the candidate should not spend a lot of time on the actual drawing of the character. Please note that candidates will receive no marks for choosing the wrong character and will lose marks if the character is drawn for the wrong part of the play.

Question 2(b) This question also carries 12 marks and the candidate is required to clearly justify all the ideas of costume for the character presented in section (a) and most of the marks will be awarded for justification. However, there are 3 bullet points in this question and there are marks for each. The period in which the play is set needs to be clearly written in this section along with the social status of the character and ONE appropriate quotation needs to be included with a comment referring to your choice in order to receive full marks.

Question 3 This question is also quite new to teachers and, as the paper is progressional, it carries a total of 34 marks in 3 sections. Candidates are advised to spend 40 minutes on this question. A rough guideline would suggest spending 10 minutes on 3(a) and 15 minutes on each of the further 2 sections. A short extract of up to 14 lines from the play will be printed for the candidates. It should be noted that as schools are using different editions of the play, the text might vary slightly but the candidates should refer to the text printed in the paper.

Question 3(a) The understanding of the set is an extremely significant and useful aspect for all candidates in their study of drama and is increasingly relevant for those continuing to study in drama or performing arts. Teachers would be advised to help candidates view some appropriate online sites to learn basic stage terminology such as the 9 positions on stage, the cyclorama (cyc), proscenium arch, backing, flats, legs, wings, trucks, apron, traverse curtain etc.

Candidates are asked to draw a stage plan for the extract in the play and again they should use a full A4 page and perhaps use a landscape approach. A bird's-eye view is perhaps the simplest and most

acceptable plan to draw and although some candidates might prefer a 3D view, it is more challenging and difficult. Many candidates will use a key and although this is not a requirement it is often very helpful and useful. As with the costume question, candidates should clearly annotate their plan using the 4 bullet points. They need to include any number of appropriate exits and entrances, any set which is required at this moment in the play, the position of the audience and the positioning of the characters who are on stage at the opening lines. Each section will receive marks making a total of 10 marks.

Sightlines need to be clearly explained to candidates. A window or an open door always requires backing and it is important that the illusion of location is maintained, and the audience is not able to see offstage and into the wings. Most of the texts have a composite set and will require little alteration. Candidates are advised to adhere strictly to the stage requirements as written by the playwright as no justification is required.

Question 3(b) This is a director's rehearsal question, and the candidate is asked to take on the role of director during a rehearsal of this short extract. The director is asked to suggest one rehearsal idea which should help the actors in preparation for performance. The question carries 14 marks and is clearly divided into 2 sections of advice to actors from a director's viewpoint. The first section asks the candidate to assess the mood and context of the extract looking at the text. As director, the candidate needs to clearly assess what is happening in this short extract which is the context. The candidate needs also to assess the mood of the extract giving as much detail as required beyond 'happy' or 'sad' and clearly referring to the text. The second section asks the candidate, as director, to give advice on how they might use ONE rehearsal idea to help them understand the context and mood during rehearsal. The candidate should choose a drama strategy, voice work, an improvisation, or any other appropriate and effective idea which should link to the context and mood. The idea should refer directly to a stated moment in the text when the rehearsal idea is applied, and no justification is required. This should simply be a director's advice to the actors. Candidates should avoid complicated rehearsal work and avoid referring to practitioners which often require explanation and background understanding. The answer refers only to the extract which generally has 1 – 3 characters. The answer should therefore be well structured in two sections using the text as reference.

Question 3(c) This is a performance question. The candidate becomes the actor performing the role in the extract. The candidate is asked to play one character from the extract and look specifically at how they would use movement, which includes gesture, in the extract. The candidate should look at as many references to text as they think appropriate when movement and gesture would be used. These examples should be descriptive and appropriate to the actor in the extract and no justification is required. The answer needs to reflect perceptive and imaginative knowledge and understanding of how the character uses movement. 14 marks are available, and a top band answer should perhaps have between 6 – 10 references, depending on the detail. The candidate should avoid too much repetition and look for creative and contrasting but realistic use of movement in performance of the text. The answer should include as much precise detail as possible and use appropriate terminology.

Assessment Grid for Question 1 (a) (AO3)

Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p>In relation to the set text candidates will make limited reference to the:</p> <ul style="list-style-type: none"> • cultural context; and • structure of the play. <p>The quality of written communication is limited and meaning is communicated with a lack of clarity.</p> <p style="text-align: right;">[1]</p>	<p>In relation to the set text candidates will make satisfactory reference to the:</p> <ul style="list-style-type: none"> • cultural context; and • structure of the play. <p>The quality of written communication is satisfactory and meaning is communicated with some clarity.</p> <p style="text-align: right;">[2]–[3]</p>	<p>In relation to the set text candidates will make good reference to the:</p> <ul style="list-style-type: none"> • cultural context; and • structure of the play. <p>The quality of written communication is good and meaning is mostly communicated clearly.</p> <p style="text-align: right;">[4]–[5]</p>	<p>In relation to the set text candidates will make thorough and precise reference to the:</p> <ul style="list-style-type: none"> • cultural context; and • structure of the play. <p>The quality of written communication is excellent and meaning is communicated clearly.</p> <p style="text-align: right;">[6]</p>
Award 0 marks for work not worthy of credit.			

Assessment Grid for Question 1 (b)

Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p>Candidates will demonstrate limited knowledge and understanding of how design was presented in the live or recorded event. (AO3)</p> <p>The candidate's analysis of the use of a design idea to the set text is limited. (AO4)</p> <p>The evaluation of the impact on the audience is limited. (AO4)</p> <p>The quality of written communication is limited and meaning is communicated with a lack of clarity.</p> <p style="text-align: right;">[1]–[3]</p>	<p>Candidates will demonstrate satisfactory knowledge and understanding of how design was presented in the live or recorded event. (AO3)</p> <p>The candidate's analysis of the use of a design idea to the set text is basic. (AO4)</p> <p>The evaluation of the impact on the audience is basic. (AO4)</p> <p>The quality of written communication is satisfactory and meaning is communicated with some clarity.</p> <p style="text-align: right;">[4]–[6]</p>	<p>Candidates will demonstrate good knowledge and understanding of how design was presented in the live or recorded event. (AO3)</p> <p>The candidate's analysis of the use of a design idea to the set text is good. (AO4)</p> <p>The evaluation of the impact on the audience is good. (AO4)</p> <p>The quality of written communication is good and meaning is mostly communicated clearly.</p> <p style="text-align: right;">[7]–[9]</p>	<p>Candidates will demonstrate thorough and precise knowledge and understanding of how design was presented in the live or recorded event. (AO3)</p> <p>The candidate's analysis of the use of a design idea to the set text is perceptive and imaginative. (AO4)</p> <p>The evaluation of the impact on the audience is thorough and precise. (AO4)</p> <p>The quality of written communication is excellent and meaning is communicated clearly.</p> <p style="text-align: right;">[10]–[12]</p>
Award 0 marks for work not worthy of credit.			

Assessment Grid for Question 2 (a) (AO3)

Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p>The candidate's labelled costume sketch will be limited and/or inappropriate.</p> <p>There will be limited or no reference to colour, shape, materials, make-up, accessories and props.</p> <p>[1]–[3]</p>	<p>The candidate's labelled costume sketch will be satisfactory and appropriate.</p> <p>There will be satisfactory reference to colour, shape, materials, make-up, accessories and props.</p> <p>[4]–[6]</p>	<p>The candidate's labelled costume sketch will be clear and detailed.</p> <p>There will be good reference to colour, shape, materials, make-up, accessories and props.</p> <p>[7]–[9]</p>	<p>The candidate's labelled costume sketch will be precise and imaginative.</p> <p>There will be thorough and perceptive reference to colour, shape, materials, make-up, accessories and props.</p> <p>[10]–[12]</p>
<p>Award 0 marks for work not worthy of credit.</p>			

Assessment Grid for Question 2 (b) (AO3)

Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p>Justification of ideas will demonstrate a limited understanding of period and social status, colour, shape, materials, make-up, accessories and props.</p> <p>There will be limited reference to text and character.</p> <p>The quality of written communication is limited and meaning is communicated with a lack of clarity.</p> <p>[1]–[3]</p>	<p>Justification of ideas will demonstrate satisfactory understanding of period and social status, colour, shape, materials, make-up, accessories and props.</p> <p>There will be satisfactory reference to text and character.</p> <p>The quality of written communication is satisfactory and meaning is communicated with some clarity.</p> <p>[4]–[6]</p>	<p>Justification of ideas will demonstrate good understanding of period and social status, colour, shape, materials, make-up, accessories and props.</p> <p>There will be good reference to text and character.</p> <p>The quality of written communication is good and meaning is mostly communicated clearly.</p> <p>[7]–[9]</p>	<p>Justification of ideas will demonstrate thorough and precise understanding of period and social status, colour, shape, materials, make-up, accessories and props.</p> <p>There will be thorough and precise reference to text and character.</p> <p>The quality of written communication is excellent and meaning is communicated clearly.</p> <p>[10]–[12]</p>
Award 0 marks for work not worthy of credit.			

Assessment Grid for Question 3 (a) (AO3)

Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p>Candidates will present a stage plan with limited detail in reference to:</p> <ul style="list-style-type: none"> • exits and entrances; • set; • the position of the audience; • and • the positions of the characters on stage. <p style="text-align: right;">[1]–[3]</p>	<p>Candidates will present a stage plan with satisfactory detail in reference to:</p> <ul style="list-style-type: none"> • exits and entrances; • set; • the position of the audience; • and • the positions of the characters on stage. <p style="text-align: right;">[4]–[5]</p>	<p>Candidates will present a stage plan with good detail in reference to:</p> <ul style="list-style-type: none"> • exits and entrances; • set; • the position of the audience; • and • the positions of the characters on stage. <p style="text-align: right;">[6]–[7]</p>	<p>Candidates will present a stage plan with thorough and precise detail in reference to:</p> <ul style="list-style-type: none"> • exits and entrances; • set; • the position of the audience; • and • the positions of the characters on stage. <p style="text-align: right;">[8]–[10]</p>
Award 0 marks for work not worthy of credit.			

Assessment Grid for Question 3 (b)

Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p>Director's advice will be limited and/or inappropriate. (AO3)</p> <p>There will be limited reference to mood and context. (AO3)</p> <p>Use of one rehearsal idea will reveal limited understanding of how the actors would perform the extract. (AO4)</p> <p>There will be limited or no reference to text. (AO3)</p> <p>The quality of written communication is limited and meaning is communicated with lack of clarity</p> <p style="text-align: right;">[1]–[3]</p>	<p>Director's advice will be satisfactory and appropriate. (AO3)</p> <p>There will be some reference to mood and context. (AO3)</p> <p>Use of one rehearsal idea will demonstrate some understanding of how the actors would perform the extract. (AO4)</p> <p>There will be satisfactory reference to text. (AO3)</p> <p>The quality of written communication is satisfactory and meaning is communicated with some clarity.</p> <p style="text-align: right;">[4]–[7]</p>	<p>Director's advice will be good. (AO3)</p> <p>There will be clear and detailed reference to mood and context. (AO3)</p> <p>Use of one rehearsal idea will demonstrate a good understanding of how the actors would perform the extract. (AO4)</p> <p>There will be good reference to text. (AO3)</p> <p>The quality of written communication is good and meaning is mostly communicated clearly.</p> <p style="text-align: right;">[8]–[11]</p>	<p>Director's advice will be perceptive and imaginative. (AO3)</p> <p>There will be thorough and precise reference to mood and context. (AO3)</p> <p>Use of one rehearsal idea will demonstrate comprehensive and perceptive understanding of how the actors would perform the extract. (AO4)</p> <p>There will be detailed reference to text. (AO3)</p> <p>The quality of written communication is excellent and meaning is communicated clearly.</p> <p style="text-align: right;">[12]–[14]</p>
Award 0 marks for work not worthy of credit.			

Assessment Grid for Question 3 (c)

Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p>The candidate will demonstrate limited knowledge and understanding of how a character uses movement in performance. (AO4)</p> <p>There will be no reference to the text. (AO3)</p> <p>The quality of written communication is limited and meaning is communicated with a lack of clarity.</p> <p style="text-align: right;">[1]–[3]</p>	<p>The candidate will demonstrate basic knowledge and understanding of how a character uses movement in performance. (AO4)</p> <p>There will be some reference to the text. (AO3)</p> <p>The quality of written communication is satisfactory and meaning is communicated with some clarity.</p> <p style="text-align: right;">[4]–[7]</p>	<p>The candidate will demonstrate good knowledge and understanding of how a character uses movement in performance. (AO4)</p> <p>Reference to the text will be clear. (AO3)</p> <p>The quality of written communication is good and meaning is mostly communicated clearly.</p> <p style="text-align: right;">[8]–[11]</p>	<p>The candidate will demonstrate perceptive and imaginative knowledge and understanding of how the character uses movement in performance. (AO4)</p> <p>Reference to the text will be detailed. (AO3)</p> <p>The quality of written communication is excellent and meaning is communicated clearly.</p> <p style="text-align: right;">[12]–[14]</p>
Award 0 marks for work not worthy of credit.			

Shakespeare: *A Midsummer Night's Dream*

The indicative content below should be read in conjunction with the Assessment Grids.

1 (a) Candidates may refer to some of the following:

Cultural context:

- 'Golden Age' of Elizabeth 1 – love of theatre
- audiences mostly illiterate but loved to learn
- a listening audience
- Theseus won his wife in a battle and Egeus chose a husband for his daughter
- belief in underworld
- play is set in Athens, Greece

Structure:

- written in 5 act classical structure with number of scenes in each act
- begins in the palace, goes to the forest and ends back in the palace
- characters and main plot in Act 1
- In Act 2 plot and sub-plots developed
- Act 3 has climax and Act 4 resolution
- Act 5 is denouement and celebration

Other appropriate and justified ideas should be credited

[6]

(b) Candidates may refer to some of the following:

- Title of play
- Description of lighting which may include the area of stage where the lighting was used; the use of colour, intensity, shape, gobo, chaser, stroboscope or any other appropriate lighting idea
- Application of idea to *A Midsummer Night's Dream*
- Evaluation of what the candidate hopes to achieve

[12]

2 (a) In their sketch and labelling, candidates may refer to some of the following:

- Full-length dress, high-waisted, white with silver/gold detail and flowers, cloak, wings
- bare feet or soft pumps of matching detail to the dress
- Titania is queen of the fairies – crown of natural floral detail
- long hair decorated with underworld adornments
- material is flowing and floating to suggest fairy-like quality
- pale complexion, organic jewellery accessories

[12]

(b) In the short paragraph, candidates should include:

- Elizabethan period – 1595/6
- costume for a fairy queen in the forest underworld who has just been sleeping in a bed of flowers
- Justification for costume ideas
- Appropriate quotation for specific scene and comment

Other appropriate and justified ideas should be credited

[12]

- 3 (a)**
- Exits upstage right and left and downstage right and left
 - Some suggestion of being in a palace in Athens
 - Audience positioned beyond front of downstage and also sides, if thrust is being used
 - Lysander positioned centrally downstage facing Theseus with Hermia, Demetrius and Helena behind them and Hippolyta further upstage but all slightly separated and visible
- [10]
- (b)**
- The mood in this extract is quite tense and uneasy as Egeus is angry and Theseus has issued a very serious ultimatum to Hermia who is quite stubborn
 - the context is that Hermia wants to marry Lysander but her father wants her to marry Demetrius. Duke Theseus has decreed she must follow her father's wishes or die
 - Detail and use of one appropriate rehearsal idea
 - while Lysander is speaking the Duke is listening intently but Egeus is angry and annoyed and Hermia remains quiet and looks towards Lysander and is embarrassed when he says 'I am beloved of beautiful Hermia' - all use appropriate facial expressions
 - Lysander refers to Demetrius as 'he' and 'his' and uses his name twice using gesture. The second time is embarrassing for Demetrius, 'made love to Nedar's daughter, Helena' and needs reaction
 - also refers to him again at the end of the speech as 'spotted and inconstant man' which must prompt reaction from Demetrius
- [14]
- (c)**
- Lysander uses small movements and a lot of gesture during this speech
 - He is centrally positioned and moves more closely to Theseus as he speaks his opening lines 'I am, my lord ..'
 - When he first refers to Demetrius he should move to a position where he can see him and use gestures to refer to him, 'he' and 'him'
 - he should move slightly towards Hermia when he refers to her and perhaps gesture towards his heart when he says, 'my right'
 - he uses gestures towards Demetrius when he refers to him again and raises his hands in the air on 'dotes in idolatry'
 - he gestures and moves slightly towards Theseus when he is trying to persuade the Duke to change his mind

Candidates must refer directly to the text.

[14]

Other appropriate and justified ideas should be credited.

O'Casey: *Juno and the Paycock*

The indicative content below should be read in conjunction with the Assessment Grids.

1 (a) Candidates may refer to some of the following:

Cultural context:

- strong, hard-working female central role of Juno
- male roles of Boyle and Joxer reflected as lazy and avoiding work
- hardship of characters with civil disturbance as background
- Yeats and Lady Gregory encouraging writers such as O'Casey to reflect culture of Irish working class at this time and encourage new audiences
- hatred of violence and social injustice
- holy picture, votive & rosary beads reflecting Catholic religious culture

Structure:

- three acts of similar length – popular at this time
- plot and main characters introduced in Act 1
- climax developed in Act 2 and outcomes portrayed in final Act 3
- blackouts and curtains used between each act on proscenium arch stage
- tragedy and comedy presented very close together

[6]

(b) Candidates may refer to some of the following:

- Title of play
- Description of lighting which may include the area of stage where the lighting was used; the use of colour, intensity, shape, gobo, chaser, stroboscope or any other appropriate lighting idea
- Application of idea to *Juno and the Paycock*
- Evaluation of what the candidate hopes to achieve

[12]

2 (a) In their sketch and labelling, candidates may refer to some of the following:

- dark-coloured trousers of heavy material with belt or braces
- collarless shirt with worn woollen muffler around his neck
- dark-coloured jacket and well worn overcoat with buttons missing
- old, well worn trilby or woollen hat and unkempt, straggly grey hair
- wrinkled complexion of a hardened drinker with some grazes and dirty fingernails
- poor quality materials
- well-worn black leather boots or shoes

[12]

(b) In the short paragraph, candidates should include:

- Period – 1922, Dublin
- Costume for working class male of 60 and looks older
- Justification for costume ideas
- Appropriate quotation for specific scene and comment

[12]

3 (a) Candidates may refer to some of the following:

- Door up left leading to other parts of the house; left of door is a window into the street and right of the door is a window looking to the back of the house
- Act 111 has some detail of the living room with new furniture – table/chairs, sofa, armchair, dresser, fireplace, gramophone, etc.
- Audience position beyond front of downstage
- Boyle is standing near the table centre, Joxer further upstage and Mrs Madigan has come up left from the door leading to the rest of the house

[10]

- (b) • The mood in this extract is uneasy and a little tense as Mrs Madigan is quite angry and wants her money which Boyle does not have and Joxer is enjoying the situation
- The context is that there is no money coming to Boyle and he is now deep in debt and people are coming to him to get some return
 - Detail and use of one rehearsal idea
 - Boyle remains upright with an arrogant air and voice. He is very business-like and formal when referring to his notebook, ‘three pounds five shillings.....an’ item: fourpence...’
 - Mrs Madigan has become stern and frustrated, reflected in her stance and facial expression
 - Joxer remains upstage and grins widely throughout the scene and twitches and shrugs his shoulders as he listens intently enjoying the scenario
 - Mrs Madigan becomes more annoyed throughout the speech and gradually increases her volume and pitch. She is quite emphatic when she says ‘I want me three pounds if you please’ [14]
- (c) • Mrs Madigan’s movements, gestures and stance reflect her frustration, annoyance and building anger in her speech
- As she begins on ‘The few words I have to say...’ she slowly moves towards Boyle into the centre of the stage.
 - She puts her hands on her hips or folds her arms as she continues ‘I suppose you remember...’
 - She leans towards Boyle as he speaks and she looks over his shoulder to see the detail in his notebook
 - She gestures to herself on ‘I’ve decided..’ and makes some acknowledgement of being cold with ‘perishing with th’ cowl’d’
 - She leans her hand out towards Boyle on ‘I want me three pounds..’

Candidates must refer directly to the text.

[14]

Other appropriate and justified ideas should be credited.

Miller: *The Crucible*

The indicative content below should be read in conjunction with the assessment Grids.

1 (a) Candidates may refer to some of the following:

Cultural context:

- Miller's inspiration was the Salem witch-hunt of 1692
- parallel with Mc Carthy investigations of 1950/54
- hunt for Communist confessions and alleged associates
- Puritan culture reflected in simple way of life, farming, the meeting house, fear of God and prayer
- importance of family life, community and loyalty
- simple dress of people – plain dark colours, women covered their heads and white collars and cuffs to show cleanliness and respect

Structure:

- play is written in four act structure
- interval after second act
- long introduction given as background of story and characters
- each act has a different setting with detailed description
- reference made to curtain and blackout with each act
- play ends with 'Echoes Down the Corridor' which gives detail of what happens after the play and may be included as a visual or audio presentation

Other appropriate and justified ideas should be credited

[6]

(b) Candidates may refer to some of the following:

- Title of play
- Description of lighting which may include the area of stage where the lighting was used; the use of colour, intensity, shape, gobo, chaser, stroboscope or any other appropriate lighting idea
- Application of idea to *The Crucible*
- Evaluation of what the candidate hopes to achieve

[12]

2 (a) In their sketch and labelling, candidates may refer to some of the following:

- white shirt with collar and ministerial jabot
- black breeches with belt or braces
- black leather, well-polished boots
- long fronted black woollen waistcoat with silver/gold buttons
- black woollen frock coat with gold/silver buttons which may be removed as he is indoors
- pale face and hair unkempt as he is distracted and praying
- carrying prayer book, bible or cross
- good quality materials but perhaps untidy appearance

[12]

(b) In the short paragraph, candidates should include:

- Period – Massachusetts, 1692
- Costume of Reverend Samuel Parris, Puritan minister aged mid 40's
- Justification for costume ideas
- Appropriate quotation for specific scene and comment

[12]

3 (a) Candidates may refer to some of the following:

- the common room of Proctor's house
- At the right is a door opening on the fields outside
- A low, dark and long, wooden-lined living room of Salem 1692
- Fireplace left and stairway behind leading to upstairs
- Wooden table and chairs/bench centre or centre right
- Audience positioned beyond front of stage
- Mary down centre, close to Elizabeth and John standing in front of table [10]

- (b)
- The mood in this extract is tense and uneasy as Elizabeth and Proctor question Mary who is very upset and crying and they are horrified by her stories
 - The context is that Mary has been to the court to give evidence. She has given Elizabeth a poppet which she has made and is now describing the confessions which have been spoken and sentences which have just been passed at court
 - Detail and use of one rehearsal idea
 - Mary is very upset and sobbing through her speech
 - Elizabeth and Proctor are both horrified which is reflected in their facial expressions
 - Proctor and Elizabeth are trying to be strong vocally and reassuring towards Mary in their gestures
 - In Mary's longer speech she becomes stronger vocally and visually entranced with wide eyes and staring expression [14]

- (c)
- Mary's movements and gestures in this extract reflect confusion, upset and a mixture of anger and fear
 - She moves towards Elizabeth and lifts her head on 'She tried to kill me..' and turns away when Elizabeth speaks to her
 - Mary takes centre stage as she continues her speech and looks towards Proctor and Elizabeth and moves further forward on 'then she sit there..'
 - She uses a lot of gestures as she describes her reaction to Sarah Good's confession such as hands moving to her neck on 'I feel a misty coldness' and ' my skull begin to creep...' and ' clamp around my neck..'
 - She moves further forward on 'I hear a voice..' and pulls her hands together to her chest on 'everything she done to me!' and lowers her head

Candidates must refer directly to the text. [14]

Other appropriate and justified ideas should be credited.

Friel: *Philadelphia Here I Come!*

The indicative content below should be read in conjunction with the Assessment Grids.

1 (a) Candidates may refer to some of the following:

Cultural context:

- The cultural context is heavily dominated by the male/female role and the divide in responsibilities within a repressed and often closed society. The women play typically female roles with Madge mothering and keeping the house and Kate obeying her father and marrying young;
- Tradition, religion, and family life are reflected in the play;
- There was a generational divide in rural Ireland in the 60's between youth and traditions of the older generation;
- The cultural attitude of stoicism and pride directly contrasts with the popular culture of drinking alcohol, dancing and idolising cultural influences which were popular in America at this time;
- American music and television popularised teen and youth culture and musical genres such as rock had a world-wide appeal, making America seem the ideal dream or escape for many young people;
- Emphasis was on the family unit and religion was at the centre of family life during this period and SB and Madge continue the ritual of saying the rosary every night.

Structure:

- The play contains three episodes, but unusually does not seem to work towards a climax or conclusion;
- There are two short intervals between the episodes with a 'quick curtain' being used between each episode but this may change with one interval being a more popular option;
- There are fourteen characters in the play and Private is not seen by the other characters on stage;
- The Father-son relationship dominates the first episode. However, there is also a flashback to Gar's interactions with Kate. Episode three sees the return to nostalgia and reflection;
- A front stage curtain and blackout are used in the play;
- In the end, we are not quite sure whether Gar leaves for America.

Other appropriate and justified ideas should be credited.

[6]

(b) Candidates may refer to some of the following:

- Title of play
- Description of lighting which may include the area of stage where the lighting was used; the use of colour, intensity, shape, gobo, chaser, stroboscope or any other appropriate lighting idea
- Application of idea to *Philadelphia Here I Come!*
- Evaluation of what the candidate hopes to achieve

[12]

2 (a) In their sketch and labelling, candidates may refer to some of the following:

- Female costume reflecting a "housekeeper" aged in her sixties from Co. Donegal, Ireland in the 1960s
- Dressed in "outside clothes" coat and hat
- Skirt, blouse, cardigan and scarf
- Stockings and leather shoes
- Quality fabrics/materials
- Neat and well presented in appearance
- Colours reflecting her weariness.
- Appropriate quotation for specific scene and comment

[12]

(b) In the short paragraph, candidates should include:

- Period 1964, Ballybeg, Co. Donegal
- Costume for a “responsible, respectable citizen” aged in her sixties
- Justification for costume ideas
- Appropriate quotation for specific scene and comment [12]

3 (a) Candidates may refer to some of the following:

- Two doors; one left which leads to shop and one upstage leading to scullery
- Kitchen with large table, an old fashioned dresser and a large school-type clock on the wall is in darkness
- Gar’s bedroom is dimly lit as Private watches action with single bed, a wash hand basin, a table with record player and records and a small chest of drawers
- Area stage left is lit showing this is a flashback
- Audience positioned beyond front of downstage
- Kate is standing near Public Gar and Private Gar is watching action to the side [10]

- (b)**
- The mood in this extract is one of excitement and seriousness as the audience are introduced to Gar and Kate’s different personalities
 - The context is a flashback 10 months before, where the audience see Public Gar in love with Kate and excited at making plans. She is in contrast more serious as she knows her father’s disapproval of their relationship.
 - Detail and use of one appropriate rehearsal idea
 - The relationship between Gar and Kate and their different backgrounds and families
 - Public is exuberant, hopeful and full of life.
 - Public imitates a posh Kate on “how will we live?”
 - Public uses gestures to convey his excitement.
 - His movements are large and energetic using stage effectively – they contrast with Kate’s conveying their difference and the distance between the two.
 - Kate is feminine and controlled but somewhat removed from Gar.
 - Private Gar’s reactions contrast to Public. [14]

- (c)**
- Public’s movement conveys his age and his real enthusiasm for Kate.
 - He uses the stage effectively conveying his excitement and energy. His use of gesture reinforces this energy and contrasts to the other two characters on stage.
 - His head moves also when he refers to his father revealing his relationship with him.
 - The speed of his movements change when he notices Kate’s tone on her line “Gar...” He stops and is still for a fleeting moment considering and contemplating her reaction.

Candidates must refer directly to the text. [14]

Other appropriate and justified ideas should be credited.

Reid: *Tea in a China Cup*

The indicative content below should be read in conjunction with the Assessment Grids.

1 (a) Candidates may refer to some of the following:

Cultural context:

In Northern Ireland at this time, women were at the centre of the family and made all the important decisions about the family. They became resourceful due to the absence of males who were either away fighting wars, working long hours or drinking in the local public houses;

- Reid infers that there was a strong work ethic amongst working class Protestants;
- In working class areas there was a distinct culture of pride as well as respectability;
- In lower class Protestant areas, people distrusted their Catholic neighbours. This was the culture of a divided Northern Ireland at this time; false preconceptions were fostered regarding 'the other side';
- There was a culture of morality and a religious ethos on both sides. This is represented in the play when Theresa is forced to cover up the child she had out of wed-lock and with Beth marrying a man she doubted, to save face for her mother;
- Reid shows the generational attitude to 'keeping up appearances.' This is represented through the symbol of the china cabinet and the symbol of serving tea in a china cup;
- Music and especially 'The Twelfth of July' played a vital role in Protestant culture.

Structure:

- The play contains two Acts. Act one begins in 1972 as Beth's mum is dying. There are then flashbacks, linking 1972 and 1939 to 1952, the common link between the time periods is the discussion about 'the sound of an 'Orange band';
- Act one introduces the characters and generations of stoical Ulster women;
- Act two is darker with rioting, fear and the death of Mr Jamison and Sarah;
- The interval should come between the two acts which each last about an hour and contain a number of short episodic scenes;
- The scenes are set in different locations around the stage and lighting changes, such as blackouts and cross-fades are used to divide these scenes;
- A front-stage curtain is not required for the play.

Other appropriate and justified ideas should be credited.

[6]

(b) Candidates may refer to some of the following:

- Title of play
- Description of lighting which may include the area of stage where the lighting was used; the use of colour, intensity, shape, gobo, chaser, stroboscope or any other appropriate lighting idea
- Application of idea to *Tea In A China Cup*
- Evaluation of what the candidate hopes to achieve

[12]

2 (a) In their sketch and labelling, candidates may refer to some of the following:

- Female office official in the 1980's
- Any justified choice of age
- Business like uniform possibly skirt, blouse, jacket and court shoes
- Appearance reflecting the character's officious nature and 'jobs worth' attitude
- Choice of colour of costume appropriate for the office worker's personality
- Plain wrist watch and possible wedding ring

[12]

- (b)** In the short paragraph, candidates should include:
- Period – 1980's Belfast
 - Costume of middle class female, middle aged
 - Dressed for office – traditional civil servant type
 - Justification for costume ideas
 - Appropriate quotation for specific scene and comment
- [12]

3 (a) Candidates may refer to some of the following:

- Open stage with acting area lit
 - Possible reference to other characters Maisie, Sarah and Grandmother from previous scene
 - Beth's bedroom reference to bed/chair and mirror
 - Audience positioned beyond front of downstage
 - Theresa and Beth standing/seated close to each other
- [10]

- (b)**
- The mood in this scene is more sombre than one would expect just before a wedding. Theresa is excited to be with Beth but concerned about how she is feeling on this particular evening.
 - The context is Beth's bedroom on the eve of her wedding to fiancé Stephen
 - Detail and use of one appropriate rehearsal idea
 - The relationship between Beth and Theresa and their long standing friendship
 - Beth is anxious and has something on her mind
 - Theresa is listening and attentive to Beth
 - The audience should feel interested in Beth's concern and feel the warmth of the friendship
- [14]

- (c)**
- Movement establishes Beth's concern rather than excitement on the night before her wedding.
 - She is contained and the speed of her movement reflects her contemplative mood
 - Uses gesture on 'I' and 'respectable'
 - Moves on last line to dismiss Theresa's concern of her having to get married

Candidates must refer directly to the text. [14]

Other appropriate and justified ideas should be credited.

Russell: *Blood Brothers*

The indicative content below should be read in conjunction with the Assessment Grids.

1 (a) Candidates may refer to some of the following:

Cultural context:

- Liverpool, at this time was well known for its music which is reflected in the fact that Russell chose to represent the story through the genre of musical theatre and uses various musical references;
- Pop culture icons of perfection such as Marilyn Monroe are set against Mrs Johnstone's 'Imperfect' life;
- America had a huge impact upon the rest of the world who aspired to the famous celebrities of the period, in a bid to escape their mundane lives;
- Everyone could access the cinema and this is reflected in Mickey and Edward's visits to see films and also references to cowboys and American idols.

Structure:

- The play contains two acts;
- The first act begins in the early sixties and spans a seven year period. Act two opens up with the boys as teenagers; around the mid 1970's. This act spans the boys lives from their teenage years through to adulthood;
- The plays only deals with the significant moments in the twins' lives, scanning past years as well as creating a climactic build up to the tragedy at the end of the play. Russell uses songs to show the time gaps and reveal important information about character and situation;
- There is a flashback at the start of the play in which the final outcome is revealed. After this moment, the play moves at a fast pace, in a linear and chronological way;
- The first act focuses on the friendship that blossoms between the two boys as well as building tension through the device of foreshadowing;
- Act one ends on a positive note, with Mrs Johnstone singing Oh Bright New Day, expressing her optimism for the future. Act two culminates in the deaths of Mickey and Edward and therefore is more tragic and sinister.

Other appropriate and justified ideas should be credited.

[6]

(b) Candidates may refer to some of the following:

- Title of play
- Description of lighting which may include the area of stage where the lighting was used; the use of colour, intensity, shape, gobo, chaser, stroboscope or any other appropriate lighting idea
- Application of idea to *Blood Brothers*
- Evaluation of what the candidate hopes to achieve

[12]

2 (a) In their sketch and labelling, candidates may refer to some of the following:

- Skirt, blouse/dress, cardigan
- Tights and leather shoes
- Young girl's hairstyle tied in bunches or a pony tail with ribbons
- Materials reflect her status
- gun

[12]

(b) In the short paragraph, candidates should include:

- Period – 1960's, Liverpool
 - Costume for 7 year old girl
 - Justification for costume ideas
 - Appropriate quotation for specific scene and comment
- [12]

3 (a) Candidates may refer to some of the following:

- Exits upstage right and left and downstage right and left
 - Linda and Mickey's council house
 - Audience positioned beyond front of downstage
 - Linda positioned near Mickey
- [10]

(b) • The mood in this scene is tense and fractious between Mickey and Linda. Mickey is reliant on his tablets and Linda wants him to stop taking them and for him to be his old self again. Linda is tense and upset and Mickey is depressed but aware that Linda has got help to acquire them a home.

- The scene is set inside their house that Linda got through Edward Lyons in his role as Councillor. They live there with their daughter.
 - Detail and use of one appropriate rehearsal idea
 - The two characters are at odds with each other and the distance between the two is evident in the performance.
 - Mickey is depressed and movements and voice are slow – however he gets angry on the “You” and “Councillor Eddie Lyons”. Linda is at the end of her tether and conveys her frustration, hurt and upset.
- [14]

(c) • Movement is very important to establish the relationship. It also conveys the distance between the two.

- Mickey should be placed at a distance from Linda and his movements ie poise and gait show his depression and his negative outlook.
- He uses gesture to increase the tension on the words “we” and “I”.
- He gains more stature on his lines “It used to be just sweets and ciggies he gave me.”
- He reverts back on the last line and his poise deflates and the distance between the two increases again.

Candidates must refer directly to the text. [14]

Other appropriate and justified ideas should be credited.

Neville & Lingard: *Across The Barricades*

The indicative content below should be read in conjunction with the Assessment Grids.

1 (a) Candidates may refer to some of the following:

Cultural context:

- The play relies heavily on the cultures of the Protestant and Catholic communities in Belfast during the 1970's;
- The people in the play are divided into Protestants and Catholics. The Protestants want to stay in part of the UK and are generally called Unionists and Loyalists and the Catholics want to join with the Irish Republic and are generally called Nationalists or Republicans;
- Each community has their own form of music;
- Both communities have their own private armies willing to use the bullet rather than the ballot to solve their problems;
- Violence occurs more in the working-class communities than in any other part of the city;
- Sectarian songs and slogans were popular and strong at this time.

Structure:

- The play contains two Acts. Act one begins in 1972 as Beth's mum is dying. There are then flashbacks, linking 1972 and 1939 to 1952, the common link between the time periods is the discussion about 'the sound of an 'Orange band';
- Act one introduces the characters and generations of stoical Ulster women;
- Act two is darker with rioting, fear and the death of Mr Jamison and Sarah;
- The interval should come between the two acts which each last about an hour and contain a number of short episodic scenes;
- The scenes are set in different locations around the stage and lighting changes such as blackouts and cross-fades are used to divide these scenes;
- A front-stage curtain is not required for the play.

Other appropriate and justified ideas should be credited.

[6]

(b) Candidates may refer to some of the following:

- Title of play
- Description of lighting which may include the area of stage where the lighting was used; the use of colour, intensity, shape, gobo, chaser, stroboscope or any other appropriate lighting idea
- Application of idea to *Across The Barricades*
- Evaluation of what the candidate hopes to achieve

[12]

2 (a) In their sketch and labelling, candidates may refer to some of the following:

- Casual clothing – for working class male, Belfast
- Denim jeans, T-Shirt, shirt
- Plastic belt, socks, cheap dark-coloured shoes
- Hair style reflects the period and his age, 17 years old, 1980s
- Materials inexpensive
- Accessories may include cheap wristwatch and chain around his neck

[12]

(b) In their short paragraph, candidates should include the following:

- Period – 1970/80s, Belfast
- Costume for teenage working class boy
- Scene takes place inside his house – he is talking to Kevin
- Justification for costume ideas
- Appropriate quotation for specific scene with comment

[12]

3 (a) Candidates may refer to some of the following:

- Entrances and exits
- Some detail of staging representing the divided Catholic and Protestant communities
- Scene takes place in Jackson's house at kitchen table
- Audience positioned beyond front of downstage
Kevin positioned downstage

[10]

- (b)**
- The mood is tense as the Jacksons are concerned about the gossip Linda Mullet is spreading about them.
 - The context is the Jackson's are a Protestant family and Mr Jackson is in the Orange Lodge and not in favour of his daughter being 'friends' with a Catholic
 - Detail and use of one appropriate rehearsal idea
 - Mr Jackson is concerned and Mrs Jackson anxious about the danger – their generation views it differently to Sadie
 - Sadie is unconcerned about her relationship with Kevin and her parents' views and attitude
- (c)**
- Movement conveys Sadie's age 16 1/2 and energetic, stubborn attitude on her entrance
 - Her movements are carefree and confident
 - She uses poise and gait to establish her outlook
 - On last line she reveals her defiance through her stance and gesture

[14]

Candidates must refer directly to the text.

[14]

Other appropriate and justified ideas should be credited.

Ridley: *Sparkleshark*

The indicative content below should be read in conjunction with the Assessment Grids.

1 (a) Candidates may refer to some of the following:

Cultural context:

- inner-city, working -class, apartment living youth
- 14/15 year old teenagers living in East End London in mid 1990's and admiring older, attractive peers and forming new friendships
- music of Pulp and reference to heavy metal
- culture of teenage/school gangs 'hanging out', with no particular meeting place
- limited aspirations, mixed ability, fluent and naturally expressive and often speaking openly without thinking about others

Structure:

- contemporary style with natural progression and continuous action
- one long act with no scene changes or blackouts or curtains
- begins with one character, builds to duologue and eventually nine characters who remain to the end of the play
- range of interactions and climaxes
- final triumphant and positive conclusion
- composite set, use of music and lighting and props

Other appropriate and justified ideas should be credited

[6]

(b) Candidates may refer to some of the following:

- Title of play
- Description of lighting which may include the area of stage where the lighting was used; the use of colour, intensity, shape, gobo, chaser, stroboscope or any other appropriate lighting idea
- Application of idea to *Sparkleshark*
- Evaluation of what the candidate hopes to achieve

[12]

2 (a) Candidates may refer to some of the following:

- dark-coloured school blazer of cheap material and large fitting
- pale/white shirt, school tie, dark grey/black trousers with belt
- black leather and polished, laced school shoes
- uniform well-worn but still clean and tidy
- satchel, notebook and pen
- slightly built, neat hair, glasses with cracked lens and sticky tape on bridge

[12]

(b) In the short paragraph, candidates should include:

- Period – 1997, inner city East End, London
- Costume of school uniform for 14 year old male
- Justification for costume ideas
- Appropriate quotation for specific scene and comment

[12]

3 (a) Candidates may refer to some of the following:

- The rooftop of a tower block in the East End of London
- One door upstage on small platform as only entrance to the roof and metal steps leading to rest of the stage
- Stage is covered in a range of discarded household furniture, rubbish and various scattered detritus
- Cyclorama/back wall suggests sunny sky of mid- September
- Audience positioned beyond front of downstage
- Jake is standing downstage centre in front of armchair and Polly is close by him [10]

- (b)**
- The mood of this scene is quite upbeat as it is the opening of the play but Polly is a little anxious talking to Jake as she doesn't know him well
 - The context is that Jake tries to escape from everyone and goes onto the roof to get privacy to write stories and Polly is intrigued by him
 - Detail and use of one rehearsal idea
 - Polly uses a soft, tender voice as she speaks to Jake 'I'm sorry you're bullied..'
 - She becomes stronger and more angry when speaking about Russell and the tone continues when she speaks her dad's quotation
 - Jake sounds dejected and he speaks softly, lowering his head and turning from Polly
 - Polly becomes more excited and her pitch and tone lift as she speaks to Jake about his stories
 - Her last line 'I... tingle...' is reflected in an open, wide-eyed and positive expression [14]

- (c)**
- Polly's movements and gestures reflect a genuine interest in Jake as she develops her friendship with him and gets closer to him
 - Polly walks closer to Jake as she speaks her opening lines, 'I'm sorry...' but turns her head away as she refers to her dad
 - She leans closer to Jake as he talks about 'Muscles! Who needs 'em?' and takes a step closer to him on, 'But you do...' and leans into his face '...you do me.'
 - She then moves away, slightly embarrassed and turns from him saying 'The other day..' and slowly removes sheets of paper from her pocket and then turns and slowly holds them out to him on 'I'm sorry, I'm sorry ..'
 - She then steps slowly back to him holding the pages out in front of him on 'oh, Jake, there's such wonderful things here..'
 - Polly gets embarrassed again saying '...I tingle...' and turns from him and holds the pages, with closed fists, close to her face

Candidates must refer directly to the text. [14]

Other appropriate and justified ideas should be credited.