



*Rewarding Learning*

**General Certificate of Secondary Education  
2019**

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**Drama**

Component 3

Knowledge and Understanding

**[G9263]**

**FRIDAY 17 MAY, AFTERNOON**

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**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 of a 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.

**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"> <li>• social context; and</li> <li>• language.</li> </ul> <p>The quality of written communication is limited and meaning is communicated with a lack of clarity.</p> <p style="text-align: right;"><b>[1]</b></p>	<p>In relation to the set text candidates will make satisfactory reference to the:</p> <ul style="list-style-type: none"> <li>• social context; and</li> <li>• language.</li> </ul> <p>The quality of written communication is satisfactory and meaning is communicated with some clarity.</p> <p style="text-align: right;"><b>[2]–[3]</b></p>	<p>In relation to the set text candidates will make good reference to the:</p> <ul style="list-style-type: none"> <li>• social context; and</li> <li>• language.</li> </ul> <p>The quality of written communication is good and meaning is mostly communicated clearly.</p> <p style="text-align: right;"><b>[4]–[5]</b></p>	<p>In relation to the set text candidates will make thorough and precise reference to the:</p> <ul style="list-style-type: none"> <li>• social context; and</li> <li>• language.</li> </ul> <p>The quality of written communication is excellent and meaning is communicated clearly.</p> <p style="text-align: right;"><b>[6]</b></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 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;"><b>[1]–[3]</b></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 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;"><b>[4]–[6]</b></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 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;"><b>[7]–[9]</b></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 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;"><b>[10]–[12]</b></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 no reference to text and limited reference to character.</p> <p>The quality of written communication is limited and meaning is communicated with a lack of clarity.</p> <p><b>[1]–[3]</b></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><b>[4]–[6]</b></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><b>[7]–[9]</b></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><b>[10]–[12]</b></p>
<p>Award 0 marks for work not worthy of credit.</p>			

**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"> <li>• exits and entrances;</li> <li>• set;</li> <li>• the position of the audience; and</li> <li>• the positions of the characters on stage.</li> <li>• sightlines</li> </ul> <p style="text-align: right;"><b>[1]–[3]</b></p>	<p>Candidates will present a stage plan with satisfactory detail in reference to:</p> <ul style="list-style-type: none"> <li>• exits and entrances;</li> <li>• set;</li> <li>• the position of the audience; and</li> <li>• the positions of the characters on stage.</li> <li>• sightlines</li> </ul> <p style="text-align: right;"><b>[4]–[5]</b></p>	<p>Candidates will present a stage plan with good detail in reference to:</p> <ul style="list-style-type: none"> <li>• exits and entrances;</li> <li>• set;</li> <li>• the position of the audience; and</li> <li>• the positions of the characters on stage.</li> <li>• sightlines</li> </ul> <p style="text-align: right;"><b>[6]–[7]</b></p>	<p>Candidates will present a stage plan with thorough and precise detail in reference to:</p> <ul style="list-style-type: none"> <li>• exits and entrances;</li> <li>• set;</li> <li>• the position of the audience; and</li> <li>• the positions of the characters on stage.</li> <li>• sightlines</li> </ul> <p style="text-align: right;"><b>[8]–[10]</b></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;"><b>[1]–[3]</b></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;"><b>[4]–[7]</b></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;"><b>[8]–[11]</b></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;"><b>[12]–[14]</b></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 voice 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;"><b>[1]–[3]</b></p>	<p>The candidate will demonstrate basic knowledge and understanding of how a character uses voice 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;"><b>[4]–[7]</b></p>	<p>The candidate will demonstrate good knowledge and understanding of how a character uses voice 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;"><b>[8]–[11]</b></p>	<p>The candidate will demonstrate perceptive and imaginative knowledge and understanding of how the character uses voice 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;"><b>[12]–[14]</b></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:

Social context:

- The play includes an Athenian upper class with Queen Hippolyta and Duke Theseus, a middle class including Hermia, Helena, Demetrius and Lysander and a working class of men known as rude mechanicals including Bottom.
- The play also has an underworld of fairies which has a social hierarchy including a king, queen and servants.
- The play would have been performed for all social classes from working class, known as 'penny stinkards' who stood in the auditorium, to wealthy patrons including Queen Elizabeth herself who would sit in covered, cushioned seats in the balcony.
- Most of the audience would be illiterate but loved listening to the plays, socialising and eating during the performances which took place in the afternoon.

Language:

- The play is written in both verse and prose. Blank verse is used for the main characters of high status and the prose generally for the mechanicals;
- Blank verse has 10 syllables in each line and uses iambic pentameter with an unstressed followed by a stressed syllable such as 'Four days will quickly steep themselves in night'
- The mechanicals' language often is often written deliberately badly to provide humour; 'these lily lips, this cherry nose, these yellow cowslip cheeks are gone, are gone.'

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 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.
- 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 for the character of Bottom:

- Full-sleeved shirt, off-white with hessian or leather waistcoat or jerkin of dark colour and hard wearing;
- Trousers are of Elizabethan style to the knee but baggy, worn and dull coloured;
- Thick woollen stockings and heavy black leather boots;
- Hair unkempt and untidy with perhaps a straw or material hat;
- Bottom is a weaver and materials should be natural and well worn;
- No jewellery and a thick leather belt to hold up his trousers.

[12]

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

- Elizabethan period – 1595/6
- Costume for a male working class weaver
- Justification for costume ideas
- Appropriate quotation for specific scene and comment

Other appropriate and justified ideas should be credited.

[12]

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

- Exits upstage right and left and downstage right and left
- Some suggestion of being in a forest
- Audience positioned beyond front of downstage and also sides, if thrust is being used;
- Helena should be positioned downstage ready to make an exit either DSR or DSL [10]

**(b)**

- The mood in this extract suggests anger and frustration for Helena as Lysander has just declared his love for her;
- The context is that Puck has put love juice on Lysander's eyes when he was asleep and on waking he has met Helena and fallen in love with her;
- Detail and use of one appropriate rehearsal idea;
- Her stance and body shape are quite angular and angry when she says 'Wherefore was I to this keen mockery born?'
- She becomes more and more agitated physically and vocally and fends off any advances of Lysander; The mood created can be humorous for the audience because of the confusion;
- She should begin to back off towards an exit 'but fare you well' before turning away from Lysander and making a hasty retreat. [14]

**(c)**

- Helena speaks very quickly and loudly on these lines as she is very confused, agitated and quite angry with Lysander;
- She speaks articulately 'did I deserve this scorn' raising her pitch on all the questions, 'flout my insufficiency';
- She perhaps changes tone and pauses before, 'Good troth, you do me wrong –' and softer on '–good sooth, you do –'
- She uses a deeper tone and emphasis on 'but fare you well';
- Her exit should build vocally getting louder and more angry until she is upset and almost crying by '.. therefore be abused!'
- There should be a vocal range within the lines so that Helena does not speak continuously at a fast pace and in a high-pitched tone.

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 Dublin 1922 – working class living conditions; 2 roomed tenancy in a tenement house close to city centre;
- Cramped conditions for 4 adults, bed in living room, shared bathroom facilities – 10 families in 1 house;
- Bentham offers Mary opportunity to improve her status from working class; Jerry Devine suggests better conditions with the Labour Movement;
- Social unrest continues after Civil war with sporadic shootings.

Language:

- Local dialect of working-class inner-city Dublin 1922, colloquial flow and rhythm with strong Dublin accents;
- O'Casey uses phonetic spelling to capture sounds of words 'introduce'. 'dhrunk', and mispronunciations such as 'attakey case', 'dockyments', and shortening of words, 'speakin', 'jus' and lyrical language, 'what is the moon?'
- He also uses latin, 'nil desperandum' for comedy and some more formal language for Bentham, 'which has been duly filed in the Court of Probate'.

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 lot of street noises, off-stage sounds and a gramophone being used.
- 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 for the character of Mary:

- Dark-coloured woollen calf-length belted coat and felt cloche hat in her hand;
- Brightly coloured jumper and skirt below coat;
- Green ribbon fillet-wise around her head;
- Silk stockings and black or brown leather low-heeled shoe with strap;
- Quite good quality materials.

[12]

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

- Period – 1922, Dublin, outdoor clothes as Mary exiting the house;
- Costume for working class female in his early 20's, trying to impress;
- 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 door is a window looking to the back of the house
- Furniture is more plentiful than Act 1 – table/chairs, upholstered armchair and lounge, dresser, fireplace
- Audience positioned beyond front of downstage, proscenium arch stage;
- Mary has opened the door and Mrs Tancred has exited upstage. Juno, Boyle, Johnny and Joxer are all positioned in the room. Mrs Madigan has left to get a shawl and returns during the speech. [10]

**(b)**

- The mood in this extract is very suddenly solemn from party mood to a funeral with all the characters in the room at the party feeling awkward;
- The context is that Mrs Tancred is on the way to her son's funeral while the Boyle's were having a party to celebrate their inheritance;
- Detail and use of one rehearsal idea;
- Mrs Boyle has tried to explain the situation of the funeral to Bentham
- The mood of the party is broken and sympathy is created and the pace is slower
- Mrs Boyle is strong in her support for her neighbours [14]

**(c)**

- Voice of Mrs Boyle is low but firm. She is very precise and articulate in her speech delivery;
- She gets much stronger and louder on 'look at the way...';
- She almost becomes angry on 'massacred?' as she increases her volume and tone and lifts her pitch and uses more emphasis;
- She softens again when referring to 'Mrs Travers and Mrs Mannin' and pace is also slower;
- Her last line is strong and very clear with emphasis on 'not' and 'whose';
- Her strength of voice prompts a reaction from Boyle and she may grunt disapprovingly on his line.

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:

- America in the 50's was undergoing a lot of social change and civil unrest as well as continued racial discrimination;
- It was a place of fear, recrimination and state persecution much like Salem in 1692;
- With the spread of Communism the government led a 'witch-hunt' and many politicians were arrested. Miller himself was called before the House Committee in 1956;
- After visiting Salem and reading transcripts, Miller made links between the two societies in how the people at the time were being treated;

Language:

- Written in style of 'old English' of 1600's for all the Puritan characters with a lot of strange phrasing, 'be you deaf?', 'what keeps you so late?', 'there be no blush about my name', Tituba is from Barbados, 'My Betty be hearty soon';
- Hawthorne and Danforth from the Boston courts speak in more natural but often legal jargon, 'Let him submit his evidence in proper affidavit', 'Unless you doubt my probity', Rev. Hale uses latin in his praying, 'In nomine Domini ...';
- Miller uses repetition of some old 1600 words such as 'bewildered' and includes a lot of religious references, 'Praise to God', 'Pray now for a good summer', 'a Gospel Christian', but also a lot of references to witchcraft and the devil, 'fear of devil', 'let you strike out against the devil', 'power of darkness'.

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. Research could include links to Tituba's Barbadian songs or Puritan music of 1692.
- 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 for the character of Tituba:

- Tituba, from Barbados, 40's, has been in prison in same clothes for months;
- Dirty, worn, full-length, waisted, woollen dress of dull colour – grey/brown/maroon
- White linen, detachable collar and cuffs, torn, soiled or missing;
- Torn stockings and well worn leather shoes or barefoot;
- White coiffe head-dress or coloured turban now tattered and soiled with hair unkempt and dirty face and hands;

[12]

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

- Period – Salem Massachusetts, the fall of 1692
- Costume for a puritan, Barbadian, servant female of 40 years
- 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, wooden and long living room of the time with fireplace left and stairway behind leading to upstairs, dresser, cupboards upstage, table/chairs centre;
- Audience positioned beyond front of downstage
- John is sitting at the table right having finished his meal. Elizabeth is standing at left of table nearer centre.

[10]

**(b)**

- The mood of the extract is uneasy and quite tense as Elizabeth and John are not on good terms since his affair with Abigail but now she is frightened about what is happening in the community;
- Prior to the extract the conversation has been slow and awkward with silences but now Elizabeth is stronger and speaks with more confidence about Mary Warren;
- The context is very anxious as people in the community have been arrested, with fourteen now in jail and talk of judges coming from Boston;
- Detail and use of one appropriate rehearsal idea
- Proctor is 'astonished' by Elizabeth's remarks and is 'unable to grasp' what she is saying;
- Elizabeth is uncomfortable, quite frightened and nervous in how she stands and moves and wrings her hands. Her face shows fear and concern, 'it is a proper court they have now' and she is almost trembling as she speaks.

[14]

**(c)**

- Elizabeth's voice becomes stronger in tone and faster in pace as she speaks, 'It is a mouse no more.'
- She speaks Mary's lines with strength and confidence reflecting Mary's arrogance, 'I am an official; of the court.' And her strength of voice continues as she is repeating what she has recently heard;
- When she sees John's surprised reaction, her voice becomes louder and pace faster, 'They've sent four judges out of Boston, she says,' and she is almost hysterical and her voice is trembling when she says, 'I wish to God she were';
- She is very articulate with, 'the Deputy Governor of the Province' as she wants a reaction from John;
- She becomes quite upset but is able to be strong and speak emphatically and strongly when she says 'the court have power to hang them too.'

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:

Social context:

- Emigration to America from rural working class Ireland increased after the Second World War.
- Ballybeg would have been very traditional with very limited entertainment for young people;
- Rural Ireland had limited technological or mechanical resources;
- Gar would be regarded as socially inferior to Kate;
- 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.

Language:

- There are several words repeated throughout the play that infer important themes. One of the most common is the play on the word 'time', which subliminally suggests that Gar is running out of time and perhaps that time in Ballybeg moves so slowly;
- The nature of the language varies greatly as the play moves between fantasy, routine dialogue and memories. The language as spoken by Private tends to be unrefined, uncensored and therefore much more comical;
- Age, background and environmental factors influence the language used to represent the characters. For example, Lizzy has a pseudo-Irish-American way of speaking and uses terms such as 'honey';
- The language is powerful and dramatic at times, but it is also poetic and rustic, representing the Irish inclination to use verse, poetry and clichés;
- The language is colourful and vibrant and rich both in content and meaning;
- Friel uses local dialectical terms such as 'tethered', 'skinflint' and 'scullery.' This reflects the richness of the languages as well as enhancing the realism.

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. 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 for the character of SB:
- Male costume reflecting a “responsible, respectable citizen” aged in his sixties from Co. Donegal, Ireland in the 1960s
  - Dark suit, shirt, tie (apron removed)
  - Socks and leather shoes
  - Quality fabrics/materials
  - Neat and well presented in appearance
  - Colours reflecting his sombre personality
  - 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 his 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
  - 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
  - Madge is standing beside Public Gar and Private Gar is watching action to the side [10]
- (b)**
- The mood in this extract is one of expectation and sadness as the audience are introduced to the idea of Gar leaving for Philadelphia
  - The context is the night before Gar is leaving for America so he is anxious, worried but also excited
  - Detail and use of one appropriate rehearsal idea
  - Public is exuberant and full of life. However as he questions Madge he is reflective about his forthcoming journey as he says ‘Will you miss me?’
  - Madge does not want to give her feelings away and is composed and dismissive of Gar’s question as she is not ready to admit her true feelings. [14]
- (c)**
- Madge’s voice has a lyrical Donegal accent and conveys her age and motherly persona
  - She says ‘Stop it! Stop it!’ in a tone that conveys she is sad and is fond of Gar
  - She is softer on the word ‘brat’
  - The pace of her voice indicates her disguise of her true feelings
  - She uses emphasis to reinforce her maternal authority
  - She gains volume and uses pace and pause effectively on ‘I will– I will– I will’ making each one have a different meaning as she reveals the subtext of her inner feelings

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:

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';

Language:

- The language is dialectical and contains many colloquialisms which helps the audience to connect with the characters and situations presented;
- The language style changes over the span of the thirty-year period.
- The dialogue is working class inner-city Belfast. The army officer is English and the Clerk may be slightly more refined in her formal language;
- The play is full of Belfast clichés about both Protestants and Catholics which add humour and realism especially in the scenes with Beth and Theresa;
- The language is used to evoke emotion as well as having a comedic effect;
- Beth is the strong narrative voice throughout. Her dialogue reveals that her words are not often her own, 'my head is full of other people memories.'

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 for the character of Theresa:

- Black or dark-coloured dress or skirt which is below her knees
- Black or dark-coloured blouse with cardigan or black jumper
- Possible white apron with pockets and tied at the back
- Tan-coloured tights/stockings and dark-coloured leather shoes
- Hard wearing materials, well-worn but clean and neat in appearance
- Gold wedding band and plain wristwatch

[12]

- (b)** In the short paragraph, candidates should include:
- Period – 1970's Belfast
  - Costume of middle class female, mid 20s
  - Dressed for outside
  - 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 and Grandmother from previous scene
  - Beth's house reference to "velvet sofa" or chair
  - Audience positioned beyond front of downstage
  - Sarah seated in sofa/armchair, Beth standing or seated beside her
- [10]

- (b)**
- Haunted look with raised eyebrows and eyes wide open
  - The mood in this scene shows tension between the sick mother and her daughter. However the underlying feeling is sentimental as Sarah broaches the subject of her imminent death.
  - The context is Beth's own home and her mother is living with her as she prepares for her death
  - Detail and use of one appropriate rehearsal idea
  - The relationship between mother and daughter and their different feeling towards the death
  - Sarah is resigned to her death and wants everything in place beforehand. The audience should feel emotional towards her predicament
  - Beth accepts the situation but finds it difficult to deal with her mother's openness. In this extract she becomes upset
- [14]

- (c)**
- Beth's voice should help convey the emotion and the close bond between the mother and daughter
  - Beth sounds upset with her mother
  - She is emotional and her voice may tremble
  - It changes on "fight it" showing clear diction and emphasis. Her tone changes showing her upset and her want for her mother to live longer. Reference should be made to the emotional connection Beth has with her dialogue

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:

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;
- 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.
- 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.

Language:

- The dialogue is written in a Liverpool dialect;
- The naturalistic language is used to create realism;
- The class distinction is inferred through the language used and is particularly evident between the characters of Edward and Mickey such as the 'F' word and 'a dictionary';
- Language and how it is used to show distress and anger as the characters often speak using broken syntax.
- Language is used for comic effect with standard, received English misunderstood creating tension or confusion;
- Mickey recites a humorous five verse poem in Act 1 when he is seven and nearly eight. Each stanza has eight lines with simple rhyme.

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 for the character of Mrs Lyons:

- Skirt, blouse/dress, cardigan
- Tights and leather shoes
- Neatly styled hair
- Good quality middle-class materials
- Wedding ring, Parcel of shoes

[12]

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

- Period – 1960s, Liverpool
- Costume for middle class housewife
- 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
- Mrs Johnstone's house, front door;
- Audience positioned beyond front of downstage
- Mickey positioned close to Mrs Johnstone.

[10]

**(b)**

- The mood in this scene is fractious, as Mrs Johnstone is anxious that Mickey does not play up near the park where she knows Mrs Lyons lives. She is worried and wants to make her point clear to her young son. Mickey however is unaware of her anxiety and his childish reaction are humorous.
- The scene is set outside the Johnstone's home on the doorstep and the context is that the twins have just been given away and the narrator has warned the "devils got your number" to Mrs Johnstone. She is thinking of what she did as Mickey distracts her. In this scene the audience meet Mickey for the first time seven years since she gave her other son away.
- Detail and use of one appropriate rehearsal idea
- The pace of the extract starts quite slowly. Mrs Johnstone is very anxious and visibly perturbed. Her body language reveals she is worried and this manifests itself as cross.
- Mickey is in contrast a young seven year old feeling he has been hard done by.
- His body language represents that of a 7-year-old being told off by his Mummy.
- The relationship between the mother and child is loving, but introduces the plot of the play.

[14]

**(c)**

- The voice for Mrs Johnstone should help establish her relationship with her son. It also conveys the concern and anxiety that Mrs Johnstone has about Mickey playing "near the big houses in the park".
- Her opening line is spoken with a Liverpudlian accent and is serious in tone. "Come here" is delivered slowly and each word pronounced loudly and clearly.
- Inflection, emphasis pause and pace are referred to in order to convey her anxiety.
- Despite there being a severe tone there is a loving motherly tone on "Our Sammy's older than you"
- Her last line "Now go on, get out an' play" is more friendly and conversational lifting the atmosphere and showing her as a caring kind mum.

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:

Social context:

- The play is set in inner-city Belfast in the 1970's during 'the Troubles';
- It reflects both the Catholic and Protestant working-class communities during this time and how families, especially young people, survived;
- There is a lot of street violence between the two communities and British soldiers with guns are walking the streets of Belfast at this time instead of policemen;
- The action takes place during the days leading up to the Twelfth of July parades and marches when there is a lot of social unrest between the two communities;
- The play features children, young people and adults who are living through poverty and hardship as well as the continual threat of violence. The characters are all struggling to get by in their daily lives;
- As there are no policemen on the streets, there is a lot of anti-social behaviour, petty crime, delinquency and drug misuse;
- The play deals also with the problem of relationships for two young people who are in love and from different communities.

Language:

- The language is contemporary in the interactions between the characters. Sentences are short and often abrupt to reflect the context of characters in the play.
- 'Stream of consciousness' is used at times to reflect the characters' innermost thoughts, such as, 'It's okay... I'm fine... just a bit weak...';
- The play is set in inner-city Belfast and the language is quite colloquial but the playwright has made it more formal to make the sense clear, 'You sound pretty sure', 'What in the name's going on?';
- British soldiers can use English accents to suit the text, '(shouts) get down on the ground';
- The local newsreader's language is more formal and correct, 'Loyalists have claimed responsibility for a petrol bomb...' while the London newsreader would have an English accent using language of the same formality.

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

[12]

### 2 (a) In their sketch and labelling, candidates may refer to some of the following for the character of Mrs Jackson:

- Casual clothing – skirt, blouse, cardigan, possible apron
- Hair style reflects the period
- Materials should reflect working class status
- Appropriate comfortable footwear
- Accessories and personal props
- Wedding ring

[12]

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

- Period – 1970/80s, Belfast
- Costume for working class woman and mother
- Scene takes place outside
- 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 dividing Catholic and Protestant communities
- Imaginative ideas regarding use of props
- Area representing area beside the River Lagan
- Audience positioned beyond front of downstage
- Kevin positioned downstage

[10]

**(b)**

- The mood is one of anticipation as Kevin waits for Sadie after he has been “beaten up violently”
- The context is he has been attacked by his own side including an old friend Brian for going out with a Catholic Sadie. This is the first time the audience have seen him since he was attacked and wait to see how he reacts.
- Detail and use of one appropriate rehearsal idea
- Kevin reflects on his predicament, his friends and his genuine love for Sadie.
- Mr Blake is very caring and concerned ‘You look in a bad way’
- Kevin covers up his pain and the fact he is ‘hurting badly’

[14]

**(c)**

- Voice is very important to establish the pain that Kevin is in after his attack
- His accent changes, slows in pace and deepens as he speaks “Take it easy Mr McCoy.....” It reverts back to his own dialogue on “ I’m sure ould man Kelly would love that .....”
- Tone changes showing his anxiety that Sadie is late
- He “groans” indicating the amount of pain he is in
- The tone changes when he speaks to Mr Blake emphasising that he is lying so as not to alarm or concern him
- He uses pause before “No, I’m fine .....” indicating the opposite but also showing his resilience and fight to not be put down by the bullies.

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:

Social context:

- Set in the mid-90's inner-city East End of London, the location is on the roof of a tower block where social housing was generally cramped and of a poor standard;
- Mental health issues were on the increase and poverty, deprivation and anti-social behaviour were all prevalent;
- Ridley suggests a sense of social community as all of the characters have the same working class background and experience the same socially deprived conditions, hardships and challenges of the period;
- The teenagers all go to the same comprehensive school and know each other on different levels. They all share the same uniform and some experience social hierarchy and bullying at the school;

Language:

- Fairly typical, colloquial language of inner-city east end London teenagers;
- Conversation is brusque, short and trendy 'hiya', 'Geek alert', 'Awesome', 'Wicked', 'Don't play dumb!'
- Ridley avoids offensive language but uses 'bloody' a lot to replace other words which might have been used by these teenagers. 'bloody stupid', 'bloody kiss.' 'You bloody wannabe.' And also 'for crissakes' is used instead of swearing;
- The rhythms are natural and sometimes comic 'tongil hockey', 'Who saved you from total cred oblivion?'
- The story-telling is in total contrast to the colloquial language and is used as escapism, 'I am so happy in this forest of a million yellow flowers, ' Dolphins splashing and playing together.'

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 and intensity required. The music of the mid-90's might be researched especially the music of the band 'Pulp' as some of the lyrics are used in the play.
- Application of idea to ***Sparkleshark***
- Evaluation of what the candidate hopes to achieve

[12]

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

- Shane is a sixteen-year-old, tall, attractive male who sees himself as 'top-dog' of the group as he is the eldest and slightly more mature and broody;
- Black leather trousers and red silk shirt unbuttoned to middle of his chest;
- Black leather motorcycle boots and black denim jacket with collar and cuffs turned up;
- A razorblade necklace, large watch, rings and sunglasses;
- Dark hair, longish and well groomed;

[12]

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

- Period – 1997, inner city London
- Costume for stylish, 16-year-old male who may have left school
- Justification for costume ideas
- Appropriate quotation for specific scene and comment

[12]

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

- One door upstage on small platform as only entrance to roof
- Stage is covered in a range of discarded household furniture, rubbish and various scattered detritus
- Audience positioned beyond front of downstage
- Jake sitting in an old armchair and Polly, Carol and Natasha are standing behind him and Russell is standing on rosta USL

[10]

**(b)**

- The mood of this scene has uncertain, slightly uneasy but also humorous as we have just been introduced to Russell who is attractive and loves himself;
- The context is that Jake is afraid of Russell and when he realises he is coming, hides behind the girls;
- Russell positions himself on the platform centre stage and performs his speech as a sports commentator with an American accent;
- Detail and use of one appropriate rehearsal idea
- Russell flaunts himself with huge macho gestures as he speaks. His arrogance is quite comical as he preens himself and poses as 'sex-machine, babe-magnet';
- The girls have confidence in numbers so are able to chorus loudly 'No!' when he questions them which again adds to the humour of the mood;
- Russell does not flinch at the girls' negative responses and increases his energy and gestures and reacts to 'women throwing flowers', and 'he blows a kiss!'

[14]

**(c)**

- Russell's tone throughout this speech is loud and declamatory with lots of vocal pointing and use of emphasis;
- 'Russell the Love Muscle', should elongate the vowels for humour; his voice becomes deeper and gravelly as he says 'sex-machine and babe-magnet', and return to normal as he calls downstairs;
- He pauses before 'breathless' which he speaks in a slow, breathy tone;
- He uses repeated emphasis on, 'Do not adjust your sets girls', and pauses before 'perfection' which is spoken in a deep sexy voice;
- He picks up the pitch and increases the American accent for 'The crowd cheers...' and uses a lot of inflexion and articulation on 'spunky, funky, hard-bod hunky.';
- He slows down and elongates 'She faints ----' use the final 't' as punctuation.

Candidates must refer directly to the text.

[14]

Other appropriate and justified ideas should be credited.