



**General Certificate of Secondary Education
2022**

Drama

Component 3

Knowledge and Understanding

[G9263]

THURSDAY 19 MAY, AFTERNOON

**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.

COVID-19 Context

Given the unprecedented circumstances presented by the COVID-19 public health crisis, senior examiners, under the instruction of CCEA awarding organisation, are required to train assistant examiners to apply the mark scheme in case of disrupted learning and lost teaching time. The interpretation and intended application of the mark scheme for this examination series will be communicated through the standardising meeting by the Chief or Principal Examiner and will be monitored through the supervision period. This paragraph will apply to examination series in 2021-2022 only.

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"> • social context • form and style <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"> • social context • form and style <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"> • social context • form and style <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"> • social context • form and style <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>[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>[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>[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>[12]–[14]</p>
<p>Award 0 marks for work not worthy of credit.</p>			

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 voice in performance. (AO3)</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>[1]–[3]</p>	<p>The candidate will demonstrate basic knowledge and understanding of how a character uses voice in performance. (AO3)</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>[4]–[7]</p>	<p>The candidate will demonstrate good knowledge and understanding of how a character uses voice in performance. (AO3)</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>[8]–[11]</p>	<p>The candidate will demonstrate perceptive and imaginative knowledge and understanding of how the character uses voice in performance. (AO3)</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>[12]–[14]</p>
<p>Award 0 marks for work not worthy of credit.</p>			

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:

Social context:

- play includes upper class, middle class and working class characters
- uses master/servant relationship with Oberon/Puck
- underworld fairy kingdom parallel with Theseus and Hippolyta
- social differences from 'penny stinkards', to cushioned seats
- royal patronage of Elizabeth I
- playhouse was for social gatherings including bear-baiting
- plague in London restricted social events
- audiences enjoyed eating, drinking and socialising at the playhouse

Form and Style:

- written in 5 act classical structure with main plot and characters introduced Act I, developed in Act II with subplot, climax Act III, resolution Act IV and denouement Act V
- main scenes written in lyrical blank verse and comic/mechanical scenes written in prose
- 5 Act structure with interval after Act III could last up to 3 hours
- 'play within a play' form with mechanicals performance at the Duke's palace
- play form written for 12 actors with doubling – Oberon and Titania play also Theseus and Hippolyta
- Elizabethan style of costuming used
- all male cast

Other appropriate and justified ideas should be credited

[6]

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

- title of play
- description of sound which may include the creation of incidental music or sound effect(s) either during a scene or at the beginning or end of a scene to enhance the mood and atmosphere or improve continuity;
- sound could be 'live', recorded or artificially created depending on the intention required;
- 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 for a tall middle-class Elizabethan young lady
- high-waisted, full sleeves, pale colour, good quality of silk or satin material
- soft shoes or pumps matching the dress
- white stockings/tights and white underskirt
- long hair dressed neatly on top of her head with either matching ribbon or some jewellery adornment
- pale complexion, simple or no jewellery

[12]

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

- Elizabethan period
- quite formal female costume for young lady at the palace of Duke Theseus of Athens
- 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 forest and perhaps at night
 - audience positioned beyond front of downstage and also sides, if thrust is being used
 - Oberon and Puck have been watching the lovers from upstage who have all just exited. Oberon now moves to a more central position and Puck who has been cowering behind him moves slowly closer to the centre
 - clear sightlines

[10]

- (b)**
- the mood is quite tense in this extract as the lovers have been fighting and are still very frustrated and very confused
 - Oberon is angry with his servant Puck 'This is thy negligence' but is determined to rectify the situation, 'Hie therefore, Robin...'
 - Oberon has already berated Puck and is still angry but realises that his servant has followed his instructions and wants to make amends
 - Oberon is strong, dominant and commanding but needs to think of a plan
 - detail and use of one appropriate rehearsal idea
 - Oberon is angry but turns his anger into resolution. He takes a little time to change his emotions and expressions while he devises a plan
 - Puck is always afraid of Oberon and often cowers in his company but is looking for a reason and willing to do anything to please his master. He becomes stronger and eager to carry out his next duty

[14]

- (c)**
- Puck at the beginning speaks softly and slowly, 'Believe me....' and his speech is hesitant and stilted and perhaps quite breathy
 - as Puck becomes stronger, his speech gets louder and faster
 - he becomes quite daring with 'Did you not tell me...'
 - his voice gets steadily stronger with more emphasis and inflexion on words such as 'blameless' and 'enterprise'
 - when Puck says 'I am glad...' his pitch and tone have risen a lot
 - by the end of his speech with 'I esteem a sport' his speech is confident with a lot more volume and vocal projection
 - while Oberon is giving Puck details of his plan he might make some positive vocal responses

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:

Social context:

- inner-city working-class Dublin 1922
- Boyle lived in a 2 room tenancy in tenement house close to city centre which housed probably 10 families with shared bathroom facilities
- Mary is trying to lift herself from working class through Charles Bentham who speaks, dresses and is educated better than the other characters
- Jerry Devine represents the Labour Movement which was growing at the time just as communism was growing in Russia
- social unrest continued after the civil war in the country and political shootings were still happening

Form and Style

- the play's setting is naturalistic which is authentic and close to real life
- a composite set is used for the 3 acts with minor adjustments which are detailed by the playwright
- the costumes, lighting, sound-effects and properties are also intended to be authentic and as close to real life as possible
- dialogue is also natural and free-flowing capturing the ordinary conversation of the characters living in Dublin at this time
- there are 3 monologues in the play, all from women, Mrs Madigan, Mrs Tancred and Juno
- O'Casey includes a lot of set and character detail as the playwright knew the location and the characters well
- the death of Johnny was originally included but was removed as it was regarded as too upsetting

[6]

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

- title of play;
- description of sound which may include the creation of incidental music or sound effect(s) either during a scene or at the beginning or end of a scene to enhance the mood and atmosphere or improve continuity;
- sound could be 'live', recorded or artificially created depending on the intention required;
- 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 hanging out of his trousers
- woollen muffler untied around his neck
- dark-coloured jacket and well-worn dark woollen overcoat
- old, well-worn sea captain's hat which is sitting awkwardly on his head
- unshaven with moustache and straggly grey hair
- reddish-purple complexion and wrinkled face
- poor quality materials all looking very dishevelled
- well-worn, scuffed, black leather boots or shoes
- perhaps an empty whisky bottle in his hand

[12]

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

- Period – 1922, Dublin
- Costume for working class male of 60 who could look quite presentable but is now looking the worse for wear
- 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 II is the same as Act I with table, chairs, sofa, dresser, fireplace, bed surrounded by curtains but furniture is more plentiful with upholstered armchair and lounge, photographs, cheap pictures, vases of artificial flowers, a gramophone with horn and coloured paper chains from end to end of the room
- audience position beyond front of downstage
- Boyle, Bentham and Juno should have fairly central and downstage positions at this time. Mary and Johnny are also positioned
- clear sightlines [10]

- (b)**
- the mood in this extract is quite jovial as the Boyles are celebrating the fact that they have come into some money
 - they are about to have a party and the gramophone is important. Mary's new boyfriend Charles Bentham has been invited and at this time they are trying to get to know more about him
 - Bentham is dominating the conversation and showing off his knowledge and trying to be superior while showing off to the others
 - there is some sense of awkwardness while Bentham is speaking as they are not quite sure what he is talking about but they are happy to listen as he is key to them getting the money from the will
 - there is also a sense of anticipation as the party hasn't yet started and they are waiting for Mrs Madigan and Joxer to arrive
 - detail and use of one rehearsal idea
 - Mary is impressed as she looks on and listens. Juno is interested and wants to listen to Bentham, 'Whist, whist, Jack.' Boyle is pretending that he knows as much as Bentham, 'Yogi! I seen hundreds of them...' Johnny is quite disinterested and, as usual, is deep in his own thoughts [14]

- (c)**
- Bentham speaks more articulately than the others in the play and has clear consonant sounds as he finishes all his words, 'The Happiness of man depends on his sympathy with the Spirit.'
 - he speaks quite loudly and more slowly than the others with less of a local Dublin accent
 - he enjoys using well chosen phrases, '...high state of excellence', 'practise certain mental exercises..', 'the faculty of seeing things..' and he almost over articulates and slows the words to impress the family
 - he would use specific emphasis and inflexion when he introduces the word 'Yogi!' as he wants to sound impressive and intelligent
 - when he says 'it may take others millions of years', he speaks it in a haughty tone and if he really labours and stretches 'millions', he can make it sound funny and should provoke laughter from the audience because of the stupidity of the idea
 - his notebook
 - 'seeing things that happen miles and miles away', should also be spoken in a very slow and emphatic way and by elongating 'miles and miles', he should again provoke laughter

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:

Social context:

- during 1950s, America went through a period of fear and recrimination as a result of the spread of communism as a result of the Cold War
- a government-led 'witch-hunt' in 50s sought to identify communists in positions of authority
- Miller wrote *The Crucible* after visiting Salem in 1951. He read court transcripts about people accused of witchcraft including John Proctor and his wife Elizabeth. He saw the parallels between the two societies at this time in terms of how they were treating their citizens
- House Committee on Un-American Activities was set up and Miller was brought before the committee in 1956
- America became a place of intolerance and state persecution much like town of Salem in 1692
- in 50s, post-war America was undergoing massive social change. It was thriving in industry and wealth and there was a 'baby-boom'
- social problems included racial discrimination which was causing massive social unrest
- social ignorance and intolerance are central to *The Crucible*

Form and Style:

- the play is written in a four act format with a traditional structure of exposition, rising and falling action, climax, resolution and denouement
- in terms of style it is considered a domestic tragedy dealing with the troubles of the puritan people in the small town of Salem in Massachusetts
- there are elements of tragedy with people being persecuted and being hanged
- the dialect is old English as the settlers in Salem originally came on the Pilgrim ships from England
- Miller acts as a narrator as he introduces the characters with background information and comments on the action at various stages throughout the play
- Miller's stage directions are detailed and convey a sense of fear and panic at times and also suggest the mood, as well as being instructional for the actors
- detailed research is added by the playwright to make the context more realistic and 'Echoes Down The Corridor' is added at the end to give historical authenticity

Other appropriate and justified ideas should be credited

[6]

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

- title of play;
- description of sound which may include the creation of incidental music or sound effect(s) either during a scene or at the beginning or end of a scene to enhance the mood and atmosphere or improve continuity. Sound could be 'live', recorded or artificially created depending on the intention required;
- 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:

- off-white linen shirt with collar and cuffs
 - dark coloured well-worn breeches with leather belt
 - hessian or leather jerkin/waistcoat unbuttoned
 - black or brown leather boots
 - dark coloured felt hat probably in his hand
 - grey/white unkempt hair
 - ruddy complexion and muscular, powerful body
 - good quality materials but old and worn
- [12]

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

- period – Massachusetts, 1692
 - costume of Giles Corey, a male farmer aged eighty-three
 - justification for costume ideas
 - appropriate quotation for specific scene and comment
- [12]

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

- box set for a small upper bedroom in the home of Rev. Parris
 - a narrow window of leaded glass on left wall with sunlight streaming through
 - a bed at the right with side table with candle upstage of bed
 - a door on back wall with backing of landing and stairs leading down – cyc behind
 - evidence of wooden walls and perhaps exposed beams
 - some further bedroom furniture – perhaps a chair, stool or chest
 - Betty is in the bed covered in bedclothes
 - clear sightlines
- [10]

- (b)
- the mood in this extract is tense and uneasy as the people in the town are uneasy with the happenings and become very accusatory towards each other
 - the context is that Rev. Parris' daughter Betty has been in a trance since Parris had discovered the girls dancing in the forest and he has now sent for the Rev. Hale to attend her. Putnam has just accused Proctor of unlawful ownership of some land
 - detail and use of one rehearsal idea
 - Proctor begins in good spirits talking to Giles but quickly becomes angry with Putnam's accusation but tries to remain calm
 - the other characters become uneasy with the pending fight which is reflected in their facial expressions
 - Proctor's expression changes from laughing to intense rage as he does not like Putnam
 - Giles sides with Proctor physically and in his expression
- [14]

- (c)
- Proctor's voice is light and bright with quite high pitch as he jokes with Giles'...'I hope I can call you deaf without charge.'
 - his voice becomes louder and faster but friendly in tone when he invites Giles to help him
 - on answering Putnam, Proctor's voice becomes deeper, slower and quite laboured and emphatic when he stresses 'my' on '*My* lumber. From out *my* forest..'
 - his voice becomes slowly louder and spoken in anger with gritted teeth and sharp consonant sounds
 - his tone becomes an outburst when he interrupts Putnam with 'Your grandfather...' but he pulls it back as he continues as he realises that people are listening – voice becomes deeper but articulate and slow on '...if I may say it plain', putting emphasis on every syllable

Candidates must refer directly to the text.

Other appropriate and justified ideas should be credited. [14]

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:

Social context:

- emigration to America from rural working class Ireland increased after the Second World War. There is clear class division within the play and it is these class distinctions which added to Gar's final decision to leave Ireland and his middle class girlfriend who wanted to keep her status and who marries a doctor
- Ballybeg would have been very traditional with very limited entertainment for young people
- rural Ireland had limited technological or mechanical resources
- Gar would have been regarded as working class and Kate, whose father was a Senator, would be regarded as middle class
- unemployment was high. Gar had been to university in Dublin but had returned home for employment and to his friends
- society was led by the church and state with moderation and strict codes of conduct encouraged
- the play reflects the structure of society during this period with the Parish Priest, local schoolmaster and councillor all living in Ballybeg

Form and style:

- the play is set in Ballybeg, County Donegal, Ireland in the period in which it was written, the early 1960s
- Friel is very descriptive about the setting, in particular, describing a bachelor's kitchen and bedroom
- the play is a tragi-comedy set in two episodes, with the second episode being darker in mood than the first. The first episode is upbeat and features various flashbacks
- the action takes place within the period of a few hours on the evening of Gar's departure for America. However, the flashbacks make the time period appear longer than it actually is
- it is written as two episodes rather than in a conventional act or scene structure and the action is continuous
- the play moves between the present and past to provide some context for Gar's decision to leave
- Friel uses various theatrical devices, the most innovative being the use of 'Public' and 'Private' self. Private is the unseen, alter-ego and conscience

Other appropriate and justified ideas should be credited.

[6]

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

- title of play written;
- description of sound which may include the creation of incidental music or sound effect(s) either during a scene or at the beginning or end of a scene to enhance mood and atmosphere or improve continuity. Sound could be 'live', recorded or artificially created depending on the intention required. Possibility of a clock to symbolise the passage of time;
- 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:
- woollen skirt below her knees, pale-coloured blouse buttoned up to the neck
 - plain-coloured apron with pockets and tied at the back
 - rosary beads in her hands or in her apron pocket
 - colours reflecting period and maternal woman of the house
 - hair tidy and pinned up neatly on her head
 - tights/stockings and nicely polished dark leather shoes
 - appropriate quotation for specific scene and comment
 - natural understated make-up
- [12]
- (b)** In the short paragraph, candidates should include:
- period 1964, Ballybeg, Co. Donegal
 - costume for female housekeeper in her early 60's
 - 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
 - Gar's bedroom is in darkness with single bed, a wash hand basin, a table with record player and records and a small chest of drawers
 - audience positioned beyond front of downstage
 - Ben, Con and Lizzy seated beside Public Gar and Private Gar is watching action to the side
- [10]
- (b)**
- the mood in this extract is one of exaggerated emotion as Gar's American aunt, Lizzy explains her childless predicament to her brow beaten husband and an embarrassed Ben. Gar listens on with Private reacting to her emotional outburst
 - the context is the night before Gar is leaving for America and in this extract we see his mother's childless sister Lizzy explain why they want Gar to come to America. The focus here is primarily on Lizzy and how each of the men in the room reacts to her
 - detail and use of one appropriate rehearsal idea
 - Lizzy is outgoing and emotional 'we have no one to share it with.' She vents her emotion in her words whilst the other characters in the scene react to her through facial expression, tone of voice and body language
 - Con speaks 'softly', Ben goes off through the scullery after saying 'I'll get the car round the front.'
 - Private shows his 'terrified' reaction through his body language
- [14]
- (c)**
- Lizzy speaks in a garish American accent – her intonation conveys her upset
 - Emphasises "he" "sister's boy" and "only child" to convey the importance being placed on Gar
 - Use of volume to emphasise her emotion and the comedy in the scene
 - There is a variation in the pitch of her delivery "We'll go home to Ireland" and "we'll offer him everything we have" – forcing the terrified reaction of Gar. Pace is momentous as it is Lizzy who dominates the conversation
- Candidates must refer directly to the text.
- Other appropriate and justified ideas should be credited.
- [14]

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:

Social Context:

- the play was first performed in 1972 at the height of 'The Troubles.' During this period, Belfast was a dangerous place to live. It was extremely divided in terms of political viewpoint and there was a religious divide
- many Protestants whose family were in the forces or serving officers of the law feared returning to Northern Ireland or becoming a target. This is featured in Sammy's reluctance to return home to Northern Ireland as a serving soldier
- the play focuses upon the unlikely friendship between two working class girls from different religious traditions. Theresa is encouraged to get an education at any cost, whereas Beth, a Protestant, cannot go to a grammar school despite being smart enough because her parents cannot afford the uniform and are too proud to ask for a 'hand out.'
- Reid identifies the stereotypical prejudices that existed. However, she also shows the social similarities such as pride in tradition and culture

Form and style:

- 'Tea in a China Cup' is set in Belfast and spans more than three decades in the life of a Protestant working class family
- the play has fifteen characters, mainly female, and can be played by nine actors, six females and three males
- the text is generally interactive natural dialogue of the period in inner-city Belfast
- the play contains a series of monologues that allow the more private and internal thoughts of the characters to be revealed. These balance the more comedic exchanges in the dialogue
- Beth is both the narrator and heroine of the play
- the play contains elements of both comedy and tragedy; tracing the highs and lows of one Protestant family through two wars and the 'Troubles.'
- other appropriate and justified ideas should be credited [6]

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

- title of play written;
- description of sound which may include the creation of incidental music either during a scene or at the beginning or end of a scene to enhance period of scene, mood and atmosphere or improve continuity. Sound could be 'live', recorded or artificially created depending on the intention required. Possibility of a clock to symbolise the passage of time;
- 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:
- dressing gown below her knees, colour suggesting her personality
 - night gown underneath/may reference that dressing gown hides costume for quick costume change for next scene
 - slippers
 - gold wedding bands and plain wristwatch
 - make-up reflecting poor health and age
- [12]
- (b)** In the short paragraph, candidates should include:
- period – 1970s Belfast
 - costume of working class woman in her fifties
 - obviously very ill
 - reference to quick costume changes of character
 - two wedding rings on finger
 - appropriate quotation for specific scene and comment
- [12]
- 3 (a)** Candidates may refer to some of the following:
- exits upstage and downstage left and right
 - open stage with acting area lit
 - reference to other areas of stage including
 - Beth’s house in 1972 with a velvet sofa
 - audience positioned beyond front of downstage
 - Beth seated on armchair, Theresa standing or seated beside her
- [10]
- (b)**
- the mood in this scene is tense as Beth faces the death of her mother and is feeling vulnerable. There is tension between Beth and Theresa after having discussed her failed marriage
 - the context is that her mother lies dying and she realises she will be on her own. She takes out her frustration on her best friend
 - detail and use of one appropriate rehearsal idea
 - Beth and Theresa are lifelong friends
 - Theresa has pent up emotions stemming also from her failed marriage
- [14]
- (c)**
- short sharp tone of voice delivered coldly
 - raised tone of voice on “Don’t you tell me what I should do!.....” Diction would be clear communicating Beth is still angry
 - dismissive tone of voice on “You’d better go” Pace is fast showing her lack of interest in engaging in conversation
 - voice lacks colour and intonation conveying her mood
 - contrast in delivery of “If you like”

Candidates must refer directly to the text.

Other appropriated and justified ideas should be credited. [14]

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:

Social context:

- the play is set in the early 1960s, although it was written by Willy Russell in 1981. It spans over a twenty-year period, taking it up to the period in which it was written
- housing was in short supply and many of the inner-city homes were run-down and impoverished and in the play the Johnstone's are re-housed out of the city
- there was high unemployment in Liverpool at this time which is reflected within the play as Mrs. Johnstone cleans for Mrs. Lyons and struggles to bring up seven children on her own
- the economy suffered and unemployment rates rose; particularly affecting working class areas such as Liverpool
- crime levels rose and there was an increase in illegal drugs being used. The effect of these factors is reflected with Sammy's involvement with the law Mickey's spell in prison, his drug habit and the violent conclusion
- there was a huge disparity in the class system of the time, which is reflected in the difference between the Lyon's and the Johnstone's

Form and style:

- the play is described as 'A Musical' with book, music and lyrics by Willy Russell
- it has elements of black-comedy and a tragic ending
- the style reflects elements of the 1950's 'kitchen-sink drama' that focuses on social elements of the working classes
- the original staging was on a proscenium arch stage;
- the play opens with a flashback, which is a re-enactment of the final scene; this is a type of prologue, used to predict events
- the Narrator helps to bridge the time span and links scenes with the use of monologue
- the characterisation of Sammy, Linda, Edward and Mickey as children develops comedy, exaggeration and high energy in performance

Other appropriate and justified ideas should be credited.

[6]

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

- title of play written;
- description of sound which may include the creation of incidental music either during a scene or at the beginning or end of a scene to enhance mood and atmosphere or improve continuity. Sound could be 'live', recorded or artificially created depending on the intention required. As a musical the play has essential underscoring of songs and dialogue;
- appropriate sound 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:
- trousers or jeans, baggy top, leather or denim jacket
 - dishevelled shape reflects his mood and the notion that he is ‘a mad man’
 - possible white t-shirt underneath baggy top
 - trainers/boots
 - hairstyle reflects his fragile state of mind
 - wristwatch and wedding ring
 - poor quality materials
 - dark circles under eyes
- [12]

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

- period –1980s, Liverpool
 - costume for working class, man aged in 20s
 - justification for costume ideas including reference to his mental health and addiction to tablets
 - 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
 - suggestion of outside “up the hill” – possible notion of gate
 - reference to cyclorama of field
 - audience positioned beyond front of downstage
 - Linda positioned beside Mickey
- [10]

- (b)**
- the mood in this scene is comic as Linda is frustrated at Mickey’s refusal to take up her advances
 - the scene is set outside in the countryside as they walk home from school after having been suspended. Linda is wearing her high heels and desperately trying to get Mickey to make advances on her. He is not taking the bait and despite being interested in her he can’t accept her advances. Linda is left frustrated and exits exasperated
 - detail and use of one appropriate rehearsal idea
 - the pace is fast moving and comic as the young girl leads the advance and Mickey is too embarrassed to make the move. They are teenagers who have feelings but at this stage cannot talk openly to each other
- [14]

- (c)**
- tone of voice reflects Linda is frustrated
 - the pace of her voice conveys her desire to make Mickey notice her
 - she reacts to Mickey’s indifference
 - her pace of voice quickens on “I give up with you” and volume increases on final line
 - her accent throughout is Liverpudlian reflecting the context of the play

Candidates must refer directly to the text. [14]

Other appropriated 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:

Social context:

- based on the popular novels by Joan Lingard
- play written in 1970s against the backdrop of The Troubles from both communities viewpoint
- Lingard wanted to write a balanced play to make people think about prejudice in Northern Ireland
- Neville is not specific about the set – he stated the set should look a bit like a junkyard and props should be used to suggest the location

Form and style:

- episodic play with 20 scenes
- a fast moving drama set in various parts of Belfast Catholic and Protestant communities
- written in local dialect and colloquial language of the period

Other appropriate and justified ideas should be credited.

[6]

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

- title of play written;
- description of sound which may include the creation of incidental music either during a scene or at the beginning or end of a scene to enhance mood and atmosphere or improve continuity. Sound could be 'live', recorded or artificially created depending on the intention required. The play requires a variety of sounds to establish the various locations;
- application of idea to *Across the Barricades*;
- evaluation of what the candidate hopes to achieve.

Evaluation of what the candidate hopes to achieve

[12]

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

- seventeen-year-old working class boy, 1970s
- denim jeans, T-shirt, jumper, trainers/casual shoes, coat/jacket showing
- he has just entered from outside and it is evening time
- colours reflect his status and political opinions
- materials are reflective of his age and status
- accessories may include the "heavy old gun...."
- fresh faced, possible stubble

Appropriate quotation for specific scene and comment

[12]

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

- period – 1970s, Belfast
- costume for working class male in his late teens
- 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 – may be as suggested in text “through audience”
- Mr Blake’s house – reference to whole stage representing various parts of Belfast
- some detail of staging representing the divided Catholic and Protestant communities
- imaginative ideas regarding use of props
- audience positioned beyond front of downstage or as suggested in text on “three sides of acting area.” [10]

- (b)**
- the mood before this scene was extremely tense and also Sadie has lost her job so now is feeling at a loose end and wondering what to do and who to turn to
 - the context is Sadie has had a negative reaction to her relationship with Kevin which has resulted in her losing both her friend and her job. The negativity of being with a boyfriend of another religion is getting to her and she seeks refuge with Mr Blake whom she trusts
 - Sadie is tiring of all the bigotry and it is starting to get on top of her
 - detail and use of one appropriate rehearsal idea
 - Sadie shows her strength in telling her supervisor to get lost but also her vulnerability in not knowing what to do next. [14]

- (c)**
- Sadie speaks her first lines using breath to show the stress of the day she has endured.
 - her emotion is conveyed in her intonation “I’m, sorry” and on “but I didn’t know where to go.” The shakiness of voice communicates her vulnerability and her anxiety
 - her tone on “I’ve been there all right, for the last time” conveys her strength but also her lack of patience and her determination. She articulates “bitch” with clarity conveying her upset
 - her pitch changes on “Now I don’t know what I’m going to do.” Conveying her youth and her concern about the bigotry she is facing

Candidates must refer directly to the text.

Other appropriated and justified ideas should be credited. [14]

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:

Social context:

- inner-city, working-class, socially deprived East-end of London
- strong sense of community exists in acceptance of social problems and external threats to that community being shared
- struggle and plight of teenage life, accepting of poverty and hardship
- tower-block living in inner-city 1990s which began in 1960s
- density of housing problem leading to increase in crime, mental health issues and delinquency
- increased racial tension and street violence
- 90s hedonistic social order with increase in drug misuse, alcoholism, anti-social behaviour and school discipline problems

Form and Style:

- play is set in a continuous flow of action as an extended one-act play without an interval
- it was written for 'Theatre for Young People' as part of National Connections with a youth audience as target audience
- cast of six males and three females all between 14 and 16 years old
- it is set on rooftop of tower block in East-end of London but style allows it to be set in any British inner-city landscape
- there is juxtaposition between menace and threat with fantasy and escapism – between realism of everyday life and fantasy of a dream world
- contemporary style with natural progression and continuous action
- naturalistic style of composite set with a range of disused items 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 sound which may include the creation of incidental music or sound effect(s) either during a scene or at the beginning or end of a scene to enhance the mood and atmosphere or improve continuity. Sound could be 'live', recorded or artificially created depending on the intention required;
- application of idea to *Sparkleshark*;
- evaluation of what the candidate hopes to achieve.

[12]

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

- school uniform of London comprehensive school for 15 year old girl
 - dark-coloured school blazer of cheap material and school crest on breast pocket
 - white shirt, school tie, dark grey/black skirt
 - black leather and polished, laced school shoes and white socks
 - brand new uniform, clean and tidy
 - long hair primly held in place by elastic band
 - she is carrying a tiny tool box
 - little make-up, wearing perhaps a ring, simple earrings and a cheap watch
- [12]

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

- period – 1997, inner city East End, London
 - costume of school uniform for fifteen year old female
 - 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 including supermarket trolley, armchair and has a satellite dish
- cyclorama/back wall suggests sunny sky of mid-September at about 4.30 pm
- audience positioned beyond front of downstage
- Jake is standing downstage centre in front of armchair – notebook pages have dropped in front of him and Polly is upstage on platform looking toward the satellite dish [10]

- (b)**
- the mood of this scene is quite upbeat and Carol is quite humorous but she doesn't realise it and she is awkward and self-conscious as she tries to emulate Natasha but she is quite shallow
 - the context is that Jake has taken an interest in Natasha and has noticed her at school so she decides to befriend him on Polly's advice. Carol cannot understand why Natasha likes Jake but on her acceptance, she immediately follows
 - detail and use of one rehearsal idea
 - Carol enters and looks quite funny in her appearance and wears her clothes which are a copy of Natasha but not quite pulling it off
 - she is amusing how she talks using her own form of contemporary language, 'Wait a million. Years though' and when talking about Pol's brother, '...Richter scale seven fartssetting fire to them'
 - when she sees Jake she has followed Natasha saying, 'Yellow alert' and raising it to 'Orange alert' and then 'Red alert' by ignoring Polly but when Natasha agrees with Polly saying 'And mine', Carol needs to pause, use appropriate facial expression and totally change her tone of voice with, 'Hiya, Jake' which should prompt laughter. Timing and reactions are very important in this extract to develop the humour
 - Natasha has been ignoring Carol and dismisses her with "And mine!" [14]

- (c)**
- Carol is quite loud and high pitched when she speaks and wants people to listen to her. She wants to be popular and be like Natasha
 - she copies Natasha's phrases and tries to speak like her with, 'Wait a million..' etc but is exaggerated in delivery and almost sounds unnatural
 - her tone is a little more ordinary when she speaks about Polly's brother but uses a lot of emphasis to create humour especially with 'Richter scale...setting fire to them'
 - she tries to be dismissive with 'Honestly, Pol...' and speaks with a lot of upward inflexion at the ends of phrases which can be irritating but humorous, '...outa here.....anyway?'
 - 'Yellow alert' and 'Red alert' are almost screamed vocally and the second response is even louder
 - after quite a long pause, 'Hiya, Jake.' is spoken in a low, soft, tone with elongated vowel sounds to create humour [14]

Candidates must refer directly to the text.

Other appropriate and justified ideas should be credited.